



QUEER URBAN ORCHESTRA  
presents:

# QUEER *we are!*



**"COME TOGETHER"**

*Julie Desbordes, Artistic Director*

SATURDAY, MARCH 2ND, 2019 - 8PM  
CHURCH OF THE HOLY APOSTLES



# Queer We Are

Come Together

March 2, 2019

Julie Desbordes, Artistic Director

Ian Shafer, Assistant Director

Lindsay Deutsch, Guest Violinst

Discovery

NEW YORK PREMIERE

Seyed Safavynia

Second Essay

Samuel Barber

Concertino for Xylophone & Orchestra

Toshiro Mayuzumi

I. Allegro Vivace II. Adagietto III. Presto

Paul Robertson, Xylophone

Ian Shafer, Conductor

Intermission

Beatles Fantasy

arr. Maxime Guolet & Eric Jones Cadieux

I. A Hard Day's Night/I Wanna Hold Your Hand/And I Love Her/In My Life/Yesterday

II. All You Need Is Love/A Day in the Life/Lucy in the Sky with Diamonds/Hello, Goodbye

III. Lady Madonna/Let It Be/Black Bird/Hey Jude

Lindsay Deutsch, Violin

Symphony No. 1 (Afro-American)

William Grant Still

I. Moderato Assai II. Adagio III. Animato IV. Lento, con risoluzione

# Queer Urban Orchestra

## ***Violin I***

Jonathan Bloomfield b§  
Chris Campbell  
Brian Harrington  
Andrew Holland  
Farzaneh Sarafraz  
Reyenne Schiowitz  
Navida Stein  
Liann Wadewitz

## ***Violin II***

Christian Balmaseda-  
Lucca  
Alva Bostick §  
Jonathan Chang •  
Andre Gillard  
Suzanne Lipkin  
Christina Rahn  
Seyed Safavynia  
Renee Slaw

## ***Viola***

Emily Bayer  
James Di Meglio  
Grace Pazdra  
Nicholas Singletary §  
Adam Wolffbrandt

## ***Cello***

Bjorn Berkhout •§  
Alex Humesky  
Germ Lynn  
Todd Porter  
Brittany Taylor

## ***Bass***

Roger Herr §  
Michael McClure

## ***Flute***

Craig Devereaux •§  
Justin Lee  
Scott Oaks

## ***Piccolo***

Scott Oaks

## ***Oboe***

Matthew Hadley §  
Ian Shafer •  
Brian Shaw  
Philip Varricchio

## ***English Horn***

Matthew Hadley

## ***Alto Saxophone***

Brian Shaw

## ***Clarinet***

Travis Fraser §  
Travis Petre  
Ty Wes

## ***Bass Clarinet***

Travis Fraser

## ***Bassoon***

Nick Pulito  
Charlie Scatamacchia §

## ***Horn***

Eric Peterson  
Steven Petrucelli §  
Brandon Travan  
Kyle Walker •

## ***Trumpet***

Ron Nahass •§  
Ismael Pereira  
Brian Wang

## ***Trombone***

Alex Arellano §  
Alex Daggers  
Simon Morales  
Kevin Schmitt •

## ***Tuba***

Adam Rosenberg

## ***Percussion***

Clint Arndt  
Andrew Berman •§  
Álvaro Rodas  
Christian Smythe

## ***Banjo***

Richard Gross

## ***Harp***

Stephanie Babirak

# Julie Desbordes, Artistic Director



**Julie Desbordes** conducts professional and community orchestras in North and South America, her native France and Asia. Currently living in both New York City and Baltimore, her recent international appearances as guest conductor include concerts in Venezuela, Cuba, Hong Kong, Macau, Taiwan and Malaysia in recent seasons. Her repertoire stands from master works to premieres of contemporary pieces.

She is the Artistic Director of two orchestras in New York City: the Turtle Bay Youth Orchestra and the Queer Urban Orchestra. Mrs. Desbordes harbors a passion for education and outreach. She is a leader in the El Sistema movement, being invited to conduct many El Sistema inspired youth orchestras internationally, having been runner-up for the Directorship of the Los Angeles Philharmonic's El Sistema-inspired Youth Orchestra program (YOLA), being a featured guest at El Sistema programs nationwide, as well as being featured in a powerful documentary about El Sistema-inspired programs in the US: "Crescendo! The Power of Music" (available on Netflix), by Jamie Bernstein (daughter of Leonard Bernstein).

Mrs. Desbordes made her conducting debut in France with l'Harmonie Municipale de Limoges at age 17. Since then she worked internationally, including debuting on the Asian professional scene in 2016 with the Malaysian Philharmonic Orchestra in Kuala Lumpur.

Equally committed to developing new audience for classical music, she presents numerous innovative programs each season; for example "Queer We Are" this season with QUO, when regular and outreach concerts are designed to represent various aspect of the rich LGBTQIA community via exciting masterpieces of the symphonic repertoire, and where audience and musicians are thought of as one unit to co-create their experience.

Ms. Desbordes holds multiple degrees in both conducting and trumpet from three different Music Conservatoires: Limoges, Bordeaux, and Montreal. Her conducting teachers have included Raffi Armenian and Gustav Meier. In parallel of her professional commitments this season, she also is the Trumpet Faculty at the Peabody Preparatory and she will complete her Doctorate in Musical Arts in Orchestral Conducting at the Peabody Conservatory in Baltimore, where she studies with Marin Alsop.

## Ian Shafer, Assistant Conductor



Conductor and Oboist **Ian Shafer** enjoys a multifaceted career both on and off the podium. He is delighted to serve in his fourth season as the Assistant Conductor with QUO and his eighth season as its principal oboist. In this capacity he has conducted the annual composition contest winners and concerto soloists as well as several other performances and has proudly served as a board member. Additionally, he has led performances with the Buffalo Philharmonic, the Mannes Orchestra, and the Mannes Community Orchestra, the Christman Opera Company, the Sylph Ensemble of New York, and the Young Artist's Philharmonic of Connecticut. He is honored to lead the Seventh Annual New York High School Honors Music Festival and to have led the Greater Philadelphia Honors Orchestra and the Orchestras of the Crescendo Chamber Music Festival for six seasons.

As an oboist, he has given performances in nearly every major concert hall in New York including a solo recital at Carnegie Hall at which he premiered *Locales*, a work that he commissioned from Mohammed Fairouz. He has also given the world premieres of several other works: *Elegy and Impromptu* by James Adler; *Layers of Earth*, by Lars Graugaard; *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, a dedicated teacher, is a faculty member at the Manhattan School of Music in the Precollege divisions of Oboe performance, Music Theory/Ear-training and at the Special Music School HS at the Kaufman Center. He holds a Professional Studies Diploma in Conducting from Mannes College, a M.M. in Oboe performance from NYU, and B.M. from the Oberlin Conservatory of Music in Composition and Musicology. He has studied conducting with David Hayes, Robert Spano, Louis Lane, Jorma Panula, Alfred Gershfild and Jonathan Coopersmith; oboe with: Bert Lucarelli, Ray Still, and Jonathan Kelly; and composition with Richard Hoffmann, a former student of Arnold Schoenberg. He 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.

# Lindsay Deutsch, Guest Violinist



With her limitless enthusiasm and vast gifts as a performer and entertainer, American violinist, **Lindsay Deutsch**, is a charismatic and captivating presence on today's music scene. Ms. Deutsch's latest project is with her crossover trio, TAKE3, which puts a pop feel on the classics and a classical twist to modern pop. Though only together for one year, they have booked 40 shows across the country next season and hope to bring more enthusiasm to the art of classical music wherever they travel. In her spare time, Ms. Deutsch has also been fortunate enough to travel the world as

Yanni's newest solo violinist, joining the band in 2017. Always looking for new ways to be relevant in today's society, Lindsay has personally commissioned more than 30 new pieces of music from Beatles to Gershwin, Bieber, and Beyond.

Ms. Deutsch feels strongly that the young people of today need to have opportunities to be exposed to the world of classical music. In 2007, Lindsay and her sister, Lauren, co-founded a non-profit organization, the Classics Alive Foundation to further that purpose.

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

Lindsay is fortunate to perform on an 1845 Jean-Baptiste Vuillaume violin.

Please find Lindsay on her social media accounts:

Instagram: TAKE3TRIO and LINDSAYDEUTSCHVIOLIN

Facebook: TAKE3MUSIC

## Special Thanks

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**Joe Patrych** for sound recording.

**Aaron T. Patterson** for program notes.

**Charlie Scatamacchia** for outreach.

## Paul Robertson, Xylophone



Born and raised in Long Island, **Paul Robertson** is an active performer and educator throughout the tri-state area. He performs regularly with Park Avenue Chamber Symphony, The Chatham Players, The Garden State Philharmonic, and several other acclaimed regional orchestras and theaters.

Paul is a two-time winner of the University of Delaware Young Artist Competition and a finalist in the Cynthia Woods Young Artist Competition at the Texas Music Festival and returns annually as the timpanist for the Shippensburg Symphony in Central Pennsylvania.

Paul received his Master of Music degree from New Jersey City University, where he studied with Dr. Greg Giannascoli. He spends his days as NJCU's Senior Program Assistant of the Music, Dance and Theatre Department and spends his nights as an adjunct instructor at NJCU and Essex County College. Paul would like to give a shout out to QUO for this exciting opportunity, and thank his loved ones for their support and encouragement leading up to this exciting concerto performance.

## Seyed Safavynia, Composer



**Seyed A. Safavynia** has composed a number of performed works, ranging from solo and chamber music to commissioned works for orchestra and symphonic band. He studied composition with Dr. John Anthony Lennon at Emory University, and was awarded the president's scholarship at the Manhattan School of Music in the studio of Richard Danielpour. Seyed won prizes at the 2007 Atlanta Art in Aging competition, the 2009 Rapido! competition sponsored by the Atlanta Chamber Players, and has received fellowships at the Virginia Center for the Creative Arts, the Hambidge Center for Creative Arts and

Sciences, and the Ragdale Foundation. Seyed received his PhD in neuroscience in 2011 and his MD in 2014 at Emory University School of Medicine. In 2018, Seyed completed his residency training in anesthesiology at NewYork-Presbyterian Hospital/Weill Cornell Medical College; he is currently a neuroanesthesiology fellow and van Poznak Research Scholar at Weill Cornell. His research interests are in understanding the mechanisms underlying delirium in the postoperative period.

# Program Notes

**Discovery** (2011) is an overture for medium sized orchestra, composed for the Georgia Philharmonic. It is named in honor of the space shuttle Discovery, which flew 39 successful missions over a 27-year period, culminating in its final mission on March 9th, 2011. The form of the piece represents a space shuttle launching into orbit, exploring through space, and returning back to earth. There are two main themes: the first is a fast, leaping launch theme, heard most often in the strings, but fragmented in the woodwinds and high brass throughout the piece. Second is a serpentine theme beginning in the bassoon; this theme represents exploration and constantly evolves via thematic transformation. The entire piece makes use of a variety of metallic percussion and instrumental techniques, reminiscent of the mechanical construction of the space shuttle.

— Seyed A. Safavynia

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**Samuel Osburne Barber** (born March 9, 1910) had the misfortune to be the right man in the right place but at the wrong time. His music is indisputably American in feel yet lacks the sheer pizzazz of those more inclined to embrace the popular mainstream. While Copland was busy evoking the sounds of the Old West in *Rodeo* and *Billy The Kid*, and Bernstein was devouring everything from boogie-woogie to rock 'n' roll, Barber stuck to his guns with concertos, symphonies and operas in the grand style.

For many listeners, Barber's expertly crafted, deeply felt scores helped fill an emotional void left by the onslaught of Modernism. In his youth, fame and fortune came to him almost as easily as it had for Gershwin. Yet, unlike his colleague, he never felt entirely comfortable in the public eye, and suffered periods of agonising self-doubt and insecurity that increased with age. His gift for luxurious melody, poignant harmonies and aching nostalgic sound worlds would have made him a national hero, but by the 1960s it was John Cage and Elvis who were grabbing the musical headlines.

Barber's prodigious gifts were evident from the start. At the age of ten, he wrote a short opera entitled *The Rose Tree*, and two years later was employed as a church organist. At fourteen he became one of the first pupils at the new Curtis Institute Of Music in Philadelphia, where his tutors included the great conductor Fritz Reiner. One of his co-students at this time was the future composer of *The Telephone* and *Amahl and the Night Visitors*, Gian Carlo Menotti, who was destined to become Barber's lifelong companion. It was during his time at Curtis that Barber also developed a rich baritone voice, which can be heard on a landmark recording of his own *Dover Beach* for voice and string quartet. Yet it was as a composer that Barber felt his destiny lay.

In 1928 he won Columbia University's Bears Prize for his Violin Sonata, and again in 1933 for his blazing orchestral overture *The School For Scandal*. Taking its title from Richard Brinsley Sheridan's comedy, it's an extraordinarily accomplished piece for a 23-year-old. Despite the title's implication, it was not intended as a curtain-raiser but as "a musical reflection of the play's spirit." This exuberant work

is full of great tunes and infectious rhythmic élan, ending as it begins with an outburst of high spirits.

Having won both a Pulitzer scholarship and the American Prix De Rome in quick succession, in 1935 Barber consolidated his early reputation with his *Symphony In One Movement*. The following spring he rented a cottage at St Wolfgang, just outside Salzburg, an idyllic setting that inspired his Op.11 String Quartet. The second movement was destined to become Barber's most celebrated work – it was arranged for string orchestra specifically at Arturo Toscanini's request and is now famously known as the *Adagio For Strings*. The arrangement was most notably played at the funeral of John F. Kennedy in 1963; the work was a favorite of the slain president.

The war years had a profound impact on Barber's musical thinking. The Violin Concerto (1939-40) essentially looks back to an idealised Romantic age. But Barber was shaken by the immediacy of Japan's attack on Pearl Harbor, and one senses a change away from emotionalism towards greater reserve in the Second Symphony. One good thing did come out of this harrowing period, however: the purchase in 1943 of a secluded home called Capricorn, near Mount Kisco, New York, which Barber shared with his companion Menotti – this would remain his principal creative base until 1974.

Reinvigorated by his new surroundings, a period of consummate mastery was signalled by the Cello Concerto of 1945, a noble piece which is beautifully written for the instrument. The Cello Concerto was followed swiftly by the ballet *Medea* (1946), written for Martha Graham, and *Knoxville: Summer of 1915* (1947), a mesmerising setting of James Agee's poem of childhood reminiscences. Barber reached the peak of his popularity when in 1949 Vladimir Horowitz premiered the highly virtuosic Piano Sonata, proclaiming it to be "the first truly great native work in the form."

But Barber was fiercely independent and did not court popularity. As America waited with bated breath for Barber's next barnstorming opus, it was rewarded instead with a series of exquisite miniatures, including the ballet score *Souvenirs* (1952), *Summer Music For Wind Quintet* (1956), and the Op.29 *Hermit Songs*. Just as it seemed that Barber had withdrawn into himself (there were even rumours that he had burnt out altogether), he bounced back with his Pulitzer Prize-winning opera, *Vanessa* (1958).

This sumptuous score is set to a daringly simple libretto by Menotti: Vanessa still pines for her long-lost lover of twenty years; her niece, Erika, falls in love with Anatol, the lost lover's son; Anatol tells Vanessa of his father's death, and, having first seduced Erika, decides to marry Vanessa; they set off for Paris, leaving Erika to pine as her aunt once had. Barber throws everything into the stylistic melting pot, from Puccini and Mascagni, to Richard Strauss and Korngold. "It was a miracle that a composer had the courage to write music in this style," wrote the conductor of the premiere, Dmitri Mitropoulos. "He hadn't been contaminated by different kinds of contemporary experimentation... At last, an American grand opera!"

Barber won a second Pulitzer Prize just four years later for his bracing Piano

Concerto. Commissioned by his publishers G. Schirmer to celebrate their centenary, the premiere took place on September 24, 1962, marking the grand opening of the Lincoln Center's new Philharmonic Hall.

Yet, despite all the acclaim, Barber had become despondent about his creative role in society. America had changed beyond all recognition since he had first exploded onto the scene, making the composer feel rather isolated. In a last-ditch attempt to rekindle the old Romantic flame, Barber intended to go out in a blaze of glory with his second grand opera, *Antony and Cleopatra*. The critical mauling the work received when it officially opened the New Metropolitan Opera House in September 1966 (mostly due to Zeffirelli's production rather than the music) almost destroyed him. His publisher, Hans Heinsheimer, referred to it as a "terrible catastrophe from which he never recovered."

Dismayed and dejected, Barber retired to the Italian Alps and turned in on himself as never before, with such introspective utterances as the song cycle *Despite And Still* (to words by Graves, Roethke and Joyce), *The Lovers* (a choral work based on the poetry of Pablo Neruda), and the short *Fadograph Of A Yestern Scene* for orchestra. Struggling with depression exacerbated by alcoholism, Barber composed almost nothing for six years. Then, just as it seemed as though his creative flame had died, he produced two scores in quick succession – a solo piano piece *Ballade* (1977), and a *Third Essay For Orchestra* (1978) – but these are mere shadows of his earlier work.

Barber died a broken man. Overtaken by changing artistic trends, he unwittingly found himself consigned to the respected middle-ground, alongside such worthies as Roy Harris, William Schuman, Alan Hovhaness and Howard Hanson. With audiences clamouring for novelty, all Barber could offer them was honesty. As he revealed in a 1971 interview, "When I write an abstract piano sonata or concerto, I write what I feel. I believe this takes a certain courage." He passed away of cancer at the age of seventy on January 23, 1981.

— Adapted from Classic FM's *Samuel Barber: A Life*.

Samuel Barber had strong literary interests in several languages. His choice of song texts ranged from medieval lyrics to Kierkegaard, Joyce, Rilke, and Neruda. His *Essays* for orchestra (there are three) really pose a metaphor for the handling of musical themes. The **Second Essay**, in particular, states an initial idea, like a writer's thesis, and develops it into three major themes. Of his *Essays*, critics generally consider this the most tightly-composed, and more than one writer has compared it to a symphony, because so much happens within its ten minutes.

The *Essay* begins with a quiet fanfare idea in a solo flute, emphasizing tonic, dominant, and flattened seventh. Gradually, the orchestra takes up the idea, but the strings get hold of it and turn it into a more agitated second theme. The entire orchestra joins in, playing with both the fanfare and the second theme. This leads to a quick, acerbic fugue based on the fanfare, developed with wit and power. Eventually, he combines all three themes in a huge climax, and rounds off the work with an extended, massive coda based on the fanfare.

Completed in 1942 (though begun many years earlier), the *Second Essay* was

premiered by Bruno Walter and the New York Philharmonic. Koussevitzky, Szell, and Ormandy were among its early champions, and the work was quickly taken into the repertory of most major orchestras.

— from ClassicalNet; Steve Schwartz, 1995.

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Like truly elegant fashions, the finest musical scores for films are those that do not draw attention to their brilliance, and let the pictures speak for themselves. So it was that in the 1950s and 1960s in Japan I was listening to some of the most original and inventive music of our time as I watched masterpieces by the directors Akira Kurosawa, Shohei Imamura and Yasujiro Ozu - not to mention *The Bible* by John Huston, in which Japanese subtitles often obscured half the screen. The sounds I almost subliminally perceived in jam-packed cinemas were the exquisite experiments of a young avant-garde composer, **Toshiro Mayuzumi**.

Among those immortal movies scored by Mayuzumi were my first Imamura - his 1958 *Nusumareta Yokujo* ("Stolen Desire") - *Kin Ichikawa's Enjo* ("The Brazier") of the same year, Yasujiro Ozu's *Ohayo!* ("Good Morning!" 1959), Tadashi Imai's *Bushido Zankoku Monogatari* ("Cruel Tales of Bushido," 1963) and three of Imamura's finest works, *Nippon Konchuki* ("Insect Woman," 1963), *Junruigaku Myumon* ("The Pornographer", 1965, based on Akiyuki Nosaka's comic novel), and *Kamigami no Fukaki Yokubo* ("Profound Desire of the Gods," 1968).

Mayuzumi worked on nearly all Imamura's films, until the outrage he felt at the themes of later ones, offensive to Mayuzumi's right-wing nationalist views, destroyed a perfect partnership. However, he was not just a highly gifted composer of film scores for both Japanese and foreign companies - he was a great musical genius in all fields from symphonic poems to opera, a passionate, eloquent supporter of nationalism, and a man whose life was as interesting as his work.

He graduated from Tokyo University of Fine Arts and Music in 1951. He had already won, in 1950, the third Mainichi Concours Music Prize for the music he composed to accompany Hideo Oba's film of Jiro Osaragi's novel *Kikyo* ("Homecoming"), his first film score, already perfect in its conception. He had been influenced by his teacher, Fumio Hayasaka, who in 1934 had founded the iconoclastic Shin Ongaku Remmei (New Music League) with the aim of creating a truly "Eastern Style" instead of aping Western musical traditions. He taught Mayuzumi ways in which to contribute to contemporary music developments by experimentation of various kinds, a path Mayuzumi was to follow all his life.

Hayasaka was also chief musical director at Toho Film Studios, and it was through him that Mayuzumi was engaged to write his first score for that company, Keisuke Kinoshita's 1951 *Karumen Kokyo ni Kaaru* ("Carmen's Return Home"), the first Japanese colour film, starring an ebullient young Hideko Takamine and underscored by witty tango tempos. Then came *Shiosai* ("The Sound of Waves"), 1954, a novel adaptation of the legend of Daphnis and Chloe by Yukio Mishima, who was to play an important part in the composer's life and political thought.

Before that, Mayuzumi had spent a couple of years (1951-52) being taught by Tony Aubin at the Paris Conservatoire. But, afraid that the study of classical music theory would destroy his awakening individual techniques of composition, he dropped out of the course - a decision he was later to regret. By early 1953, Mayuzumi was back in Tokyo, teaching at the Music School of the University of Fine Arts. He composed and performed his first musique concrete piece, *XYZ*, and, with his fellow-composers Ikuma Dan and Yasushi Akutagawa, combined to form a musical collaboration known as the Group of Three.

Mayuzumi had experimented with 12-tone composition in his *Mikrokosmos* (1952) and went on to follow the techniques of John Cage by using "prepared" instruments and introducing the first examples of electronic music in Japan, learnt from his Paris days with avant-garde researchers like Pierre Schaefer and his collaborator Pierre Henry, the Germans Herbert Eimer and Karlheinz Stockhausen, and the younger Frenchmen Iannis Xenakis and Pierre Boulez. These were all technological wizards, artists of the vacuum tube, the electronic device generating and synthesising electron beams. Mayuzumi also experimented with random aleatoric improvisations.

But, having mastered and improved on avant-garde musical styles, Mayuzumi found himself increasingly drawn back to the traditional music of his own land, including ancient court music (*gagaku*) and Buddhist chants (*shomyo*). His 1958 *Nehan* ("Nirvana") was the first big step in this direction, using the traditional Japanese sounds of *shomyo*. It won the Odaka Prize.

The New York City Ballet commissioned him to write the music for their 1961 success *Bugaku* (an ancient court dance to *gagaku* themes). He wrote two operas on distinctly Japanese subjects: one of which, *Kinkakuji* (1976), based on Yukio Mishima's novel, was performed at the Berlin Japan Festival by the Berlin Philharmonic conducted by Akio Watanabe. Mayuzumi composed two oratorios on Buddhist themes: *Keka* ("Repentance," 1963), and *Nichiren Shonin* ("Saint Nichiren"). He became known to a wider public by his weekly television music programmes, starting in April 1966, and running for 1,530 performances. These were delightful essays in musical enlightenment, in which he surprisingly defended the beauties of *enka* (popular sentimental song) with its *kobushi* or "voice twisting" technique, a natural form of the electronic medium.

Mayuzumi was well known for his passionate outspokenness and virtuoso eloquence in the defence of nationalism. He founded and was president of the right-wing People's Congress for the Protection of Japan, which objected energetically to the rewriting of Japanese history textbooks. He was awarded in 1961 the high honour of the Purple Award of Merit. Toshiro Mayuzumi died in Kawasaki on April 10, 1997.

— from Mayuzumi's obituary in *The Independent* on May 20, 1997, by James Kirkup.

Toshiro Mayuzumi wrote his ***Concertino for Xylophone and Orchestra*** in 1965. Frequently recorded, the concertino remains one of the most well-known and popular keyboard percussion solos in the repertoire.

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**Beatles Fantasy** is a concerto for solo violin and orchestra based on some of the most popular songs of the musical group The Beatles. The work has a total duration of approximately 20 minutes and is divided in to three movements.

The 1st movement includes songs from the Beatles' early period: *A Hard Day's Night*, *I Want To Hold Your Hand*, *And I Love Her*, *In My Life* and *Yesterday*. The 2nd movement includes songs from the Beatles' mid period: *All You Need Is Love*, *A Day In The Life*, *Lucy In The Sky With Diamonds*, and *Hello Goodbye*. The 3rd movement includes songs from the Beatles' late period: *Lady Madonna*, *Let It Be*, *Black Bird*, and *Hey Jude*.

Although the songs within each movement are not necessarily in chronological order, the intention of having three movements based on three different Beatles' period is to bring the listener on a journey following the evolution of the Beatles' music throughout their career and their main creative phases.

The project was elaborated in close collaboration with the violinist Lindsey Deutsch and is mostly based on her favorite Beatles' songs. Just like John, Paul, Georges and Ringo collaborated all together to bring out the best of every song they wrote, Maxime, Eric and Lindsay worked tightly together to bring you on this new exciting Beatles' journey.

Beatles Fantasy was commissioned by the violinist Lindsay Deutsch, to whom it is dedicated.

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Long known as the "Dean of African-American Classical Composers," as well as one of America's foremost composers, **William Grant Still** has had the distinction of becoming a legend in his own lifetime. On May 11, 1895, he was born in Woodville (Wilkinson County) Mississippi, to parents who were teachers and musicians. They were of Negro, Indian, Spanish, Irish and Scotch bloods. When William was only a few months old, his father died and his mother took him to Little Rock, Arkansas, where she taught English in the high school. There his musical education began with violin lessons from a private teacher, and with later inspiration from the operatic recordings bought for him by his stepfather.

In Wilberforce University, he took courses leading to a B.S. degree, but spent most of his time conducting the band, learning to play the various instruments involved and making his initial attempts to compose and to orchestrate. His subsequent studies at the Oberlin Conservatory of Music were financed at first by a legacy from his father, and later by a personalized scholarship established for him by the faculty.

At the end of his college years, he entered the world of commercial (popular) music, playing in orchestras and orchestrating, working in particular with the violin, cello and oboe. His employers included W. C. Handy, Don Voorhees, Sophie Tucker, Paul Whiteman, Willard Robison and Artie Shaw, and for several years he arranged and conducted *The Deep River Hour* over CBS and WOR. While in Boston playing oboe in the Shuffle Along orchestra, Still applied to study at the

New England Conservatory with George Chadwick, and was again rewarded with a scholarship, paid through Chadwick's own vision and generosity. He also studied, again on an individual scholarship, with the noted ultra-modern composer, Edgard Varese.

During the 1920s, Still made his first appearances as a serious composer in New York, and began a valued friendship with Dr. Howard Hanson of Rochester. Extended Guggenheim and Rosenwald Fellowships were given to him, as well as important commissions from the Columbia Broadcasting System, the New York World's Fair 1939-40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund and the American Accordionists Association. In 1944, he won the Jubilee Prize of the Cincinnati Symphony Orchestra for Best Overture to celebrate its jubilee season. In 1953, a Freedoms Foundation Award was bestowed upon him for his *To You, America!* which honored the sesquicentennial celebration of West Point. In 1961, he received a prize offered by the U.S. Committee for the U.N., the N.F.M.C., and the Aeolian Music Foundation for his orchestral work *The Peaceful Land*, cited as the best musical composition honoring the United Nations.

Still moved to Los Angeles in the early 1930s; citations from numerous organizations, local and elsewhere in the United States, continued. These included honorary degrees of Master of Music from Wilberforce in 1936, Doctor of Music from Howard University in 1941, Doctor of Music from Oberlin College in 1947, Doctor of Letters from Bates College in 1954, Doctor of Laws from the University of Arkansas in 1971, Doctor of Fine Arts from Pepperdine University in 1973, and Doctor of Music from the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California.

In 1939, Still married journalist and concert pianist, Verna Arvey, who became his principal collaborator. They remained together until Still died of heart failure on December 3, 1978. During his lifetime, Still wrote over one-hundred and fifty compositions, including operas, ballets, symphonies, chamber works, and arrangements of folk themes, especially Negro spirituals, plus instrumental, choral and solo vocal works.

William Grant Still's service to the cause of brotherhood is evidenced by his many firsts in the musical realm: He was the first Afro-American in the United States to have a symphony performed by a major symphony orchestra. He was also the first Afro-American to conduct a major symphony orchestra in the United States (1936), directing the Los Angeles Philharmonic Orchestra in his compositions at the Hollywood Bowl. He was the first Afro-American to conduct a major symphony orchestra in the Deep South in 1955, when he directed the New Orleans Philharmonic at Southern University. He was also the first of his race to conduct an all-white radio orchestra in New York City. Additionally, Still was the first Afro-American to have an opera produced by a major company in the United States (1949), his *Troubled Island*, performed at the City Center of Music and Drama in New York City.

— Adapted from biographical notes at [williamgrantstillmusic.com](http://williamgrantstillmusic.com)

William Grant Still's **Symphony No. 1 "Afro-American"** is the first symphony composed by an African American that was performed by a major orchestra. Written in 1930, its premiere performance was given in Rochester, New York in 1931. The symphony was also played by the New York Philharmonic at Carnegie Hall and by more than 30 nationwide orchestras, solely in the 1930s. The *Afro-American Symphony* is Still's most popular and most performed work.

The symphony encompasses elements of jazz and is also influenced by the blues. Still wanted to demonstrate how the blues could be raised to the highest musical rank, as it was often considered to be music of the lower class. The symphony is comprised of four movements: "Longing," "Sorrow," "Humor" and "Aspiration." The first movement uses many different influences to create a cornucopia of sound. The second is calm, and reflective of the first movement. The third movement creates a light-hearted atmosphere by using fast rhythmic patterns. And the fourth opens with a somber melody in the strings and closes with a grandiose and satisfying finale.

— notes from WQXR.org "Spotlight on Black History Month" (2013), Serena Creary.

Notes compiled by Aaron Patterson



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# 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 LGBTQ 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 LGBTQ music performing groups such as The Stonewall Chorale and the Empire City Men's Chorus.



Photo Credit: Mạnh Dũng Nguyễn

## 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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### ***Assistant Conductors***

Ian Shafer

Alex Wen

### ***Librarian***

Nick Johnson



## 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](mailto:membership@queerurbanorchestra.org)

## Director's Circle

QUO thanks all of our donors for their generous support.

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# QUEER URBAN ORCHESTRA

Artistic Director, Julie Desbordes

Join us for our 2018-2019 season:

## QUEER *we are!*

### "WON'T BACK DOWN"

October 14<sup>th</sup>, 2018

*featuring:* composer Gerald Busby & soloist Michael Sheppard

### "WHAT WE'RE MADE OF"

December 1<sup>st</sup>, 2018

Highlighting each section of our orchestra

### "COME TOGETHER"

March 2<sup>nd</sup>, 2019

*featuring:* violinist Lindsay Deutsch &  
our Concerto Competition Winner

### "QUO-TETS"

March 30<sup>th</sup>, 2019

Our chamber concert featuring members of our orchestra

### "MOVING FORWARD"

May 11<sup>th</sup> & 12<sup>th</sup>, 2019

*featuring:* World Premier of our  
Composition Contest winning piece

and our fundraising *Gay-la:*

### "LOVE HAS NO BOUNDS"

June 22<sup>nd</sup>, 2019



[queerurbanorchestra.org](http://queerurbanorchestra.org)



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\* This colorful typeface, called the Gilbert font, was inspired by Gilbert Baker (1951 - 2017), an LGBTQ activist, artist and the creator of the iconic Rainbow Flag.

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