

The background of the poster is a photograph of a dense forest of trees, with the foliage appearing as dark silhouettes against a bright, hazy sky. The overall color palette is dominated by greens and blues, with a bright yellow-green glow emanating from behind the trees, suggesting a sunrise or sunset. The text is overlaid on this background.

# houston ★ pride ★ band

Resurrection MCC  
June 1, 2013  
3:00PM

the  
great  
outdoors



## houston★pride★band

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# the great outdoors

## PROGRAM

Star Spangled Banner

lyrics by Francis Scott Key  
music by John Stafford Smith  
arranged by Arthur Frackenpohl

Whitewater Festival

David Shaffer

Shenandoah

Frank Ticheli

City Trees

Michael Markowski

conducted by Jason Stephens

## INTERMISSION

Shepherd's Hey

Percy Grainger  
arranged for saxophone quartet by Gary Bricault

Come Sail Away

Dennis DeYoung  
arranged for saxophone quartet by Skip Martin  
performed by SaxWorx

Kevin Taylor, Alto Saxophone • Yannis Taillisson, Alto Saxophone •  
Skip Martin, Tenor Saxophone • Lisa Mace, Baritone Saxophone

In the Shining of the Stars

Robert Sheldon

Sun Dance

Frank Ticheli

Lux Aurumque

conducted by Jonathan Craft

Eric Whitacre

Where No Man Has Gone Before

Theme from *Star Trek*

"Can You Read My Mind?" from *Superman*

"Cantina Band" from *Star Wars*

Main Title from *Star Wars*

arranged by Paul Jennings

words by Gene Roddenberry / music by Alexander Courage

words by Leslie Bricusse / music by John Williams

music by John Williams

music by John Williams

# houston★pride★band

## artistic director

Skip Martin

## associate director

Jason Stephens

### flute

Heather Charron  
Christi Gell  
Jonathan Griffin  
Karen Schuster  
Sal Stow

### bass clarinet

Justin Madden

### horn

Jonathan Craft  
Jessica Perry

### alto saxophone

Connie Moore  
Yannis Taillasson

### trombone

Trudy Allen  
Chris Monteith

### oboe

Lupe Ybarre

### tenor saxophone

Kevin Taylor

### euphonium

Matthew Crumpler  
Rory Pearce

### bassoon

David DiCamillo  
Laetan Gaspard

### baritone saxophone

Lisa Mace

### percussion

Debbie Hunt  
Joe Lenhoff  
Jason Stephens

### clarinet

Joe Dombrowski  
William Fu  
Ron Louvier  
Rudy Martinez  
Cody Newton

### trumpet

Mary Beth Alsdorf  
Anita Anderson  
Raul Barcnas  
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Ron Louvier

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Kevin Taylor



## **artistic director - Skip Martin**

Skip Martin is in his second season as Artistic Director of the Houston Pride Band. He holds Bachelor's degrees in Music Education (BME) and Clarinet Performance (BM) and a Master's degree in Music Education (MM), all from Louisiana State University in Baton Rouge, Louisiana.

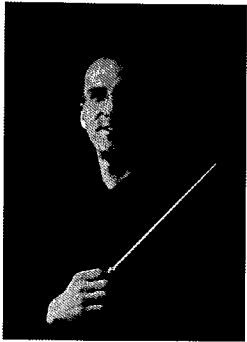
As a clarinetist, he performed three seasons with the Baton Rouge Symphony Orchestra (bass clarinet and E-flat clarinet), was a member of the LSU Symphony, LSU Wind Ensemble, and LSU New Music Ensemble throughout his undergraduate and graduate degree programs.

He plays tenor saxophone and is the composer/arranger for SaxWorx, the Houston Pride Band Saxophone Quartet, which maintains an active performance schedule around the

Houston area. As an educator, he served three years as Northshore High School Associate Director (Slidell, Louisiana), six years as First Assistant Band Director at Cy-Fair High School in Cypress, Texas, and two years at LSU as a Graduate Assistant.

Skip is an active member of the Lesbian and Gay Band Association (LGBA) and served as the Co-Artistic Director for the 30th Anniversary LGBA Conference in Dallas, Texas in September 2013.

Aside from his duties with the Houston Prode Band, Skip currently plays 2nd clarinet with the Houston Civic Symphony, is Principal Flute for the newly-formed Cypress Philharmonic, and is the Volunteer Coordinator for the Hobby Center for the Performing Arts.



## **associate director - Jason Stephens**

Jason Stephens joined the Houston Pride Band in 2004 and served as Artistic Director of the Houston Pride Band from 2005 - 2011. He now serves as Associate Director, 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, 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. Currently, he is participating in a four-year training program to become a certified teacher of the Alexander Technique. He can also be heard on 90.1 FM on Monday nights as a co-host for the radio show "Queer Voices" on KPFT.

# program notes

## *Whitewater Festival* (1986)

by David Shaffer

With over 350 compositions and arrangements to his credit, Ohio-born composer David Shaffer has been a mainstay in the wind band world as a composer, conductor, and educator for decades. Written in 1986, *Whitewater Festival* is a programmatic work intended to capture the excitement of whitewater rafting.

## *Shenandoah* (1997)

by Frank Ticheli

“In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy—its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation.”—Frank Ticheli

## *City Trees* (2012)

by Michael Markowski

“I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I’ve ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning.

Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons everyday, I’ve slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren’t close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent.

For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger.”—Michael Markowski

## program notes (continued)

### *"Shepherd's Hey" English Morris Dance* (1909)

performed by SaxWorx

by Percy Grainger

arranged for saxophone quartet by Gary Bricault

Grainger made several different settings of *Shepherd's Hey*, which is based on a folk tune collected by the British folk song expert Cecil Sharp. The first setting, for "room-music 12-some" (Grainger's "blue-eyed English" phrase for chamber ensemble) first appeared in 1909. The band version came in 1918. This coincides with the end of Grainger's stint in the US military, which appears to have been instrumental (no pun intended) in sparking his interest in band music. The tune itself is a Morris dance, a centuries-old tradition of fluid, group dancing from England. Still, Grainger insists on his 1913 piano solo score that "This setting is not suitable to dance Morris dances to." Ever the contrarian, Grainger also said that "where other composers would have been jolly setting such dance tunes I have been sad or furious. My dance settings are energetic rather than gay."

### *Come Sail Away* (1978)

performed by SaxWorx

by Dennis DeYoung

arranged for saxophone quartet by Skip Martin

Styx is an American rock band that became famous for its albums from the late 1970s and early 1980s. The Chicago band is known for melding the style of progressive rock with the power of hard rock guitar, strong ballads, and elements of American musical theater. *Come Sail Away* is a song that was featured on the band's seventh album, *The Grand Illusion* (1977). Upon its release as the lead single from the album, *Come Sail Away* charted at #8 on the Billboard Hot 100, and helped *The Grand Illusion* achieve multi-platinum sales in 1978. It is one of the biggest hits of Styx's career.

### *In the Shining of the Stars* (1996)

by Robert Sheldon

Robert Sheldon wrote *In the Shining of the Stars* in memory of Judy Thomas, an outstanding music teacher who, knowing she was nearing the end of her life, chose to use the time she had left to teach her students not only about music, but also about the inevitabilities of life (which, of course, includes death). Her students were so moved by her that, following her passing, they wrote letters to her expressing their appreciation for all that she had done for them. These letters were then sent to the composer and served as the inspiration for this piece. When I hear the title, I am reminded of one of my favorite quotes from, of all people, Endora, the witch from the 1960's/70's TV show *Bewitched*.

"We are quicksilver, a fleeting shadow, a distant sound...

Our home has no boundaries beyond which we cannot pass.

We live in music, in a flash of color...

We live on the wind and in the sparkle of a star!"

## program notes (continued)

### *Sun Dance* (1999)

by Frank Ticheli

“While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sun washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement of the main melody establishes the work’s songlike characteristics, while in the work’s middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.”—Frank Ticheli

### *Lux Aurumque* (2005)

by Eric Whitacre

For what this gorgeous work lacks in number of notes, it more than makes up with emotional impact. The inspiration for the work was a short poem in English, “Light and Gold”, by Edward Esch (born 1970), which begins with the word “Light” and ends “angels sing softly to the new-born baby”. Charles Anthony Silvestri translated this text into Latin for composer Eric Whitacre, and attempted to render the original poem into Latin as singably and as sonically beautifully as he could.

### *Where No Man Has Gone Before* (1985)

arranged by Paul Jenkins

Theme from *Star Trek*

words by Gene Roddenberry / music by Alexander Courage

“Can You Read My Mind?” from *Superman*

words by Leslie Bricusse / music by John Williams

“Cantina Band” from *Star Wars*

music by John Williams

Main Title from *Star Wars*

music by John Williams

“Where no man has gone before” is a phrase originally made popular through its use in the title sequence of the original *Star Trek* science fiction television series. It refers to the mission of the original Starship Enterprise. The complete introductory sequence, narrated by William Shatner at the beginning of every episode is:

“Space: the final frontier. These are the voyages of the Starship Enterprise. Its five-year mission: to explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before.”

In *Where No Man Has Gone Before*, Paul Jenkins combines the original *Star Trek* theme song in all of its disco 70’s glory, “Can You Read My Mind?”, the love song from the Christopher Reeve *Superman* movies, and the Cantina Band and the main theme from *Star Wars*. Live long and prosper.



# houston★pride★band

## our story

Serving as a community band in Houston's gay, lesbian, bisexual, and transgendered 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](http://www.gaybands.org).

# houston★pride★band

2013-2014 season

## HEROES

Saturday, October 5, 2013

“A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles.” — Christopher Reeve

Selections include: *Soaring with John Williams* (includes music from *Superman*, *Empire of the Sun* and *Star Wars*) by Robert W. Smith, *Midway March* by John Williams, “Far from Home” from *No Finer Calling* by Julie Giroux, and *Duty, Honor, Country* for concert band and narrator after General Douglas MacArthur’s “Reminiscences” by Harold L. Waters

## IT’S A WOMAN’S WORLD

Saturday, February 8, 2014

“Be a girl with a mind, a woman with attitude, and a lady with class.” — Anonymous

Selections include: *Celebration Fanfare* by Joan Tower, *A Movement for Rosa* by Mark Camphouse, *Rosie the Riveter* by William Berz, *Earhart: Sounds of Courage* by Robert W. Smith, *Miss Trombone* by Henry Fillmore, and *Women of the Podium* by Virginia Allen (featuring the women of the Houston Pride Band)

The Houston Pride Band

## READS A BOOK

Saturday, June 7, 2014

“There is no such thing as a child who hates to read:  
there are only children who have not found the right book.” — Frank Serafini

Selections include: *Of Sailors and Whales* by Francis W. McBeth, *Aesop’s Fables* by Scott Watson, *Selections from Les Miserables* arranged by Johan de Meij and *Short Stories* by Leonard Mark Lewis

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