Louise M. Davies Symphony Hall
Operated by the City and County of San Francisco through the Board of Trustees of the San Francisco War Memorial and Performing Arts Center.

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For Your Information
For lost and found information call 621-6600, 9am to 4:30pm.
Refreshments are served on all levels.
First aid facilities are located near the Van Ness Avenue street level lobby.
Reproduction of performances by cameras and recording equipment is strictly prohibited.
Latecomers will be seated during suitable intervals in the program.

Patrons, Attention Please!
Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire, please do not run—walk through that exit.

Sunday, 11 October 1981, 7:00 pm
Thursday, 15 October 1981, 8:00 pm
Louise M. Davies Symphony Hall
The San Francisco Band Foundation and the Pride Foundation present
J U B I L E E

San Francisco Gay Freedom Day Marching Band and Twirling Corps
The Tap Troupe and The Guard
Jon Sims, Artistic Director

The Music Makers
Alfred Reed

Grand Serenade For An Awful Lot Of Winds And Percussion
PD.Q. Bach, tastefully adapted to the modern concert band
by Prof. Peter Schickele
I. Grand Entrance
II. Simply Grand Minuet
III. Romance In The Grand Manner
IV. Rondo Mucho Grando

Tulsa, A Symphonic Portrait In Oil
Don Gillis

Entry Of The Gladiators/Before The Parade Passes By
Fucik/Hermann, adapted by Roesener/Sims
The Twirling Corps Brooks Going, featured twirler

Off The Line/Children Of Sanchez
Bob Cotter/Chuck Mangione
The Guard

Davies Hall Drag
Performed to The Viper's Drag (The Reefer Song) and Keepin' Out Of Mischief Now
Thomas 'Fats' Waller, arr. G Foster-Hayden
The Tap Troupe Guy Foster-Hayden, featured pianist

Variations On America
Charles Ives, trans. W. Schuman/W. Rhoads

INTERMISSION

Love Center Choir
Walter Hawkins, Director
The selections for this performance are chosen spontaneously.
with a marching band down Main Street and a square dance on Saturday night. As our Band settles into a sounds musical organization, there is a different kind of creativity happening. This is especially demonstrated in our movement groups. We once created numbers around pieces that the Band had in the repertoire, or music available from a shelf in a store. Now the concepts come first and we create the proper music and conditions to make the number happen.

Arthur O'Shaughnessy on the program page. In three years, San Francisco and the world has heard much of “... a new song's measure...” from the gay/lesbian community. It is our pleasure to add more “new songs” with the Band’s second performance in this Symphony Hall.

The in the score for the Grand Serenade For An Awful Lot Of Winds And Percussion, Prof. Peter Schickele has written program notes which include “a word of advice to the conductor; trying to realize the composer's intentions is not easy, as it is a case of a man who turned his attention to other matters, when the time came to make the public aware of his work.”

In the case of the Don Gillis’ “Symphonic Portrait in O,” it could not be called Country & Western but it is an appropriate tribute to the setting of our nation’s territories. Talsa is in four sections and sets us first in the plains of Middle America before the land was claimed. Once pioneers have taken possession they become settlers and the wilderness turns to homesteads. Fences and barbed wire turn every- one’s open space into territory unsharable. The land is developed and the music portrays a gushing oil well. A celebration follows and the music portrays a gush-unshared. The land is developed and barbed wire turn every­ settler and the wilderness sections and sets us first in turns to homesteads. Fences the settling of our nation's called Country

Tonight’s music is strictly for the audience. Don Gillis’ “Symphonic Portrait in O,” is in four Western but a foot-pedalled reed band, a foot-pedalled reed organ, a calliope and a Spanish fandango. There is one spot where half the band plays in one key and half in another, a spot where the harmony fairly melts right off the stage.

Jubilee

Benefit Proceeds
All proceeds from these concert performances will equally benefit the San Francisco Band Foundation and the Pride Foundation. The total price of your ticket, less $5.00, represents a tax deductible contribution. Endowments of both groups depend on your continued support.

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Acknowledgements
Special Thanks
These concerts are made possible in part through the generous support of Joe Ellis, and Trinity Place, Fred Ponder and San Francisco Fine Foods, and Dr. Sanford Kemmill and the I-Beam.

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