

QUEER URBAN ORCHESTRA

Julie Desbordes, Artistic Director

presents

**Music That Leaps
Off the Page
Chapter Three
Inspiration**

**Ives
Nedel
Vaughan Williams
Brahms**

**Saturday, May 30th, 8pm
Church of the Holy Apostles
296 Ninth Avenue**

www.queerurbanorchestra.org

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Music That Leaps Off the Page

Chapter Two: Reflection

Julie Desbordes, conductor

Variations on *America*

Charles Ives
orch. William Schuman

Observations of the Early Universe

Samuel C. Nedel

- I. Recombination (377,000 years)
- II. Inflationary Epoch (10^{-32} seconds)
- III. The Milky Way (200,000,000 years)
- IV. The Big Bang & Planck Epoch ($0-10^{-42}$ seconds)

Ian Shafer, conductor

Serenade to Music

Ralph Vaughan Williams

soloists (in order of appearance):

Theresa Pascoe, Donald J. Johnston, David Fanger, Bernie Mulvaney,
Rich Froelich, Nonie Donato, James Miller, Aaron Smith, Russell Barnes,
Michael Conwill, Faye Timmer, Emily McSpadden, Jan Thompson

Intermission

Symphony No. 1 in C minor, Op. 68

Johannes Brahms

- I. Un poco sostenuto - Allegro - Meno allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio - Più andante - Allegro non troppo, ma con brio - Più allegro

sponsored by Charles Lee

From Our Board President

Dear friends,

I'm delighted that we're all together again at the beautiful Church of the Holy Apostles. As you can read on page 15, Holy Apostles is home not only to QUO, but several LGBT organizations, among them The Stonewall Chorale, with whom we're thrilled to be performing on tonight's concert. Another thing the two groups have in common is we both have fundraising concerts at Holy Apostles next month (Stonewall on the 13th, and QUO on the 20th)! We hope to celebrate Pride Month with you at one or both of our events.

Tonight, QUO once again has the privilege of presenting a new work by a talented composer from within our ranks. Sam Nedel premiered his string quartet (plus bass) *Observations of the Early Universe* at our QUOtet's concert in December, and we were so captivated by it that QUO artistic director Julie Desbordes asked him to orchestrate it for us. The piece takes on a whole new life with the whole ensemble, full of color and energy, and helmed by our brilliant assistant conductor, Ian Shafer. We know you'll enjoy it.

We're excited to announce our 2015-2016 concert season in a few weeks. Julie, with the help of our repertoire committee, has planned a year of performances that can only be described as fantastic (maybe even fantastical). We'll be playing more concerts than ever before, incorporating theatrical elements like a magic act (PRESTO!), inviting more amazing groups to join us, and in the case of one concert, bringing in SIX timpani! It's a wonderful program with a playful theme that you're going to love, but it is ambitious. If you're moved by tonight's concert and want to help us continue to grow, consider a gift of your financial support. Our box office will happily accept your credit card, cash, or check donations, and while you're there, buy yourself a glass of wine! Pride is right around the corner, and that always makes me feel like celebrating!

Enjoy the concert, and come say hi!

Andrew Berman
President, QUO

Queer Urban Orchestra

Julie Desbordes, Artistic Director

Ian Shafer, Assistant Conductor

1ST VIOLIN

Phong Ta,
concertmaster
Brooks Berg
Andrew Holland
Nick Johnson
Stephanie Stattel
Navida Stein
Liann Wadewitz

2ND VIOLIN

Christopher Minarich,
principal
Alva Bostick
Nicolas Destino
Andre Gillard
Lisa LoFaso
Kevin Powell

VIOLA

Morgan Bartholick,
principal
Andrew Acquaviva
James Di Meglio
David J. Drebotick
Thomas Lai
Kara Neal

CELLO

Jay Varga, principal
Bjorn Berkhout
Alex Humesky
Sean Murray
Jasmine Rault

BASS

Sam Nedel, principal
Rodney Azagra
Morton Cahn

FLUTE

Craig Devereaux,
section leader
Jenn Forese
Scott Oaks

PICCOLO

Jenn Forese
Scott Oaks

OBOE

Matthew Hadley,
section leader
Alan Hyde
Ian Shafer

ENGLISH HORN

Christian Smythe

CLARINET

Travis Fraser,
section leader
Fran Novak

BASSOON

Charlie Scatamacchia,
section leader
David Lohman,
principal

CONTRABASSOON

Norma Kerlin

FRENCH HORN

Steven Petrucelli,
section leader
Eric Hayslett,
principal
Nathan Quist
Brandon Travan
Paul Celentano,
assistant

TRUMPET

Erin Kulick,
section leader
Ron Nahass

TROMBONE

Jason Svatek,
section leader
Alex Arellano
Jim Theobald

TUBA

Andrew Esposito

HARP

Marion Ravot

PIANO

Andrew Berman

PERCUSSION

Andrew Berman,
section leader
Seth Bedford
Álvaro Rodas
Mark Saccomano
Christian Smythe

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.

Assistant Conductor, Ian Shafer



Ian Shafer is a passionate, multifaceted musician. He has held positions as a conductor, an oboist, chamber music coach, and teacher. He made his public conducting debut at 13 years old, conducting the world premiere of his composition, *Beau Terre* for wind ensemble. In addition to the Assistant Conductor of QUO, he has been the Music Director of the Trappe Chamber Players, (PA); the Greater Philadelphia Honors Orchestra, the orchestras of the *Creescendo* Chamber Music Festival; the Winter-term Opera and Orchestras of the Oberlin Conservatory of Music; and

the Assistant Conductor of the Northern Ohio Youth Orchestra. Mr. Shafer was the cover conductor of Oberlin's Contemporary Music Ensemble and conducted *Ancient Voices of Children* at the "George Crumb Festival" while at Oberlin. Additionally, he prepared the cast and orchestra for the performance and recording of *Starbird*, an opera, by Henry Mollicone.

As an oboist, he enjoys a very active performance career as a freelance artist in New York and abroad. His playing has been described as, "sinuous, refined... and refreshing, with facility," ([Q]on Stage). This season, Mr. Shafer made his Carnegie Hall debut to a very enthusiastic crowd where he gave the world premiere of Mohammed Fairouz's *Locales* a work written for him on commission. He has also given the world premieres of several other works: *Elegy and Impromptu* by James Adler; *Layers of Earth*, by Lars Graugaard, to be released this spring on CD; *Langanaiich-Taragto*; a seven-minute improvised solo to Elizabeth Hoffman's digital score, which later expanded to *Improvisational Spirals* for oboe, dancer, and DJ premiered at the NYSoundCircuit; *Noor Al Salam* (Light of Peace) and *ResoNations* at two "Concerts for Peace" for the delegates of the United Nations.

Mr. Shafer is on faculty at the Manhattan School of Music in the Precollege divisions of Oboe performance, Music Theory and Ear-training. holds a M.M. in Oboe performance from NYU, and B.M. from the Oberlin Conservatory of Music in Composition and Musicology. He has worked with Robert Spano, Louis Lane, Jorma Panula, Alfred Gershfeld and Jonathan Coopersmith for conducting and Bert Lucarelli, Ray Still, and Jonathan Kelly for oboe. He has studied composition with Richard Hoffmann, a former student of Arnold Schoenberg and has several compositions to his credit, *Fugue for Four Trombones*, which was premiered by members of the Chicago Symphony, *Dreams* for Woodwind Quintet, by the Sarasota Orchestra's wind quintet, and *Russian Games*, by the Oberlin Wind Ensemble.

Guest Artistic Director, Cynthia Powell of the Stonewall Chorale

Cynthia Powell celebrates her 13th season with the Stonewall Chorale. A graduate of Westminster Choir College, she has worked with numerous musical groups in the NY metropolitan area and has conducted many major works for chorus and orchestra. She has served on the guest faculty at Sarah Lawrence College, led the St. George's Choral Society in NYC, and was a guest conductor at the International Choral Festival in Havana, Cuba. She is also the Artistic Director and founding conductor of Melodia Women's Choir of NYC and currently serves as Director of Music and Organist at West End Collegiate



Church in NYC, and Organist/Choirmaster of Temple Sinai in Tenafly, NJ. Her passion for music and commitment to the choral art is coupled with a desire to generate awareness and funds for timely causes, and she has produced recitals, oratorios and concerts to benefit Bailey House, a homeless residence for people with AIDS, for the wildlife injured in the Exxon Valdez disaster, Doctors Without Borders, Pastors for Peace Cuba Caravan, and Water is Life, Kenya. She performed at Lincoln Center and the Whitney Museum with composer Meredith Monk, and has toured the U.S. and Europe in various works by Monk, including ATLAS, Celebration Service, and Quarry. She prepared the Stonewall Chorale for the Guggenheim Museum's production of Monk's Ascension Variations, led the Chorale in the choral premieres of Monk's Book of Days with Monk and Ensemble at Merkin Hall, as well as a performance of her Songs of Ascension at Brooklyn Academy of Music. She was featured in GO Magazine's Women at the Helm series. Ms. Powell conducted The Stonewall Chorale and members of Melodia Women's Choir in a gala benefit concert for the American Cancer Society at Carnegie Hall, with Julie Andrews as the honoree. She was among a group of NYC conductors who led the Brahms Requiem at the New York Choral Consortium's Big Sing and was a guest conductor of the New Jersey School Music Association's Women's Chorus Division. She appeared this past March at Zankel Hall in concert with Meredith Monk.

Guest Ensemble, The Stonewall Chorale

The Stonewall Chorale, now in its 38th season, is the nation's first LGBTQ chorus. It has become an important cultural presence in the performing arts, producing three concerts a year in venues that include Merkin Hall, Carnegie Hall, Church of the Ascension, Riverside Church, the Guggenheim Museum, Brooklyn Academy of Music, Alice Tully Hall and Avery Fisher Hall. The Chorale's repertoire ranges from great classical works to contemporary pieces by cutting edge composers like Ricky Ian Gordon, Eric Whitacre, Chris De Blasio, Jaakko Mäntyjärvi and Meredith Monk. The Chorale has offered pops concerts with headliners Liza Minelli, Tovah Feldshuh, Marni Nixon and Debra Monk. The Stonewall Chorale was the first openly gay and lesbian organization to



receive a Community Arts Project (CAP) award from Lincoln Center, which underwrote a concert at Alice Tully Hall. At the forefront of the Chorale's mission, community service events have included St. Vincent's Hospital AIDS Memorial Service, the Lesbian and Gay Community Services Center Garden Party, Kristallnacht commemorations, U.N. High Commission on AIDS, holiday caroling, and Gay Pride celebrations. In 2002, the Chorale welcomed Cynthia Powell as its artistic director. Under her direction, the Chorale has performed major works by Handel, Mozart, Orff, Vivaldi, Faure, Vaughan Williams and Britten to capacity audiences. The Chorale commissioned and premiered "love notes" by Gerald Busby, presented the choral premiere of Meredith Monk's Book of Days at Merkin Hall, and performed in Meredith Monk's Ascension Variations at the Guggenheim Museum. In January of 2012, the Chorale performed at Carnegie Hall in a benefit for the American Cancer Society, with Julie Andrews as honoree.

Our next concert will feature popular hits from your favorite flicks!
June 13, 2015 - 7:30pm at Holy Apostles.

Auditions

We encourage those who love great choral music to sing with us. Requirements are a working knowledge of music notation, devotion to the choral art, and the desire to be part of a singing LGBTQ community (allies are welcome, too!). We rehearse on Tuesdays from 7 - 9:30 p.m. in the West Village. For more information or to schedule an audition, e-mail us at: auditions@stonewallchorale.org

Visit us on the web:

stonewallchorale.org
[facebook.com/stonewallchorale](https://www.facebook.com/stonewallchorale)
[youtube.com/stonewallchorale](https://www.youtube.com/stonewallchorale)

Featured Members of The Stonewall Chorale

SOPRANO

Nonie Donato
Helene Feldman
Joan Gardner
Mireya Gonzalez
Theresa Pascoe
Deb Reiner
Faye Timmer
Janet Zaleon
Ellen Zimmerli

ALTO

Lindsey Allison
Gwen Deely
Ange Delgado
Stephanie Heintzeler
Jessica Levine
Cecelia Martin
Emily McSpadden
Inga Radziejewski
Jan Thompson

TENOR

David Fanger
James Fox
Rich Froehlich
Donald J. Johnston
Bernie Mulvaney
Scott E Munson
John E Swedenburg

BASS

Russell Barnes
Michael Conwill
Robert Lewis
James Miller
Robert Shattuck
Robert Shiau
Aaron Smith
Donald Tino



Featured Composer, Samuel C. Nedel

Originally from Kent, Ohio, Sam began his musical life on the piano at age 6. As he grew up he explored several string and brass instruments, and voice. He experimented in many forms and genres of music: playing bass with the Kent State Symphony, performing musical theater, writing and performing in numerous popular music bands, singing with the Cleveland Opera Chorus and Cleveland Orchestra Chorus, founding and directing a youth contemporary music choir



at a local church in Kent, and performing on stages and in orchestra pits throughout Ohio and the Northeastern United States.

Since moving to New York in 2008, Sam has performed at venues, including The Juilliard School, St Bartholomew's Church, Avery Fisher Hall, The Stonewall Inn and Carnegie Hall. He has played bass regularly for internationally renowned cabaret artists, Micheline Van Houtem and Kim David Smith; composes and performs with the new music chorus, Chromatic Voice Exchange; is a member of The Chelsea Symphony and the Queer Urban Orchestra; and sings regularly with St. Bartholomew's Choir. In 2014, Sam made his television debut as a member of the fictitious "New York Symphony" in Amazon Studios' original series, "Mozart in the Jungle." Sam will begin studying music composition with Lowell Liebermann at Mannes The New School for Music in the fall of 2015. He also teaches privately, free-lances as a bassist and vocalist, and continues to write, arrange and record. He lives in Brooklyn, New York.

To learn more about his current projects, go to samnedel.com.



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Program Notes

American composer **Charles Ives** defies classification: born to a Civil War bandmaster father in Connecticut in 1874, he would become an insurance salesman with a peculiar hobby of contemporary musical composition. Many stories concerning Ives' upbringing in Danbury are fanciful concoctions (some by Ives himself), but it is definitively known that his love for music came from his father's town band and the family piano. Five year-old Charles particularly loved banging on the piano to drum parts. This childhood interest in tone clusters led, many years later, to Ives' *Concord Sonata*, which requires a board for striking the piano keys. Ives excelled in his piano studies and soon began studying organ. By age fourteen, he had his own salaried position at a local church. He was an outspoken and egoistical young man; he derided Beethoven and considered Tchaikovsky's works music "for sissies." Instead of studying the classics, he tinkered with instruments to create quarter-tone scales and enjoyed playing hymns in two keys, one per hand.

Upon his graduation from Yale in 1898, Ives moved to New York City to take a job as a \$15-a-week clerk with the Mutual Life Insurance Company. He continued his musical interests as organist and choirmaster at two churches. In 1906 he met and fell in love with Harmony Twichell; they were married in 1908. Despite his growing insurance business, Ives' compositional output flourished abundantly during the 1910s and 1920s. Some of his most well-known works including *Three Places in New England*, the symphonies, and second string quartet, were written during this period. In 1927, he tearfully informed his wife that he creatively felt he could no longer compose. He soon thereafter retired from his insurance career as well, becoming an invalid. He attempted to complete his massive *Universe Symphony* several times during the 1930s and 1940s, but never finished it. Ives died in May 1954, mere months after fellow composer Henry Cowell completed Ives' first biography. Few people took notice of Ives' music during his life, and it was not until the 1960s and 1970s that his unique American genius was fully recognized, placing him alongside Copland, Bernstein, and Sousa.

Variations on "America" was originally written for solo organ in 1891. This work includes experimentation with polytonality (multiple key centers present at one time) - it is one of the earliest known works to do so. The piece begins with a rather straightforward statement of the well-known patriotic tune, followed by five divergent variations including a paso doble, vaudeville romp, and sea shanty. American composer and arranger **William Schuman** wrote the orchestral transcription in 1964, premiered by the New York Philharmonic.

QUO welcomes our guest students to the orchestra for the performance of the Ives!

*

In the words of composer **Samuel C. Nedel**:

Observations of the Early Universe focuses on several specific events that occurred in the first 200 million years of our universe. “Early” is obviously relative to the estimated age of the universe. Most scientific authorities place the universe at 13.82 billion years old.

I wrote this piece at the beginning of 2012 as a string quintet (including double bass of course). After premiering the piece in December of last year, I was asked by Julie Desbordes (QUO’s artistic director) to expand the work for full orchestra. It was a lot of fun to rework the piece. I was able to add more depth to the themes of the piece—listen for the radio waves traveling through the opaque universe in the first movement—as well as the big bang itself, represented by the brass at the beginning of the fourth movement. Each movement is a different period of the early universe:

I: Recombination (377,000 years)

The universe is an opaque cloud of ionized plasma. The plasma begins to combine with electrons, releasing photons in the process. Slowly, the universe becomes transparent.

II: Inflationary Epoch (10-32 seconds)

In a few extremely tiny fractions of the first second after the big bang, the universe expands by a factor of 1078.

III: The Milky Way (200,000,000 years)

The billions of stars that make up our galactic neighborhood begin to swirl lazily around each other, forming the iconic spiral disk that measures well over 100,000 light-years in diameter.

IV: Planck Epoch (10-42 seconds)

Before the Inflationary Epoch came the very first moment of the universe. Everything was one, and then everything expanded with unfathomable speed and force.

*

Born October 12, 1872 in the small English village of Down Ampney, **Ralph Vaughan Williams** enjoyed a comfortable childhood surrounded by several siblings and extended family. Although his father died when Ralph was only two, his mother, aunts, and uncles ably commanded the household (including great-uncle Charles Darwin). He wrote his first piano piece at age six – entitled *The Robin’s Nest* - under the tutelage of his mother’s sister, Sophy. In 1890 he entered the Royal College of Music with considerable skill on organ, violin, and viola. Ralph continued his studies at Trinity College and fell in love with a fellow musician, cellist and pianist Adeline Fisher. They married in 1897.

Vaughan Williams' first great success was that of his *Fantasia on a Theme by Thomas Tallis* in 1910, followed shortly thereafter by *A Sea Symphony*. Commissions soon led to *A London Symphony* and one of Vaughan Williams most-known works, *The Lark Ascending* for solo violin and orchestra. After service as a medic in World War I, Vaughan Williams returned to composition with a renewed sense of the fragility and beauty of life; during this period he wrote *Pastoral Symphony* and *Mass in G minor*, dedicated to friend Gustav Mahler. Several operas and the *Fourth Symphony* came next, followed by contributions to wartime films in the 1940s. Vaughan Williams' final symphony, the ninth, was completed in only months before his death on August 26, 1958.

Serenade to Music was composed in 1938 for orchestra and sixteen vocal soloists. Text comes from Act V, scene i of Shakespeare's *The Merchant of Venice* in which the "music of the spheres" is discussed – an ancient philosophical concept concerning the proportions in the motions of our celestial bodies (planets, Moon, Sun). Henry Wood conducted the premiere at the Royal Albert Hall in London on October 5, 1938. The piece was first performed by the New York Philharmonic on September 9, 1962 under the baton of Leonard Bernstein.

QUO welcomes members of the Stonewall Chorale as our vocal soloists in this evening's program.

Serenade to Music

Words by William Shakespeare, from *The Merchant of Venice*
(italics below indicate full ensemble singing)

*How sweet the moonlight sleeps upon
this bank!*

*Here will we sit and let the sounds of
music*

*Creep in our ears: soft stillness and the
night*

Become the touches of sweet harmony.

Look how the floor of heaven

Is thick inlaid with patines of bright gold:

There's not the smallest orb that thou
behold'st

But in his motion like an angel sings,

Still quiring to the young-eyed cherubins;

Such harmony is in immortal souls;

But whilst this muddy vesture of decay

Doth grossly close it in, *we cannot hear it.*

Come, ho! and wake Diana with a hymn!

With sweetest touches pierce your
mistress' ear,

And draw her home with music.

I am never merry when I hear sweet music.

The reason is, your spirits are attentive –

The man that hath no music in himself,

Nor is not mov'd with concord of sweet
sounds,

Is fit for treasons, stratagems and spoils;

The motions of his spirit are dull as night

And his affections dark as Erebus:

Let no such man be trusted. Music! hark!

It is your music of the house.

Methinks it sounds much sweeter than by
day.

Silence bestows that virtue on it

How many things by season season'd are

To their right praise and true perfection!

Peace, ho! The moon sleeps with Endymion

And would not be awak'd. *Soft stillness and
the night*

Become the touches of sweet harmony.

*

German composer and pianist **Johannes Brahms** was born on May 7, 1833 in Hamburg, Germany. Recognized as a master of 19th century symphonic form and heir to Beethoven's legacy, Brahms began his career as a pianist at local inns and brothels, saving money to assist in his family's finances. In 1853 he met composer-critic and future friend Robert Schumann, who quickly recognized Brahms' talents. His support catapulted Brahms onto the international stage. Schumann, suffering from mental illness, passed away in 1856. Brahms remained very close with Schumann's widow, Clara. His output during the 1860s and 1870s included several symphonies, scores of songs, and one of his most well-known works, *Ein Deutsches Requiem*. The mass was dedicated to Schumann and is widely considered one of the 19th century's most outstanding choral compositions. Brahms continued to compose through the 1880s and into the 1890s, despite failing health. Many of his famed string quartets were written during this period as well as the clarinet sonatas. Clara Schumann died in 1896; Brahms passed away from liver cancer only months later on April 3, 1897 at the age of sixty-four.

Symphony No. 1 in C minor, op. 68 took approximately twenty years for Brahms to complete. Earliest sketches date from 1854, but the work was not premiered until 1876. Written in traditional four-movement form, the symphony was deemed "Beethoven's Tenth" by Vienna's most powerful music critic, Eduard Hanslick. While many music cognoscenti viewed the moniker a compliment to Brahms' immense talent, the composer himself equated it to a label of fraud and plagiarist. Truly, it was a monumental feat to come out from the shadow of Beethoven's symphonic influences; it is no small wonder Brahms took nearly a quarter-century to carefully craft his first symphony. Certain portions of the symphony - including the "fate" and alpine motives from the final movement - are undoubtedly influenced by Beethoven. However, Brahms' use of complex rhythms, a fuller orchestra, and new harmonic relationships exhibit his Romantic originality.

Brahms' Symphony No. 1 in C minor, op. 68 made its New York Philharmonic debut on December 12, 1877, conducted by Theodore Thomas.

Program notes by Dr. Aaron Patterson



What's Next?

June 13: Come visit us at the Brooklyn Pride Festival

June 20: Gay-La! (see back cover)

August 15: 2pm concert at the High Line (details at www.thehighline.org)

And stay tuned for the announcement of our 2015-2016 concert season!

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.

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.



Director's Circle

Special thanks to our donors for their financial support.

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Janet Zaleon

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 To...

Rodney Azagra for sound recording

Jim Babcock for video recording

Seth Bedford, Julie Desbordes, Travis Fraser, Nick Johnson, Ernesto Lopez, Ron Nahass, Charlie Scatamacchia, Ian Shafer, and Phong Ta for serving on our Gay-La Committee.

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Andrew Berman for program layout and printing

Alva Bostick for always going the extra mile

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Matthew Hadley for audio engineering

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Alan Hyde and David Drebotick for managing our music library

Mara Kristula-Green for photography

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Lisa LoFaso for managing concessions

AAN Studio and Adam Neumann for graphic design

Scott Oaks for managing our website and program printing

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

Dr. Aaron Patterson for writing our program notes

Cynthia Powell, Theresa Pascoe, and The Stonewall Chorale for their time, talent, and heart.

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

World Class Learning Academy for rehearsal space

Leadership Team and Staff

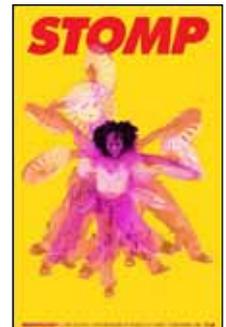
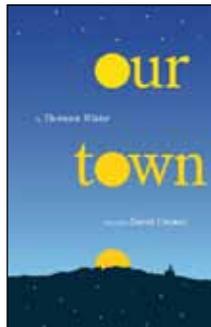
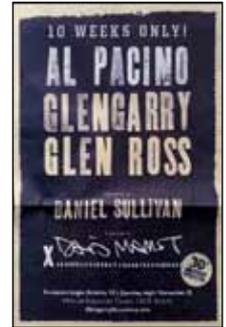
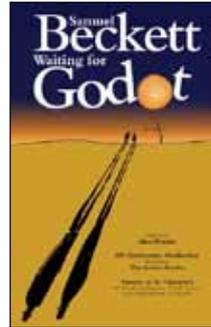
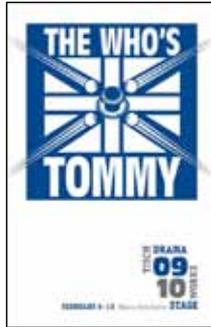
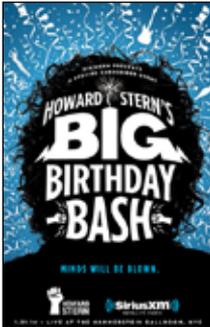
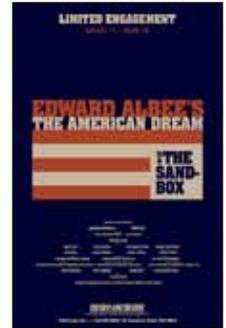
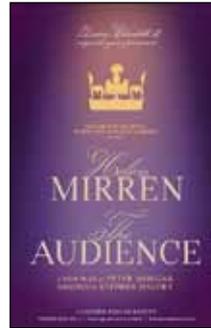
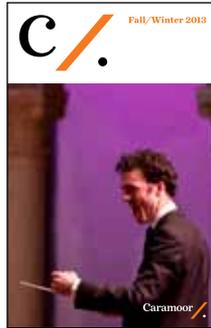
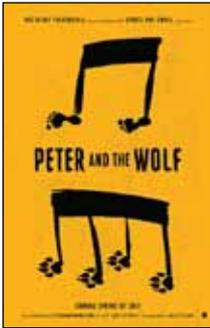
President	Andrew Berman
Vice President	Ernesto Lopez
Treasurer	Scott Oaks
Secretary	Seth Bedford
Marketing Coordinator	Bjorn Berkhout
Membership Coordinator	Liann Wadewitz
Artistic Director	Julie Desbordes
Assistant Conductor	Ian Shafer
Concertmaster	Phong Ta
Librarian	Alan Hyde
Co-Librarian	David J. Drebotick



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