



# HOUSTON PRIDE BAND

PRESENTS

A CONCERT OF  
LIGHTHEARTED MUSIC  
FOR ALL AGES

# For the Kid in You

Saturday, February 26, 2011

## 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).

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For more information, please visit our web site at  
[www.houstonprideband.org](http://www.houstonprideband.org)  
or email us at  
[info@houstonprideband.org](mailto:info@houstonprideband.org)

# The Houston Pride Band

## A NOTE FROM THE PRESIDENT

Welcome to the second concert of our 2010/2011 Season "For the Kid in You!" The band has had an especially great time putting together tonight's program and hope you will find it entertaining...and especially fun.

The Band is focused tonight on a couple of goals. We have our end of year concert at Zilkha Hall in June and hope you will make every effort to attend. This venue is an absolutely excellent performance venue and we are beginning to try to make plans to hold all of our concerts there beginning with the 2011/2012 season. That represents a special challenge for us in terms of our operating plan. We have grown with your support in numbers and capability and feel like this is the right goal for us to continue our growth and ability to provide a fun and entertaining musical outlet and contribution to the GLBT and GLBT supportive members of the Houston community. We've talked about this for several years and are committing now to do what we can to achieve this transition next concert season.

We are also in the process of linking arms with the Bayou City Performing Arts Council, joining the Gay Men's Chorus, the Bayou City Women's Chorus, the Bayou City Chorale, Bayou Rhythms and VocalEase. The increased possibility of cooperative concerts and mutual support with each of these organizations is a truly exciting proposition for us and them. We hope to make a final announcement at our final concert of the season about our progress and final decision and hope that you will share in our excitement for this continued developmental opportunity within the Houston community.

So tonight is a special night where we are asking for your immediate and continued support for our efforts and forward plans. The proceeds tonight from ticket sales and the silent auction items will be focused on helping our plans to move forward with both visions for growth. If you like what we've done in the past, we can only offer that you'll love what we have in mind for the future. Expect to see us more in all types of community functions to perform and support various causes and events.

And as a final reminder, we set up this year the Elroy Forbes fund where attendees can make contributions as you are moved to do so to help support the physical equipment needs of the band. It honors the memory of one our longest participating members of the Band and keeps his love for the band and it's members fresh in our minds and those of you who support us.

Thanks for being here this evening. We hope you will have the fun with "the Kid in You" and tell others about us for the next concert!

Ron Louvier  
President - Houston Pride Band  
2010 - 2011 Season

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Debbie Hunt • Skip Martin • Connie Moore  
Rory Pierce • Kevin Taylor • Russell Ben Williams

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Georgette Monaghan • Michael Moore  
Students from Unity - University of Houston Clear Lake  
and San Jacinto College Gay Straight Alliance

Program Cover: Kevin Nield

## ARTISTIC DIRECTOR - JASON STEPHENS

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 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. 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 selected to be a guest conductor with the Oak Lawn Band in Dallas, Texas for their 30th Anniversary concert earlier this month. 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. He is the music librarian for the River Oaks Chamber Orchestra, a professional chamber orchestra in Houston, Texas. In addition, Mr. Stephens is the music librarian and 2nd bassoonist for the Houston Civic Symphony, Houston's first and finest community orchestra.



## SAXWORX

SaxWorx has been performing together since 2005.

Originally organized to perform at Houston Pride Band concerts, the group quartet is branching to perform at other events in the community. Recent performances include the Gay and Lesbian Community Center's National Coming Out Day celebration, the Hobby Center's Volunteer Appreciation Night, and the American Cancer Society's Relay For Life of Montrose.

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# Houston Pride Band



## ARTISTIC DIRECTOR

Jason Stephens

**Flute/Piccolo**  
Heather Charron  
Christi Gell

**Alto Saxophone**  
Connie Moore  
Kevin Taylor

**Trombone**  
Trudy Allen  
Noel Freeman  
Amanda Solis

**Oboe**  
Eileen Louvier

**Tenor Saxophone**  
Diane Schattenberg

**Euphonium**  
Rory Pearce  
Russell Ben Williams

**Bassoon**  
David DiCamillo

**Baritone Saxophone**  
Lisa Mace

**Tuba**  
Joe Wiese  
Andra Haviland

**Clarinet**  
Will Fu  
Jon Hernandez  
Ron Louvier  
Skip Martin  
Rudy Martinez  
Heather Spraberry

**Trumpet**  
Adam Guevara  
Arthur McGimsey  
Tina Muñoz  
Mary Beth Alsdorf  
Greta Ott

**Percussion**  
Debbie Hunt  
Joe Lenhoff

**Bass Clarinet**  
Cecil Farrell

**French Horn**  
Matt Butler  
Carol Wright  
Cliff Wright

**Timpani**  
Brandy McGuffey

**Harp**  
Barry Shatswell

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## Upcoming Concert:

### Americana

Saturday, June 11, 2011

Zilhka Hall • Hobby Center

# For the Kid in You

*A concert of lighthearted music for all ages*

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Simpsons' Theme

Danny Elfman  
arranged by Skip Martin

Clarinets' Holiday  
(*Bugler's Holiday*)

Leroy Anderson  
transcribed by Michael Edwards  
solo clarinets arranged by Skip Martin

A Circus Suite

Stuart Johnson

- I. Bareback Riders
- II. Elephant Act
- III. Trapeze Artiste
- IV. Slapstick

Folk Dances

Dmitri Shostakovich  
edited by H. Robert Reynolds

\*\*\*\*\* INTERMISSION \*\*\*\*\*

If I Only Had A Brain  
(from *The Wizard of Oz*)

Harold Arlen and Dick Hyman  
arranged by Michael D. Nascimben

Name That Toon

Various

SaxWorx

Kevin Taylor, Soprano and Alto Saxophone, Lupe Ybarra, Alto Saxophone,  
Skip Martin, Tenor Saxophone, Lisa Mace, Baritone Saxophone

Entry of the Gladiators  
(*Einzug der Gladiatoren*)

Thunder and Blazes March

Julius Fučík  
arranged by Louis-Phillipe Laurendeau  
arranged for modern band by J. S. Sereby

Video Games Live – Part I

arranged by Ralph Ford  
by Marty O'Donnell  
by Christopher Tin

- I. Halo Theme (from "Halo Suite")
- II. Civilization IV  
("Coronation" and "Baba Yetu")
- III. Kingdom Hearts ("Hikari")

by Yoko Shimomura

Disney at the Movies

arranged by John Higgins



**Danny Elfman** (b. 1953) according to legend, was born in Amarillo, Texas. However, it is more likely he was born in the Los Angeles, California area. He spent his youth in the flickering light of a movie theater, where his affinity for film music was born. His personal tastes for the off-kilter and the bizarre made him a popular choice for the darker edges of cinema, but that reputation as a “dark” composer seemed unearned

judging by his credits. Elfman had not studied composition, orchestration, counterpoint or conducting, instead picking up these skills through trial and error, and by simply composing. His Oingo Boingo band mate, Steve Bartek, was along for the ride, acting as Elfman’s orchestrator - making sure that Danny got what he wanted from the orchestra.

Despite his outsider status in a part of the film industry dominated by traditions, Elfman continued to set film music trends; however, it wasn’t until 1989 when he really turned heads with his towering masterwork for Tim Burton’s *Batman*. It was this score that turned the tide for Elfman, catapulting him into A-list assignments that were often tuned to his sensibilities. In the early 1990s, he collaborated with Clive Barker, Sam Raimi and continued his long association with Tim Burton. Written in 1989 after *Simpsons* creator Matt Groening approached Elfman requesting a retro-style theme, the *Simpsons Theme*, which took two days to create, has been noted by Elfman as the most popular of his career. This arrangement by the Houston Pride Band’s own Skip Martin showcases all the whimsy and excitement that viewers love about the animated show.

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**Leroy Anderson** (1908-1975). Leroy Anderson was born in Cambridge, Massachusetts and began studying piano and music at the New England Conservatory of Music when he was eleven years of age. During his high school years, he wrote several compositions for his high school orchestra. This ultimately led to his acceptance into Harvard where he pursued studies in composition.

In 1931, Anderson became director of the Harvard Band. During his four year tenure with this group, he composed several pieces, one of which was accepted to be played by the Boston Pops. In 1954 Anderson wrote



*Buglers' Holiday* as a solo piece for three trumpets accompanied by a band. At this time, Anderson had his own ensemble that was recording for Decca Records. He hoped *Bugler's Holiday* would become a hit, possibly helping the group surpass the success of their previous gold-record album released in 1951.

Since the premiere of *Bugler's Holiday* over fifty years ago, the piece has remained a favorite among crowds and trumpet enthusiasts. In *Clarinet's Holiday*, Skip Martin has arranged the solo trumpet parts for clarinets to showcase the virtuosity of the clarinet section of the Houston Pride Band.

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**Stuart Johnson** (b. 1936) served in the band of the Kings Dragoons Guards and then trained as a teacher. He has a wide experience in music education, as a teacher, lecturer and Music Advisor. He is one of Britain's leading educational writers for bands. He has achieved great success with his 'Band Book' series for brass, but he also has the distinction of writing more advanced works - such as 'Sinfonietta' for Wind Band - which enjoy equal acclaim. All his pieces are carefully tried at school level before publication and he is widely regarded as an authority in his field.

His hugely successful *Circus Suite* has all the excitement of the Big Top contained within four short movements. The first movement, *Bareback Riders*, imagines daredevil horseback acrobats while the second movement *Elephant Act* showcases the tubas as the main feature. The third movement, *Trapeze Artiste*, features the grace of a solo alto saxophone as a flying gymnast while the last movement, *Slapstick*, conjures images of boisterous antics of clowns.

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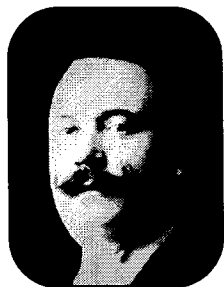


**Dmitri Shostakovich** (1906 - 1975) studied at the Leningrad Conservatory under Glazunov, among others. International fame came to Shostakovich at the age of nineteen when his powerful and mature *First Symphony* was performed in Leningrad, and later in Moscow. Following this success, his next works were disappointing and attacked by the Soviet press as a

product of “bourgeois decadence.” Like many Soviet composers, Shostakovich found himself constantly under pressure from restrictions imposed by the Soviet musical world with its concern for the moral and social, rather than the purely aesthetic aspects of music. The musical style of Shostakovich remains unbalanced with works containing crude parodies, programmatic devices, and conventional simplicity countered by works of originality, distinction, and significance.

*Folk Dances* is a vibrant composition that was assembled from native folk melodies collected by Shostakovich. Originally appearing in 1942 as the third movement of the orchestral suite *Native Leningrad*, the music was subsequently arranged for Russian bands by M. Vakhutinsky. In 1979, the work became available in the US and was arranged for the modern American concert band by H. Robert Reynolds.

\*\*\*



**Julius Fučík** (1872-1916) was a Czech composer and conductor of military bands. As a student, he learned to play the bassoon with Ludwig Milde, violin with Antonín Bennewitz, and various percussion instruments, later studying composition under Antonín Dvořák. He spent most of his life as the leader of military brass bands. He became a prolific composer, with over 300 marches, polkas, and waltzes to his name. As

most of his work was for military bands, he is sometimes known as the “Bohemian Sousa”. Today, his marches are still played as patriotic music in the Czech Republic. However, his worldwide reputation rests on one work: *Entry of the Gladiators*.

*Entry of the Gladiators, Op. 68 (Thunder and Blazes)* was composed between 1897 and 1900 and was arranged by Canadian Louis-Phillipe Laurendeau in 1910. Fučík wrote the march in Sarajevo while serving as a military bandmaster. *The Entry of Gladiators* had its original title “*Grande Marche Chromatique*,” but Fučík had become so fascinated by the culture of Roman Gladiators entering an amphitheater that he changed the name (*Einzug der Gladiatoren*). Because of its tempo and the ability to create in one’s mind a circus atmosphere, it became a theme for the circus and rodeo worldwide. It is an example of what the American circus terms a “screamer” or a “barn burner.”

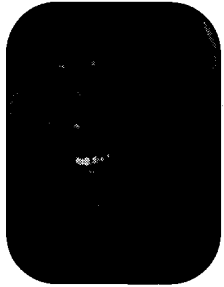
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The music for many of the popular video games on the market has become somewhat of a phenomenon in that the live concerts presenting this music have been drawing thousands of people to events held throughout the world. The debut performance of *Video Games Live* took place on July 6th, 2005 at the world famous Hollywood Bowl with the LA Philharmonic and over 11,000 people. Performances feature live symphonic orchestral accompaniments to projected scenes from the huge varieties of video games being produced today. Some events also draw large numbers of attendees dressed in costumes representing various characters shown in these games.

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Arranged by **Ralph Ford** (b. 1963), the *Suite from Video Games Live – Part I* features music from three different games.

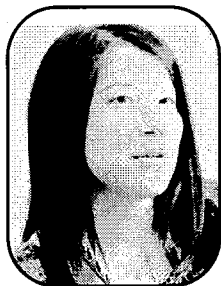


The first movement is the *Halo Theme* written by Marty O'Donnell. The game series centers on the interstellar war between humanity and a theocratic alliance of aliens bent on the extermination of human worlds.



The second movement is from *Civilization IV*, a game where the player creates his or her own empire from very limited initial resources (much like developing a culture throughout human history). It features two pieces by Christopher Tin – “Coronation” and “Baba Yetu” (whose text is a Swahili setting of the Lord’s Prayer). “Baba Yetu” has the distinction of being the first piece of music from a video game nominated for a

Grammy award and winning two of them in 2011.



The third and final movement is from *Kingdom Hearts*, a game that centers around the main character's search for his friends and his encounters with Disney and other video game characters on their different worlds. This melody (titled "Hikari") was written by Yoko Shimomura, one of the best-known female video game composers.

\* \* \*



**John Higgins** is a composer and arranger for choir, band and orchestra. He is currently the managing producer and editor for Hal Leonard Corporation, the nation's largest publisher of printed music. He began in the music field as the student arranger for the University of Michigan Band under Dr. William D. Revelli and gained invaluable experience as a public school music teacher in suburban Chicago. In addition

to his writing and producing activities, he maintains a role in music education as a guest conductor, clinician and author.

*Disney at the Movies* is a chronological medley of tunes arranged by John Higgins and includes *Zip-A-Dee-Doo-Dah*, *A Dream Is A Wish Your Heart Makes*, *Never Smile At A Crocodile*, *Supercalifragilisticexpialidocious*, *The Bare Necessities*, *Under The Sea*, *Beauty And The Beast*, *Be Our Guest*, *Friend Like Me*, *A Whole New World*, *This Land*, *Circle Of Life*, *Can You Feel The Love Tonight* and *Colors of the Wind*. Join us tonight and sing along with these classic Disney tunes.

\* \* \*

## TRUE LOVE

is when you're still dancing  
even after the music has stopped.

Debbie, here's to dancing together  
for another 25 wonderful years.

Love, Connie



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**and You**

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Se habla español. Fala-se português.

## WAYS TO HELP THE HOUSTON PRIDE BAND:

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or  
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as a musician!!!



**LESBIAN AND GAY  
BAND ASSOCIATION**

## Lesbian & Gay Band Association

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

Formed in 1982 when seven independent bands (including the Houston Pride Band) met formally in Chicago, the Association has grown to 34 member organizations including international bands in Canada and Australia.

LGBA remains dedicated to its original goals of providing a network of lesbian and gay bands at all stages of development, promoting music as a medium of communication among people, improving the quality of artistic and organizational aspects of member bands, and stimulating public interest in the unique art form of community band music in our culture.

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