

**QUEER
URBAN
ORCHESTRA**

PRESENTS

**OUR
THIRD
ANNUAL
PRIDE**

GAY-LA

**SATURDAY, JUNE 17 AT 8:30 PM
CHURCH OF THE HOLY APOSTLES
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OUR CITY, OUR HOME
QUO CELEBRATES NYC

Julie Desbordes, Conductor
Ian Shafer, Assistant Conductor
Jacqueline Jonée, Host and Special Guest

Arturo Márquez: Conga del Fuego Nuevo

Johann Strauss, Jr: Champagne Polka

Ian Shafer, Conductor

Dmitri Shostakovich: Suite for Variety Orchestra No. 1

I. March II. Dance No. 1 III. Little Polka
IV. Lyric Waltz V. Waltz No. 2 VI. Finale

INTERMISSION

Leonard Bernstein: Times Square: 1944 from *On the Town*

Ian Shafer, Conductor

Leonard Bernstein/Jerry Herman:

I Am What I Am/Over The Rainbow*

Leonard Bernstein: America/Not While I'm Around/Somewhere*

Jacqueline Jonée with the orchestra

Leonard Bernstein: Selections from *West Side Story* (arr. Jack Mason)

*Piano arrangements for Jacqueline Jonée by Jack Nieman.

*Orchestral arrangements for Jacqueline Jonée by Josh Johnson.

Queer Urban Orchestra

Violin I

Jennifer Epperson
Brian Harrington
Andrew Holland
Nick Johnson
Matthew Nguyen
Navida Stein
Phong Ta ‡§
Reyenne Schiowitz
Liann Wadewitz

Violin II

Alva Bostick §
Jonathan Chang •
Andre Gillard
Christina Rose Rahn
Andrew Socoski
James Teal

Viola

Morgan Bartholick
Emily Bayer
Seth Bedford
James Di Meglio •§
Mark Peters

Cello

Alex Humesky
Lydia Paulos
Brittany Taylor

Bass

Roger Herr
Adrienne Lloyd •§

Harp

Kathryn Sloat

Guitar

Chris Connelly

Accordion

Seth Bedford

Flute

Jenn Forese
Scott Oaks •

Piccolo

Craig Devereaux §
Scott Oaks

Oboe

Matthew Hadley •§
Alan Hyde

Clarinet

Travis Fraser §
Fran Novak •
Lou Stenerson

E-Flat Clarinet

Donald Moy

Bass Clarinet

Lou Stenerson

Alto Saxophone

Donald Moy
Ben Solis

Tenor Saxophone

Jenn Forese
Lou Stenerson

Bassoon

Darcy Leon •
Charlie Scatamacchia §

Horn

Eric Peterson
Steven Petrucelli §
Brandon Travan
Kyle Walker

Trumpet

Erin Kulick §
Ron Nahass •

Trombone

Francois Lecompte
Jason Svatek •§
Joe Waslin

Bass Trombone

Alex Arellano

Percussion

Sean Foradori
Andrew Berman §
Kevin Kenkel
Álvaro Rodas
Christian Smythe

Piano

Nolan Dresden

Julie Desbordes, Artistic Director



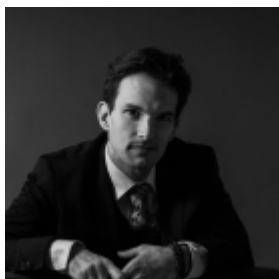
Originally from Limoges, France, Julie Desbordes is a fast rising conductor known for her engaging style, energetic interpretations and emotional communication with her musicians and audiences. Currently Artistic Director of QUO (the Queer Urban Orchestra) in New York City, her recent international appearances as a guest conductor include concerts in Venezuela, Canada, Hong Kong and Macau, as well as an upcoming concert series with the Malaysian Philharmonic Orchestra in December 2016. She is also Associate Conductor of Education and Outreach for The Chelsea Symphony (NYC). Ms. Desbordes has a special passion for educational

outreach, and is known for creating interesting programs that bring a wider and more diverse audience into concert halls. She served for many years as Site Director and Orchestra Director for New York's Harmony Program (El Sistema USA), and in this capacity was named "New Yorker of The Week" by Columbia University. She was one of two finalists for the Directorship of the Los Angeles Philharmonic's El Sistema Youth Orchestra program (YOLA), and has been a featured guest at El Sistema programs nationwide, most recently in Los Angeles, Baltimore, Hawaii and Connecticut.

Julie is featured in "Crescendo! The Power of Music", a documentary about El Sistema USA by Jamie Bernstein (daughter of Leonard Bernstein), now available on Netflix. She also has been noted in El Sistema pieces by PBS, ABC and CBS. Julie's love for music began from the moment she picked up the cornet at age 8 in her native France. Soon after, she was identified as a talent with the baton as well. She was named Co-Director of the Harmonie Municipale de Limoges at the age of 21.

Ms. Desbordes holds multiple degrees in both conducting and trumpet from each of the following: Conservatoire de Musique Limoges, Conservatoire de Musique Bordeaux and Conservatoire de Musique Montréal. Her conducting teachers include Raffi Armenian and Gustav Meier.

Ian Shafer, Assistant Conductor



Having made his conducting debut at 13 years old leading a wind ensemble through an original composition, Beau Terre, Assistant Conductor Ian Shafer is a strong advocate for new music. With QUO, Mr. Shafer has premiered three new works and has spearheaded the composition contest, which will present a new work each year, beginning in the 2016-17 season. He is also the curator of the popular QUOtets series, now in its eleventh cycle. In addition to his duties with QUO, he is currently the Music Director of the Sylph Ensemble of New York, a mutable ensemble dedicated to the promotion of New Music and social change through music.

Ever cognizant of enriching education, Mr. Shafer created the Greater Philadelphia Honors Orchestra and the orchestras of the Crescendo Chamber Music Festival, and has served as the Assistant Conductor of the Northern Ohio Youth Orchestra. While an undergraduate, Mr. Shafer was the cover conductor of Oberlin's Contemporary Music Ensemble and conducted Ancient Voices of Children at Oberlin's "George Crumb Festival." Additionally, he prepared the cast and orchestra for the performance and recording of Starbird, a children's 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." (IQlon Stage). In 2015, Mr. Shafer made his Carnegie Hall debut in Weill Recital Hall where he gave the world premiere of Mohammed Fairouz's Locales, a work written for him on commission.

Additionally, he has given the world premieres of several other works: Elegy and Impromptu by James Adler; Layers of Earth by Lars Graugaard, on the Venus Album produced by Decapo; Langanach-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 holds degrees from NYU and Oberlin and is currently in the Professional Studies Diploma program in Orchestral Conducting at the Mannes College of Music. He has been on the faculty of the Manhattan School of Music in the Precollege divisions of Music Theory and Woodwinds since 2013.

Jacqueline Jonée, Host and Special Guest



Jacqueline Jonée is honored to be invited back to perform with the Queer Urban Orchestra celebrating Gay Pride Month and hosting their annual Pride Gay-La. Ms. Jonée last performed with QUO narrating **Peter and the Wolf**. Since 2007 Ms. Jonée has performed at the New York Public Library for the Performing Arts at Lincoln Center as part of the Library's celebration of Lesbian, Gay, Bisexual, Transgender and Queer Pride Month. For many years Ms. Jonée performed at **Drag Show Vidéo Vérité**, a series of films celebrating the history of drag in New York by director Dr. Joe E. Jeffries, a collaboration between The New York

Public Library for the Performing Arts and New York University Drama Department. Internationally, Ms. Jonée has performed in Montréal and at closing ceremonies for World Pride Jerusalem 2006 during the Israeli-Lebanon War. She has been a guest of Jamie deRoy and Mark Nadler and has performed at many venues throughout New York including Sardi's, Laurie Beechman Theatre, the Friar's Club, The Duplex, don't tell mama and Christie's Auction House for the New York City Gay Men's Chorus and in Cherry Grove, Fire Island. Ms. Jonée studied piano with Dr. Lyell Gustin in Saskatoon, Canada and Pierre Sancan, legendary Parisian piano teacher, at the Centre D'Arts Mont Orford, Québec, Canada, as well as with Sarah Rothenberg. She holds the degree of Associate (ARCT) from the Royal Conservatory of Toronto, a B.A. University of Saskatchewan, M.A. Columbia University. Ms. Jonée studied theatre at the Banff School of Fine Arts, acting with Herbert Berghof, William Hickey and Sandy Dennis at HB studio in New York and is a member of Actor's Equity, and SAG-AFTRA (the Screen Actors' Guild). You can find Jacqueline, the creation of Jack (John) Nieman, on Youtube or visit or follow her on Facebook and Twitter @Jacqueline2050.

Program Notes

Born Louis Bernstein on August 18, 1918 in Lawrence, Massachusetts, American music luminary **LEONARD BERNSTEIN** was not only a tremendously gifted composer but also an ebullient conductor, virtuosic pianist, inspiring teacher, and tireless arts advocate. As a young man he studied first at Harvard and later at the Curtis Institute before moving to New York City, befriendng along the way a bevy of artists with whom he would later collaborate including Adolph Green, Betty Comden, Marc Blitzstein, Dmitri Mitropoulos, Aaron Copland, and Lukas Foss. His conducting prowess catapulted him to international recognition in 1943 when, upon a last-minute substitution for guest-conductor Bruno Walter, assistant conductor Bernstein stepped up to the New York Philharmonic Orchestra's podium and led the ensemble with electrifying command and vigor.

Shortly after this auspicious debut, Bernstein began conducting global tours. When not upon one of these international trips, he led the newly-minted New York City Symphony at City Hall. Some of Bernstein's most recognized and beloved music was written at this mid-century point including his third symphony, the ballet **Fancy Free** — a collaboration with famed choreographer Jerome Robbins, and the film score to **On the Waterfront** starring Marlon Brando. Bernstein married a Chilean actress, Felicia Montealegre, in 1951; they had three children: Jamie, Alexander, and Nina. Although she knew of his homosexuality, Felicia enjoyed a relatively happy union with Bernstein.

By the mid-1950s, Bernstein's was a household name. In addition to premiering and re-discovering some of the most important contemporary works of classical music (including pieces by Ives and Britten), Bernstein composed **West Side Story** and **Candide** and led the **Omnibus** "Young People's Concerts" educational series for CBS. He also founded the Creative Arts Festival at Brandeis, patterned after his beloved Tanglewood. He conducted a special pre-inaugural program for John F. Kennedy and, several years later, the president's funeral mass.

Bernstein stepped down from his lead post with the New York Philharmonic in 1969 but continued to tour as both conductor and piano soloist. Perhaps his most personally significant musical journey was to play with and lead the Israel Philharmonic. By the 1970s Bernstein's marriage was estranged; although he had moved in with a young lover mid-decade, Bernstein returned to Felicia's side after a fatal diagnosis of breast cancer. She passed away in 1978. Bernstein received the Kennedy Center Honors in 1980 and conducted notable recordings of his **West Side Story** in 1985 and **Candide** in 1989. That same year, he led the Berlin Symphony in Beethoven's Symphony No. 9 as part of the celebration for the fall of the Berlin Wall. Bernstein retired from

conducting a year later, shortly thereafter suffering a heart attack. He died on October 9, 1990, at the age of seventy-two.

West Side Story was a labor of love that was nearly never created. Bernstein and his co-collaborators, playwright Arthur Laurents and choreographer Jerome Robbins, had first brainstormed on the project in the early 1940s. The concept for a musical about the tragic love of Shakespeare's **Romeo and Juliet** — though set in contemporary times in New York — was held back by more pressing projects amidst the ever-busy lives all the three artists. However, felicitous happenstance intervened; Bernstein re-connected with friend and colleague Sid Ramin, an orchestrator, in the early 1950s. Ramin and Los Angeles-based orchestrator Irwin Kostal agreed to be part of the musical project, as did a then nearly-unknown lyricist, Stephen Sondheim. The musical opened at the Winter Garden Theatre in 1957 after promising success out-of-town in Washington, D.C. Four years later, the film version was produced, directed by Robert Wise, winning ten Academy Awards. An orchestral suite of music from the musical, **Symphonic Dances**, was arranged in 1960 and a ballet suite, also choreographed by Robbins, premiered in 1995. Today, **West Side Story** remains one of the most popular and recognized musicals ever created and enjoys a near-constant presence on stages across the world in professional touring productions, revivals, and countless college and high school shows.

In 1944, Bernstein collaborated with book writer/lyricist dynamos Betty Comden and Adolph Green to pen his joyous, riotous ode to New York City, **On the Town**. The show follows the antics and dreams of three sailors on leave in Manhattan for twenty-four hours. The musical is a reinterpretation of Bernstein's ballet **Fancy Free**, commissioned by the American Ballet Theatre, also of 1944. **On the Town** has been revived numerous times, most recently in 2014 at the Lyric Theatre. MGM released a film version of the show starring Gene Kelly and Frank Sinatra in 1949, although without most of the original music aside from the iconic "New York, New York."

Perhaps one of Western music's most censored artists, **DMITRI SHOSTAKOVICH** precariously yet masterfully balanced his career (and very life) as both composer for the people and composer for his government. Born in St. Petersburg on September 25, 1906 to working class parents, Shostakovich studied piano with his mother from age nine. He displayed a precocious natural talent in music; at the age of thirteen, he was admitted to the Petrograd Conservatory, headed by one of the greatest Russian composers of the previous generation, Alexander Glazunov. Shostakovich dutifully studied the classics but was most drawn to the works of Sergei Prokofiev and Igor Stravinsky, much to the chagrin of his professors. However,

he exhibited great promise as a composer, as displayed in his publicly acclaimed First Symphony of 1926, written at the age of nineteen for his graduation.

As a young man Shostakovich attempted to balance his career between performing and composing. However, it was not until he met conductor Bruno Walter at a performance competition that he was convinced to solely pursue his writing. 1927 marked the creation of his Second Symphony, a highly patriotic yet compositionally experimental work. This work, along with the Third Symphony, was not critically lauded despite its pro-Soviet nature. Indeed, these works marked the beginnings of Shostakovich's lifelong struggle with governmental censures. His satirical opera of 1930, **The Nose**, was "ferociously attacked" by the Russian Association of Proletarian Musicians. The work was based upon Nikolai Gogol's short story of the same name, a sardonic tale of bureaucratic ineptitude.

Despite increasing pressures to conform to Soviet standards, Shostakovich continued to write controversial works. Despite a prolific output of music during the 1930s and 1940s, his talent could not save him from official state denunciation. Upon Joseph Stalin's negative reactions to the opera **Lady Macbeth** (Shostakovich recalled that "Stalin shuddered every time the brass and percussion played too loudly"), his music was formally decried as anti-Soviet. Fearing for the safety of his wife and young family, he acquiesced to limit his output to pro-Soviet film scores. Many of Shostakovich's closest friends and colleagues including former professors and Marxist philosophers were either imprisoned or executed between 1936 and 1937 in the aptly-named "Great Terror."

The Fifth Symphony was a watershed moment: it managed not only to emotionally move the masses but to be accepted by the authorities as appropriately Soviet in nature. Its success secured Shostakovich a post as composition professor at the Leningrad Conservatory. He remained in good standing with the government through the premiere of his Seventh Symphony, a massive work that commemorated the siege of Leningrad during World War II. However, as the war raged on and ravaged Soviet troops and morale, the government viewed the Eighth Symphony as "counter-revolutionary and anti-Soviet"; its tragic, dark themes were seen as supposed evidence of the composer's sympathy with Fascists. Angered by increasing limitations made upon his output, Shostakovich brashly finished his Ninth Symphony in 1945, a Haydn-esque work "which intentionally failed to satisfy Stalin's demands for a 'hymn of victory.'" It was no surprise, then, that he was once again officially denounced for writing "inappropriate, formalist" music of a "non-Russian" nature. Shostakovich was immediately dismissed from his teaching post. Nevertheless, while publically composing works meant to return him to official favor, he secretly penned serious works "for the desk

drawer," including his Violin Concerto No. 1 and the song cycle **From Jewish Folk Poetry**. The latter was an especially dangerous project, due to post-war anti-Semitism.

Several pivotal moments in the 1950s provided radical change for Shostakovich, particularly his state-sanctioned (albeit tightly-controlled) 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. The other momentous event at this time was Stalin's death. The immediate fallout for Shostakovich remains hotly debated. Some historians believe he was pressured by Khrushchev to join the Communist Party or face detention in a labor camp while others insist he joined the party of his own accord; Shostakovich himself claimed he was blackmailed, and a close friend later revealed the composer was near-suicidal. This intense emotional tumult resulted in some of Shostakovich's most moving music, particularly the Eighth String Quartet, dedicated to "the victims of fascism and war," and the Twelfth Symphony, dedicated to Lenin.

Shostakovich's health deteriorated amidst the many uncertainties of post-Stalin life. He suffered several heart attacks and falls throughout the 1960s. His compositional output remained strong, even when he was left nearly totally incapacitated by leg injuries and poliomyelitis in his right hand. The last symphonies, the Fourteenth — dedicated to close friend Benjamin Britten — and the Fifteenth — imbued with retrospective musical quotes from his early career — were premiered in 1970 and 1971, respectively. A chronic smoker, Shostakovich died of lung cancer on August 9, 1975, at the age of sixty-eight. He is recognized as one of the greatest 20th-century symphonists and the father of the modern string quartet.

The ***Suite for Variety Orchestra*** (originally and incorrectly entitled ***Suite for Jazz Orchestra No. 2***) is mostly a collection of dances from various larger Shostakovich works written between 1940 and 1956, including **The Gadfly** and **The Bolt**. Musicologists believe Shostakovich compiled the suite, but it was not premiered until after his death in 1988, conducted by Mstislav Rostropovich in London.

A full performance of the suite is eight movements and lasts approximately twenty-five minutes, although Shostakovich provided instructions that any portion of the suite can be played, and in any order. The most well-known movement is the second waltz; it was used for the beginning and end credits in Stanley Kubrick's final film, **Eyes Wide Shut** (1999). In addition to usual orchestral strings, woodwinds, brass, and percussion, the suite includes saxophones, accordion, guitar, and celeste.

ARTURO MARQUEZ was born in Álamos, Mexico on December 20, 1950. He is one of nine children; his father was a mariachi musician and his paternal grandfather was a Mexican folk musician in the northern states of Sonora and Chihuahua. He began composing as a teen and attended the Mexican Music Conservatory where he studied piano and music theory from 1970 to 1975. Subsequently, he studied composition from 1976 to 1979 with Federico Ibarra, Joaquín Gutiérrez Heras and Héctor Quintanar. Márquez was awarded a Fulbright Scholarship and obtained a MFA in composition in 1990 from the California Institute of the Arts in Valencia, California.

Márquez has also been honored at several musical festivals throughout Latin America. In 2005, the Arturo Márquez International Music Festival was founded in Caracas, Venezuela. In 2014, he was honored as Composer-in-Residence during the Caribbean Tour of YOA Orchestra of the Americas. He is widely recognized as one of the most important and admired Mexican composers of his generation. Márquez lives with his family in Mexico City and works at the National University of Mexico.

Of Márquez's ***Congo del Fuego Nuevo*** (Congo of the New Fire), Classic FM writes, "It's permanently frantic, tense and joyful all at once — a unique and miraculous expression of outright joy. When [the piece] finally calms down around the three-minute mark, though, it's tempting to think that all the hard work's been done... well, that's until Marquez unleashes one more furious conga." The work is a performance favorite of Venezuelan conductor Gustavo Dudamel and the Simon Bolivar Orchestra.

JOHANN STRAUSS II (JR.) was born in Vienna, Austria on October 25, 1825. He exhibited promising musical skill early in his childhood, despite his father's opposition to any career in music for his children. The senior Strauss, a composer himself, wanted his son to become a banker, but the younger Strauss had his own ideas, secretly taking violin lessons from a player in his father's band. When Strauss was seventeen his father left the family, thus allowing him to begin serious study without encumbrance. His mother, a good amateur violinist who had always encouraged him, remained supportive. In 1844, Johann led his first concert and a year later formed his own band. He was also writing his own quadrilles, mazurkas, polkas, and waltzes for performance by his ensemble, even conducting works by his father, and receiving praise from the press. He was given the honorary position of Bandmaster of the 2nd Vienna Citizens' Regiment (his father was bandmaster of the 1st regiment) in 1845, and in 1847 began composing for the Vienna Men's Choral Association.

His real success began in 1849 after Johann Strauss, Sr. died. Strauss merged his father's orchestra with his own and took up his father's contracts. His career moved along smoothly for the next several years, but in 1853 he became seriously ill and turned over conducting duties to his younger brother, Josef, for six months. After his recovery he resumed fully both his conducting and his composing activities, eventually gaining the respect of such composers as Brahms, Wagner, and Verdi for his seemingly unlimited imagination for using melodies.

Strauss married singer Henriette "Jetty" Treffz in August 1862, and they settled in Hietzing. Thereafter, she became his business manager and apparently a great inspiration, drawing him toward operetta, just as Viennese theater operators were becoming tired of the works of Offenbach. His first, **Indigo und die vierzig Räuber**, came in 1871, and his most famous, **Die Fledermaus**, was staged three years later with great success. **Eine Nacht in Venedig** (1883) and **Der Zigeunerbaron** (1885) were his only other international operetta hits.

In 1872, he traveled to the United States and led highly successful concerts in Boston and New York. For all the success that came in the 1870s for Strauss, there was also much grief: his mother and brother Josef died in 1870, and his wife died suddenly of a heart attack in 1878. Her death devastated him, and the suddenly helpless composer unwisely married the much-younger actress Angelika Dittrich, six weeks later. The marriage lasted only four years, though it may have saved the composer from personal disaster in the months following his wife's death.

Strauss, a Roman Catholic, left the church and had to give up his Austrian citizenship to marry his third wife, Adele Deutsch, in 1887, owing to the Church's unwillingness to recognize his divorce. His new wife, with whom he had lived for a long period before their marriage, seemed to inspire him much like his first wife. In his last years, Strauss remained quite productive and active. He was working on a ballet, *Cinderella*, when he developed a respiratory ailment which grew into pneumonia. He died on June 3, 1899.

— from Robert Cummings' notes on Allmusic.com

Composed in 1859, ***Champagner-Polka***, op. 211 (Champagne Polka) is a wonderfully light-hearted and celebratory work written to mimic the sounds of popping champagne corks. The New York Philharmonic has played the work on many New Year's Eve concerts since first presenting it at the end of the year in 1981 with Zubin Mehta.

Special Thanks

Clint Arndt, Apple, Inc. and **all of our generous donors** for our timpani.

Jim Babcock for video recording equipment.

Alva Bostick for stage management and always going the extra mile.

Nick Johnson for our delicious concessions.

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Charlie Scatamacchia for outreach.

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Nick Johnson for music acquisition.

Jacqueline Jonée's wig by **Bonnie Pinz**

Jacqueline Jonée's dresser **Timothy Kokott**

Phong Ta and **Joseph Pasoni** for our QUO bags and wristbands

Dr. Aaron Patterson for program notes

About QUO

Founded in 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.

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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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Julie Desbordes, Artistic Director
Ian Shafer, Assistant Conductor

Join us for our 2017-2018 season **We Are One**

November 4 and 5, 2017: **Sibelius** Finlandia, **Chavez** Sinfonia India, **Dvorak** Symphony No. 9

December 17, 2017: **DiMari** Ascension, **Beethoven** Choral Fantasy, and the winner of our annual concerto competition

February 24, 2018: **Hopkins** Ancient Forests Once Stood Here, **Price** Symphony No. 3, and the winner of our annual composition contest

March 17, 2018: Our QUOtets Chamber Concert

May 5, 2018: **Holmes** Ouverture pour une comedie, **Mozart** Symphony No. 39, and a world premier by our own **Ron Nahass**

June 16, 2018: Our Annual Gay Pride Gay-La

All dates and programs subject to change

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