

The background of the entire image is a vertical rainbow gradient. At the top, there are six horizontal stripes in shades of light red, light orange, light yellow, light green, light blue, and light purple. Below these stripes are six vertical stripes in shades of red, orange, yellow, green, blue, and dark purple. The text 'houston pride band' is centered at the top, with the stars acting as separators between the words.

houston★pride★band

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

— Armistead Maupin

under the rainbow
may 30, 2015 | 3pm | Resurrection MCC



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letter from the artistic director

As the new Artistic Director of the Houston Pride Band, I am humbled and grateful to be a part of such a passionate and inviting organization. I welcome you to our concert, and know you will enjoy the artistry demonstrated by the musicians of the ensemble.

Thank you to Jason Stephens, the Houston Pride Band Board and musicians for providing me this opportunity. As a newcomer to the Pride Band, it brings me great comfort to have the support needed to begin a colorful new chapter that will become part of our rich history. Joining me in embracing the new challenges that come with new leadership is newly named Assistant Artistic Director, Deborah Hirsch. Congratulations on your new position. She is, without doubt, an invaluable addition to our leadership team.

The Houston Pride Band will continue to celebrate diversity, raise awareness for causes, and provide musical outlets for the GLBTQ community and our allies in the great city of Houston and surrounding area. In the pursuit of this mission, band members form unbreakable bonds that create a strong presence in our community. I charge all those reading to embark on this joyful journey with us. Happiness is indeed found in the company you keep. I will put forth all my effort towards the development of a wide variety of works to be enjoyed by members and patrons. We need your involvement and investment in our future. We appreciate you joining us “Under the Rainbow” as one season ends, and we look over the rainbow towards the next.



Musically,
Michael D. Roberts



Part I

Jason Stephens, Conductor

Fanfare Della Vittoria

Justin Raines

Fantasia for Alto Saxophone

Adrian Leyva, Soloist

Claude T. Smith

Ballad for Winds

Justin Raines

intermission

"I Feel Pretty" from *West Side Story*

Leonard Bernstein
arranged by James Boatman

SaxWorx

Adrian Leyva, Lisa Mace, WC McClendon, Kevin Taylor, Lupe Ybarra

Part II

Michael Roberts, Conductor

A Joyful Journey

Robert Sheldon

A Bernstein Tribute

Clare Grundman

"The Rainbow Connection"
from *The Muppet Movie*

words and music by
Paul Williams and Kenneth L. Ascher
arranged by Paul Lavender

The Wizard of Oz

words and music by
Harold Arlen and E.Y. Harburg
arranged by James Barnes

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artistic director designate

Michael Roberts

assistant director designate

Deborah Hirsch

interim artistic director

Jason Stephens

flute/piccolo

*Christi Gell
Jonathan Griffin, Jr.
Aaron Reines
Sal Stow*

oboe

*Hunter Cauble
Lupe Ybarra*

bassoon

*David DiCamillo
Becky Schlembach*

clarinet

*Kacey Baccus
Joe Dombrowski
William Fu
Elyse Yacvob
Adam Hile
Ron Louvier
Rudy Martinez
Cody Newton
Heather Spraberry
Uriel Torres*

e-flat clarinet

Ron Louvier

bass clarinet

Jon Hernandez

alto saxophone

*Adrian Leyva
WC McClendon
Kevin Taylor*

baritone saxophone

*Lisa Mace
Diana Mobley*

trumpet

*Mary Beth Alsdorf
Brandon Bates
Christopher Hodge
Jennifer Watts*

** guest artist*

horn

*Patrick Hanley
Dylan Charrin*
Adam Davis*
Justin Hensley*
Kirsten Kurtz**

trombone

*Trudy Allen
Noel Freeman
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Sal Stow



about our conductors

Michael Roberts, Artistic Director



Originally from Van Buren, Arkansas, Mr. Roberts attended West Texas A & M University where he studied conducting with Dr. Gary Garner & Mr. Don Lefevre. He received a bachelor's degree in music education double instrumental emphasis on Saxophone and Oboe. He has also earned hours towards a masters

degree in Instrumental Conducting at Indiana University of Pennsylvania, studying with Dr. Jack Stamp. In addition to his conducting experiences with university and community ensembles, he has been an instrumental performer in various community ensembles throughout Arkansas, Texas, and Pennsylvania on Saxophone and Oboe.

During his years of teaching, Mr. Roberts has taught at both the middle school and high school levels. Bands under his direction enjoy much success around the state and country. Currently a music educator in the public schools, he is also an active adjudicator and clinician at various contests and festivals. He is an alumnus of Kappa Kappa Psi, Pi Kappa Lambda, and Alpha Chi. He is a member of the Texas Bandmasters Association and Texas Music Educators Association.

Deborah Hirsch, Assistant Artistic Director



Originally from Baltimore, Maryland, Deborah Hirsch graduated from the University of Kansas with Bachelor degrees in Music Therapy and Music Education and earned a Master of Music degree at Texas A&M University-Commerce. Deborah is completing her 37th year as a band director in the Pasadena Independent School District where bands under her

direction have performed and competed successfully at the Texas Renaissance Festival, Texas UIL Concert and Sight-reading Contest, Solo and Ensemble Contest and Region Band competitions. The band was selected 3 times to perform at the state capitol for Arts Education Day and has performed the national anthem for 22 consecutive years for the Houston Astros. Deborah was named "Teacher of the Year" in 2014 and is an active member of Texas Music Educators Association, Texas Bandmasters Association and Texas Music Adjudicators Association. She is also a member of the chancel choir at Bering Memorial United Methodist Church and a board member of Pasadena Little Theater. Deborah is honored to be joining the Houston Pride Band as the new Assistant Artistic Director and looks forward to making music with this talented group of musicians next season!

Jason Stephens, Conductor



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.



Fanfare Della Vittoria and Ballad for Winds

Justin Raines (b. 1979) is originally from El Paso, Texas and he earned his Bachelors Degree in Music Theory and Composition from New Mexico State University under the guidance of Michael Staehle-Laburda, and completed his Masters in Music Composition under the guidance of Jorge Grossmann and Virko Baley. He is an award-winning composer, tuba player and conductor of the Los Angeles Gay Freedom Band. His music has been performed all over the world, and the Tad Wind Symphony from Tokyo, Japan has premiered several of his works and has released these recordings internationally on CDs and via Internet downloads.

Recently, Justin has worked with both Voltage Pictures (*The Hurt Locker*, *Dallas Buyers Club*) and Hollywood Media Bridge to score the films *Ambushed* and *A Certain Justice* (directed by Giorgio Serafini.) In 2011, he also composed the score for the film *Stealing Las Vegas* (produced by Roger Corman.) As a regularly commissioned composer, Justin has developed a repertoire of concert and chamber works that have been premiered and performed nationwide. A recently completed new work for Tuba and String Quartet titled *Cauterizing The Soul*, won Justin the Harvey Philips Award for Composition Excellence on May 21, 2014.

Fanfare Della Vittoria was commissioned by Anthony LaBounty for the University of Nevada Las Vegas (UNLV) Symphonic Winds and was premiered in 2011. This fanfare was composed with traditional concert fanfares in mind, using brass and percussion. The driving rhythmic figures keep the momentum moving forward, while the peaceful anthem in the middle allows for a moment of reflection.

Ballad for Winds premiered in May 2012 by the Desert Winds in Las Vegas, Nevada. It is a simple, elegant hymn with evocations of British processions and film music.

The presentations of the melody alternate between different groupings of instruments, including all brass, chamber woodwinds, low brass and full band.

Fantasia for Alto Saxophone

Claude Thomas Smith (1932-1987) was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French Horn and won a position with the 371st Army Band. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles. Smith is perhaps best known for his rhythmic practice, particularly introducing asymmetrical meters into the band idiom, most notably with the 7/8 and oddly subdivided 9/8 measures of one of his most famous works, *Emperata Overture*.

The *Fantasia for Alto Saxophone* was written in 1983 for saxophonist Dale Underwood and it is dedicated to the U.S. Navy Band, to which Underwood was assigned at the time. The *Fantasia* is technically demanding for the soloist, featuring opportunities for displays of both technique and tonality. An extensive cadenza displays the full skill of the performer and range of expression available from the instrument. This composition's reputation has been proven by its appearance in conservatory curricula and by its popularity among young saxophonists for concerto competitions.

A Joyful Journey

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. In 2014, Robert Sheldon was the featured composer and conductor for the Youth Pride Band of South Florida organized by sister LGBA band, the South Florida Pride Wind Ensemble.

Written in 2002 for *A Joyful Journey* begins with quiet, reflective melody. The *Allegro Spirito* section takes the same theme and transforms it to a theme of pride and heroism, leading to a triumphant conclusion.

A Bernstein Tribute

There are not enough superlatives to apply to the extraordinary career of **Leonard Bernstein** (1918-1990). His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. It was his fate to be far more than routinely successful. As a conductor, particularly as principal conductor and music director of the New York Philharmonic orchestra, a position he held for most of the sixties, Bernstein was without peer. His classical compositions, not to mention his movie and show music, make the most celebrated American composer since George Gershwin.

Though Bernstein's musical greatness is unquestioned, his sexuality is still controversial. Bernstein alluded to his divided self when he described himself as being "half-man, half-woman". A friend, Shirley Rhoads Perle, told Secret that she "thought he required men sexually and women emotionally". This does not mean that Bernstein was bisexual: Like many gay men of his generation, he was a devoted husband and father in public and promiscuously queer behind the scenes. Arthur Laurents, Bernstein's collaborator in *West Side Story*, once said Bernstein was simply "a gay man who got married. He wasn't conflicted about it at all. He was just gay."

While uncertain of his own sexuality, he did not hesitate to work with other gay men. The musical *West Side Story* was the creation of Leonard Bernstein, Jerome

Robbins, Arthur Laurents, and Stephen Sondheim: four gay Jewish men, all working at the very top of their craft. Though each one contributed greatly to this masterpiece, Bernstein's synthesis of Broadway, jazz, Latin rhythms, and Aaron Copland perfectly captured the city's astonishing spirit. It also captured the gay spirit. Thousands of gay Americans fell in love with *West Side Story*—the romance, violence, danger, and mystery so audible on the original cast album all felt like integral parts of the gay life they had embraced. The lyrics of "Somewhere" in particular seemed to speak directly to the gay experience before the age of liberation." It didn't hurt that actor Larry Kert, who starred as Tony, was also gay.

A musical bouquet to one of the legends of our time, *A Bernstein Tribute* offers the audience an opportunity to enter the world of Bernstein through some of his most notable compositions. Composer and arranger Clare Grundman (1913-1996) has captured the spirit of each work in this adaptation, which includes excerpts from the Symphonic Dances from *West Side Story*, Three Dance Episodes from *On the Town* and the *Overture to "Candide"*.

The Rainbow Connection

Paul Hamilton Williams, Jr. (b. 1940) is an American composer, singer-songwriter, and actor, best known for popular songs performed by a number of acts in the 1970s including Three Dog Night, Helen Reddy, David Bowie, and the Carpenters. He is also known for his film contributions, most notably writing the lyrics to "Evergreen" from *A Star Is Born*, for which he won a Grammy for Song of the Year and an Academy Award for Best Original Song. **Kenneth Lee "Kenny" Ascher** (b. 1944) is an American jazz pianist, composer, and arranger. His work through the years includes music and arrangements for John Lennon, Barbra Streisand and Meat Loaf.

Williams and Ascher were frequent collaborators, most notably on the song "The Rainbow Connection" from *The Muppet Movie*, where they received Oscar nominations for the 1979 Academy Awards for Best Original Song for "Rainbow Connection" and Best Original Score for the entire soundtrack. The song was also nominated for the Golden Globes for "Best Original Song" that same year.

Allmusic described "The Rainbow Connection" as an "unlikely radio hit ... which Kermit the Frog sings with all

the dreamy wistfulness of a short, green Judy Garland” and went on to add that “The Rainbow Connection” serves the same purpose in *The Muppet Movie* that “Over the Rainbow” serves in *The Wizard of Oz*, with nearly equal effectiveness: an opening establishment of the characters’ driving urge for something more in life.” The American Film Institute named The Rainbow Connection the 74th greatest movie song of all time in *AFI’s 100 Years... 100 Songs*.

The Wizard of Oz

The Wizard of Oz is widely noted for its musical selections and soundtrack. The music was composed by **Harold Arlen**, and the lyrics were written by **Yip Harburg**, both of whom won the Academy Award for Best Original Song for “Over the Rainbow.” In addition, Herbert Stothart, who composed the instrumental underscore, won the Academy Award for Best Original Music Score. “Over the Rainbow” is listed as the number one song on the “Songs of the Century” list compiled by the Recording Industry Association of America and the National Endowment for the Arts. The American Film Institute also ranked “Over the Rainbow” the greatest movie song of all time on the list of *AFI’s 100 Years... 100 Songs*.

There are many connections between *The Wizard of Oz* and the history of the gay community. Actress Judy Garland is widely considered a gay icon. *The Advocate* has called Garland “The Elvis of homosexuals.” The reasons frequently given for her standing as an icon among gay men are admiration of her ability as a performer, the way her personal struggles seemed to mirror those of gay men in America during the height of her fame, and her value as a camp figure. Garland’s role as Dorothy Gale in *The Wizard of Oz* is particularly noted for contributing to this status.

It has been said that Garland’s death and funeral, held in New York City in June 1969, helped inspire the Stonewall riots, the flashpoint of the modern Gay Liberation movement. There was certainly an awareness and appreciation of Garland among Stonewall Inn patrons. Because the bar had no liquor license, it was passed off as a bottle club and patrons were required to sign in. Many used pseudonyms and “Judy Garland” was among the most popular.

According to bar patron Sylvia Rivera had come from the Garland funeral earlier in the day to drink and mourn. Rivera said that indeed there was a feeling

in the air that something would happen that night: “I guess Judy Garland’s death just really helped us really hit the fan.” Regardless of the truth of the matter, the Garland/Stonewall connection has persisted and has been fictionalized in *Stonewall*, Nigel Finch’s feature film about the events leading up to the riots. Lead character Bostonia is shown watching Garland’s funeral on television and mourning, and later refusing to silence a jukebox playing a Garland song during a police raid, declaring “Judy stays.”

Garland’s daughter Lorna Luft points to the connection with pride, saying that her mother was a “huge, huge advocate of human rights” and that Garland would have found the rioting appropriate.

Another connection is the rainbow flag, symbol of the LGBT communities which may have been inspired, in part, by Garland’s song “Over the Rainbow.” Garland’s performance of this song has been described as “the sound of the closet,” speaking to gay men whose image “they presented in their own public lives was often at odds with a truer sense of self that mainstream society would not condone.”

Yet another connection between *The Wizard of Oz* and the LGBT community include the slang term “Friend of Dorothy”, which likely derives from Garland’s portrayal of Dorothy Gale in *The Wizard of Oz* and became a code phrase gay people used to identify each other. Dorothy’s journey from Kansas to Oz mirrored many gay men’s desires to escape the black-and-white limitations of small town life for big, colorful cities filled with quirky, gender-bending characters who would welcome them.” This is definitely characterized in the film when Dorothy immediately accepts those who are different, including the Cowardly Lion. The Lion identifies himself through song as a “sissy” and exhibits stereotypically “gay” (or at least effeminate) mannerisms. The Lion is seen as a coded example of Garland meeting and accepting a gay man without question.

This medley is simply titled *The Wizard of Oz* compares with the best of the grand show medleys and features “Over the Rainbow,” “Ding, Dong, The Witch is Dead,” “We’re Off to See the Wizard,” “The Merry Old Land of Oz,” and “If I Only Had a Brain.” Composer and arranger **James Barnes** (b. 1949) uses brilliant transitions, rich counterpoint, development, and the full range of the concert band to create a truly fabulous piece of entertainment.

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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.



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