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presents



*like every great story,
there are always more tales to tell.*

Storytellers

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Storytellers Program



Symphony No. 1, "The Lord of the Rings"

V. Hobbits

Jonathan Craft, guest conductor

Johan de Meij

A Longford Legend

(A Collection of Irish Street Ballades)

I. A Longford Legend

II. Young Molly Bawn

III. Killyburn Brae

Robert Sheldon

Henry V (Suite from the Movie)

Patrick Doyle
arranged by Johan de Meij

intermission

March for Band, "GODZILLA"

Akira Ifukube
arranged by Kaoru Wada

Loch Lomond

Frank Ticheli

Symphony No. 1, "The Divine Comedy"

I. The Inferno

II. Purgatorio

III. The Ascension

IV. Paradiso

Robert W. Smith

houston★pride★band

interim artistic director

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flute/piccolo

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Aaron Reines
Sal Stow
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bassoon

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clarinet

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Ron Louvier

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Niel McDaneil*

trombone

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Interim Artistic Director, Jason Stephens



Jason Stephens joined the Houston Pride Band in 2004, served as Artistic Director of the Houston Pride Band from 2005-2011 and Associate Director from 2011-2013. He is currently serving as Interim Artistic Director and plays bassoon and percussion in the band. He is a graduate from Lamar University in Beaumont,

Texas, where he received his Bachelor's degree in Music Education in 2003. He studied Conducting with Travis Almany and Dr. Barry Johnson and has additional conducting instruction from Craig Kirchoff, Director of Bands and Professor of Conducting at the University of Minnesota.

Jason is an active member in LGBA and was selected to serve as a guest conductor at the Cultural Arts Festival at Gay Games VIII in Cologne, Germany in 2010. Jason currently works for the Houston Public Library as a Project Manager. He is the music librarian for the River Oaks Chamber Orchestra, a professional chamber orchestra in Houston, Texas as well as the music librarian and 2nd bassoonist for the Houston Civic Symphony.

Guest Conductor, Jonathan Craft



A native Texan, Jonathan Craft left his hometown of Houston to study French horn at Boston University. Following that, he had the amazing good fortune to study for a year at the Royal College of Music in London, England. He has now returned home, and can be heard performing as a pianist, horn player, and music director throughout the

city. He served for two years as the music minister at Grace Lutheran Church in Montrose, and has performed with such diverse groups as the Symphony of Southeast Texas, the Cypress Philharmonic, Bayou City Theatrics, Straight From New York, and the Houston Civic Symphony. He is also in high demand as a teacher and accompanist.

A member of the Houston Pride Band since 2009, he has soloed with the group at both Zilkha Hall and Jones Hall, as well as periodically taking the podium to music direct. He can also be heard on 90.1 FM on Monday nights as a co-host for the radio show "Queer Voices" on KPFT.



"Hobbits" from Symphony No. 1, "The Lord of the Rings"

Johan de Meij (b. 1953) studied trombone and conducting at the Royal Conservatory of Music in The Hague. He has earned international fame as a composer and arranger. His body of work consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals. He is also active as a performer, conductor, adjudicator and lecturer. In 2010, he was appointed principal guest conductor of the renowned Simón Bolívar Youth Wind Orchestra from Caracas, Venezuela. In 2014, Johan de Meij became principal guest conductor of both The New York Wind Symphony and The Kyushu Wind Orchestra in Fukuoka, Japan.

Johan de Meij's *Symphony No. 1, "The Lord of the Rings"* was his first composition for wind ensemble and received the prestigious Sudler Composition Award in 1989. It is based on the trilogy of that name by J.R.R. Tolkien. Although it is not simple to summarize such an extensive and complex work, the main outline is as follows: the central theme is the Ring, made by primeval forces that decide the safety or destruction of

the World. For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits, the evil forces awake and the struggle for the Ring commences. There is only one solution to save the World from disaster; the Ring must be destroyed by the fire in which it was forged - Mount Doom in the heart of Mordor, the country of the evil Lord Sauron.

It is the Hobbit Frodo who is assigned to carry out this task, and to assist him a company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin and Merin, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn, the later King. The Companions are secretly followed by Gollum, who does not shy away from any means, however deceitful, to recover his priceless Ring. However, the Companions soon fall apart, after many dangerous adventures and a surprising conclusion, Frodo and Sam can at last return to their familiar home, The Shire.

The symphony consists of five separate movements, each illustrating a character or an important episode from the book. The fifth movement of de Meij's symphony is titled "Hobbits" and expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

A Longford Legend

Robert Sheldon (b. 1954) is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. He frequently appears as a conductor and music education clinician, presenting sessions and seminars at numerous colleges, universities and state Music Education Association conferences and conducting performances of his works around the world. Mr. Sheldon has received numerous awards for his compositions and regularly accepts commissions for new works, and produces numerous

publications for concert band and orchestra each year.

Written in 1996, *A Longford Legend* was commissioned by the Normal Community West High School Band in Normal, Illinois. It is based on the composer's impressions of three poems found in a collection of 18th century Irish ballades, and is written as a tribute to the wonderful music of Percy Grainger, Gustav Holst and Ralph Vaughan Williams.

Sheldon heard "A Longford Legend," the poem that inspired the first movement of the suite, on "A Writer's Almanac" broadcast on National Public Radio, read by Garrison Keillor. Taken with the humor and potential for musical inspiration in the poem, he sought to find the author with the intent of writing a suite based on a variety of poems from the same venue. Through his research, he found that "A Longford Legend" was written by an anonymous author. He later found a collection of 18th century Irish street ballades by anonymous authors, and selected an additional two works, "Young Molly Bawn" and "Killyburn Brae," from this collection to complete the instrumental suite.

The first movement, "A Longford Legend," is a jaunty tune with frequent contrapuntal melodic ideas between the woodwinds and the brass. The second movement, "Young Molly Bawn," is haunting and solemn, portraying the sadness in the poem of a hunter who has mistakenly shot his love. The last movement, "Killyburn Brae," is a fast-paced and exciting tune in the style of an Irish jig. There is a tongue-in-cheek reference to the devil near the end of the movement, when the well-known *Dies Irae* motive is stated forcefully in the low winds. During the closing *accelerando* that follows, the composer references the return trip from Hell.

Henry V (Suite from the Movie)

As the composer of music for well-known movies like *Bridget Jones's Diary*, *Sense and Sensibility*, *Gosford Park*, and *Great Expectations*, Patrick Doyle (b. 1953) had already made his name. More recently the honor was conferred upon him to take over writing the music for the Harry Potter series from John Williams. Since the publication of the monumental soundtrack *Harry Potter and the Goblet of Fire*, Doyle has definitely joined the world top of film composers.

Toward the end of the 1980's, Doyle worked closely together with actor-director Kenneth Branagh and his Renaissance Film Company, for whom he provided

wonderful music to several Shakespeare films: *Hamlet*, *Much Ado About Nothing*, and *Henry V*. *Henry V* was Doyle's first film score and Branagh's directorial debut. It is widely considered one of the best Shakespeare film adaptations ever made and scored Branagh Oscar nominations for Best Actor and Best Director. For the song "Non Nobis Domine" from *Henry V*, Doyle received the 1989 Ivor Novello Award for Best Film Theme. In the play (as well as the movie), it tells the story of Henry V of England, focusing on the events immediately before and after the Battle of Agincourt.

In close cooperation with the composer, Johan de Meij selected the best material from the *Henry V* soundtrack for this attractive arrangement. Beginning with the "Opening Title," the music offers hints that will be boldly enunciated later. Transitioning into "O! for a Muse of fire," the theme becomes more brooding and dramatic. The music then becomes more nostalgic with an elegy to "The Death of Falstaff" followed by stirring battle preparations during "Once more unto the breach" as war nears. The music of "St. Crispin's Day" underscores the overwhelming odds facing the English forces against the French, yet rallies and creates an uplifting spirit of motivation for troops at the Battle of Agincourt. The music concludes with the unison-sung "Non Nobis Domine" as a touching finale.

March for Band, "GODZILLA"

Akira Ifukube (1914-2006) was born in Kushiro on the Japanese island of Hokkaidō, the third son of a Shinto priest. Much of his childhood was spent in areas with a mixed Japanese and Ainu population and his music was strongly influenced by the traditional music of both cultures. He studied the violin and the shamisen and his first encounter with classical music occurred when attending secondary school. Legend has it that Ifukube decided to become a composer at the age of 14 after hearing a radio performance of Igor Stravinsky's ballet, *The Rite of Spring*. He also cited the music of Manuel de Falla as a major influence.

Ifukube went on to study forestry at Hokkaidō University and composing in his spare time. Ifukube's big break came in 1935, when his first orchestral piece, *Japanese Rhapsody*, won the first prize in an international contest for young composers promoted by Alexander Tcherepnin. The judges of that contest were unanimous in their selection of Ifukube as the winner. The next year, Ifukube studied modern Western composition while

Tcherepnin was visiting Japan, and in 1938 his *Piano Suite* obtained an honorable mention at the I.C.S.M. festival in Venice.

After completing school, he worked as a forestry officer and lumber processor, and towards the end of the Second World War was appointed by the Imperial Japanese Army to study the elasticity and vibratory strength of wood. He suffered radiation exposure after carrying out x-rays without protection, a consequence of the wartime lead shortage. Thus, he had to abandon forestry work and became a professional composer and teacher. Ifukube spent some time in hospital due to the radiation exposure, and was startled one day to hear one of his own marches being played over the radio when General Douglas MacArthur arrived to formalize the Japanese surrender.

From 1946 to 1953, he taught at the Nihon University College of Art, during which period he composed his first film score for *The End of the Silver Mountains*, released in 1947. Over the next fifty years, he would compose more than 250 film scores, the high point of which was his 1954 music for Ishirō Honda's Toho movie, *Godzilla*. Ifukube also created Godzilla's trademark roar - produced by rubbing a resin-covered leather glove along the loosened strings of a double bass - and its footsteps, created by striking an amplifier box. The *March for Band*, "GODZILLA" is arranged for wind ensemble by one of Ifukube's apprentices, Kaoru Wada. It is the second official theme to the monster character Godzilla (premiering during the third film in the franchise and the series he is a part of) and is some of the most notable music in the *Godzilla* movies.

Loch Lomond

Frank Ticheli (b. 1958) was born in Monroe, Louisiana and graduated from high school in Richardson, Texas. He received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He has composed works for wind ensemble, orchestra, chamber ensembles, and theatre and he has become one of the best known composers for wind ensemble. His music has garnered many prestigious awards and a number of his band works have become standards in the repertoire.

At the time in Scottish history when "Loch Lomond" was a new song, the United Kingdom (which united

Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous Battle of Culloden Moor.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again." The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

In Ticheli's *Loch Lomond*, the composer wanted to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy." According to the composer, it was by happy accident that he discovered how well these two beloved songs share each other's company, and that their intermingling suggests a spirit of human harmony.

Symphony No. 1, "The Divine Comedy"

Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 700 publications in print and his credits include compositions and productions in all areas of the music field. His original

works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the world. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

Symphony No. 1, "The Divine Comedy" is Smith's first complete symphony for wind ensemble and is based on Danté's epic, *The Divine Comedy*. The first movement, "The Inferno," follows the events of the epic poem, using musical references to the events in select cantos of *The Inferno*. A slow, plaintive oboe (here English horn) solo in B-flat minor begins the symphony. Enormous crescendos, violent percussion, and towering blocks of sound quickly lead into Danté's vision of hell. A furious ostinato is used three times in this piece, first by flutes, then clarinets, and finally by the saxophones. In typical overture form, the song slows down as Danté makes his way down in the very depths of Hell. Each of the movements in this symphony have a vocal effect, and in "Inferno," this takes the form of howls of pain, balanced rhythmically with whip cracks.

"Purgatorio" continues Danté's epic through expressive solos and percussion rhythms. The piece is separated into three main parts: a lilting, dragging theme, the Earthquake (which encompasses most of the piece), and the return of the original melody. Vocalizations occur frequently during this piece, first with certain players "moaning in pain" as they drag heavy loads, then with the chants of "Gloria in Excelsis Deo" during the Earthquake, and finally with singing. Another interesting effect is during the first and last parts of the piece, in which most of the band drags their feet on the ground before stomping in a repetitive rhythm. The soprano saxophone is featured in the movement, playing complicated and very expressive solos that usually herald transitions between parts, leading the band all the way to the end of the piece, as the souls' footsteps gradually fade into the distance.

"The Ascension" represents Danté's ascension into heaven. The piece starts out with Danté looking up to the stars atop Mount Purgatory. A swift horn call starts Danté's ascension, moving faster than thought. Technically difficult woodwind runs add to the speed of Danté's ascension, as well as loud, dissonant trombone glissandos. The middle of the piece slows down, where the band sings accompanied by bowed vibraphone

and pitched wine glasses. The opening theme of the movement is repeated in the woodwinds, while the remainder of the band sings "Alleluia." After a short horn solo, the music of the gods and of heaven builds to a climax with a trumpet solo, which is then expanded on by the rest of the band. The piece then speeds up again with the same horn motif, finishing with a climactic and dramatic crescendo to the final note, as Danté finally arrives in Heaven.

"Paradiso" is the final movement of the symphony and is filled with emotion and powerful music. The

movement uses mallet percussion and piano to act as Danté's rise into Heaven, before handing the melody over to the horns. The vocalization reveals itself quite early in the piece, as the rest of the band sings along with an accompanying oboe solo. The mallet percussion cuts off where the timpani begins. The theme from the beginning serves as the theme for the final half of the piece. After a modulation, the music rises dramatically into a final suspended note, as Danté finally "glimpses the face of God."

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our story

Serving as a community band in Houston's gay, lesbian, bisexual, and transgender community, the Houston Pride Band has several groups that perform at community events throughout the year as well as concerts and parades. We also provide a fun social experience for musicians.

The Houston Pride Band has a proud history spanning three decades. Originally known as the Montrose Marching Band, the organization was formed by a small group of musicians in 1978 as a way to make new friends and to provide entertainment for Houston's gay and lesbian community.

The Houston Pride Band is a member of the Lesbian and Gay Band Association (LGBA), a national musical organization made up of over twenty-five bands across the nation and around the world. With LGBA, members of the Houston Pride Band have been able to participate at every Gay Games, several Presidential Inaugurations, and conferences throughout the world.

mission

The mission of the Houston Pride Band is:

- To advocate for the GLBT community by promoting knowledge and understanding through music.
- To provide opportunities for high caliber musical performances for the GLBT community and beyond.
- To provide a welcoming and comfortable musical outlet for GLBT and GLBT-friendly wind, brass and percussion players.
- To support and raise awareness for causes which are important to the GLBT community.

membership + rehearsals

The Houston Pride Band is open to all brass, woodwind, and percussion players. We welcome musicians of all skill levels. The band rehearses on Wednesday evenings from 7:30 to 9:30 PM at Bethel United Church of Christ, 1107 Shepherd Drive (near Washington).

proud member of the Lesbian and Gay Band Association



The Lesbian and Gay Band Association (LGBA) is a musical organization comprised of concert and marching bands from cities across the United States and the world.

Great performances are the most visible manifestation of the lesbian and gay band movement. Member bands across the country appear in hundreds of concerts, parades and community events every year. For more information, visit www.gaybands.org.

houston★pride★band

*The world changes in direct proportion
to the number of people willing to be
honest about their lives.*

— Armistead Maupin

may 30, 2015

under the rainbow

Selections include:

Selections from *The Wizard of Oz* by Harold Arlen, *A Bernstein Tribute* by Clare Grundman, *Fantasia for Alto Saxophone* by Claude T. Smith, featuring HPB's own Adrian Leyva, the Houston premieres of Justin Raines's *Fanfare Della Vittoria* and *This Time, I Swear*, and more.

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