

The poster features a stylized illustration of a person reading a book under a tree. The background is a dark forest with a large tree in the foreground. The person is lying on the pages of an open book, and a white tree trunk grows from the center of the book. In the background, a window shows a colorful band. The text is arranged in the upper half of the image.

houston★pride★band

Reads — a — Book

Resurrection MCC

June 7, 2014 | 3pm





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letter from the president

Welcome to the Houston Pride Band's final concert of the 2013-14 season, "Houston Pride Band Reads a Book", in conjunction with the Friends of the Houston Public Library. For this concert, we will feature musical representations and imaginings of famous literary works.

As president, I have had the honor and privilege of leading the Houston Pride Band for the past two years alongside our extremely gifted and talented artistic director, Skip Martin. Sadly, we lost Skip on April 24th, and though he has departed this world, Skip leaves behind a legacy. Under Skip's direction, the Houston Pride Band witnessed unprecedented growth both musically and in the number of musicians who were no doubt attracted by his charismatic personality and leadership.

So, while we celebrate literature through music during this concert, we do so with a heavy heart. We love you, Skip, and will miss you dearly.

Sincerely,

Rudy Martinez

President, Houston Pride Band



houston*pride*band
**Reads
a
Book**

program

“Montagues and Capulets”
from *Romeo and Juliet*

Sergei Prokofiev
arranged by Maurice Gardner and Jason Stephens

Nevermore

Brian Balmages

“Acrostic Song”
from *Final Alice*

David del Tredici
arranged by Mark Spede

Of Sailors and Whales

W. Francis McBeth

- I. *Ishmael*
- II. *Queequeg*
- III. *Father Mapple*
- IV. *Ahab*
- V. *The White Whale*

conducted by Jonathan Craft

intermission

“Somewhere”
from *West Side Story*

music by Leonard Bernstein / lyrics by Stephen Sondheim
arranged for saxophone quartet by James Boatman

“Bohemian Rhapsody”

Freddie Mercury
arranged for saxophone quartet by Philippe Marillia

performed by **SaxWorx**

Kevin Taylor, Soprano Saxophone • Lupe Ybarra, Alto Saxophone •
Yannis Taillisson, Tenor Saxophone • Lisa Mace, Baritone Saxophone

Aesop's Fables

Scott Watson

- I. *The Hare and The Tortoise*
- II. *The Boy Who Cried Wolf*
- III. *The Dog and The Bone*
- IV. *The Wolf and His Shadow*

“Superman (It's Not Easy)”

John Ondrasik
arranged by Jason Stephens

Selections from *Les Misérables*

- At the End of the Day • I Dreamed a Dream •
Master of the House • On My Own •
Do You Hear the People Sing?

Music by Claude-Michel Schönberg
Lyrics by Herbert Kretzmer
Original text by Alain Boublil and Jean-Marc Natel
arranged by Warren Barker

conducted by Jonathan Craft

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interim artistic director

Jason Stephens

guest conductor

Jonathan Craft

flute

Heather Charron
Christi Gell
Jonathan Griffin
Sal Stow
Joseph Tidline

oboe

Lupe Ybarra

bassoon

David DiCamillo
Becky Schlembach

clarinet

Joe Dombrowski
William Fu
Adam Hile
Donna Jackson
Ron Louvier
Cody Newton
Heather Spraberry

bass clarinet

Cecil Farrell
Jon Hernandez

alto saxophone

Christina De Leon
Yannis Taillason
Matthew Williams

tenor saxophone

Kevin Taylor

trumpet

Mary Beth Alsdorf
Shawn Borgerding
Christopher Hodge
Jose Martinez
Greta Ott

horn

Cary Byrd
Jonathan Craft
Alexa Thibodeaux

trombone

Trudy Allen
Noel Freeman
Chris Longoria

euphonium

Matthew Crumpler
Russell Ben Williams

tuba

Chris Foster

percussion

Roger French
Miranda Gamboa
Lisa Mace
Laura Rodriguez
Karen Schuster
Jason Stephens

piano

Christi Gell

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president

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at-large

Eryn Bauer

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David DiCamillo

at-large

William Fu

secretary

Becky Schlembach

at-large

Ron Louvier

at-large

Sal Stow

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 also serves as Librarian and plays 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 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.

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 Special Projects Coordinator. He is the music librarian for the River Oaks Chamber Orchestra, a professional chamber orchestra in Houston, Texas. He is also the music librarian and plays 2nd bassoon 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, keyboardist, organist, and horn player throughout the city.

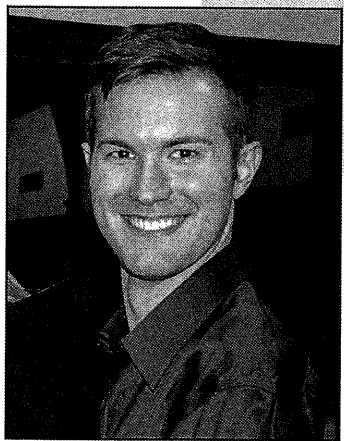
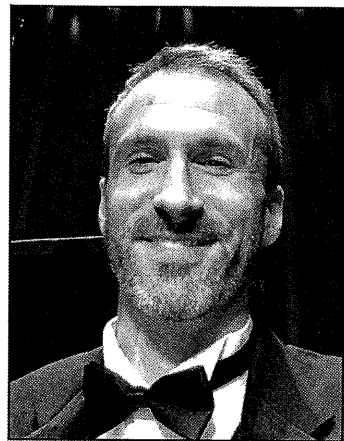
He is the Minister of Music at Grace Lutheran Church in Montrose, the resident pianist for Bayou City Theatrics, and is in high demand as a teacher, accompanist, and performer; he has been playing with the Houston Pride Band since the fall of 2009. He can also be heard on 90.1 FM on Monday nights as a co-host for the radio show "Queer Voices" on KPFT.

Friends of the Houston Public Library

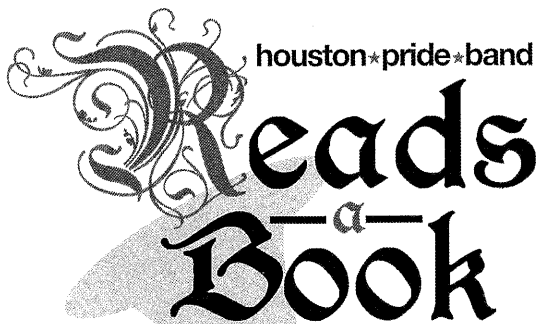
The Friends of the Houston Public Library, founded in 1953, is a 501(c)(3) non-profit organization dedicated to fostering wider recognition, use, and support of the Houston Public Library. With support from the Friends, the Houston Public Library is better able to meet the vital needs of the community.

The Friends provides support and resources for Library programs such as the Summer Reading Program for children, after school programs, and cultural programming and activities for the entire community.

The Friends supports Library staff through scholarships for advanced degrees in Library Science, employee recognition programs, staff recruitment, and training and development.



F R I E N D S



houston*pride*band

Reads a Book

Early in life, my parents instilled in me a love of books and reading that has lasted to this day. As an employee of the Houston Public Library, I am constantly checking out new materials to read . . . from biographies to fiction and from music scores to comics and graphic novels. This concert program was conceived by Skip Martin from the inspiration of the creative minds and imaginations of authors through the centuries. Authors throughout the centuries continue to inspire creators today, continuing to entertain masses for centuries to come.

Jason Stephens, Interim Artistic Director

program notes

“Montagues and Capulets”

from *Romeo and Juliet*

Sergei Prokofiev

arranged by Maurice Gardner and Jason Stephens

Russian composer, pianist and conductor Sergei Prokofiev (1891-1953) is regarded as one of the major composers of the 20th century. He mastered numerous musical genres, including five piano concertos, seven symphonies and such widely heard works such as *Lieutenant Kijé*, *Peter and the Wolf* and his ballet music for *Romeo and Juliet*. Prokofiev initially made his name as an iconoclastic composer-pianist, achieving notoriety with a series of ferociously dissonant and virtuosic works for his instrument, the piano.

Before the Russian Revolution, Sergei Prokofiev shocked the St. Petersburg musical establishment as an *enfant terrible*. He quickly joined the European avant-garde in the '20s and '30s - his 1923 opera *The Fiery Angel* was so advanced that it remained unperformed until after his death. After the Revolution, Prokofiev left Russia and lived in the United States, Germany and France. The Soviet Union scored a major coup when Prokofiev returned for good in 1936. The composer weathered the persecution of composers in the late '30s and the trauma of World War II, only to die on the same day as Stalin - March 5, 1953.

Prokofiev composed the score for *Romeo and Juliet* in 1935 for the Leningrad Theatre of Opera and Ballet, but the music became known through concert performances of suites the composer arranged well before the first staging in Russia by the Kirov Ballet, which, with choreography by Leonid Lavrovsky, occurred in 1940.

The score is little short of miraculous. Prokofiev conjures in sound every circumstance, character, and mood. The musical depictions of Shakespeare's master work is endlessly intriguing, the musical footprints clearly recognizable. This opening to Prokofiev's second suite of music from the ballet begins with an angry dissonance, suggesting the eventual tragedy of the play. The arrogance of the feuding families is pictured in the long striding steps of the main theme in the upper woodwinds and the arrogant counter theme in the brass. A contrasting middle section, which is Juliet's first dance with Paris, her parents' choice of a suitor for her, has the colorful shadings of woodwinds and percussion accompanying flutes. The main theme returns, it is when Juliet has laid eyes on Romeo, much abridged and re-presented in the tenor and alto saxophone before a very strong cadence. This arrangement was created for band by American composer and violist Maurice Gardner (1909-2002) with a new, more faithful ending by Jason Stephens.

Brian Balmages (b. 1975) is an award-winning composer, conductor, producer and performer. He received his bachelor's degree in music from James Madison University in Virginia and his master's degree from the University of Miami in Florida. His music for winds, brass, and orchestra has been performed in countries throughout the world. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble and Boston Brass. As a conductor, Mr. Balmages has enjoyed engagements with numerous all-state and regional bands and orchestras as well as university and professional groups. Currently, he is Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida.

Nevermore was commissioned in honor of the 60th anniversary of Edgar Allan Poe Middle School in Annandale, Virginia. To tie the school into the commission, Balmages decided to base the work on one of Poe's most famous poems, "The Raven." In the poem, Poe describes a man who is confronted by a raven and slowly descends into utter madness.

The opening sounds of the piano create an eerie backdrop, with mysterious harmonies and a lonely saxophone solo painting a picture of a desolate man in a quiet apartment. As the tension builds and the tempo quickens, the man begins to confront the raven, each time becoming angrier and more forceful as the raven only responds, "Nevermore." This anger continues to mount until the music becomes violent, depicting the man's journey to insanity. Finally, the man "breaks" and the unsettling, melancholy sounds of the opening piano return. A soft duet with saxophone and bass clarinet leaves the audience wondering what has become of the man after his encounter with the raven.

"Acrostic Song"

from *Final Alice*

David del Tredici
arranged by Mark Spede

A native of Cloverdale, California, David Del Tredici (b. 1937) is widely regarded as the leader of the Neo-Romantic movement in contemporary American music. After making his piano debut with the San Francisco Symphony at age 17, he went on to receive a B.A. from the University of California, Berkeley, and an M.F.A. in 1964 from Princeton University. Del Tredici enjoys a successful career as a composer and teacher. He has received several prestigious awards, including the 1980 Pulitzer Prize for *In Memory of a Summer Day*. Del Tredici has had works commissioned and premiered by nearly every major American and European orchestra. Currently, he maintains an active composition schedule while serving on the music faculty at the City College of New York. He lives in Manhattan's West Village with his mate, photographer, blogger, biker Angellos Malefakis.

Early in his career, many of Del Tredici's compositions consisted of elaborate vocal settings of texts by James Joyce and Lewis Carroll. His later works have included vocal settings of contemporary poets such as Allen Ginsberg, Paul Monette, Colette Inez, and Alfred Corn, often celebrating a gay sensibility (e.g. *Gay Life*, *Love Addiction*, and *Wondrous the Merge*). Out Magazine has twice named him one of its people of the year. The recent *Bullycide* for piano and string sextet, a composition dealing with gay teen suicide as a result of bullying, has garnered Mr. Del Tredici considerable media attention.

Del Tredici completed *Final Alice* in 1975, inspired by Lewis Carroll's *Alice in Wonderland*. It is a large-scale work intended for amplified soprano voice, folk group and full orchestra. This work is a series of arias, separated by various dramatic episodes, which, in the words of the composer, "teeters between the worlds of opera and concert music." The final aria, "Acrostic Song," is the lullaby-like concluding aria from *Final Alice*. The text is the seven-verse epilogue poem from Carroll's *Through the Looking Glass*. The poem itself is an acrostic, with the initial letters of each line spelling out the name of the "real" Alice, Alice Pleasance Liddell, for whom Carroll wrote his stories.

Del Tredici sets it with all the simplicity and regularity of the poem, preserving the simple, three-line stanzas in the musical phrasing. The result is a profound musical experience wrapped in deceptively simple and familiar musical trappings. This arrangement was made for band by Dr. Mark Spede, Associate Professor, Director of Bands and Conductor of the Symphonic Band at Clemson University.

A boat beneath a sunny sky,
Lingering onward dreamily
In an evening of July—
Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear—
Long has faded that sunny sky:
Echoes fade and memories die.
Autumn frosts have slain July.
Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.
Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.
In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:
Ever drifting down the stream—
Lingering in the golden gleam—
Life, what is it but a dream?

Of Sailors and Whales

W. Francis McBeth

Dr. W. Francis McBeth (1933-2012) was a prolific American composer, conductor and pedagogist whose compositions for wind band are staples in wind band literature. He was born in Ropesville, Texas (near Lubbock) and studied piano and trumpet at an early age. After graduating high school, he attended college in Abilene and served in the military with both Airborne and Army bands. He taught at Ouachita Baptist University in Arkadelphia, Arkansas from 1957 until his retirement in 1996. In 1962, he conducted the Arkansas All-State Band, with future president Bill Clinton playing in the tenor saxophone section.

Of Sailors and Whales is a five-movement work based on five scenes from the great American novel *Moby Dick* by Herman Melville. Melville's story depicts the life of the new-born sailor Ishmael as he boards the whaling boat the Pequod. The novel was influenced by real events of first mate Owen Chase on the Nantucket, Massachusetts whaling ship, the Essex, which was sunk by a sperm whale in the Pacific Ocean in 1820.

Of Sailors and Whales was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by Francis McBeth. The work is subdedicated to Robert Lanon White, Commander USN (Ret.).

I. Ishmael

"I go to sea as a simple sailor."

II. *Queequeg*

"It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state - neither caterpillar nor butterfly."

III. *Father Mapple*

"This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog - in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

The ribs and terrors in the whale
Arched over me a dismal gloom
While all God's sunlit wayes rolled by,
And lift me lower down to doom.

In black distress I called my God
when I could scarce believe Him mine,
He bowed His ear to my complaint,
no more the whale did me confine.

My songs forever shall record,
That terrible, that joyful hour,
I give the glory to my God,
His all the mercy and the power.

IV. *Ahab*

"So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

V. *The White Whale*

"Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot."

conducted by Jonathan Craft

"Somewhere"
from *West Side Story*

music by Leonard Bernstein
lyrics by Stephen Sondheim
arranged for saxophone quartet by James Boatman

Leonard Bernstein (1918-1990) is arguably the most well-known American composer, widely known for his conducting of the New York Philharmonic and his Young People's Concerts series. There are not enough superlatives to apply to his extraordinary career. 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. He achieved instant conducting fame when, at the age of 25, with 16 hours notice, he conducted a broadcast of the New York Philharmonic after the scheduled guest conductor, Bruno Walter, became suddenly ill.

West Side Story was a collaboration of Bernstein, lyricist Stephen Sondheim and choreographer Jerome Robbins and fused the best operatic elements with the energy of Broadway. It premiered in 1957 and was an immediate success and has since become an unforgettable work of art for the stage. The story is a then-modern treatment of the greatest of all love stories, *Romeo and Juliet*. "Somewhere" takes a phrase from the slow movement of Beethoven's *Emperor* Piano Concerto and also a longer phrase from the main theme of Tchaikovsky's *Swan Lake*. This version was arranged for saxophone quartet by alto saxophonist and former member of the New Century Saxophone Quartet John Boatman.

“Bohemian Rhapsody”

words and music by Freddy Mercury
arranged for saxophone quartet by Philippe Marillia

Freddie Mercury (1946-1991) was a British musician, record producer and singer/songwriter best known as the lead vocalist and lyricist of the British rock band Queen. Born in Zanzibar, he began taking piano lessons at the age of seven and was sent to study at a British-style boarding school for boys near Bombay, India. At the age of twelve, he formed a school band called The Hectics. At the age of 17 and his family fled from Zanzibar to Middlesex, England. In April 1970, Mercury joined guitarist Brian May and drummer Roger Taylor to create Queen, and the rest is history.

Recorded by Queen in 1975, “Bohemian Rhapsody” is a legend in pop music. As perhaps Freddie Mercury’s darkest song, the meaning behind the overtly emotional mock opera is somewhat of a mystery. The lyrics seem to describe a suicidal murderer who is haunted by demonic forces, but Mercury refused to explain his composition other than saying it was about relationships - the band is still protective of the song’s secret. This version was arranged for saxophone quartet by French saxophonist and percussionist Philippe Marillia.

Performed by SaxWorx

Kevin Taylor, soprano saxophone • Lupe Ybarra, alto saxophone •
Yannis Taillisson, tenor saxophone • Lisa Mace, baritone saxophone

Aesop’s Fables

Scott Watson

Scott Watson (b. 1962) is an award-winning composer for band, orchestra, radio and theater. He is an author of *Using Technology to Unlock Musical Creativity*, which focuses on creative music learning facilitated by technology. Dr. Watson also teaches instrumental and elective music in Pennsylvania public schools and serves as an adjunct professor teaching music education, music technology and composition for several universities. He has presented numerous clinics, workshops and presentations at state, national and international conferences, including a keynote presentation for the 2013 Music Technology in Education Conference in Melbourne, Australia.

Aesop’s Fables is a four-movement work for narrator and concert band commissioned by the West Chester University Wind Ensemble director, Kenneth Laudermilch. Watson takes familiar and obscure tales attributed to the ancient moralist and brings them to life. The text is from *The Best of Aesop’s Fables* retold by Margaret Clark and illustrated by Charlotte Voake.

The first two movements, “The Hare and The Tortoise” and “The Boy Who Cried Wolf” are based on two of Aesop’s better-known stories. “The Hare and The Tortoise” is a fast, chromatic chase with a slight pause in the activity for a certain overconfident rabbit’s brief nap. In “The Boy Who Cried Wolf” the calm musical accompaniment provides a haunting counterpoint with the fatal drama. The last two movements, “The Dog and The Bone” and “The Wolf and His Shadow” are settings of two lesser-known fables. “The Dog and The Bone” is a brief, transparently scored instrumental sigh that mirrors the story’s moral: the disappointment of coveting. The final movement, “The Wolf and His Shadow” features the happy gigue of a wolf that mistakes his long shadow for actual stature and struts about in unfounded pride. Much to the wolf’s dismay, it is the true king of beasts, the lion, who end up taking the last promenade.



“Superman (It’s Not Easy)”

John Ondrasik
arranged by Jason Stephens

In loving memory of
Skip Martin
(June 8, 1974 – April 24, 2014)

Skip Martin joined the Houston Pride Band during the 2008-2009 season, continuously and selflessly devoting his time, energy and responsibilities to the band. He became Artistic Director in 2011 and was named Co-Artistic Director of the LGBA’s 30th Anniversary Conference in Dallas, Texas in September 2013. His extensive education, experience teaching public school, and musical talent has propelled the Houston Pride Band to amazing new levels. He was our director and arranger; our teacher and friend. A graduate of Louisiana State University, Skip played flute, clarinet and saxophone with mastery of an artist, including with the Houston Civic Symphony, Cypress Philharmonic and our very own SaxWorx.

“Superman (It’s Not Easy)” was Skip’s favorite song and was inspired by the iconic American comic book superhero created by writer Jerry Siegel and artist Joe Shuster. Skip arranged this song for saxophone quartet and percussion and performed it with SaxWorx earlier in this season. In the program notes he wrote for that performance, he states:

[The] lyrics refer to a side of Superman not too often explored, the vulnerable side. Beyond Kryptonite, Superman’s true weakness is his love for the human race and his need to shoulder the weight of the world, a condition sometimes called the Superman syndrome. Ondrasik’s lyrics exposes Superman’s human side – “It may sound absurd . . . even heroes have the right to bleed . . .”

Skip was strong, wise and talented beyond his years; he was our own musical Superman. The members of the Houston Pride Band miss him greatly and are thankful and honored to have had the opportunity to make music with him over these last few years. His kindness, humble spirit, and his leadership will not be soon forgotten. He is survived by his mother, Cathy Martin, his brother, Butch Martin and hundreds of students, musicians and friends around the world.



Selections from *Les Misérables*

At the End of the Day • I Dreamed a Dream •
Master of the House • On My Own •
Do You Hear the People Sing?

music by Claude-Michel Schönberg

lyrics by Herbert Kretzmer

original text by Alain Boublil and Jean-Marc

arranged by Warren Barker

Claude-Michel Schönberg (b. 1944) was born to Hungarian parents who repaired organs and tuned pianos; he gained fame as a record producer, actor, singer, songwriter, and musical theatre composer. French co-lyricist Alain Boublil (b. 1941) was born in Tunisia to a Sephardic Jewish family. He is known for his collaborations with music composer Schönberg. Lyricist Herbert Kretzmer (b. 1925) wrote the English-language musical adaptation; he was born in South Africa to Lithuanian immigrants who fled the pogroms of Czarist Russia. French co-lyricist Jean-Marc Natel (b. 1942) is a poet and songwriter.

Warren Barker (1923-2006) arranged this medley of songs from *Les Misérables* for concert band. Educated at UCLA, Mr. Barker was an American composer for film, radio, television and Las Vegas clubs. He composed the incidental music for the hit 1960s TV series *Bewitched* and he composed and arranged numerous pieces for concert band.

Based on the classic novel by Victor Hugo, *Les Misérables* opened in Paris in 1980, and five years later in London where it became the longest-running musical in West End history. The novel begins in 1815 and culminates in the 1832 June Rebellion in Paris. It follows the lives and interactions of several characters (including prostitutes, student revolutionaries, factory workers and others) but focuses on the struggles of ex-convict Jean Valjean and his experience of redemption.

This medley includes: "At the End of the Day," "I Dreamed a Dream," "Master of the House," "On My Own" and "Do You Hear the People Sing?" Hugo's words still resonate the undying message of his novel - reminding us that we are each part of the same human family and that whatever our outward differences may be, our longings for individual liberty and peace are the same.

conducted by Jonathan Craft

2014-2015 season

STORY TELLERS

"There's always room for a story that can transport people to another place." — J.K. Rowling

Selections include: *A Longford Legend* by Robert Sheldon, *Lock Lomond* by Frank Ticheli, *The Legend of Sleepy Hollow* by Andrew Boysen and *Selections from Symphony No. 1*, "*The Lord of the Rings*" by Johan de Meij

THE HOUSTON PRIDE BAND BARES ALL!

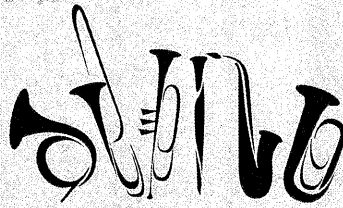
"How much has to be explored and discarded before reaching the naked flesh of feeling." — Claude Debussy

Selections include: *Commando March* by Samuel Barber, *Selections from Cabaret* by John Kander and Fred Ebb and the *Finale from Organ Symphony* by Camille Saint-Saëns

UNDER THE RAINBOW

"The world changes in direct proportion to the number of people willing to be honest about their lives." — Armistead Maupin

Selections include: *Selections from The Wizard of Oz* by Harold Arlen, *A Bernstein Tribute* by Clare Grundman, *YMCA Variations* by HPB Conductor Emeritus Skip Martin and the Texas premiere of the LGBT-themed silent film *A Belch Can Ruin a Wedding* with a live performance of Scott Helms' original score



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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

LGBA

Music. Visibility. Pride.

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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NOON - 8:00PM

SAT JUN 14TH
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