



Making Music with PRIDE
HOUSTON PRIDE BAND
Since 1978

HOUSTON PRIDE BAND

PRESENTS



AMERICANA

Music of the people, by the people, and for the people
SATURDAY, JUNE 11TH, 730PM

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
info@houstonprideband.org

Houston Pride Band

2011-2012 Concert Season



Wednesday, November 2, 2011

Zilkha Hall at the Hobby Center

Guilty Pleasures: Musician's Choice

An evening music consisting of a mixed bag of wind band favorites selected by the musicians of the Houston Pride Band.

Saturday, March 31, 2012

Resurrection Metropolitan Community Church

In With the New: Future Classics

Join the Houston Pride Band as we present the next wave of contemporary band classics. Written within the past 20 years, these modern day musical marvels possess the staying power to lead us into the future.

Saturday, June 9, 2012

Zilkha Hall at the Hobby Center

Until the Fat Lady Sings: Music to Stand the Test of Time

You hear these tunes everywhere: television commercials, Saturday morning cartoons, and even your cell phone's ring tone. From Nikolai Rimsky-Korsakov to Oscar and Hammerstein, these selections are as universally recognizable as they are timeless. Join the Houston Pride Band as we celebrate the compositional masterpieces that have forged our music history.

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Welcome to the final concert of the Houston Pride Band's 2010 – 2011 season. We are thrilled to have you here and to once again be performing in Zilkha Hall here at the Hobby Center.

This evening's concert celebrates our roots...the legacies granted to each of us by virtue of where we were born, and all of the richness added to our lives by our collective histories and experiences here in America. Often we never realize how wonderful a time and place we live in until we reflect back on where we've come from and what we as a society enjoy every day that so many people in the world are just beginning to fight for. As aggravating as we sometimes find our government, it's still the best situation in the world and affords us the liberty of defining and pursuing those opportunities in our lives for happiness.

This evening is filled with a number of emotions for the band. The satisfaction of completing another successful concert season, the final concert under the primary direction of Jason Stephens who has served so willingly and unselfishly for so many years, and the excitement that comes with beginning to plan next year's season under the direction of Skip Martin who will take the band to even greater performance excellence. We could not be more excited about our decision to collaborate with the Gay Men's Chorus of Houston, joined by Bayou City Women's Chorus and Bayou City Chorale, for our 2011-2012 Season, Bayou City Performing Arts Presents. We will be unveiling a new logo for the band just in time for Pride season. Finally we are working towards raising the funds to allow us to have our first and last concerts next season right here in Zilkha Hall. I hope these changes excite you as our supporters as much as they motivate us to work harder as musicians and members of this community. All of the band members, spouses and partners, other volunteers, and the Band's board and committees work hand-in-hand to ensure that our concerts continue and improve with every performance as they have for the last 32 years. If you enjoy this evening's performance, tell one of the performers – and ESPECIALLY tell your friends and family about the good time you have here this evening.

In keeping with our new tradition, we have provided a special project donation fund called the "Elroy Forbes fund" in honor of our beloved long time band member who passed away a year ago. It's our way of honoring his memory and love for the Band and highlighting special equipment needs we thought our attendees and fans may care to contribute to. When you see it in the lobby, consider helping honor Elroy and the Band.

Thank you again for your support this year! We truly hope you enjoy tonight's performance. Now sit back, relax and enjoy this evening's performance!

Ron Louvier, HPB Band President – 2010/2011 Season

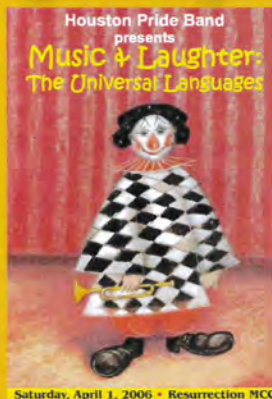
We've come a long way, baby!



This Global Village
October 22, 2005



Holiday Vacation Spots
December 15, 2005



Music & Laughter
April 1, 2006



Spooked on Classics
October 19, 2006



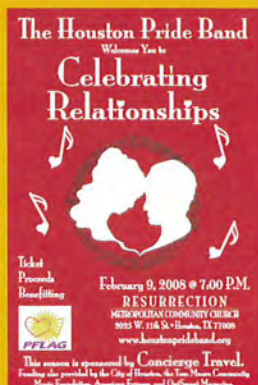
¡Carnaval!
January 25, 2007



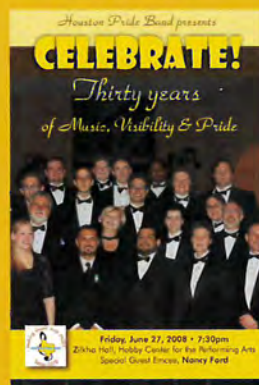
Our Favorite Things
May 10, 2007



Celebrating Diversity
September 29, 2007



Celebrating Relationships
February 9, 2008



Celebrate!
June 27, 2008

Thank you, Jason!



Godzilla Eats the Houston Pride Band
November 14, 2008



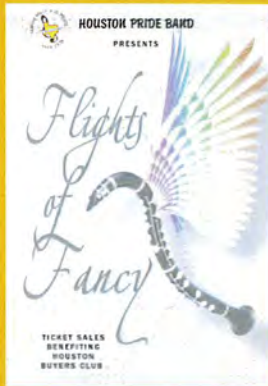
The Best of All Possible Worlds
March 7, 2009



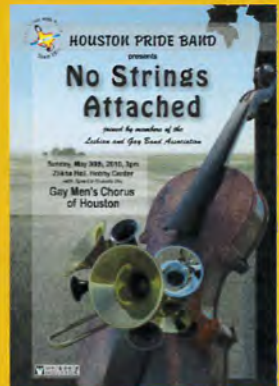
Music Without Borders
June 19, 2009



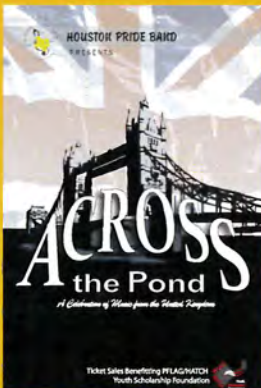
POPERA!
October 24, 2009



Flights of Fancy
February 27, 2010



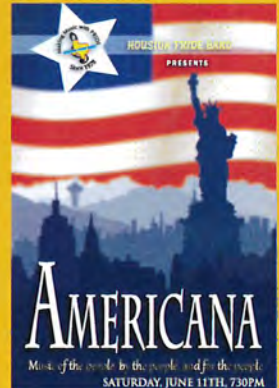
No Strings Attached
May 30, 2010



Across the Pond
November 13, 2010



For the Kid in You
February 26, 2011



Americana
June 11, 2011



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

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Heather Charron
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Kevin Taylor

Euphonium

Rory Pearce
Casey Sherrell

Oboe

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Cary Byrd
Jonathan Craft
Carol Wright
Cliff Wright

Harp

Vince Pearce

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 American Cancer Society's Relay for Life.

AMERICANA

The Star Spangled Banner.....Music by John Stafford Smith
Lyrics by Francis Scott Key
Arranged by Arthur Frackenpohl

Simple Gifts: Four Shaker Songs.....Frank Ticheli
I. In Yonder Valley
II. Dance
III. Here Take this Lovely Flower
IV. Simple Gifts

Louisiana Parish Sketches.....Julie Giroux
"Where Saints March on a Regular Basis"

West Side Story.....Music by Leonard Bernstein
Maria • Tonight • One Hand,
One Heart • Cool • Somewhere
Lyrics by Stephen Sondheim
Arranged by Jay Bocook

Skip Martin, Assistant Director

*I*N*T*E*R*M*I*S*S*I*O*N*

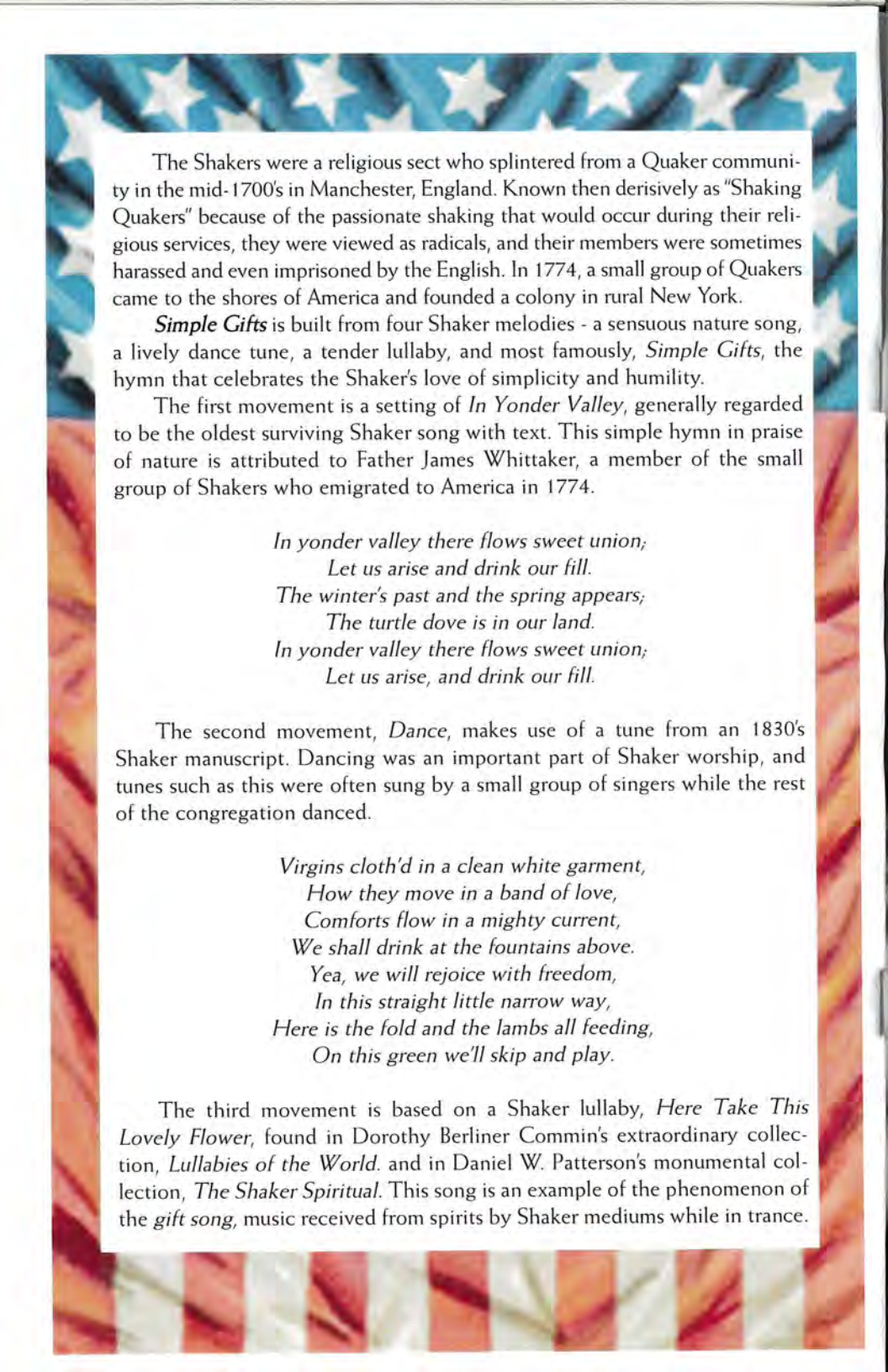
Un Américain à Paris.....George Gershwin
Arranged by Philippe Marillia

Take the A Train.....Billy Strayhorn
Arranged by Philippe Marillia

Performed by SaxWorx

Yankee Doodle: Fantasia Humoresque.....D. W. Reeves
Edited by Keith Brion

The Promise of Living.....Aaron Copland
from The Tender Land
Transcribed by Kenneth Singleton



The Shakers were a religious sect who splintered from a Quaker community in the mid-1700's in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. In 1774, a small group of Quakers came to the shores of America and founded a colony in rural New York.

Simple Gifts is built from four Shaker melodies - a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker, a member of the small group of Shakers who emigrated to America in 1774.

*In yonder valley there flows sweet union,
Let us arise and drink our fill.
The winter's past and the spring appears,
The turtle dove is in our land.
In yonder valley there flows sweet union,
Let us arise, and drink our fill.*

The second movement, *Dance*, makes use of a tune from an 1830's Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced.

*Virgins cloth'd in a clean white garment,
How they move in a band of love,
Comforts flow in a mighty current,
We shall drink at the fountains above.
Yea, we will rejoice with freedom,
In this straight little narrow way,
Here is the fold and the lambs all feeding,
On this green we'll skip and play.*

The third movement is based on a Shaker lullaby, *Here Take This Lovely Flower*, found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World*. and in Daniel W. Patterson's monumental collection, *The Shaker Spiritual*. This song is an example of the phenomenon of the *gift song*, music received from spirits by Shaker mediums while in trance.

*Here take this lovely flower
Thy mother sent to thee,
Cull'd from her lovely bower
Of sweet simplicity.*

*O place it near thy bosom
And keep it pure and bright,
For in such lovely flowers
The angels take delight.*

The finale is a setting of the Shakers' most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Bracket and also said as having been received from a Negro spirit (making *Simple Gifts* possibly a visionary *gift song*.) It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*.

*'Tis the gift to be simple, 'tis the gift to be free;
'Tis the gift to come down where we ought to be;
And when we find ourselves in the place just right,
Twill be in the valley of love and delight.*

*When true simplicity is gained,
To bow and to bend we shan't be ashamed
To turn, turn will be our delight,
Til by turning, turning we come round right.*

* * *



Julie Ann Giroux (b. 1961) was born in Fairhaven, Mass and began playing the piano a few years later. By the age of 8, she began writing music and composed her first work for concert band in the 8th grade at the age of 13. She attended high school in Monroe, Louisiana, where she played the French Horn in the school bands and played piano for the Choir - all the while composing various types of music. She attended college at Louisiana State University receiving her bachelors degree in music performance, all the while continuing to compose band and orchestra works. At this time, she also began composing commercially publishing her first band work in 1981. Literally days after college graduation,

Julie had the opportunity to arrange & conduct several arrangements for a live ESPN broadcast for the National Sportsfest held in Baton Rouge, Louisiana. Composer Bill Conti had also been hired to compose and conduct music for the same event. Shortly after that, Mr. Conti invited Julie out to Hollywood to work on the mini-series "North and South."

Julie went on to compose & orchestrate music for many Television and Films and received her first of three Emmy nominations in 1989-1990. In 1991-1992, Julie won an Emmy Award for "Outstanding Individual Achievement in Music Direction" for the 64th Annual Academy Awards, ABC." When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. In 1998, Ms. Giroux decided to go back to her roots full time, composing primarily for concert bands, wind ensembles and other various "serious" forms of music.

Louisiana is the only state in the U.S. that has parishes instead of counties. Rich in historical flavor, the names of these parishes vary from French to American Indian in origin. Catahoula, Natchitoches, Calcasieu, Avoyelles, Plaquemines, Pointe Coupee and Tangipahoa Parishes are but a few. It is a state as colorful as its people and as beautiful as its wildlife. Written in 2001, *Louisiana Parish Sketches* captures the spirit and flavor of a few of these parishes with their plantations, farms, bayous, swamps and Cajun influence.



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. He became widely known for his conducting of the New York Philharmonic and his Young People's Concerts series.

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. It was certainly revolutionary for its time, with a script reflecting contemporary

society and music, which integrated fusions of many new styles, including jazz.

The story is a then-modern treatment of the greatest of all love stories, Romeo and Juliet. Set in New York City in the mid-1950s, the musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The young protagonist, Tony, one of the Jets, falls in love with Maria, the sister of Bernardo, the leader of the Sharks.

West Side Story was arranged by Jay Bocook and features some of the most memorable songs, including: *Maria*; *Tonight*; *One Hand, One Heart*; *Cool* and *Somewhere*.

* * *



David Wallis Reeves (1838-1900) was one of America's premier band directors. He developed his "American Band" into a brilliant and virtuosic ensemble. Reeves was greatly admired by John Philip Sousa, who called him "the father of band music in America", and by George Ives, leader of the Danbury, Connecticut Band. Ives' son, Charles, later in his own *Decoration Day*, extensively quoted Reeves' *Second Connecticut Regiment March*.

Yankee Doodle: Fantasie Humoresque was written in 1878 and rearranged for publication in 1885. It was intended by D.W. Reeves as a spectacular showpiece for the performers of his "American Band" of Providence, Rhode Island. It is a veritable "Concerto" for band, allowing each section of instruments to show its stuff. The qualities of the flashy technical passages found in the *Fantasie* must have been a source of wonderment and enjoyment for Reeves' audiences. *Yankee Doodle: Fantasie Humoresque* was edited for modern concert band by Keith Brion, the esteemed conductor and John Philip Sousa impersonator for the New Sousa Band.

Reeves took advantage of the remarkable advances in wind instrument playing technique, which were an outgrowth of the industrial revolution. The late 19th century witnessed great progress in the manufacturing consistency and availability of these instruments. Through the work of Adolphe Sax and Theobald Boehm, woodwind and brass instruments were improved, allowing the players of these instruments to develop a technical facility nearly equaling that of the string players of the time.

* * *



Aaron Copland (1900-1990) was an American composer, composition teacher, writer, and later in his career, a conductor of his own and other American music. He was instrumental in forging a distinctly American style of composition, and is often referred to as "the Dean of American Composers." Though regarded as a very private person, Copland was one of the few composers of his stature to live openly gay and travel with his lovers, most of whom were talented,

much younger men.

He is best known to the public for the works he wrote in the 1930's and 40's in a deliberately more accessible style than his earlier pieces, including the ballets *Appalachian Spring*, *Billy the Kid*, *Rodeo* and his *Fanfare for the Common Man*. The open, slowly changing harmonies of many of his works are representative of what many people consider to be the sound of American music, evoking the vast American landscape and pioneer spirit. However he wrote music in different styles at different periods of his life: his early works incorporated jazz or avant-garde elements whereas his later music incorporated serial techniques. In addition to his ballets and orchestral works he produced music in many other genres including chamber music, vocal works, opera and film scores.

The Tender Land is Copland's only full-length opera. The libretto was written by Horace Everett, a pseudonym for Erik Johns. Copland was inspired to write the opera after viewing the Depression-era photographs of Walker Evans and reading James Agee's *Let Us Now Praise Famous Men*. He wrote the work between 1952 and 1954 for the NBC Television Opera Workshop, with the intention of it being presented on television. Though rejected by the television producers and poorly received at its premiere at the New York City Opera, the music from the opera has become popular for orchestras due to the creation of a concert suite of music extracted from the opera by the composer in 1959.

The opera tells the story of a young girl, Laurie Moss, who grows up on a Midwestern farm and is about to leave home. At the end of the first act, three generations of the Moss family and their hired hands sing a hymn of gratitude for life, the land, and the spring harvest. This vocal quintet, titled *The Promise of Living*, is based largely on the folk song *Zion's Walls* and epitomizes Copland at his most lyrical and direct. *The Promise of Living* was transcribed by Kenneth Singleton in 1998 for the Cheyenne Mountain High School Symphonic Band in Colorado. The lyrics to this quintet follow on the next page.

The Promise of Living
(from the opera *The Tender Land*)

*The promise of living with hope and thanksgiving
Is born of our loving our friends and our labor.
The promise of growing with faith and with knowing
Is born of our sharing our love with our neighbor.
The promise of living, the promise of growing
Is born of our singing in joy and thanksgiving.*

*For many a year we've known these fields
And known all the work that makes them yield,
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.
By working together we'll bring in the harvest,
the blessings of harvest.*

*We plant each row with seeds of grain,
And Providence sends us the sun and the rain,
By lending a hand, By lending an arm
Bring out, bring out from the farm,
Bring out the blessings of harvest.*

*Give thanks there was sunshine, give thanks there was rain,
Give thanks we have hands to deliver the grain,
O let us be joyful, O let us be grateful to the Lord for His blessing.
The promise of ending in right understanding
Is peace in our own hearts and peace with our neighbor.*

*The promise of living, the promise of growing,
The promise of ending is labor and sharing and loving.*

—Horace Everett

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