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presents

No Strings Attached

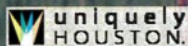
*joined by members of the
Lesbian and Gay Band Association*

Sunday, May 30th, 2010, 3pm

Zilkha Hall, Hobby Center

with Special Guests the

**Gay Men's Chorus
of Houston**



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).

For more information, please visit our web site at
www.houstonprideband.org
or email us at
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The Houston Pride Band

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No Strings Attached



Thank you and welcome to the final concert of the Houston Pride Band's 2009-2010 season. This season our performances have visited numerous places around the world and universe. We have celebrated movies, fantasies, musicals, the opera, and now our journey continues. Tonight's concert showcases pieces that beg the question, "Are there *No Strings Attached*?" Tonight's performance is an LGBA event which features several musicians who have traveled from across the country to participate in this festive event,

Ticket proceeds for this concert benefit the Friends of the Houston Public Library. The Friends have supported the Houston Public Library since 1953. The support of the Friends has fostered several programs such as ASPIRE and the Summer Reading Program. As an avid reader and advocate of education, I am proud that the Houston Pride Band is able to assist in advancing the mission of the Friends of the Houston Public Library.

The Houston Pride Band would not be able to support the community and continue our mission without the assistance of our sponsors and advertisers throughout the season. We extend a wealth of gratitude to the many sponsors and advertisers that have assisted with making our mission a reality. Many of our supporters are recognized in tonight's program. Please extend a warm "thank you" to everyone that supports the Houston Pride Band.

Please look forward to invitations and announcements for the Houston Pride Band's 2010-2011 season, and I hope that you will join us on our next musical adventure.

Please enjoy this evening's performance. In friendship, love and music, we thank you.

Kiyona T. Corpening, President

Houston Pride Band



Proceeds from tonight's concert will benefit The 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, our 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, ASPIRE 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.

Two big book sales are the highlights of the Friend's year:

The Annual Bargain Book Sale

The highlight of the Friend's year, the Annual Bargain Book Sale is held each Spring. This sale features tens of thousands of books and is attended by more than 5,000 people each year. Through the sale, the Friends raises more than \$150,000 for the Library. Moreover, the sale is a valuable service to the community as it provides a huge selection of affordable books and educational materials.

The Children's Book Sale

Each Fall, the Friends raises money for the Library and serves the parents, children, and educators of our community through our Children's Book Sale. At the sale, thousands of children's and young adult books are sold for an average price of just a few dollars each. This means that so many Houston children are able to get the books they need and deserve while the Friends, at the same time, is able to raise additional funds to support the Library.



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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 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. 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 and plans to pursue his Masters in Library Sciences from the University of North Texas. 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.



ASSOCIATE DIRECTOR – SKIP MARTIN

Associate Director Skip Martin began studying the clarinet over 23 years ago. He holds a Bachelors degree in Music Education (BME), and second Bachelors degree in Clarinet Performance (BM), and a Masters degree in Music Education (MM) all from Louisiana State University in Baton Rouge, Louisiana. At LSU, he studied clarinet with Steve Cohen, music education with Dr. James Byo and Dr. Jane Cassidy, and conducting with Frank Wickes and Linda Morehouse. As a clarinetist, he has been a

member of the Baton Rouge Symphony Orchestra, the LSU Symphony, LSU Wind Ensemble and LSU New Music Ensemble. A somewhat accomplished woodwind doubler, he has performed as flute soloist with several instrumental and vocal ensembles across the Houston area including the Region X All-Region Choir and has played in many pit orchestras for both school and professional productions (flute, clarinet, saxophone, and oboe). As an educator, he served 3 years as Northshore High School Associate Director (Slidell, LA), 6 years as First Assistant Band Director at Cy-Fair High School in Cypress, TX, and 2 years at LSU as a graduate assistant. Aside from his duties to the Houston Pride Band, he currently plays 2nd Clarinet with the Houston Civic Symphony, is a freelance clarinetist and woodwind doubler in the Houston area, an occasional high school woodwind clinician, and is Volunteer Coordinator at the Hobby Center for the Performing Arts.

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GUEST CONDUCTOR – W. TODD WOODS

The Oak Lawn Band's Artistic Director W. Todd Woods holds a MS in Conducting from Southern Oregon University and BME from Ohio Wesleyan. He completed additional graduate work at Morehead State, Illinois State University, Indiana University and Colorado State University. A music educator for forty years, he established and conducted the Arkansas Valley Community Band, Colorado; Southern Colorado Community Band and the

Community Band at Temple College, Temple Texas. Todd and his wife moved back to the Dallas area where he is currently a middle school band teacher in the Dallas Independent School District. Since Todd has joined the Oak Lawn Band he has conducted the LGBA massed band in New Orleans, participated in the Conductor's Master Class in Indianapolis, and is pleased to be invited to conduct here in Houston's "No Strings Attached" hosted by the Houston Pride Band.



FEATURED SOLOIST - JONATHAN CRAFT

Jonathan Craft joined the Houston Pride Band in October 2009. A native Houstonian, he graduated Magna Cum Laude from Boston University with a degree in French Horn Performance, where he studied with Eric Ruske and Jason Snider. While in Boston, he regularly performed with a diverse range of ensembles including the Boston Civic Symphony, the BU On Broadway pit orchestra, Juventas! New Music Ensemble, the BU Symphonic Chorus, the First Korean Church of Cambridge orchestra, the BU

Horn Choir (for whom he also arranged several pieces), and the Boston Horn Quartet (of which he was a founding member). Locally, he can be heard performing with the Houston Pride Band and the Houston Civic Symphony. In addition to playing horn, Jonathan is also an aspiring composer; his "Dreams, Yearning" - a piece for solo horn and piano - was commissioned by eminent hornist Thomas Bacon, and is currently published by JOMAR Press. In September of 2010, he will be moving overseas to pursue a Master of Music degree from the Royal College of Music in London.

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GUEST CONDUCTOR – LINUS LERNER

A native of Brazil, Linus has conducted orchestras, operas, choruses and instrumental groups at home in the United States and in Bulgaria, the Czech Republic, Spain and Mexico.

The 2009/2010 BCPA season, The Bayou Bunch, is his first season as the Artistic Director of the Bayou City Performing Arts' choruses, and he continues as the music director of Southern Arizona Symphony Orchestra in Tucson, Arizona. He has previously served as Associate Conductor for Opera in the Ozarks, the Tallahassee Youth Symphony Orchestra and University of Arizona Philharmonic. He also was assistant conductor for the Arizona Opera.

International guest conducting engagements include the Orchestra Nacional de Valles in Spain, the Symphony and Chamber Orchestras of Porto Alegre in Brazil, the International Opera Workshop in Bulgaria and the Solistas Ensemble of the Instituto Nacional de Bellas Artes in Mexico. He has also guest conducted The Brooklyn Opera Company and the University of Colorado at Boulder Opera.

Linus completed his musical arts doctorate degree in orchestral conducting at the University of Arizona, where he conducted the UA symphony orchestra in performances and operas in Tucson and led their 2002 Mexican tour.

He holds a master's degree in orchestral conducting from Florida State University, where he was assistant conductor of the FSU Orchestra and led the group in the American premier of the opera *Procedura Penale*. Linus also holds a master's degree in voice performance from the College Conservatory of Music at the University of Cincinnati and a bachelor's degree in choral conducting at the Federal University of Rio Grande do Sul in Brazil.

Linus has 20 years of experience as a choral conductor, working with more than 40 groups and participating in numerous tours, festivals and competitions. He provides services as a chorus clinician, voice teacher and voice coach in the United States, Mexico and Brazil. He has also sung in many operas and concerts, and received awards in voice competitions.

Special Guests

Gay Men's Chorus of Houston Men's Four-Part Chorus

The Gay Men's Chorus of Houston continues to be the most visible face of diversity in the Bayou City since it was founded nearly 30 years ago. Membership has grown to over 100 singers and 40 volunteers in recent years. Our members are from all backgrounds, income levels, and vocations. Some have studied voice and/or music, while others have never sung in a chorus before. It is this level of diversity on which we strive, and we promote this positive sense of community through the music we sing. It even gets better than that.

The age range of the Gay Men's Chorus has included teenagers to those in their 60s. We do not exclude anyone because of their sexual orientation either. Your chorus can be gay, but you don't have to be!

GMCH performs three major concerts and at least one outreach concert per season. The chorus also tours occasionally.



Lesbian & Gay Band Association

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. Formed in 1982 as Lesbian and Gay Bands of America when seven independent bands (including the Houston Pride Band) met formally in Chicago, the Association has grown to 34 member organizations including international bands.

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.

Lesbian and Gay Band Association meets annually in different cities to plan events, encourage the formation of new bands, and share the gift of music with gay and non-gay audiences. Seminars on topics such as musicianship, programming, and organizational skills are held in addition to general business and committee meetings.

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. Member bands in geographic proximity often perform together, and a typical marching schedule will include Pride Parades in several different cities.

Band music was the first true love that brought us together. By uniting men and women who share this love, bands help create and enhance the "community" their members call home. Through musical performance, LGBA bands make a powerful political statement in a non-political way.

Whether marching or playing a concert, we proudly proclaim "We Are Who We Are." LGBA bands are sources of pride within their cities, as well as positive symbols of the same communities.

Making music creates a family where affection means more than affectional preference. By "banding together," LGBA shows that people of different sexes, ages, creeds, races, and challenges can build a strong community.



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Houston Pride Band



ARTISTIC DIRECTOR

Jason Stephens

GUEST CONDUCTORS

W. Todd Woods • Linus Lerner

Flute

David Doan (FTBB)
Christi Gell
Diane Treider (OLB)

Oboe

Lupe Ybarra
Juan Hernandez (MHFB)

Clarinet

Thanh Doan (AFB)
Charles DuRapau
Will Fu
Sarah Holliday (AFB)
Ron Louvier
Skip Martin
Rudy Martinez
Woody Rowand (OLB)
Michael Schimmacher (DCDD)

Bass Clarinet

Cecil Farrell
Melissa Thompson

Bassoon

David DiCamillo
Jason Stephens

Baritone Saxophone

Michael Dill (Dallas)

Alto Saxophone

Kevin Taylor
Connie Moore
Todd Woods (OLB)

Tenor Saxophone

Tim Stahlman (OLB)
Robb Blackwell (BT)

Trumpet

Jeff Bridges (OLB)
Ginger Harris (AFB)
Arthur McGimsey
Loren McGlade
(Long Beach, CA)
Kevin Nield
Greta Ott
Tina Munoz

French Horn

Cary Byrd
Rufus Cheney
Jonathan Craft

Euphonium

Casey Sherrell
Russell Ben Williams

Trombone

Trudy Allen
Kiyona Corpening
Noel Freeman
Frederick Rollenhagen
(MHFB)
Amanda Solis

Tuba

Cliff Norris (AFB)

Percussion

Gwen-Marie Lerch (EC)
Debbie Hunt
Joe Lenhoff
Brian Walters
Bette Welch (BT)

Harp

Vince Pierce (Waco, TX)

AFB

Atlanta Freedom Band

BT

BandTogether
(St. Louis, MO)

DCDD

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EC

Encantada
(Albuquerque, NM)

FTBB

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MHFB

Mile High Freedom Band
(Denver, CO)


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Oak Lawn Band
(Dallas, TX)



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Festive Overture, Op. 96.....Dmitri Shostakovich
transcribed by Donald Hunsberger

“Glitter and Be Gay” from *Candide*.....Leonard Bernstein
arranged by Jason Stephens

Jonathan Craft, Horn

Be Thou My Vision.....David Gillingham

W. Todd Woods, Conductor

Kheak Choen Joaw Fantasy.....Chairpruck Mekara

Houston Premiere

*** INTERMISSION ***

Florentiner March (*Grande marche Italiana*).....Julius Fučík
arranged by M. L. Lake
edited by Frederick Fennell

Ave Maria (*Angelus Domini*).....Franz Biebl
arranged by Robert C. Cameron

featuring the Gay Men's Chorus of Houston

I Will Follow Him from *Sister Act*.....music by J .W. Stole and Del Roma
adapted by Arthur Altman
lyrics by Jacques Plante
English lyrics by Norman Gimbel
arranged by James Gal

Gay Men's Chorus of Houston
Linus Lerner, Director

Variations on a Theme by Robert Schumann.....Robert Jager

Skip Martin, Conductor

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PROGRAM NOTES

Dmitri Shostakovich (1906-1973) is perhaps one of the most important composers of the last century. Shostakovich never left his homeland Russia despite the turmoil caused by the establishment of the Soviet Union. His compositions cover almost all musical categories, from classical to jazz, film, ballets and music for the theater. 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.

Shostakovich studied at the Petrograd Conservatory under Alexander Glazunov and others. He gained international fame at the age of nineteen when his powerful and mature *First Symphony* was performed in Leningrad, and later in Moscow. Following this success, his subsequent works were attacked by the Soviet press as a product of "bourgeois decadence." Like many Soviet composers, Shostakovich found himself constantly under restrictions imposed by the Soviet musical world with its concern for the moral and social, rather than the purely aesthetic aspects of music. He had even been formally censured for "anti-democratic tendencies."

Festive Overture was written in 1954, a year marked by the first prestigious distinction bestowed upon Shostakovich by the USSR as the "People's Artist." By comparison with his huge programmatic symphonies – and ten had already been written by this time – the overture is an exciting but relatively light-hearted work. Filled with catchy melodies and straightforward harmony the piece is an almost unsettling reflection of the Socialist's propaganda for "simple tunes, simple harmony, and simple tales on the good fortune of life in the Soviet idyll." The overture begins with a triumphant call from the trumpets and eventually joined by the full ensemble. This jubilant introduction is followed by a virtuosic Presto, which shifts the beginning triple meter to a fast, cut-time with thematic figures changing from steady triplets to running eighth-notes. A majestic secondary theme appears during the course of the Presto played by the English and French Horns. The introductory fanfare–signaled by the trumpets, horns, and trombones returns towards near the end of work, but it is the vigorous Presto with a now expedited secondary theme that brings the piece to an exuberant end.

Donald Hunsberger is a faculty member of the Eastman School of Music in Rochester, New York, where he conducts the world-renowned Eastman Wind Ensemble. Dr. Hunsberger holds bachelor's, master's and doctoral degrees from the Eastman School of Music, where he studied trombone with Emory Remington and Frederick Stoll and conducting with Frederick Fennell and Howard Mitchell.

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. 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.

Candide is a satire written by Voltaire in 1759, in which a long series of calamities happens to the title character, an extremely naive and innocent young man, friends and loved ones as well as his teacher, Doctor Pangloss. Pangloss, who reflects the optimistic philosophy of Gottfried Wilhelm Leibnitz, nevertheless insists that, despite the calamities, "all is for the best in this best of all possible worlds." Throughout the story, the characters experience almost every misfortune imaginable in their travels around the world: from their native Westphalia (part of present day Germany), to Holland, Spain, Turkey, South America and even the fabled city of El Dorado.

Cunégonde is *Candide's* love interest, but betrays him for the sake of her own interests. Her coloratura aria "**Glitter and Be Gay**" is a favorite showpiece for many sopranos. The aria poses considerable difficulties and is among the most fiendishly challenging coloratura soprano arias. This version was arranged for solo horn and concert band by Jason Stephens and dedicated to Jonathan Craft and the Houston Pride Band.

Glitter and be gay,
That's the part I play;
Here I am in Paris, France,
Forced to bend my soul
To a sordid role,
Victimized by bitter, bitter circumstance.
Alas for me! Had I remained
Beside my lady mother,
My virtue had remained unstained
Until my maiden hand was gained
By some Grand Duke or other.

Ah, 'twas not to be;
Harsh necessity
Brought me to this gilded cage.
Born to higher things,
Here I droop my wings,
Ah! Singing of a sorrow nothing can assuage.

And yet of course I rather like to revel,
Ha ha!
I have no strong objection to champagne,
Ha ha!
My wardrobe is expensive as the devil,
Ha ha!

Perhaps it is ignoble to complain...
Enough, enough
Of being basely tearful!
I'll show my noble stuff
By being bright and cheerful!
Ha ha ha ha ha! Ha!

Pearls and ruby rings...
Ah, how can worldly things
Take the place of honor lost?
Can they compensate
For my fallen state,
Purchased as they were at such an awful cost?

Bracelets...lavalieres
Can they dry my tears?
Can they blind my eyes to shame?
Can the brightest brooch
Shield me from reproach?
Can the purest diamond purify my name?

And yet of course these trinkets are endearing,
Ha ha!
I'm oh, so glad my sapphire is a star,
Ha ha!
I rather like a twenty-carat earring,
Ha ha!
If I'm not pure, at least my jewels are!

Enough! Enough!
I'll take their diamond necklace
And show my noble stuff
By being gay and reckless!
Ha ha ha ha ha! Ha!

Observe how bravely I conceal
The dreadful, dreadful shame I feel.
Ha ha ha ha!

David Gillingham (b. 1947) is a contemporary American composer, primarily known for his extensive contributions to the wind band medium, which are now considered standards in the repertoire. One notable influence in his early childhood was his aunt, an organist for a Methodist church who lived in the upstairs portion of the Gillingham house and often practiced hymns. Gillingham received his piano training from her and was a church organist for many years. Much of his music is programmatic using liturgical themes. He is currently a professor of music composition and theory at Central Michigan University and his commissioning schedule dates well into the next decade of this century.

Be Thou My Vision was composed for Ray and Molly Cramer in honor of their parents, Harold and Ora Murphy and Harold and Gladys Cramer, in appreciation for their Christian guidance and positive influence on their lives. It was premiered by the Indiana University Wind Ensemble under the direction of Ray Cramer. *Be Thou My Vision* happened to be a favorite hymn of both mothers. Gillingham states:

“The work is heartfelt, expressive and hopefully inspiring. The hymn tune, *Slane*, is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane (Be Thou My Vision)* in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute which leads to a dramatic statement of “*Be Thou My Vision*” by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in Db-major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.”

The words of the first verse of *Be Thou My Vision* are as follows:

Be thou my vision, oh Lord of my heart;
naught be all else to me save that thou art.
Thou my best thought, by day or by night,
waking or sleeping, thy presence my light.

This verse is from an eighth century anonymous Irish poem. It has been associated with the hymn tune *Slane* since 1919. *Slane* is a hill ten miles from Tara in County Meath, where St. Patrick is said to have challenged King Loegaire and the Druid priest by lighting the Pascal fire on Easter Eve.

Chaipruck Mekara (b. 1971) is a contemporary Thai composer, teacher and conductor. Encountering Western classical music in Thailand is unusual, so Mekara's first experience with Western classical music came when he was about 13 years old, when his uncle gave him a recording of Mozart's *Clarinet Quintet, K. 581*. It was the first time he had heard such profound music and has been in love with Western music ever since. He graduated with a Bachelor of Arts with a major in Music from Payap University in Chiang Mai, the largest and most culturally significant city in northern Thailand. He then came to study in the United States where he received his Masters of Music degree (double major in Music Composition and Clarinet performance) from Roosevelt University in Chicago and his DMA (Doctor of Musical Arts) in Composition from Northwestern University.

Like many Asian composers who went abroad to continue their education, Chaipruck soon realized the value of his native culture. His music attempts to combine the aesthetic philosophy of the East with the compositional techniques of the West. Dr. Mekara returned to Thailand and has helped establish the Chiang Mai Classics Concert Series and the Chiang Mai Youth Philharmonic Band and Symphony Orchestra. He is currently the Head of Music Program (master of arts) at Duriyasilp College of Music at Payap University where he teaches clarinet and saxophone, composition, orchestration, and instrumental conducting,

Kheak Choen Joaw Fantasy is based on themes from a Thai traditional piece, "Kheak Choen Joaw" (Inviting the God). It is Dr. Mekara's interpretation of Thai music in traditional Western methods. The work was commissioned and premiered by The Prince Royal's College Concert Band in November 2007. The piece opens in F Major with a clarinet cadenza decorated with grace notes, a characteristic of Thai traditional music. After two full band chords, the piece takes off with an opening brass fanfare and florid woodwind accompaniment in C Major. After a brief transition by the percussion, the main melody is presented by the horns and alto saxophones, shadowed by the clarinets. The melody is transformed throughout the different sections of the band, building in both volume and complexity. A quiet middle section features a hymn-like second theme, presented first by the woodwinds and then by the brass. A transitional third theme forms in the horns, saxophones and euphoniums and builds across the band to a re-presentation of the initial brass fanfare, now in bright key of D Major. Now in the new key, the main melody enters and gets transformed again by the different sections of the band, culminating in a triumphant ending.

* * *

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".

In a short, brilliant career during which he served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest, he developed his own wide-ranging style of writing marches, a popular dual profession among bandmasters amidst the on-going nationalism then flourishing in Europe. Marches of every dimension and purpose were *the* popular music of his day. Today, his marches are still played as patriotic music in the Czech Republic. However, his worldwide reputation rests on one work: his Opus 68 march, the *Entrance of the Gladiators*, which is universally recognized as the theme tune of clowns in a circus. (This march is also known by the title *Thunder and Blazes*.)

Florentiner March (Grande marcia Italiana) reached for the ultimate. In America we might call it a concert march, or a symphonic march—even an operatic march, and all of these might apply according to one's taste. The length and content of this march lead one to believe that, like Sousa with his *Free Lance March*, Fucik must have tried to condense an operetta into a march. Although originally titled *La Rosa di Toscana*, the composer changed his salute from the entire region of Tuscany to its capital, Florence, for political reasons. The march opens with a short bugle fanfare, then proceeds directly into a strain of repeated notes which sound like a flighty Florentine *signorina* chattering to her gentleman friend from Berlin who only has time to answer a two-note "*ja-wohl!*" occasionally. The march continues with another fanfare; a light, floating trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

This march was arranged by M. L. Lake and edited by Frederick Fennell. Mayhew Lester Lake was an American arranger and composer of band music. He was born in Southville, Massachusetts and studied at the New England Conservatory of Music. Lake was a violinist with Boston Symphony Orchestra and became well-known as a conductor in Havana, Cuba before moving to New York. He was the editor-in-chief at the New York publisher, Carl Fischer from 1913 to 1948 for band and orchestral music. Dr. Frederick Fennell was an internationally recognized conductor, and one of the primary figures in promoting the wind ensemble as a performing group. He had a long and distinguished career as a conductor at the Eastman School of Music, where he founded the Eastman Wind Ensemble. He was one of the most influential band pedagogues of all time, greatly affecting the field of music education in the United States and abroad.

Franz Biebl (1906-2001) was a German composer, primarily of choral music. He has over 2,000 published works including works for mixed choir, men's chorus, children's operas and arrangements of American and German folk songs. Biebl served as Choir Director at the Catholic church of St. Maria in München-Thalkirchen and as an assistant professor of choral music at the Mozarteum, an academy of music in Salzburg, Austria where he taught voice and music theory.

Biebl became interested in American folk music while being held as a German POW during World War II in Battle Creek, Michigan. After the war, he served as organist, choirmaster, and teacher at Furstenfeldbruch Kirche in Berlin.

Ave Maria (Angelus Domini) is Biebl's best known work and sets portions of the *Angelus* as well as the *Ave Maria*. It was first published in 1964 for seven-part men's voices. As in all settings of the *Ave Maria*, the glorification of the Virgin Mary is its spiritual and emotional focal point, thus the use of the Roman Catholic Latin text. The piece was brought to the United States by the Cornell University Glee Club in 1970. The ensemble met Biebl during a recording session in Frankfurt while on a tour of Germany. The *Ave Maria* quickly gained popularity, most notably after becoming part of the repertoire of Chanticleer. After it became popular, the composer himself rearranged *Ave Maria* for mixed chorus and women's choir as well.

Angelus Domini nuntiavit Mari et concepit de Spiritu sancto.

The angel of the Lord made his annunciation to Mary and she conceived by the Holy Spirit.

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.

Hail, Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.

Maria dixit: Ecce ancilla Domini; fiat mihi secundum verbum tuum.

Mary said: Behold the handmaiden of the Lord. Let it be unto me according to Thy word.

Et verbum caro factum est et habitavit in nobis.

And the Word was made flesh and dwelt among us.

Sancta Maria, mater Dei ora pro nobis peccatoribus, Sancta Maria, ora pro nobis, nunc et in hora mortis nostrae, Amen.

Holy Mary, mother of God, pray for us sinners. Holy Mary, pray for us, now and at the hour of our death, Amen.

Robert Jager (b. 1939) was born in Binghamton, New York and educated at Wheaton College and the University of Michigan. He served four years in the U.S. Navy as staff arranger at the Armed Forces School of Music. He has received a number of awards for his music, including two Roth Awards of the National School Orchestra Association, three Ostwald Awards of the American Bandmasters Association and the Distinguished Service to Music medal from Kappa Kappa Psi. His music has been performed throughout the United States as well as in Canada, South America and Japan.

Mr. Jager has written for chamber groups, orchestra and concert band, and has fulfilled many commissions for works for high school and college music groups. In addition, he has written more than a dozen scores for educational films and filmstrips. He has also conducted and lectured throughout the U.S., Canada, Europe, Japan and China. He is now retired from university teaching and is Professor Emeritus at Tennessee Technological University in Cookeville, Tennessee.

Variations on a Theme by Robert Schumann was written as a result of a commission by conductor Warren Mercer and the North Hills High School Band of Pittsburgh, Pennsylvania. The piece was composed in 1967, while composer Jager was a graduate student at the University of Michigan. The inspiration for the piece came about while he was walking on the campus one day. He was absently humming a tune when he stumbled and automatically adjusted the meter of the tune to fit his extra steps. He later wrote down his idea and realized that the tune he had been humming was *The Happy Farmer*. This later became the sixth variation in the piece and Jager began to add five other variations, working backwards to the theme itself.

The theme used as the basis for the variations is the song *Fröhlicher Landmann*, Op. 68, No. 10, written by the romantic composer Robert Schumann in 1848, and known to young piano students as *The Happy Farmer*. This composition is the sophisticated metamorphosis of a theme through six variations. The initial theme is presented by the alto saxophone with low brass accompaniment and a piccolo obbligato. In the first variation, the theme is juxtaposed throughout "solo" voices in a Haydn-esque fashion. The second variation is a rondo-like structure, featuring a flute trio, saxophone quartet and tuba duet. The third variation is very chromatic and thinly scored, with elegiac bassoon and oboe solos while the fourth variation has alternating meters and sweeping chromatic passages for all instruments. The melodic line is distorted in a rhapsodic, expressive style in the fifth variation with alto saxophone and clarinet solos. The final variation alternates between different keys and meters as well as extensive use of syncopation throughout the movement. A single, adagio statement of The Happy Farmer theme is shared between solo alto saxophone and solo oboe before an exciting, lively finale.

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Jason Stephens has been chosen to be a guest conductor for Team Band during 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.

Best wishes to all of our participating musicians and safe travels!



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