



houston • pride • band

BARES ALL

RESURRECTION MCC | OCT. 25, 2014 | NANCY FORD, EMCEE





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letter from the president

Welcome to the opening concert of the Houston Pride Band's 2014-2015 season. We are so excited to bring to you a stimulating afternoon of music in our titillating opener, *Houston Pride Band Bares All*.

As a still relatively new member of the band, I am humbled, but honored to be taking up the mantle of band president from Rudy Martinez, who for the past two years helped shape our wonderful little group into what it is today.

Musically, our last season was our best yet, but underneath it all, it was tumultuous. As we continue through this time of transition, I charged the band members to do two things: be dedicated to excellence, and be dedicated to each other. We are a family, and through our dedication we will become stronger than ever. I'd like to invite the audience into our family as well, and thank you for your amazing support.



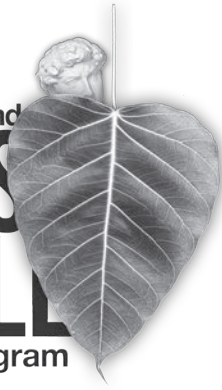
We have a lot in store for this season, and look forward to sharing it with all of you, and some new friends as well.

Sincerely,

Joe Dombrowski
President, Houston Pride Band

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program



Flashing Winds

Jan Van der Roost

Two Intermezzi from *The Jewels of the Madonna*

Introduction to Act II

Introduction to Act III

Ermanno Wolf-Ferrari
arranged by Tom Clark and Jason Stephens

Symphony No. 3 in C minor, "Organ Symphony"

Finale

Camille Saint-Saëns
arranged by Earl Slocum

Cary Byrd, organ

intermission

Air on the G String from *Orchestral Suite No. 3*

Johann Sebastian Bach

performed by SaxWorx

Kevin Taylor, soprano saxophone • Lupe Ybarra, alto saxophone

Adrian Leyva, tenor saxophone • Lisa Mace, baritone saxophone

Uranus, The Magician from *The Planets*

Gustav Holst
arranged for saxophone octet by Alun Cook

Kevin Taylor and Cody Newton, soprano saxophone • Lupe Ybarra and Matthew Williams, alto saxophone

Adrian Leyva and Edward Esguerra, tenor saxophone • Lisa Mace and Diana Mobley, baritone saxophone

Passion from *Kingdom Hearts II*

Yoko Shimomura
arranged by Arnold Morrison

Commando March

Samuel Barber

Cabaret: Selections for Concert Band

Wilkommen

Tomorrow Belongs to Me

Cabaret

Pineapple

Meeskite

Married

Music by John Kander
Lyrics by Fred Ebb
arranged by Norman Leyden

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interim artistic director
Jason Stephens

flute/piccolo

*Christi Gell
Jonathan Griffin
Aaron Reines
Sal Stow
Joseph Tidline*

oboe

Lupe Ybarra

bassoon

*David DiCamillo
Becky Schlembach*

clarinet

*Joe Dombrowski
William Fu
Adam Hile
Ron Louvier
Rudy Martinez
Cody Newton
David Nielson
Heather Spraberry*

e-flat clarinet

Ron Louvier

bass clarinet

Jon Hernandez

alto saxophone

*Edward Esguerra
Adrian Leyva
Matthew Williams*

tenor saxophone

Kevin Taylor

baritone saxophone

*Lisa Mace
Diana Mobley*

trumpet

*Mary Beth Alsdorf
Christopher Hodge
Greta Ott
Jeremy Swearin
Jennifer Watts*

horn

*Cary Byrd
Alexa Thibodeaux
Carol Wright*

trombone

*Noel Freeman
Chris Longoria
Nicole Taylor*

euphonium

Matthew Crumpler

tuba

Chris Foster

percussion

*Andrew Chu
Roger French
Miranda Gamboa*

organ/piano

Cary Byrd

board of directors

president

Joe Dombrowski

vice president

William Fu

treasurer

David DiCamillo

secretary

Becky Schlembach

at-large

Eryn Bauer

at-large

Chris Foster

at-large

Jon Hernandez

at-large

Lisa Mace

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 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 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 LGBTQA 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 Interiors Specialist. 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.



guest emcee - Nancy Ford: Professional Lesbian

Nancy Ford found her voice as an out lesbian in 1977, and hasn't shut up about it since. LGBT media has published Nancy's work since 1988, including her award-winning column, *WHAT A WORLD*, which entertains and inspires readers wherever it appears. As an interviewer, she has engaged high-profile personalities including Diane Keaton, Betty Buckley, Harvey Fierstein, Bea Arthur, Judy Collins, Melissa Etheridge, and countless other newsmakers and celebrities with wit and sensitivity.

Onstage, Nancy has performed in theatres, nightclubs, galleries, churches, and dives throughout the U.S. since 1982, appearing with Kate Clinton, Jason Stuart, Judy Tenuta, Janene Garofalo, Lady Bunny, Janis Ian, and innumerable LGBTQ icons.

The Houston Chronicle says this about *THE DYKE SHOW*, her autobiographical musical comedy show: "Nancy Ford...takes us to the edge with her blatant honesty and irreverent sense of humor, stripping us naked as babies, then bringing us safely back and clothing us with an unforgettable message of hope and love."

Nancy is honored to once again emcee for the Houston Pride Band, which she considers one of LGBTQ Houston's most irresistible institutions.

To learn more about WHAT A WORLD, log on to Texbian.com.

To book THE DYKE SHOW for a concert in your very own home or garage, email thedykeshowtx@aol.com.



guest artist - Cary Byrd, organist

Cary Byrd is a French horn player and organist and has been a member of the Houston Pride Band since 2006. Originally from Huntsville, South Carolina, he earned his Master's degree in Music Performance from Louisiana State University (LSU) in Baton Rouge, Louisiana.

Byrd came to Houston in 2005 to work as director of individual giving at the Houston Grand Opera, followed by seven years as the director of Da Camera, Houston's premiere organization for chamber music and jazz. He was named president and executive director of the Baton Rouge Symphony Orchestra in August 2014. It is the Houston Pride Band's honor and distinct pleasure to feature Mr. Byrd today on organ in today's performance.

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program notes



Flashing Winds

Jan Van der Roost (b. 1956) is a Belgian composer with training in trombone, history of music and music education from the Lemmensinstituut in Leuven, Belgium. He also received additional training from the Royal Conservatory in Ghent and the Royal Flemish Conservatory in Antwerp. A prolific writer, Van der Roost has many works written for a variety of ensembles, genres and styles.

Flashing Winds, commissioned by “Het muziekverbond van West-Vlaanderen” and dedicated to the “Arlequino” youth band, is an incredible concert opener with its use of color and texture. The piece opens with block chords in the brass as the introductory statement of the theme and moves to a “flashy” fast section with great use of counterpoint. The piece is filled with fast flourishing woodwind passages and stately brass fanfares countered by the lyricism in a B section. This ecstatic piece closes with a coda restating the theme with a brass hemiola and pushes to the end with ascending and fanfare figures from the ensemble.

Two Intermezzi from *The Jewels of the Madonna*

Ermanno Wolf-Ferrari (1876-1948) was the son of an Italian mother and a German father; he divided his musical endeavors and his residency between the two cultures. This perspective allowed his music to unite the serious contrapuntal Germanic idea with the more graceful Italian *bel canto* style.

The Jewels of the Madonna is an opera in three acts based on news accounts of a real event. It was first performed at the Kurfürstenoper in Berlin on 23 December 1911 under the title *Der Schmuck der Madonna*. That performance was in German, but now it is usually given

in Italian. It is a tale of Neapolitan ne'er-do-wells in which bodies litter the stage as the final curtain falls. Its controversial themes include love between a brother and his adopted sister, implied criticism of the Catholic Church, and an on-stage orgy. The first intermezzo introduces Act 2, and the second begins the final act of the opera.

Finale from *Symphony No. 3 in C Minor, op. 78, “Organ Symphony”*

Camille Saint-Saëns’ (1835-1921) own musical life had a Mozartean beginning. At the age of four, he performed part of one of Beethoven’s violin sonatas in a Paris salon, and he began to compose at six. He made his public debut in the Salle Pleyel in Paris at ten, playing a piano concerto by Mozart and a movement from Beethoven’s C minor piano concerto, and offering, as an encore, to perform from memory any one of the thirty-two Beethoven sonatas the audience requested.

He quickly grew into an artist of maturity and taste, both as a performer and as a composer. Hector Berlioz called him “an absolutely shattering master pianist.” Saint-Saëns lived a full half century longer than Mozart, however, and he kept composing and performing to the very end. During his lifetime, composers as diverse as Mahler, Tchaikovsky, and Debussy were born and died. When Saint-Saëns died at the age of eighty-six, he had made his mark as a writer of operas, symphonies, concertos, and a treasure trove of smaller, miscellaneous pieces. Today the public knows but a mere sliver of this vast output.

Saint-Saëns’ *Symphony No. 3 in C Major*, generally referred to as the “Organ Symphony”, was his last major effort in the symphonic form. It was composed for the London Philharmonic Orchestra and was dedicated to Franz Liszt. It was first performed under the direction of Saint-Saëns on May 19, 1886. The symphony was quite modern for its day, both in orchestration and form. The Finale, arranged here for band by Earl Slocum, begins with a sustained C Major chord in the organ, followed by a theme that was presented in the first movement of the symphony. The theme is then presented by the woodwinds and then by the full strength of the band and organ. An Allegro section follows, leading to a very tranquil and pastoral episode. A brilliant coda ends the work with the full band together in thickly rich textures. This powerful work concludes as it began, on a C Major chord played by the organ and full band.

Air on the G String from *Orchestral Suite No. 3*

Johann Sebastian Bach (1685-1750) was born in Eisenach, Germany, where his father was a town musician. By the time he was 10, both his parents had died, so his older brother, who was a church organist, raised him. Bach held three major jobs in his life: first he worked for a duke, then for a prince, and finally, he became director of music at the St. Thomas Church and School in Leipzig, Germany.

During his lifetime, people thought of Bach as just an ordinary working musician. No one really knew much about his music until 100 years after his death, when another composer, Felix Mendelssohn, conducted a performance of Bach's *St. Matthew Passion*. He is now seen as one of the greatest geniuses in music history. The "Air" movement — now famous as the "Air on the G String" — from his *Orchestral Suite No. 3* demonstrates his ability to create a melody as meltingly lovely as anything from the Romantic era.

Uranus, The Magician from *The Planets*

Gustav Holst (1874-1934) belongs to the fascinating tradition of the eccentric English artist. A shy descendant of German and Russian immigrants, Holst was idealistic and obsessive. Throughout his life he delved into mysticism and esoteric studies, even learning Sanskrit in order to read the *Mahabharata* and other Hindu scriptures in their original language.

During the years just prior to World War I, he became interested in astrology and learned to cast horoscopes. The result was *The Planets*, a suite of seven short tone poems begun in 1914 and completed two years later. The concept of Holst's grand orchestral suite is based not so much on descriptions of Roman deities as it is on the astrological and psychological associations they present in Greek mythology.

In the orchestral version, the staccato and bouncy bassoons are reminiscent of Paul Dukas's *The Sorcerer's Apprentice*, but Holst had never heard the work, nor seen the score when he wrote this movement. A four-note figure, which in its various permutations, might be thought of as the conjuring or "spell" motif. There is a rather macabre middle section, a sort of grotesque march, but the music returns to a mystical and magical

quietness in the close. Alun Cook made this arrangement for saxophone octet.

Passion from *Kingdom Hearts II*

Yoko Shimomura (b. 1967) is a Japanese video game composer and has been described as "the most famous female video game music composer in the world." She has worked in the video game industry ever since graduating from the Osaka College of Music in 1988 and composed music for over 45 different games. Shimomura lists Beethoven, Chopin and Ravel as some of her influences.

While working for Square (now Square Enix) from 1993 to 2002, Shimomura was best known for her work on the soundtrack for *Kingdom Hearts*, which was her last game for the company before leaving. The Japanese-American singer/songwriter Utada Hikaru wrote the theme song to both *Kingdom Hearts* games — "Passion" being the theme song to *Kingdom Hearts II*. Shimomura, along with arranger Kaoru Wada, created the orchestral arrangement for the video game. Arnold Morrison made this concert band arrangement of the orchestral music from the game.

Commando March

Samuel Barber (1910-1981) is one of the great American composers of the twentieth century, having achieved fame early in life and been celebrated for most of his musical career. His tonal style, sophisticated, yet accessible, produced the *Adagio for Strings*, one of classical music's most recognizable hits. His violin concerto, *Hermit Songs* and the ravishing *Knoxville, Summer of 1915*, are also regularly performed. He won two Pulitzer Prizes for his opera *Vanessa* and for his piano concerto. His lover, partner and muse, the Italian born Gian Carlo Menotti was also a successful composer in his own right.

Samuel Barber was already an accomplished composer and a professor of composition when World War II began to impact the United States. In September 1942, he began military duty in the Army. After basic training, his evening guard details dwindled and he had a few hours a day to devote to music. His main role was writing music for the Army, but he had received requests from Serge Koussevitzky, an old friend and conductor of the Boston Symphony Orchestra, to write music in support of the war effort. *Commando March*, completed in 1943, became Barber's only published

work for band. Barber's concert march has the rhythms, fanfares, flourishes, and percussion expected of a march, but it lacks the traditional trio of a march and injects some of the harmony of new music of the time. Whether this was intentional or just natural on Barber's part, the departure from tradition was representative of the new "commando" units in the military that now traveled lightly and struck with stealth and speed, disappearing as quickly as they had appeared.

Cabaret: Selections for Concert Band

Although there had been no musical background in his family, John Kander (b. 1927) began playing the piano at the age of four. His aunt taught him musical chords, which he credits as the foundation of his musical knowledge. His earliest experiences in the musical theater came

from conducting orchestras for stock companies and making dance arrangements for the musicals *Gypsy* and *Irma la Douce*. In 1962, he formed a song partnership with the lyricist, Fred Ebb (1928-2004). Together, they experienced successes with *Cabaret* (1966), *The Happy Time* (1968), and *Zorba* (1968).

After the 1966 Tony Award-winning Broadway musical and the 1972 motion picture success, Norman Leyden has arranged this rousing medley for concert band. Set in Berlin in 1930, *Cabaret* reflects a picture of decadent Germany in the years just before the rise of Hitler. A variety of keys and styles are employed in this arrangement, adding color and contrast to the work. The audience will easily recognize the tunes of *Willkommen*, *Tomorrow Belongs to Me*, *Cabaret*, *Pineapple*, *Meeskite*, and *Married*, before the finale reprise of the theme song.

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.

February 21, 2015

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 much more.

May 30, 2015

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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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