



HOUSTON PRIDE BAND

PRESENTS

Flights of Fancy



TICKET SALES
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HOUSTON
BUYERS CLUB

Houston Pride Band

MISSION STATEMENT

- 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

The Houston Pride Band is open to all brass, woodwind, and percussion players. We welcome musicians of all skill levels. If you are interested in joining us, please give us a call or email us so that we can gather some information from you and make arrangement to have music ready for you when you arrive.

REHEARSALS

The band rehearses on Wednesday evenings from 7:30 to 9:30 p.m. at Bethel UCC, 1107 Shepherd Drive (near Washington).

For more information, please visit our web site at
www.houstonprideband.org
or email us at
info@houstonprideband.org

The Houston Pride Band presents

Flights of Fancy

A Letter From Our President

Welcome to the second concert of the Houston Pride Band's 2009-2010 season. Our previous concert was the Pride Band's first Pops concert in which we entertained guests with a collaboration of popular pieces from movies, musicals, and the opera. Tonight, we ask you to join us on a flight through dreams and fanciful fantasies.

In continuing our devotion of giving back to the local community, the Houston Pride Band has chosen the **Houston Buyers Club** as the beneficiary of tonight's ticket proceeds. The Houston Buyers Club was founded by Fred Walters Jr. in 1994 to improve the quality of life of people with health issues such as HIV/AIDS, chronic illnesses, and dietary needs through education and affordable nutritional supplements. The Houston Pride Band is proud to support an organization that has served several of our band members and the community for 16 years.

The Houston Pride Band is able to perform concerts that support community organizations through the kind donations from our sponsors and advertisers. Many of whom are recognized in tonight's program. Please extend a warm "thank you" to our gracious sponsors and advertisers that support the Houston Pride Band in continuing our mission.

Our final concert of the 2009-2010 season is on Sunday, May 30th at the Hobby Center's Zilkha Hall. This "No Strings Attached" affair has no limits and is an honors concert including special guests from LGBA bands from around the country. Please mark your calendar for this festive performance. It will be a treat you won't want to miss.

Thank you for joining us this evening, and we look forward to seeing you at future Houston Pride Band events. Please enjoy the remainder of this evening's performance.

Kiyona Corpening, President
Houston Pride Band

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Jason Stephens

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The Houston Pride Band is an active member of the Lesbian & Gay Band Association (LGBA, an international musical organization comprised of twenty-eight concert and marching bands from cities across America, Canada and Australia. Member bands of LGBA have joined forces to perform at every March on Washington and at Gay Games Sports & Cultural Festivals around the world.

The LGBA massed bands were invited to perform in both of President Bill Clinton's inaugural celebrations in 1993 and 1997, becoming the first lesbian, gay, bisexual and transgender group to perform at an inauguration. Most recently, during the inaugural celebration for President Barack Obama, LGBA made history once again by becoming the first LGBT group to march and perform in the parade. Houston Pride Band members are heading to Indianapolis in March for its next conference of the Lesbian & Gay Band Association.

Artistic Director Jason Stephens is a graduate from Lamar University in Beaumont, Texas, where he received a Bachelor's of Music in 2003. He studied Conducting with Travis Albany and Dr. Barry Johnson and has additional conducting instruction from Craig Kirchoff, Director of Bands and Professor of Conducting at the University of Minnesota. After moving to Houston, he joined the Houston Pride Band as a bassoonist in 2005. He was named Interim Artistic Director in early 2006 and appointed Artistic Director in November 2006.



Mr. Stephens was recently selected to be a guest conductor with the Oak Lawn Symphonic Band in Dallas, Texas for their 30th Anniversary Concert in May 2010. He has also been chosen to be a guest conductor for the 2010 Gay Games VIII in Cologne, Germany in early August. The Gay Games is the world's largest sporting and cultural event organized by and specifically for LGBT athletes, artists, musicians and others.

Mr. Stephens currently works for the Houston Public Library as a Special Projects Coordinator and plans to pursue his Masters in Library Sciences from the University North Texas. He is the music librarian for the River Oaks Chamber Orchestra, a professional chamber orchestra in Houston, Texas. Additionally, Mr. Stephens is the music librarian and 2nd Bassoonist for the Houston Civic Symphony, Houston's first and finest community orchestra.



Assistant Director Skip Martin began studying the clarinet over 23 years ago. He holds a Bachelors degree in music education (BME), a second Bachelors degree in clarinet performance (BM), and a Masters degree in Music Education (MM) all from Louisiana State University in Baton Rouge, LA. At LSU, he studied clarinet with Steve Cohen, music education with Dr. James Byo and Dr. Jane Cassidy, and conducting with Frank Wickes and Linda Morehouse. As a clarinetist, he has been a member of the Baton Rouge Symphony Orchestra, the LSU Symphony, LSU Wind Ensemble, and LSU New Music Ensemble. A somewhat accomplished woodwind doubler, he has performed as flute soloist with several instrumental and vocal ensembles across the Houston area including the Region X All-Region Choir and has played in many pit orchestras for both school and professional productions (flute, clarinet, saxophone, and oboe). As an educator, he served 3 years as Northshore High School Associate Director (Slidell, LA), 6 years as First Assistant Band Director at Cy-Fair High School in Cypress, TX, and 2 years at LSU as a graduate assistant.

Aside from his duties to the Houston Pride Band, he currently plays 2nd Clarinet with the Houston Civic Symphony, is a freelance clarinetist and woodwind doubler in the Houston area, an occasional high school woodwind clinician, and is Volunteer Coordinator at the Hobby Center for the Performing Arts.

Houston Pride Band



Artistic Director
Jason Stephens

Flute / Piccolo
Christi Gell
Joel Luks
Joel Quiñones

Oboe
Lupe Ybarra

Bassoon
David DiCamillo

Clarinet
William Fu
Ron Louvier
Skip Martin
Rudolph Martinez

Bass Clarinet
Cecil Farrell
Melissa Thompson

Alto Saxophone
Connie Moore
Kevin Taylor

Tenor Saxophone
Melissa Thompson

**Baritone
Saxophone**
Lisa Mace

Trumpet
Mary Beth Alsdorf
Arthur McGimsey
Greta Ott

French Horn
Cary Byrd
Jonathan Craft

Trombone
Trudy Allen
Kiyona Corpening
Noel Freeman
Bass Trombone
Amanda Solis

Euphonium
Casey Sherrell

Tuba
Joe Wiese

Timpani
Brandy Jones

Percussion
Debbie Hunt
Joe Lenoff
Brian Walters

Flights of Fancy

Houston Pride Band

Fugue in G MinorJohann Sebastian Bach
Little Fugue BWV 578 arranged by Yoshihiro Kimura

Der Traum des OenghusRolf Rudin
Poem nach einer Sage von der "Grünen Insel"
Teil 1, Op. 31/1 (1993/94)
Teil 2, Op. 37/2 (1996)

I N T E R M I S S I O N

SaxophoniaStephen Bulla
featuring the Houston Pride Band Saxophone Section

Fantasia on a Theme by Thomas TallisRalph Vaughan Williams
arranged by Jay Bocook

VesuviusFrank Ticheli

Please join us for a reception in the Gathering Place after the concert.

Program Notes

Johann Sebastian Bach (1685-1750) was a German composer, organist, violist and violinist whose ecclesiastical and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he did not introduce new forms, he enriched the prevailing German style with a robust contrapuntal technique, an unrivaled control of harmonic and motivic organization, and the adaptation of rhythms, forms and textures from abroad, particularly from Italy and France.

Bach became highly interested in writing fantasias, preludes, toccatas, and fugues upon his appointment to the New Church in Arnstadt, where he was appointed organist in 1703 at the age of eighteen. The church's organ of two manuals and twenty-three stops offered a splendid instrument. To confirm his interest in organ music, Bach is reported to have traveled four hundred miles round-trip on foot to hear the famous organist and composer Dieterich Buxtehude play.

The *Little Fugue in G minor* quite possibly was composed during his time at Arnstadt (1703-1707) or in Mühlhausen (1707-1708), where he wrote the famous *Toccatina and Fugue in D minor* (BWV 565) and the *Passacaglia in C minor* (BWV 582). The designation "little" is utilized to distinguish it from the so-called "great Fugue" in the *Fantasia and Fugue* (BWV 542) in the same key of G minor.

The fugue is in four voices and its four-and-a-half measure subject is one of Bach's most recognizable tunes. During the episodes, Bach uses one of Archangelo Corelli's most famous techniques: imitation between two voices on an eighth note upbeat figure that first leaps up a fourth and then falls back down one step at a time.

This adaptation was arranged by Yoshihiro Kimura, one of Japan's preeminent conductors and arrangers. Mr. Kimura has earned worldwide respect for both his remarkable interpretive skills and his outstanding transcriptions for wind orchestra. His transcriptions are noted for their unrestricted voice groupings and more effective adaptation to wind instrument sonorities. His techniques, heard in both formal concert and festival venues, have enhanced the role of the wind orchestra as a dignified and dramatic medium attractive to many audiences.

Rolf Rudin (b. 1961) was born in Frankfurt, Germany and studied music-education, composition, conducting and theory of music in Frankfurt and Würzburg. After graduating in composition (1991) and conducting (1992), he now lives as a freelance composer. Since 1993, he also lectures theory of music at the Frankfurter Musikhochschule. Some of his compositions for chamber music, choir and orchestra have won prizes at German and international competitions.

During the period of his composing where he was occupied with the Celtic-Irish mythology, Rudin composed the first part of the tone poem ***Der Traum des Oenghus*** (*The Dream of Oenghus*), Op. 37 in 1993/94. It was commissioned by the Confederation of German Band and Folk Music Association and received its premiere in Trossingen in 1994. In 1996, Rudin completed the second tale for the All State Wind Orchestra of Baden-Württemberg, where it received its premiere in the same year.

The musical poem *The Dream of Oenghus* refers to the Irish legend of the same name. In this legend, Prince Oenghus has a nightly vision when fast asleep - he sees a girl who plays a flute and falls in love with her. However, as she keeps disappearing, she remains unattainable for the time being. He consequently sets out to search for her until he finally finds the girl. This piece is no musical retelling of this legend, but in a way, rather invites reading the story, as there are only single phases and atmospheres of the legend serving as extra-musical sources of imagination.

The music of the first part largely converts the vision described at the beginning of the legend into sound patterns. It was the atmosphere of something dreamlike or also something unattainable that became the inspiration for writing the music of a tenderly somber world of dreams. Noise sounds of the beginning, bell-like motifs and a fluctuating sound layer hovering within itself give this composition its mysteriously nocturnal character.

The second part examines the more "real" aspects of the legend. At its beginning, associations are made - expressed by ferocity to the Prince's deviations in his quest for the girl. Though only alluded to in the first part, the importance of the flute is given ample room for development. A large cantilena full of enigmatic expression floats above a harmonic carpet which links the visions of nightly tranquility. A constantly repeated rhythmical increase of march-like character climaxes in picking up the mysterious chant of the first part, leading to formal unity of the complete work. The culmination of the final coda dissolves into the visionary noise sounds in a peaceful "legendary" atmosphere.

* * *

Stephen Bulla (b. 1953) received his degree in arranging and composition from Boston's Berklee College of Music, graduating Magna Cum Laude. He has entered his third decade as Chief Arranger to The President's Own U.S. Marine Band and White House Orchestra and is responsible for the production of music that encompasses countless styles and instrumental combinations, most of which are performed for Presidential functions and visiting dignitaries in Washington D.C.

His compositions are performed both in the concert hall and on broadcast media. His music has been used on the following television programs: *CSI Miami*, *Cold Case*, *Jag*, *Joan of Arcadia*, *Without A Trace*, *Guiding Light*, *Ren and Stimpy*, *48 Hours*, *60 Minutes*, and *Survivor*. Working directly with film score legend John Williams, he has transcribed music from *Star Wars* and *Catch Me If You Can* for performances by the Marine Band with the composer conducting. His musical arrangements have also been featured on the PBS television series *In Performance At The White House* and performed by many artists including Sarah Vaughan, The Manhattan Transfer, Mel Torme, Doc Severinsen, Nell Carter, and Larry Gatlin.

In 1990 he was awarded the prestigious ADDY Award for best original music/TV spot, and later provided a music score for the *Century of Flight* series on the Discovery Channel. Mr. Bulla is a member of ASCAP (American Society of Composers, Authors and Publishers) and has received that organization's Performance Award annually since 1984.

His commissioned concert works include instrumental compositions that are performed and recorded internationally. Recent activities include a commission from the Library of Congress to complete and orchestrate the last known manuscript march of John Philip Sousa. He travels frequently as a guest conductor, adjudicator and clinician and also serves as music director for The Salvation Army National Capital Brass Band in Washington D.C.

Saxophonia is a light-hearted piece that features the saxophone section, with the rest of the band in accompaniment. It is written in the style of the ragtime flapper period music of the early twentieth century. The listener will be transported back in time as he or she imagines the era of silent movies and slapstick comedy.

* * *

Frank Ticheli (b. 1958) is an American composer of orchestral, choral, chamber and concert band works. He is well known for his works for concert band, many of which have become standards in the repertoire.

Ticheli graduated with a Bachelor of Music in Composition from Southern Methodist University. He went on to receive his master's and doctoral degrees in composition from the University of Michigan, where he studied under the tutelage of William Albright, Leslie Bassett, George Wilson and William Bolcom. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular and above all, active, in motion" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel).

Vesuvius began in the composer's mind as a wild and passionate dance, such as might have been performed at an ancient Roman Bacchanalia. According to Ticheli, "As it grew more explosive and fiery, the piece evolved to become more like a dance from the final days of the doomed city of Pompeii, destroyed by Mt. Vesuvius in A.D. 79." Indeed the mountain is symbolized by the power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the *Dies Irae* of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the volcanic explosions and suffocating ash.

* * *

NO STRINGS ATTACHED

Sunday, May 30, 2010 | Zilkha Hall, Hobby Center

No limits, no strings! A combined honors concert with special guests from LGBA bands from around the United States.

Dmitri Shostakovich: *Festive Overture*

Leonard Bernstein: *"Glitter and Be Gay"* featuring Jonathan Craft, Horn

Chiapruck Mekara: *Kheak Chen Joao Fantasy* (Houston Premiere)

Robert Jager: *Variations on a Theme by Robert Schumann*

The Tuba in the Empty Chair

The word "BAND" typically brings to mind two meanings. One represents a group of individuals devoted to a common interest, cause or goal. The other, as in "wedding *band*", represents a seal or commitment to a relationship uniting individuals together. For the "Houston Pride *Band*", the word has the attributes of both. Our "*BAND*" is a group of individuals devoted to common interest in music and its use to celebrate our love for our community – and, atypically for a volunteer organization like ours, our love for one another.

Wait a minute...a community band that "loves" one another?

One of the genuine joys of participating in the Houston Pride Band that doesn't exist in any other community band in Houston is our sense of family – we sweat, practice, eat, laugh, cry, argue, and occasionally even do drag together. And when you share these kinds of life experiences, we end up loving one another.

For this reason we were recently deeply moved and saddened at the loss of our oldest and original *active* band member, **Elroy W. Forbes, Jr.** – tuba player and band member extraordinaire. His love for music and his care and concern for each of us was something that we all knew and felt constantly when in his presence. He often referred to us as "his children" in his numerous emails sent to lift us up, make us laugh or sometimes reflect on the aspects of this life that really matter.

When Elroy left us behind on January 24th to go play with God's band – with hopefully a better tuba than we could provide him – our band felt a large hole form in our hearts, our music and our history that in so many ways can never be filled. Despite continuing sickness, infirmity and ill health, Elroy would show up for every rehearsal, performance and party – typically with a sparkle in his eyes that told you there was nowhere else on earth he would rather be. His life and his example teach us – ALL of us – that if you want to do something well, give your heart first...and that he did.

While we will continue to miss him every rehearsal and gathering we have, each of us that were touched by his life and love will carry his memory as long as we live. The tuba in the empty chair is our way of commemorating our loss tonight and what moved us to dedicate this concert to him and his memory.

Thank you for being here tonight and for listening. Every note that we play with our instruments and our hearts this evening is a thank you to Elroy for sharing his life with us.



vitamins



herbs



sports nutrition

Many Montrose residents say they owe their lives to the Houston Buyers Club.

Fred Walters began the non-profit organization that provides the chronically ill with low-cost vitamins and supplements after he was diagnosed with HIV in 1994. Walters, a former seminary student who had hoped to be a Catholic priest, said the Buyers Club has become his calling. It is his method of helping others and serving God.

"When I was a kid I always wanted to serve the poor," Walters said. "Not everyone I serve is poor, but I feel that I am helping those in need. I am doing what God wants me to do." He dropped out of seminary after four years, struggling with his homosexuality, but thought he might return some day. When he was diagnosed with HIV, that door closed. The Catholic Church does not let those who are HIV-positive enter seminary, he said.

"To me, this is church," Walters said, pointing at the crowd that fills the store, seeking advice and healing.

The Buyers Club is constantly busy, with customers chatting with Walters and his staff, asking questions about the effects of different supplements or seeking advice on choosing a protein powder. Others are coming in to see the registered dietician who will test their body composition, analyze their blood work and then make diet recommendations.

Karen Kilduff, a nurse with hepatitis C, said she doesn't know how she would survive without the group. She takes 19 nutritional supplements.

"Even though I work and have insurance, I couldn't afford to take them if it weren't for the Buyers Club, Kilduff said. "They are wonderfully friendly and are doing great work. Supplements have an important role in treating chronic illness and side effects, and I am so glad they are there."

Those who visit the Buyers Club include patients with HIV/AIDS, cancer, hepatitis C, diabetes, and increasingly, those with few health problems who still enjoy the low cost and wide selection of the Buyers Club. There are only eight similar organizations in the United States, Walters said.

The club sells items including vitamins and minerals, protein supplements, amino acids, creatine, antioxidants, digestive enzymes, liver detoxifiers, fatty acids, herbs and hormone boosters. Many of the supplements are aimed at cutting down the side effects of powerful HIV drugs. These can include anemia, appetite loss and bloating gas, elevated cholesterol, high triglycerides and diarrhea. These side effects are often so severe that 49 percent of patients who start HIV drugs skip or stop taking them, Walters said.

Walters had to learn about nutrition for those with serious illnesses the hard way. When he was diagnosed HIV-positive in 1994, he found out how expensive staying healthy could be. He went to a local health food store where he bought nine products. He was horrified when the cash register showed he owed almost \$250.

So he banded together with a few friends and started a nonprofit organization to provide supplements and vitamins to the chronically ill at a low price. He found that doctors didn't know much more than he did. Those newly diagnosed with AIDS were on their own in the early 90s, as much was still being discovered about nutritional treatments and how to combat the dangerous side effects of AIDS drugs. And so Walters learned, by holding and attending seminars, by reading the latest findings and by discussing treatment options with friends who also were positive.

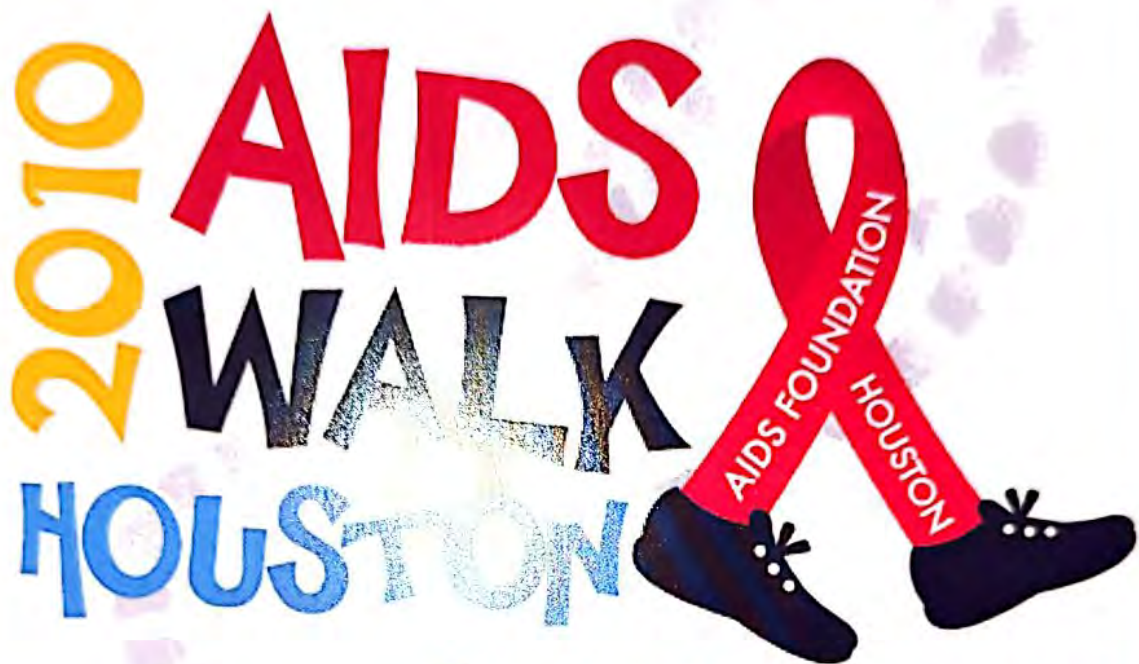
The Buyers Club now has a mailing list of 20,000. They also have become the place to go for information and advice on HIV nutritional treatment and side effects, with doctors and AIDS organizations asking for their research results every day.

The Buyers Club only marks up its products 5 to 22 percent, a much lower increase than most stores. Those without chronic illness are catching on to the good deals. Walters welcomes them too. "Anyone who shops here is helping us," he said.

Reprinted from the Houston Chronicle, Thursday, December 25, 2005

By Mary Lee Grant, Chronicle correspondent

The Houston Pride Band
proudly supports



Sunday, March 14, 2010

Please help us support this important project by contributing generously to AIDS Walk Houston.

Your tax-deductible contribution will fund programs for people living with and affected by HIV and AIDS.

You can make your donation online by going to www.AIDSWalkHouston.org and click on "Donate to a Team."

Use the search engine to search for our team: **Houston Pride Band**

Every little bit counts in the fight for a cure!

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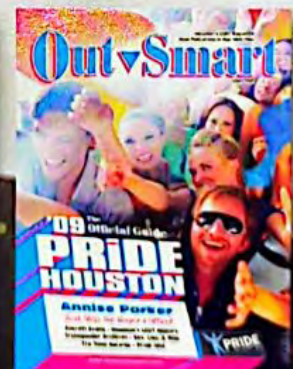
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gay