

The background of the poster is a vibrant, abstract composition. At the top, a gradient of purple and pink transitions into a bright yellow and green at the bottom. A large, multi-colored rainbow arches across the middle. Several white birds are depicted in flight against the upper portion of the background. Musical notes and stems are scattered throughout, particularly in the lower half. The overall aesthetic is celebratory and artistic.

HOUSTON PRIDE BAND

**INN
WITH THE
NEW**

**New Wave of Contemporary Classics
March 31, 2012 • Resurrection MCC**



houston★pride★band

Serving Houston's GLBT community, the Houston Pride Band performs at community events throughout the year, as well as concerts and parades. We also provide a fun, social experience for musicians.

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 email us at info@houstonprideband.org so that we can gather some information from you and make arrangements 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 St.).

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

The Houston Pride Band
presents

IN WITH THE NEW

NEW WAVE OF CONTEMPORARY CLASSICS

Welcome to the second concert of the Houston Pride Band's 2011-2012 season, *In With the New*.

The history of music goes back thousands of years. In each era there are classics that last beyond the years that they were created. From Vivaldi's *The Four Seasons* to Gershwin's *Rhapsody in Blue* to the Beatles' *Let it Be*, there are works that continue to be played when other works from the same time have been relegated to obscurity.

For tonight's concert, we are bringing you some music that was composed within the last twenty or so years that we think will go on to be classics in their genre whether it be concert music, marches, Broadway, or even pop music. While some of the pieces may be new to you, we hope you will agree that they have the legs that will take them onward.

Be sure to come back for our final concert of the season on June 9th at Zilkha Hall. For that concert we will be harking back to the warhorses of music literature with "Until the Fat Lady Sings."

Thanks for your continued support, and don't forget that the Houston Pride Band is a 501(c)(3) non-profit organization. Donations are tax deductible!

Musically Yours,

Kevin Taylor,
President, Houston Pride Band

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ARTISTIC DIRECTOR – SKIP MARTIN



Skip Martin is in his first season as Artistic Director of the Houston Pride Band. 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 with Steve Cohen (clarinet, Northwestern University, Evanston, IL), Dr. James Byo (instrumental music education), Dr. Jane Cassidy (general music edu-

cation), Frank Wickes (former LSU Band Director/Alumni Professor), and Linda Morehouse (Assistant Band Director, University of Illinois).

As a clarinetist, he performed three seasons with the Baton Rouge Symphony Orchestra (Bass Clarinet and Eb Clarinet), was a member of the LSU Symphony, LSU Wind Ensemble, and LSU New Music Ensemble throughout his undergraduate and graduate degree programs, and will be the featured soloist with the Oak Lawn Band on May 5, 2012 in Dallas, TX. He has been the featured flute soloist with a number of instrumental and vocal ensembles across the Houston area including the Region X High School All-Region Choir and the Bayou City Performing Arts Chorale and has played in countless pit orchestras for stage productions across the Houston and New Orleans areas (flute, clarinet, saxophone, and oboe).

He plays tenor saxophone and is the composer/arranger for SaxWorx, the Houston Pride Band Saxophone Quartet, who maintain an active performance schedule around the Houston area. As an educator, he served three years as Northshore High School Associate Director (Slidell, LA), six years as First Assistant Band Director at Cy-Fair High School in Cypress, TX, and two years at LSU as a Graduate Assistant.

Skip is an active member of the Lesbian Gay Band Association (LGBA) and will serve as the Co-Artistic Director for the 30th Anniversary Lesbian and Gay Band Association Conference in Dallas, TX, September, 2013. Aside from his duties to the Houston Pride Band, Skip currently plays 2nd clarinet with the Houston Civic Symphony, is a freelance clarinetist and woodwind doubler, and is the Volunteer Coordinator for the Hobby Center for the Performing Arts.

Houston Pride Band



ARTISTIC DIRECTOR

Skip Martin

piccolo

Heather Charron

flute

Heather Charron

Christi Gell

Brenda Loomer

Christie Maloney

Sally Stow

oboe

Lupe Ybarra

bassoon

David DiCamillo

Laetan Gaspard

clarinet

Andy Ayala

William Fu

Ron Louvier

Rudy Martinez

bass clarinet

Jon Hernandez

Melissa Thompson

alto saxophone

Kevin Taylor

tenor saxophone

Scott Ashcraft

baritone saxophone

Lisa Mace

French horn

Jonathan Craft

trumpet

Mary Beth Alsdorf

Dale Englefield

Chris Hodge

Matthew Kim

Art McGimsey

Greta Ott

trombone

Trudy Allen

Noel Freeman

Laci LeBlanc

Trudy Lundgren

baritone

Casey Sherrell

Russell Ben Williams

tuba

Zanne Dawson

Joseph Wiese

percussion

Joe Lenhoff

Taylor Siebeneicher

Jason Stephens

Upcoming Events

Guilty Pleasures Silent Auction

F Bar Houston, 202 Tuam St.

Sunday, April 29, 2012.

6 PM

"Until the Fat Lady Sings"

Summer Concert

The Hobby Center, Zilkha Hall

Saturday, June 9, 2012.

7:30 PM

IN WITH THE NEW

In The Center Ring

Robert Sheldon

I Am

Andrew Boysen, Jr.

Von Grrhart's 613th Regimental March

David R. Holsinger

The Echo Never Fades

David R. Gillingham

Jason Stephens, conductor

INTERMISSION

Bad Romance

for saxophone quartet

Lady Gaga

arranged by Skip Martin

Three Scenes from RENT

for saxophone quartet

Jonathan Larson

arranged by Skip Martin

performed by SaxWorx

Encanto

Robert W. Smith

edited by Skip Martin

The Columbine High School Alma Mater

Frank Ticheli

arranged by Skip Martin

An American Elegy

Frank Ticheli

The Eighties: A Decade of Hits

arranged by John Higgins

PROGRAM NOTES

In The Center Ring (2003)

Robert Sheldon

Robert Sheldon is one of the most performed composers of wind band music today. *In the Center Ring* was conceived as a musical snapshot of circus performances, ranging from the antics of the jugglers and clowns to the elegance of the high-wire and trapeze performers.



I Am (1990)

Andrew Boysen, Jr.

in loving memory of Lynn Jones

I Am was commissioned by the Cedar Rapids Prairie High School Band, Craig Aune, director in memory of Lynn Jones, a baritone saxophone player in the band who was killed in an auto accident during that winter. This piece is not intended in any way to be an elegy, rather it is a celebration and a reaffirmation of life. The words "I Am" are taken from a poem that Jones wrote just days before his death.

I am

Life, Music, Competition.

I like exciting things, and doing good for others.

Beauty, Successfulness and Smartness are important to me.

I like to achieve recognition.

I can succeed if I really put my mind to it.

I am very set in my ways,

But I can change when I realize my ignorance.

I like a simple nonchalant lifestyle.

I hate ignorance.

I hate structuredness.

This is me. I am!

Lynn Jones, January 1990

Although this is one of the oldest pieces on the program tonight, *I Am* makes the most use of extended contemporary musical techniques like singing, unconventional use of percussion instruments, and, most notably, the use of aleatory. Aleatoric music (from the Latin word *alea*, meaning "dice") is a twentieth century musical technique in which elements of a piece of music are left to the determination of its performer. In the case of *I Am*, the musicians are given a series of notes and told to improvise using those notes thus creating a growing wall of sound intended to represent the foggy morning of the crash in which Jones died.

some program notes taken from notes by Andrew Boysen, Jr.



Von Grrhart's 613th Regimental March (1994)

David R. Holsinger

On a decidedly slow news day in 1994, while browsing through the TRN (That's Really Nice Music Publishers) catalog, David Holsinger noticed the wonderful collection of Bob Watson German Marches and decided that what the world really needed was ONE MORE ancestral musical homage! And so, dredging up the past (as it were), the composer composed a march dedicated to his infamously articulate, yet surprisingly unremembered, and basically chimerical (and fictional) great-great-great Uncle Flooffmajor Howie Von Grrhart (three R's), Regimental Bandmaster for the 613th Harmonic Miscellaneous Mechanical Division.

Von Grrhart's 613th Regimental March, whimsical and childlike in nature, is a contemporary farce on traditional Sousa and King marches complete with a first and second strain, a trio, and a dog fight (break strain). The march is only 276 beats long so don't blink or you might miss all the fun!



The Echo Never Fades (2004)

David R. Gillingham

From Dr. Gillingham:

"Taking on the task of composing a piece of music in memory of someone who has passed can be a formidable one. When James Kull, conductor of the St. Charles East High School Wind Ensemble in St. Charles, Illinois, called me and asked if I would write a work such as this, I was reluctant. I closed the conversation by saying I would think it over. In the days that followed I began to receive e-mails from students about the loss of their friend, Tyler Caruso. They shared their grief and their fondest memories of a young man who was highly regarded by his peers and by the community. I was truly moved and agreed to write a piece of music which would honor and pay tribute to the memory of such a fine human being . . . the title came as a suggestion from a friend of Tyler's, who found the phrase, 'the echo never fades' in a poem written by Tyler. The members of the wind ensemble unanimously agreed that this would be a wonderful and appropriate title for the work.

The melody, sung by the alto saxophone at the beginning of the work, comprises the sole melodic material of the work. This represents "Tyler's theme" and seems to be apropos as Tyler played the alto saxophone . . . From the onset of the work, one should notice that this is not an elegy for Tyler, but an expression of admiration and celebration of his life . . . Following is a key change and a joyous statement of 'Tyler's theme' by the full ensemble, representing the many people whose lives were touched by Tyler - a loving celebration . . . The work closes with the alto saxophone again singing the theme with echoes in the flutes, bells, and vibraphone followed by heavenly ascending chords in the piano leading to a final and peaceful ending in C major."

David R. Gillingham

<http://tylercaruso.com>

Jason Stephens, conductor

INTERMISSION



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 15th Anniversary celebration, the Hobby Center's Volunteer Appreciation Night, and the Crewe of Bacchus Ball in Galveston. The quartet performs a wide variety of music from classical to jazz to pop. Be sure to book them for your next event. All proceeds go to the Houston Pride Band!

Bad Romance (2009)
for saxophone quartet

Lady Gaga
arranged by Skip Martin

Having taken the music world by storm, Stefani Joanne Angelina Germanotta (born March 28, 1986), better known by her stage name Lady Gaga, attributes much of her success as a mainstream artist to her gay fans. She says, "the turning point for me was the gay community. I've got so many gay fans and they're so loyal to me and they really lifted me up. They'll always stand by me and I'll always stand by them."

The meaning behind ***Bad Romance*** is not what one might initially suspect. Note the references to Alfred Hitchcock films in the following lyrics "I want your **psycho**, your **vertigo** shtick/ Want you in my **rear window**, baby you're sick." Lady Gaga explains "What I'm really trying to say is I want the deepest, darkest, sickest parts of you that you are afraid to share with anyone because I love you that much."

SaxWorx's setting most closely resembles the version performed on the television show ***Glee***. The song was featured on the episode titled "Theatrically" as a group number for which the actors donned Lady Gaga inspired outfits. I was so impressed with Naya Rivera's (Santana) performance of the bridge section of ***Bad Romance***, that, as SaxWorx's tenor saxophone player, I decided to arrange the song for us and score that same bridge for the tenor.

Skip Martin



Three Scenes from *RENT* (music originally composed in 1996) Jonathan Larson
for saxophone quartet (March, 2012) arranged by Skip Martin

RENT is a rock musical by the late Jonathan Larson based on Giacomo Puccini's opera *La Bohème*. It tells the story of a group of impoverished young artists and musicians struggling to survive and create in New York's Lower East Side in the thriving days of Bohemian Alphabet City and under the shadow of HIV/AIDS. Tonight SaxWorx presents three scenes from the iconic show.

Scene #1: *Rent*

Our leading men, roommates Roger and Mark receive a call from their former friend and roommate Benjamin "Benny" Coffin III. After marrying a woman from a wealthy family, Benny bought Mark and Roger's apartment building, as well as the lot next door. He tells them last year's rent is due, despite his promise to let them live there for free.

Scene #2: *Take Me Or Leave Me*

While setting up for a protest, Maureen and her girlfriend, Joanne have a fight, giving each other relationship ultimatums. Maureen's flirtatious ways and Joanne's controlling behavior are too much for the other to take, so they break up.

Scene#3: *Seasons of Love/Finale*

Mimi has quit rehab and has gone missing. Joanne and Maureen find at a park. She had been living on the streets. After appearing to die, she suddenly regains consciousness and says, "I was heading toward this warm, white light. And I swear, Angel was there and she looked good! She told me, 'Turn around, girlfriend, and listen to that boy's song.'" The six friends perform the finale and resolve to live each day to its fullest.

"I can't control my destiny. I trust my soul.
My only goal is just to be. There's only now.
There's only here. Give in to love or live in fear.
No other path. No other way.
No day but today."

performed by SaxWorx



Robert W. Smith (born 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print in all areas of the music field. *Encanto* (Spanish for charm) opens with a stately fanfare played first by a small brass ensemble and then by the whole band which then evolves into an infectious rhythmic groove. The edited version that we are performing tonight is in three sections. Section one places the syncopated main theme first in the clarinets and then passes that theme around the band. The slow middle section features several solos in the oboe, flute, bassoon, French horn, and trumpet sections. The third and final section is a recapitulation of both the syncopated theme and the opening fanfare which leads decisively to a powerful ending.



The Columbine High School Alma Mater (2000)

Frank Ticheli
arranged by Skip Martin



An American Elegy (2000)

Frank Ticheli

*Composed in memory of those who lost their lives at
Columbine High School on April 20, 1999, and to honor the survivors*

I find it so hard to believe that we are quickly approaching the 11th anniversary of the Columbine High School massacre. As a former high school teacher, I have tried, to no avail, to wrap my head around the events of that day – to understand the sheer terror that the students and faculty endured and probably still live with to this day. These are experiences that no one, let alone our children, should ever understand.

An American Elegy, composed as a tribute to both the victims and the survivors of the massacre, is, in my humble opinion, not only a fitting tribute to hope and life and the best piece that Frank Ticheli has written to date but it might be the finest piece ever written for wind band. Masterfully arranged using Ticheli's unique talent for manipulating the tonal colors of the wind band, the piece uses thematic material from the *Columbine Alma Mater* which was also written by Ticheli. Tonight, we will precede *An American Elegy* that alma mater.

The Columbine High School Alma Mater

Mountains rising to the sun,
Tow'ring o'e the plains.
Heads held high we stand as one,
And proudly we proclaim:
We are Columbine! We all are Columbine!
Let the world be told,
Blue and silver we uphold forever.

Ticheli writes "*An American Elegy* is, above all, an expression of hope ... a tribute to great strength and courage in the face of a terrible tragedy. I hope the work can (will) also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings." A reaffirmation of the strength of the human spirit, this expansive elegy is graceful and gentle in its harmonic structure, yet musically probes for a deeper meaning. At the emotional heart of this piece is a very thoughtful offstage trumpet solo that possesses an ethereal quality to it. The solo line literally floats above the ensemble – possibly suggesting the presence of a celestial voice or a heavenly messenger.

Skip Martin



The Eighties: A Decade of Hits

arranged by John Higgins

Tight-roll your stone-washed 501's, break out your crimping iron, and get ready to journey back to the hits of the colorful 1980's with this well-written and eclectic "decade of hits" medley. See if you can identify all of the following:

One Moment In Time - Whitney Houston

Billie Jean - Michael Jackson

Bad - Michael Jackson

Material Girl - Madonna

Somewhere Out There - Linda Ronstadt and James Ingram

Don't Worry, Be Happy - Bobby McFerrin

Flashdance . . . What A Feeling - Irene Cara

Chariots Of Fire - Vangelis

Phantom Of The Opera - Andrew Lloyd Webber

That's What Friends Are For - Dionne Warwick, Elton John, Gladys Knight
and Stevie Wonder

We Are The World - USA for Africa

Theme From E.T. - John Williams

Physical - Olivia Newton John

Uptown Girl—Billy Joel

Faith - George Michael

Memory (from **Cats**) - Andrew Lloyd Webber

Olympic Fanfare And Theme - John Williams



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Connie & Debbie,
Our thoughts are with you.
Hope to see you back with us soon!

Love,
Your friends in the Houston Pride Band

HOUSTON PRIDE BAND

until the

FAT

lady sings

Saturday, June 9 • 7:30 pm
Zilkha Hall • Hobby Center



There once was a guy with a horn.
And a gal, with a drum, was adorned.
He blew as she pounded,
Their music astounded,
And that's how the Pride Band was born.

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