



QUEER URBAN ORCHESTRA

Julie Desbordes, Artistic Director

presents

Music That Leaps Off the Page

Concert One

**Bedford
Beethoven
Haydn
Mendelssohn
Shostakovich**

Saturday, November 15th, 8pm
Church of the Holy Apostles,
296 Ninth Avenue at West 28th Street

QueerUrbanOrchestra.org

Music That Leaps Off the Page

Our 2014-2015 Concert Season

November 15th, 2014

Celebration

December 13th, 2014

QUOtets Chamber Concert

March 14th, 2015

Reflection

May 30th, 2015

Inspiration

June 20th, 2015

Gay-la: A QUO Benefit



Tickets at QueerUrbanOrchestra.org and 646.233.4113

From Our Board President

Dear friends,

QUO is thrilled to be kicking off our sixth season with you in the audience and our new Artistic Director on the podium! Julie is a delight to work with and we're pleased to have her in our ranks, and to introduce you to her tonight. Learn more about Julie on page 6.

Julie has programmed a wonderful year of music for us, and tonight we kick off our 2014-2015 season: "Music That Leaps Off the Page." This year marks the 450th anniversary of William Shakespeare's birth, so you will notice music inspired by the Bard in all of our concerts this year. Tonight, *A Midsummer Night's Dream* (Mendelssohn's Overture) and *Hamlet* ("Ophelia" by QUO's own Seth Bedford) are featured, along with the music of Haydn, Beethoven, and Shostakovich. We're honored to be joined by New York Philharmonic teaching artist Paul Murphy on the Haydn Trumpet Concerto.

On the business side of things, QUO is also excited to announce that we've outgrown our fiscal sponsors! We've achieved 501(c)(3) status from the United States government and can now offer tax deductions on your generous donations directly to QUO. If you value having an LGBT orchestra in New York City, I hope you'll consider a year-end donation to keep us going and growing. See our donation form on the inside back cover. Louisa at the box office will be happy to accept your contribution.

Please sit back and enjoy the first chapter in our newest volume!

Andrew Berman
President, QUO

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Music that Leaps Off the Page

Chapter One: Celebration

Julie Desbordes, conductor

Festive Overture, Op. 96

Dmitri Shostakovich

Ophelia

Seth Bedford

Sponsored by Christopher Minarich in memory of Prof. Richard Burke

Trumpet Concerto in E flat major

Joseph Haydn

I. Allegro

II. Andante

III. Allegro

Paul Murphy, trumpet

Sponsored in honor of QUO's sixth season

Intermission

A Midsummer Night's Dream
Overture

Felix Mendelssohn

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven

I. Poco sostenuto - Vivace

II. Allegretto

III. Presto - Assai meno presto

IV. Allegro con brio

Sponsored by Charles Lee

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.



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Queer Urban Orchestra

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Ian Shafer, Assistant Conductor

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concertmaster

Brian Harrington

Andrew Holland

Nick Johnson

Noah Luft-Weissberg

Stephanie Stattel

Navida Stein

Liann Wadewitz

2ND VIOLIN

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principal

Alva Bostick

Fred Chang

Max Dyksterhouse

Andre Gillard

Lisa LoFaso

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Vasanth Subramaniam

VIOLA

Morgan Bartholick,
principal

Andrew Acquaviva

James Di Meglio

David J. Drebotick

Peter Gross

Frederick Hodges

Thomas Lai

CELLO

Jay Varga, principal

Bjorn Berkhout

Alex Humesky

Sean Murray

Jasmine Rault

Stephenie Stovall

BASS

Jose Santos, principal
Rodney Azagra

FLUTE

Craig Devereaux,
section leader

Charles Lee

Scott Oaks

Ben Solis

PICCOLO

Craig Devereaux
Scott Oaks

OBOE

Matthew Hadley,
section leader

Alan Hyde

Ian Shafer

ENGLISH HORN

Matthew Hadley

CLARINET

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section leader

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HARP

Alix Raspé

PERCUSSION

Andrew Berman,
section leader

Seth Bedford

George Gehring

Álvaro Rodas



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, Paul Murphy

Praised as one of the “standouts” among the many rising stars in Carnegie Hall’s critically acclaimed Ensemble ACJW, trumpeter Paul Murphy is passionate about drawing audiences deeply into the art of music. His work as a soloist, chamber musician, and orchestral player has taken him to hundreds of cities and 18 countries throughout Asia, Europe, and the Americas. Paul has appeared in front of the New York Philharmonic, and is a co-founding member of Decoda, the acclaimed chamber music collective recently named by Carnegie Hall as its first-ever Affiliate Ensemble. Paul has performed as a guest artist with the Orpheus Chamber Orchestra, the International Contemporary Ensemble, the Orchestra of St. Luke’s, the American Symphony Orchestra, the New York Pops, and frequently tours and records with the Paragon Ragtime Orchestra. As a recording artist his work can be heard on major film and television soundtracks, including HBO’s Grammy-winning *Boardwalk Empire* and *To Rome With Love*.



Committed to expanding the role of what it means to be a 21st century musician, Paul’s work often takes him beyond the concert hall and into the community. Proud to serve on the teaching artist faculty of the New York Philharmonic, Paul makes over fifty visits each year to schools across New York City, and has helped to design projects and programming for the Weill Music Institute’s *Musical Connections* program, which sends artists into community centers, hospitals, and correctional facilities. An emerging leader in his field, he has been invited to speak on the topics of community engagement, teaching artistry, and entrepreneurship at major music conservatories including the Colburn School, and the Yale School of Music.

Prior to living in New York, Paul served as the Principal Trumpet of the Daejeon Philharmonic in South Korea. He has earned degrees from the Yale School of Music and St. Olaf College, and was an Academy Fellow at the Juilliard School from 2007-2010.

Featured Composer, Seth Bedford



Photo: Christopher Joseph

Composer Seth Bedford likes wandering the West Village in search of coffee and is passionately committed to daydreaming. He is entirely too enthusiastic about Mid-Century Modern design and architecture, 1930s Weimar Kabarett, 1960s French Pop, attempting to paint, and pretending to learn new languages. When he is not doing those things, he composes silly music and teaches elementary aged children to do the same.

His formal music education began in a West Texas public elementary school, where he eventually began studying the cello. Since those days, he's added piano, viola and percussion to his list of instruments taking up space in his apartment. And, though a miserable and easily distracted student himself, he earned his Bachelor's degree

in music composition from the University of Texas at Austin where he studied with Dan Welcher and Kevin Puts. Since then, he's been dedicated to connecting schools and communities to composers and new music.

He's inspired by a variety of sources, but most particularly composers like Scott Joplin, Kurt Weill, and Tom Waits. And, he's been fortunate enough to work with some outstanding artists and ensembles like pianist James Adler, clarinetist Angela Shankar, vaudevillians Brent Weldon Reno and Kim Smith, theatricals The Peculiar Works Project, Belgian chanteuse Micheline van Houtem, and the Queer Urban Orchestra and The Chelsea Symphony to name a few. He recently attended the world premier of his "Serenade for Strings" by the Austin Youth Orchestra and is looking forward to the world premier of his "Three Postcards for Piano" recently recorded by concert pianist and QUO supporter James Adler. Also slated for premier are his chamber opera "Baucis and Philemon" librettist and QUO violinist Navida Stein, his "Flushing Meadows, 1964" for Saxophone and Orchestra (Dr. Aaron Patterson and the Chelsea Symphony, March 2015) and his "Grand Concourse" for Piano and Orchestra (James Adler and Litha Symphony Orchestra, June 2015).

He wishes to thank QUO and Julie Desbordes for their beautiful performance tonight.

One can hear more of his music at www.reverbnation.com/sethbedfordcomposer and follow him on Facebook and Twitter.

SATURDAY, DECEMBER 6, 2014 AT 8:00 PM

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Program Notes

Dmitri Shostakovich perilously balanced his life as a Russian composer between penning works for the proletariat masses and Soviet government. Born in St. Petersburg, Russia on September 25, 1906, he displayed a precocious natural talent in music. As a young teenager, he was admitted to the Petrograd Conservatory, headed by one of the greatest Russian composers of the previous generation, Alexander Glazunov. Shostakovich exhibited great promise as a composer, premiering his First Symphony in 1926 at the age of nineteen to mass acclaim.

The second and third symphonies of the 1920s, however, were not critically lauded despite their pro-Soviet nature. These works marked the beginnings of Shostakovich's lifelong struggle with governmental censures. During the 1930s and 1940s, Joseph Stalin decreed Shostakovich's music as anti-Soviet, particularly his opera *Lady Macbeth*. While Shostakovich was not imprisoned, many of his progressive colleagues did not survive Stalin's artistic purge known as the "Great Terror." The fifth and seventh symphonies managed not only to emotionally move the masses but secured government approval. Shostakovich was awarded a post as composition professor at the Leningrad Conservatory yet his favor with the Soviet regime was never long-lasting: his government viewed the dark, tragic themes of the Eighth Symphony as supposed evidence of sympathy with Fascists. Shostakovich brazenly finished his overtly non-Russian Ninth Symphony in 1945 as a direct response to Stalin's dissatisfaction. He was immediately fired.

During the 1950s, Shostakovich attended a state-sanctioned visit to New York City for the Cultural and Scientific Congress for World Peace. Although he was unable to speak his mind publicly, the trip introduced him to many American luminaries who would later champion his works worldwide, including Aaron Copland and Leonard Bernstein. Shostakovich's health deteriorated amidst the many uncertainties of post-Stalin Russia, yet his compositional output remained robust. The last symphonies – the Fourteenth and Fifteenth – premiered in 1970 and 1971, respectively. Shostakovich died of lung cancer on August 9, 1975, at the age of sixty-eight. He is recognized as one of the 20th century's symphonic masters and father of the modern string quartet.

In 1954, Vassili Nebolsin, conductor of the Bolshoi Theatre in Moscow, asked Shostakovich to write **Festive Overture**, Op. 96 as the opening for a commemorative concert celebrating the thirty-seventh anniversary of the October Revolution. Although Nebolsin contacted the composer barely a week before the program, Shostakovich ably completed the new work in three days' time. The overture opens with a regal brass fanfare, followed by a spirited, ribbon-like melody in the winds. A contrasting lyrical line

later appears in the horns and cellos, leading to Shostakovich's signature use of two themes together in counterpoint. The fanfare returns with renewed gusto, spiraling into an unquestionably exhilarating finale.

The New York Philharmonic's first performance of *Festive Overture* took place on February 2, 1956 under the baton of Dmitri Mitropoulos at Carnegie Hall. During the 1980 Summer Olympics in Moscow, *Festive Overture* was used as part of the event's official music. Acclaimed conductor of the Eastman Wind Ensemble, Donald Hunsberger, arranged an equally enthralling wind band version in 1985.

Of **Ophelia** for orchestra, **Seth Bedford** writes:

In the few years I took off between high school and college (really, more out of necessity than choice), my fascination with Shakespeare's mysterious Ophelia took root. There seemed to be any number of ways to interpret her fate and how she got there, but in all the debate one constant remains: she's just vague enough to allow us to graft a little of ourselves onto her and make her story, in some ways, our own. And that's what I did. I re-imagined her in the vast west Texas countryside in which I had grown up as she grappled with her disappointments, her anger, her questions of faith and propriety--really, my disappointments, anger and questions of faith and propriety. I imagined her wandering in a scene in which she'd encounter nature, the birdsongs drifting from the scrubby trees, and finally the bubbling brook that would steal her life.

The piece begins peacefully enough with cellos and basses pulsing in harmony while a few woodwinds, the violins and a solo viola converse casually in a pastorale (I always thought of Ophelia represented by the viola). It hints at a modal sensuality, at home and serene, though challenged by a certain dissonance when the "main theme" emerges - though really in just a fragment. The second idea heralds her getting deeper into her surroundings; we hear a fuller development of the main theme played in the violins with the celli, violas and bassoons in playful accompaniment - if not in agreement with the theme. It's punctuated by the celesta and glockenspiel as the birds calling overhead. She then approaches a brook--gurgling along in the celli and first violins. Her theme is now carried nobly but mysteriously by muted trumpets. It's interrupted abruptly by a dark moment brought to us by two solo celli playing harmonics and joined by the flute and piccolo, and then we're looking at that rushing water a little differently. Then a moment of clarity - perhaps a vision of her youth - singing the hymn "Softly and Tenderly (Jesus is Calling)" with the piano and viola solo. After this, it begins to break down, eventually yielding when she falls into the river, sinking lower and lower into the water.

It's worth noting, back in my college days I was obsessed with Eurythmics, whom I had just discovered for the first time. If one listens closely enough, one might find hints of a song called "Jennifer" which could describe a sort of hybrid between Annie Lennox ("with [her] orange hair...with [her] green eyes...") and Ophelia ("Underneath the water").

Franz Joseph Haydn was born in Rohrau, Austria on May 31, 1732. His parents recognized his talents at a very young age, apprenticing him to a local choirmaster in Hamburg when he was six. He quickly mastered considerable skills playing violin and harpsichord and sang in the local choir. His vocal prowess led him to successfully audition with a prestigious boys' choir in Vienna where he dutifully taught himself counterpoint and harmony with exercises by Fux and C.P.E. Bach. Gaining aristocratic patrons of increasing power and wealth, Haydn soon accepted a prestigious post as the Kapellmeister for Count Morzin in present-day Czech Republic.

Serving as music director of Morzin's orchestra provided Haydn ripe opportunity to compose his first symphonies. His reputation steadily rose through the 1760s, leading to employment with the very wealthy Esterhazy family. The Esterhazy princes, pleased with Haydn's skills, soon permitted him to write for other patrons and to sell his compositions to publishers. Subsequently, Haydn's compositional output swelled, attracting him new attention from Vienna and London – including enthusiastic praise from fellow 18th century master and friend, Wolfgang Amadeus Mozart.

When Prince Nikolaus Esterhazy died, Haydn accepted a very lucrative offer from British impresario Johann Peter Solomon. He traveled to England to write and conduct new symphonies in 1791; this two-year residency and another three years later cemented Haydn's place in contemporary European art music. Audiences adored his symphonic output – eventually numbering over one hundred – as well as his many string quartets, oratorios, and concerti. When Haydn permanently returned to the continent, he enjoyed a comfortable life as a well-known public figure in Vienna society.

Haydn never fully retired, composing well into his seventies despite failing health. In 1808, at the age of seventy-six, he was the guest of honor at a performance of *The Creation* with friends Antonio Salieri and Ludwig van Beethoven in attendance. He died less than a year later – during Napoleon's attack on Vienna – leaving behind a veritable treasure trove of music. Historian James Webster, speaking on Haydn's influences on symphonic form, asserts “no other composer approaches [Haydn's] combination of productivity, quality, and historical importance.”

The Trumpet Concerto (*Concerto per il Clarino*) was written in 1796 for master trumpeter Anton Weidinger. A friend of Haydn's, Weidinger was a visionary in trumpet design. Unlike the traditional valveless trumpet of the Baroque, his keyed trumpet could easily play all chromatic tones throughout the instrument's range instead of only a set of pitches within specific overtone series. Regrettably, Weidinger's trumpet produced inconsistent, poor quality of sound due to its flute-like keys covering

drilled holes in the instrument's body. Modern-day valved trumpets did not replace natural trumpets until the 1820s and 1830s; the keyed trumpet remains merely a historical curiosity.

The concerto is in standard three-part Classical form: an allegro sonata-form first movement, an andante sonata-form second movement, and an allegro rondo-form third movement. Trumpeter (later conductor) Gerard Schwarz played the New York Philharmonic premiere in 1974, led by Pierre Boulez.

German composer **Felix Mendelssohn**, born Jakob Ludwig Felix Mendelssohn Bartholdy, was born on February 3, 1809 in Hamburg into a wealthy banking family. He and his older sister, Fanny, both displayed precocious talent; in addition to taking piano lessons beginning at age six, both studied counterpoint and composition in Berlin with Carl Friedrich Zelter by recommendation of their aunt, Sarah Levy. A former C.P.E. Bach patron and J.C. Bach pupil, Levy vetted Zelter a properly conservative, traditional teacher for her niece and nephew. The undeniable influence of Baroque form and melody in Felix Mendelssohn's music can be traced to this tutelage.

By age fourteen, Mendelssohn had already composed twelve string symphonies, regularly performed by a private orchestra funded by his parents' wealthy friends. The Symphony in C minor, op. 11, his first full symphony, was completed in 1824, quickly followed by the remarkable String Octet in E-flat major. A concert overture to William Shakespeare's **A Midsummer Night's Dream**, completed in 1826, was later expanded in 1842 to include incidental music for the entire play. When not composing, Mendelssohn performed as a pianist, studied art, literature, languages, philosophy, and corresponded with the artistic and intellectual luminaries of the mid-18th century. His one-time teacher, piano virtuoso Ignaz Moscheles, once remarked he had little to teach a wunderkind as gifted as Mendelssohn; likewise, upon meeting Mendelssohn through Zelter, German poet Johann Wolfgang von Goethe compared him to the genius of Mozart.

Success easily followed Mendelssohn, both at home and abroad. His fervent interest in the revival of Johann Sebastian Bach's *St. Matthew Passion* in 1829 earned him international acclaim. Some of his most famous works, including the "Scottish" and "Italian" symphonies, *Hebrides* overture, and *Elijah* oratorio, were written while he traveled throughout mainland Europe and England. By 1835 he was named conductor of the Leipzig Gewandhaus Orchester and began a series of historical concerts to highlight repertoire by Bach, Handel, and Vivaldi. Less than a decade later he founded the Leipzig Conservatory alongside Robert Schumann and Joseph Joachim. Sadly, as with many titans of the arts, Mendelssohn suffered from poor health – nervous disorders, intensive stress, and

strokes – due to his frenetic life pace. Perhaps overcome by the sudden loss of his sister to similar health problems in early 1847, he died mere months later, only thirty-eight years old. His substantial legacy includes several operas, two oratorios, dozens of psalms and choral works, seventeen symphonies, varied concerti and chamber works, keyboard pieces for piano as well as organ, and over one hundred Lieder.

Mendelssohn composed his overture to Shakespeare's *A Midsummer Night's Dream* (Overture in E major, op. 21) as a concert overture: a stand-alone work that could be performed without the play. He was not yet eighteen when the work premiered, leading Sir George Grove (founding editor of the eponymous dictionary) to declare the overture "the greatest marvel of early maturity that the world has ever seen in music." Taking his inspiration from a German translation of the play he first read in early 1826, Mendelssohn crafted the work in Classical sonata form yet incorporated a host of Romantic imagery into a rustling, arboreal soundscape – complete with the tinkling of faeries and the braying of unsuspecting Bottom. The work auspiciously premiered the following year on a program also featuring Mendelssohn as piano soloist for one of his own works as well as a *Konzertstück* by Carl Maria von Weber. After intermission, Mendelssohn ably joined the first violin section to conclude the concert with Beethoven's 9th Symphony!

The related incidental music, op. 61, was completed in 1842 by commission from King Frederick William IV of Prussia. In this large-scale form, the overture acts as the first movement of fourteen independent sections. The well-loved intermezzo between Acts IV and V is better known by another name: *Wedding March*.

The overture made its New York Philharmonic debut in April of 1843; it has subsequently been programmed nearly one hundred times. QUO percussionist, keyboardist, and composer Seth Bedford shares Mendelssohn's birthday – albeit 165 years later

Classical and Romantic titan **Ludwig van Beethoven** was born in December 1770 in Bonn, present-day Germany. Father Johann recognized his son's musical potential almost from birth and became his first teacher – keenly aware that Leopold Mozart had very successfully marketed his gifted children, Amadeus and Nannerl, only several decades earlier. As a child, Beethoven studied with a local composer and court organists, Christian Gottlob Neeffe, as well as professional violinists and organists. Beethoven published his first piano sonatas at age thirteen, catching the attention of several high-profile patrons who encouraged the young man to study with Mozart in Vienna.

Although historical evidence exists verifying that Beethoven and Mozart did indeed meet, it is unclear to what extent the two interacted, as

Beethoven returned to Bonn only two months later to take care of his siblings upon his mother's death. He returned to Vienna in 1790 for two years, but had not yet fully invested himself in composing – he preferred performing and studying, working with both Antonio Salieri and Joseph Haydn. It is this careful consideration of disciplined, detailed training that fueled the immediate success of his early symphonies and piano sonatas, written at the turn of the century.

By age twenty-six, Beethoven had begun to lose his sense of hearing as a result of tinnitus, likely due to an auto-immune disease or typhus. Despite this handicap, his compositional output increased. The “Eroica” symphony, his third, premiered in 1805 to a polarized audience; traditional concert-goers were flabbergasted by the immense scope of the work while others, including many of his contemporaries, considered it the 19th century's first masterpiece. The fourth, fifth, and sixth symphonies soon followed, along with some of his most famous piano sonatas, his one and only opera *Fidelio*, and the violin concerto.

Failing health, possibly related to his heavy consumption of alcohol and complications from his hearing loss, led Beethoven to retreat to a spa in the Bohemian countryside in 1812. Here, he completed his seventh symphony. Upon his return to Vienna two years later, his hearing nearly completely gone, he penned his final two symphonies, the *Missa Solemnis*, and most of his string quartets. Despite the incredible success of his Symphony no. 9 in d minor – considered by Carl Czerny to be the apex of European art music, full of “inexhaustible genius” – Beethoven never considered it his greatest work; that honor he bestowed upon his String Quartet no. 14 in c# minor, op. 131. He died at the age of fifty-six on March 26, 1827.

Symphony no. 7 in A major, op. 92 was written between 1811 and 1812. Beethoven dedicated the work to friend and patron Count Moritz von Fries. The symphony was premiered in Vienna with Beethoven himself conducting. The program also included his *Wellington's Victory*, a work celebrating the victory of the British over Napoleon. While the entire symphony was well-received by musicians and audiences alike, the second movement (the *Allegretto*) was an immediate favorite, leading to an encore performance before completion of the other movements and a subsequent encore of the entire work. Beethoven scholars consider this symphony highly rhythmic and tonally innovative, as each movement presents thematic ideas suggestive of dances – dotted notes, repetitive figures, etc. – in an overall framework of chromatically related tonal centers (A, C, and F) unlike the earlier Classical tradition of tonic-dominant relationships. .

Notes by Dr. Aaron Patterson

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LAPD Detectives Dusty Ellis and Jake Roper were partners and lovers in the dim long-ago, after veteran Jake had taken fledgling Dusty under his wing. Unbeknownst to Jake and the rest of the department, Dusty was a plant in the department, the pawn of a criminal matremind who used her status as a detective to gain information that kept him a step ahead of the law, and her gun as an instrument of death for his enemies. Eventually Dusty's cover slipped and Jake discovered what his partner/lover was really about, though she slipped away and disappeared before she could be arrested.

Frank Willoughby is a Manhattan lawyer returned from the grave, Five years ago a felony prison sentence cost him his license, and he's lived ever since his release on menial clerk jobs and investigative stints for law firms to regain status and rejoin his profession. Today he gets by on court appointments, with real paying clients few and far between. Desperate for a fee, Frank takes on a law school flunkout acquaintance named Ed Mobley, Ed's young wife, the former Shannon Hastings, is heir to a theater chain fortune, though her mother tightly controls the purse strings. When Ed is arrested on check fraud charges, Frank sets about to raise bail. Before Ed's release, Frank resists advances from Shannon, who tells her husband that Frank has pursued her while he was locked up. Ed attacks Frank and then turns up dead the next morning, leaving Frank as the main suspect in his murder.

Biography

A.W. Gray's twenty-two books have been widely reviewed in the US and translated into seven foreign languages. He lives in Texas.



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.



photo by Carlos Restrepo

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Lorenzo Espiritu, Alison Mahoney, Louisa McMurray, and Adam Rosenberg for their assistance on concert night.

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Mara Kristula-Green for photography

AAN Studio and Adam Neumann for graphic design

Scott Oaks for program printing and managing our website

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

Dr. Aaron Patterson for writing our program notes

Ian Shafer for running sectionals



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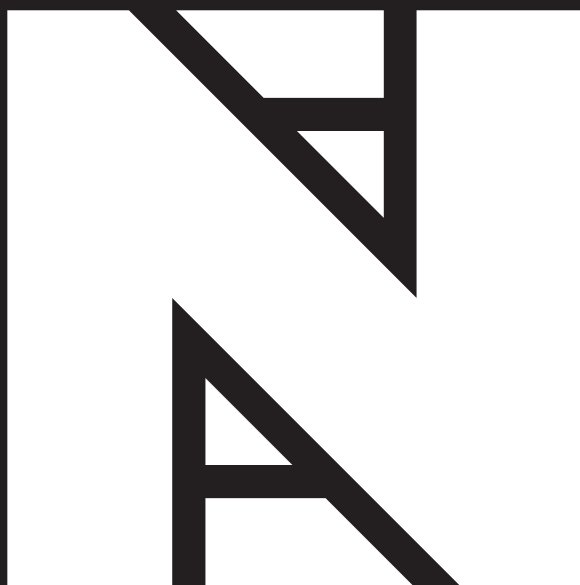
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