

QUEER URBAN ORCHESTRA

Julie Desbordes, Artistic Director

presents

**Music That Leaps
Off the Page
Chapter Two
Reflection**

**Rossini
Brahms
Berkhout
Tchaikovsky**

**Saturday, March 14th, 8pm
Church of the Holy Apostles
296 Ninth Avenue**

www.queerurbanorchestra.org

From Our Board President





Music that Leaps Off the Page

Chapter Two: Reflection

Julie Desbordes, conductor

Overture from *Otello*

Giacchino Rossini

Violin Concerto, Op. 77

Johannes Brahms

I. Allegro non troppo

II. Adagio

III. Allegro giocoso, ma non troppo vivace

Lindsay Deutsch, violin

sponsored by Charles Lee

Intermission

Juliet's Farewell

Bjorn Berkhout

Navida Stein, narrator

Ian Shafer, conductor

sponsored by Todd Nickow

Romeo and Juliet

Pyotr Tchaikovsky

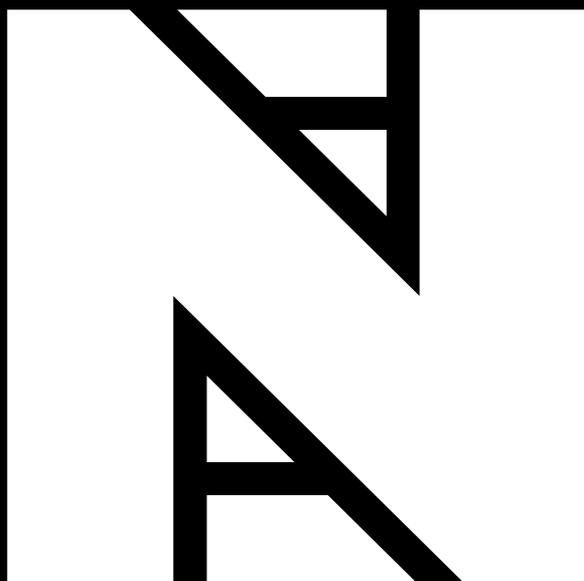
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Ian Shafer, Assistant Conductor

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Craig Devereaux
Scott Oaks

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Bryan Tallevi

ENGLISH HORN

Matthew Hadley

CLARINET

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section leader
Fran Novak

BASSOON

Charlie Scatamacchia,
section leader
David Lohman,
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Erin Kulick,
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Ron Nahass

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Artistic Director, Julie Desbordes



Originally from Limoges, France, Julie Desbordes' love for music began from the moment she picked up the cornet at age 8. She is now a sought after conductor and trumpeter residing in New York City. Ms. Desbordes is honored to be the new Artistic Director of the Queer Urban Orchestra this season.

As a rising conductor, Ms. Desbordes has enjoyed wide acclaim, including a 2006 1st prize (2nd named) at the DADSM French National Conducting Competition of the Confederation Musicale de France (Paris, France). From 2004-2007 she held the position of Assistant Conductor and Assistant Director for the touring wind ensemble of the *Harmonie Municipale de Limoges*.

Ms. Desbordes' passion for music education and outreach is present in many aspects of her career. She works as a conductor, teaching artist and coach at the Harmony Program (one of the biggest El Sistema inspired organizations in the US), and in the summer she is a regular guest conductor and teacher in El Sistema's homeland of Venezuela. Appointed Associate Conductor of Education and Outreach for The Chelsea Symphony in April 2013, she makes a point to create interesting programs that bring a wider and more diverse audience into concert halls.

An active freelancer trumpeter, Ms. Desbordes performs with several New York-based groups, from chamber music to various symphonic orchestras. Julie has performed in the U.S., the U.S. Virgin Islands, Canada, France, Germany and Spain. Her love of a wide variety of musical styles has led to musical adventures ranging from the Montreal-based pop group *Lazuli* to the *Collectif 129 Big Band* (France), from Broadway (*Evita*, 2012) to more traditional ensembles. Having been trained as an orchestra musician herself, she believes a conductor should encourage, enable and enhance all the talents of the orchestra musicians onstage while serving the composer's vision.

Ms. Desbordes holds Bachelors and Masters performance degrees in both Trumpet and Conducting from the Conservatoire of Montreal, Canada, where she conducted the world premiere of the opera *Le Quai des Noyés* (by Canadian composer Marie-Pierre Tremblay) and studied with Maestro Armenian. She holds additional degrees and certifications from the Conservatoire of Bordeaux (where she was awarded first prizes in both trumpet and chamber music), and the Conservatoire of Limoges (prizes in analyzing and conducting). She has also studied trumpet with Anthony Plog (Germany), Manu Mellaerts (Belgium), Antoine Cure (Paris) and David Fedderly (Baltimore). Her current conducting teacher is Maestro Gustav Meier.

Guest Soloist, Lindsay Deutsch

Hailed by the L.A. Times as having “... the technical equipment and temperament for a big career...”, American violinist, Lindsay Deutsch, brings a fresh perspective to classical performances. Taking the listening experience to the next level, she plays with a passion and energy that has thrilled audiences throughout the US and Canada. At 28, critics find that she demonstrates “...fine maturity even during the most physical and demanding passages” (San Francisco Classical Voice), and “...has a stage presence and style far beyond her years and a charisma that enthralled her audience.” (LCF Outlook – La Canada, CA).



Ms. Deutsch was a featured artist in the January 2010 issue of Symphony Magazine for her outreach work across the country. Also, the internationally known Strad Magazine featured her as their pick of “Up-and-Coming Musicians” in their April 2007 issue.

Her movie credits include playing the solo violin sound track for the 2006 movie “The Good Shepherd” starring Robert De Niro. She has also collaborated and is the featured “Pro” on the newly released See-Like-Me, Play Like a Pro DVD violin instruction series. Ms. Deutsch’s performance of Astor Piazzolla’s “Four Seasons of Buenos Aires” with the Los Angeles Chamber Orchestra was selected for NPR’s Symphony Cast program. Ms. Deutsch has also appeared as a soloist on the national radio program, From the Top in which her performance of Bartok’s Roumanian Folk Dances with Christopher O’Riley was selected for inclusion on the “Best of” CD produced by From the Top. She was featured on Live From WFMT in Chicago and her performance of Vivaldi’s “Summer” with the Colburn Conservatory Orchestra was presented on the Sunday’s Live Series (K-Mozart radio).

In addition, Ms. Deutsch has been featured in numerous other performances airing on several National Public Radio stations including Performance Today which featured her in a performance of the Prokofiev “Duo for Two Violins” with Chee-Yun and the Piazzolla “Four Seasons” with the Los Angeles Chamber Orchestra, Jeffrey Kahane conducting.

Ms. Deutsch received her education from the Colburn Conservatory, in Los Angeles, where she studied under Robert Lipsett.

Lindsay Deutsch plays on an 1845 Jean-Baptiste Vuillaume violin.

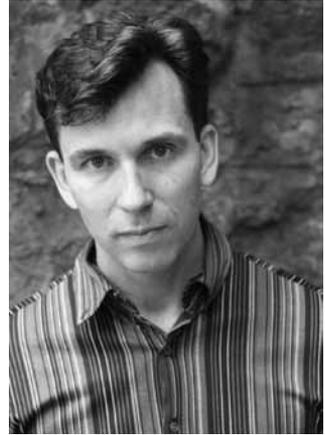
Learn more about Ms. Deutsch and her recent and upcoming performances at www.lindsaydeutsch.com.

Assistant Conductor, Ian Shafer

fgf

Featured Composer, Bjorn Berkhout

Dr. Berkhout currently serves in the City University of New York system as an Assistant Professor of Music at Queensborough Community College in Queens, New York. He is a composer, cellist, and Pink Floyd enthusiast who received a Masters in Cello Performance from the University of Minnesota in 1994. In 2003 he received his Doctorate in Composition at Northwestern University where he was awarded the Faricy Award for Creative Music.



Dr. Berkhout composition REM, a Lucid Dream Fantasy won the 2004 Omaha Symphony Guild's International Composition Contest and he was a prize winner in the 2006 Gustav Mahler Composition Contest with his work Eclipse. His work Zapstar was selected from over 230 submissions for the ALEA III 2003 International Composers Contest and his composition Visual Sound was nominated for the Gaudeamus Prize 2000.

Twice he has been selected as a semi-finalist for the Raymond and Beverly Sackler Music Composition Prize. He has received attention at many national and international festivals including June in Buffalo, Music Ninety-Eight in Cincinnati, the Gaudeamus Festival in Amsterdam, and the New Music Symposium 2001 at the Domaine Forget in Canada. His musical 'The Hurricane' (a retelling of Shakespeare's 'The Tempest' set on Fire Island) was recently premiered at the New York International Fringe Festival in 2014.

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Featured Narrator, Navida Stein



Navida Stein is a storyteller, actress, musician and writer. As an actress, Navida has worked Off-Broadway & regionally doing new plays, musicals and Shakespeare. TV credits include "Law & Order", spots for Nickelodeon and she has appeared in independent films and commercials. Navida's one woman show URBAN ZEN won the 2012 United Solo Festival award for Best Non Fiction script. As a storyteller, Navida tells stories from

around the world in many places including the New York Public Libraries, the Hans Christian Anderson statue in Central Park, Scandinavia House, many community centers, festivals and schools. Last summer she narrated Saint-Saens' Carnival of the Animals with the Litha Symphony. This April and May, in a collaboration between The Chelsea Symphony & The Harmony Program, she'll be narrating "Sounds of Spring" two interactive children's concerts with conductor Julie Desbordes. She's written plays, adaptations, the librettos for two musicals and an opera and regularly reviews for StageBuddy.com. Navida is a dedicated teaching artist (aka Miss Navida), recipient of a 2014 Lower Manhattan Cultural Council grant and plays violin with the Queer Urban Orchestra and the 92nd Street Y Orchestra. She's been a part of QUO since its 2nd rehearsal! www.navidastein.com & www.missnavida.com

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Program Notes

Prolific Italian opera composer **Gioachino Rossini** was born February 29, 1792 in Pesaro. Both of his parents were musically employed, which led him to spend the majority of his childhood in theatres. A naturally-gifted student, Rossini began his conservatory training at age fourteen in Bologna. His first opera, *Demetrio e Polibio*, was completed in 1806 two years later. To support himself, Rossini played violin, horn, and harpsichord and sang; he later became an accompanist and theatre conductor.

Despite acknowledging the significant symphonic developments of the German school (Haydn, Mozart, and Beethoven), Rossini was most interested in opera – specifically the fashionably popular genre of comic opera (*opera buffa*). He had little patience for conforming to already-established trends in the genre, however, and quickly established himself as a notable trailblazer in comic opera, much to the delight of opera house management across Italy. Among his developments, he employed less traditional rhythmic motives, elevated the opera orchestra to greater melodic importance, and perfected what became known as *bel canto*, a highly specialized, nuanced style of operatic singing. Within the next two decades, he would pen over forty operas and dozens of songs and oratorios. Many of his most well-known works were created in the mid-1810s when Rossini was not yet thirty years old, including *The Barber of Seville*, *Otello*, *The Italian Girl in Algiers*, and *The Thieving Magpie*.

Rossini moved to Paris in 1823 and initially found continued fame and favor, most notably writing the nationalistic *William Tell*. The opera was a huge success with the public but not with the new French government. Incredibly, at age thirty-seven, he retired. He never wrote another opera, ostensibly due to either the government's disapproval or his jealousy over upstart Giacomo Meyerbeer's growing successes. He lived in considerable wealth and comfort for over forty years, passing away on November 13, 1868.

Otello, based on the Shakespeare play, was completed in 1816. Notably, the setting in Rossini's version is Venice, not Cyprus. The opera was first performed in Naples on December 4, 1816. It received its American debut in New York on February 7, 1826.

German pianist and composer **Johannes Brahms** – great 19th century symphonic and chamber music master – was born May 7, 1833 in Hamburg. The son of a professionally trained musician, Brahms first studied piano and composition at home but quickly turned to a myriad of outside influences including family friends, local academics, and gypsies. In

1853, Brahms met violin virtuoso Joseph Joachim, who introduced him to composer Robert Schumann. Brahms and Schumann would become lifelong friends and colleagues; Brahms later wrote his *German Requiem* for Schumann and provided support for his widow, composer and pianist Clara Wieck Schumann.

Throughout much of his early adult life, Brahms struggled to free himself from the formidable shadow and influences of Beethoven. He also found himself embroiled in the warring schools of symphonic development led by his friend Schumann and the Liszt-Wagner camp. Despite the polarization some of his early works caused his contemporaries, Brahms solidified his importance in 19th century art music by working not only as a composer but as a respected conductor, esteemed writer and critic, and fervent supporter of other young composers. Brahms' significant chamber music output of the 1860s and 1870s led him to write his Symphony No. 1 in C minor in 1876. Soon came the second symphony in 1877, followed six years later by the third and shortly thereafter by the fourth and final symphony in 1885. Brahms' symphonies, considered both "serene and idyllic" yet "gigantic conflicts of elemental forces," were recognized across Europe and beyond as outstanding Romantic masterpieces worthy of Beethoven's legacy.

Brahms remained very active in his various musical circles well into the 1890s. He composed some of his most well-known chamber music late in life, including the string quartets and clarinet sonatas. Lifelong friend Clara Schumann died in 1896, and Brahms died less than a year later of cancer at age sixty-four.

The Violin Concerto in D Major, op. 77, was completed in 1878. Dedicated to friend and colleague Joseph Joachim, it was premiered in Leipzig, Germany New Year's Day 1879 on a program that also included Beethoven's Violin Concerto, a work that shares many similarities. The piece was "rapturously received" by the public, yet many critics decried it as "against the violin," too centered upon the orchestra and not the soloist. Nevertheless, the work is highly demanding in its technical and artistic requirements. The concerto made its New York debut in 1891 with soloist Adolph Brodsky.

About *Juliet's Farewell*, composer **Bjorn Berkhout** writes:

In this monologue Juliet debates whether she should follow the Friar's plan and take the potion designed to feign death. During the monologue her thoughts are constantly changing, which is what initially attracted me to the text. Evocative imagery such as mandrakes being ripped from the earth and night time spirits allowed many opportunities for

musical word painting. Some of the thoughts are truly hideous (such as discovering Tybalt's decaying body still moist with blood), yet at times there is an almost child-like perspective that reveals her youth (worrying that she will pass the time playing with the bones of her ancestors before clubbing herself to death with them). Ultimately, her thoughts always return to Romeo, who is musically represented by the constant return of opening rhythmic and harmonic motif.

Pytor Ilyich Tchaikovsky was born on May 7, 1840, in Kamsko-Votkinsk, a small industrial town near Moscow. He exhibited tremendous musical talent as a child; within a year of studying with his first piano teacher, he surpassed her abilities. Tchaikovsky's family did not actively encourage his musical studies, however, due to his nervous disorders. As a young boy he was enrolled in the School of Jurisprudence. Shortly thereafter Tchaikovsky suffered the loss of his mother to cholera. He composed a piano waltz in her memory, despite no formal musical training.

After graduation, Tchaikovsky entered the Ministry of Justice in St. Petersburg as a civil servant. Famed pianist and composer Anton Rubenstein, first director of the St. Petersburg Music Conservatory, was the first to see real signs of talent in Tchaikovsky. At the age of twenty-two, Tchaikovsky entered the conservatory where he honed what would later become his defining style of orchestral color and effortless melody. In 1865, Rubenstein's brother Nikolai, director of the newly-established Moscow Conservatory, offered Tchaikovsky a post as professor of harmony. He completed his Symphony No. 1 in G minor (*Winter Daydreams*), op. 13 the following year.

Tchaikovsky's compositions of the late 1860s and early 1870s displayed his connection to the nationalist composers of St. Petersburg, particularly in their use of Russian folk melody. Mily Balakirev, a fellow nationalist, wrote to Tchaikovsky suggesting he write a fantasy overture; this work, completed in 1869, was *Romeo and Juliet*. In the mid-1870s Tchaikovsky suffered a nervous breakdown, one of many brought on by both the stresses of his "almost hysterical" musical output and his hidden homosexuality. In 1876, Tchaikovsky began correspondence with an admirer of his compositions, the wealthy widow Nadezhda von Meck, who provided a generous stipend permitting him to focus entirely on composition. At her wishes, the two never met.

Tchaikovsky's notable output through the 1880s included the Piano Sonata in G major, op. 37 (1878), the Violin Concerto in D major, op. 35 (1878), *Capriccio italien*, op. 45 (1880), and the *1812 Overture*, op. 49 (1880). With growing international acclaim, Tchaikovsky began to travel and conduct first throughout Europe and Russia and later in the United States. He

received great acclaim for his *Nutcracker* ballet of 1892, yet the intense emotional struggles and stresses within him continued to surface. This was most painfully exhibited in the fifth and sixth (*Pathétique*) symphonies of 1888 and 1893. Tchaikovsky passed away only six days after the premiere of his Symphony No. 6 in B minor, op. 74, weakened by cholera and devastated by the overwhelmingly negative public response.

The overture-fantasy *Romeo and Juliet* was written by Tchaikovsky during his tenure as music professor at the Moscow Conservatory. First completed in 1869, the work underwent considerable revision multiple times. Designed as a symphonic poem in sonata form, the piece includes three main themes representing Friar Laurence, the lovers, and their ensuing sorrows. The version of the overture most known today is the third revision, published in 1880 and premiered in Tbilisi, Georgia in 1886. Tchaikovsky's *Romeo and Juliet* made its New York premiere (the final revision) in 1893.

Notes by Dr. Aaron Patterson

Music That Leaps Off the Page

QUO's 2014-2015 Season

Don't miss the last two concerts in our season, and be sure to subscribe to our email list at www.queerurbanorchestra.org/signup to be the first to hear about our 2015-2016 season!

May 30th

Chapter Three: Reflection

Brahms, Ives, Nedel,
Vaughan Williams

June 20th

QUO Pride Gay-La

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Tickets are \$20 at the door and \$15 when purchased in advance at www.queerurbanorchestra.org or 646.233.4113. \$10 for students and seniors.



About Our Home

Church of the Holy Apostles

QUO has made its home at the Church of the Holy Apostles since 2010, but Holy Apostles has been welcoming LGBT groups and parishioners since the beginning of the gay rights movement in New York. "I know of few New York City GLBTQ organizations which did not have a home at some point in their history at the Church of the Holy Apostles," says Father Rand Frew, 12th Rector of Holy Apostles.



photo by Carlos Restrepo

When QUO violinist Joey Plaster discovered that the Gay Activists Alliance had its headquarters at Holy Apostles in the early seventies, we reached out to Fr. Frew for more information. He shared: "The annual Pride March was announced in the bulletin and verbally, and people were encouraged to take part for the expansion of human rights. The Chelsea Gay Association met at Holy Apostles. The late Vito Russo's documentary, groundbreaking film *The Celluloid Closet* was first previewed and shown at Holy Apostles with commentary by Mr. Russo. The New York City Gay Men's Chorus rehearsed and performed at Holy Apostles."

QUO is just one of several groups at Holy Apostles that spread a message of equality and acceptance through music. We're happy to share this space with fellow LGBT music performing groups such as the Stonewall Chorale and the Empire City Men's Chorus.

Seth Bedford

composer, arranger, songwriter

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About QUO

Founded in July 2009, the Queer Urban Orchestra (QUO) is a musical organization dedicated to the promotion of fine arts in the New York City metropolitan area whose membership is open to all adult musicians regardless of age, race, religion, sexual orientation, or gender identity. QUO strives to entertain and educate members and audiences alike through performances of classical and contemporary music, promoting equality, understanding, acceptance, and respect.

Come play with us

Play an instrument? Come and join QUO! Membership is open to all adult musicians regardless of age, race, religion, sexual orientation, or gender identity. Chat us up after the concert or email us at membership@queerurbanorchestra.org.

Special Thanks

Jim Babcock for video recording equipment
Seth Bedford, Julie Desbordes, Travis Fraser, Ernesto Lopez, Ron Nahass, Ian Shafer, and **Phong Ta** for serving on our Gay-La Committee.

Seth Bedford, Andrew Berman, Julie Desbordes, Matthew Hadley, Fran Novak, Álvaro Rodas, Ian Shafer, Jason Svatek, and **Phong Ta** for serving on our Repertoire Committee.

Andrew Berman for program layout and printing

Alva Bostick for always going the extra mile

Julie Desbordes, Lindsay Deutsch, Bjorn Berkhout, and **Navida Stein** for the pre-concert talk

T.L. Cowan, Jason Guest, Jeff Haines, Louisa McMurray, and

Jason Mogen for their assistance on concert night.

Alan Hyde and **Morgan Bartholick** for managing our music library

Mara Kristula-Green for photography

The Lesbian & Gay Big Apple Corps for the use of their vibraphone and stand lights, and for their friendship

AAN Studio and **Adam Neumann** for graphic design

Scott Oaks for managing our website

Michael Ottley and the staff of the **Church of the Holy Apostles**

Dr. Aaron Patterson for writing our program notes

The members of the **Queer Urban Orchestra** for providing refreshments

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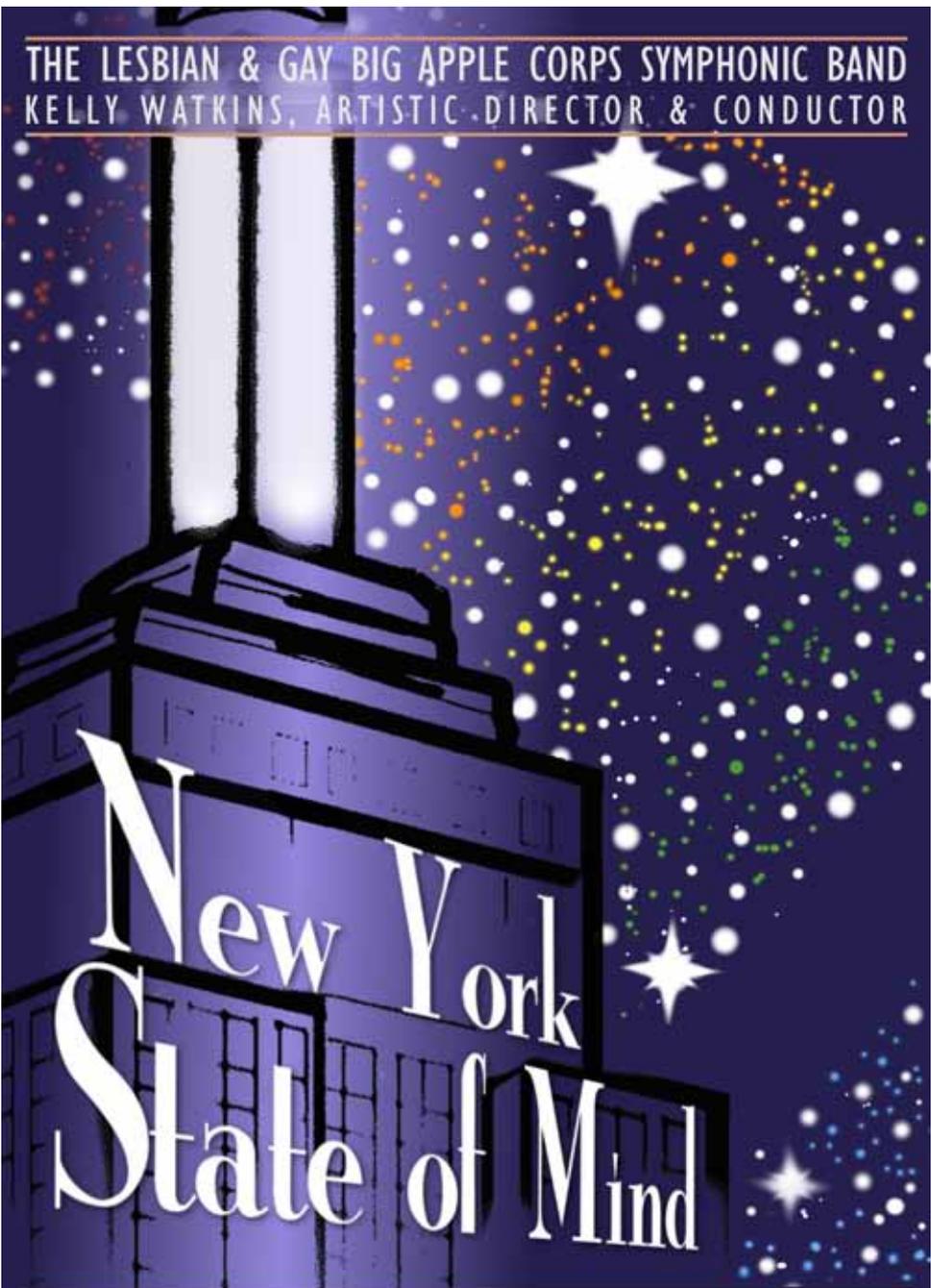
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