



QUEER URBAN ORCHESTRA

Presents:

we are one

A musical journey around the world
exploring the depths of the human condition

Artistic Director Julie Desbordes

November 4, 8PM

November 5, 4PM

Church of the Holy Apostles

296 9th Avenue, Corner of 28th Street, NY, NY



We Are One

November 4 & 5, 2017

Julie Desbordes, Artistic Director

Finlandia

Jean Sibelius

Nostalgias Silenciosas

Calenna Garbä

Romanian Rhapsody No. 1

Georges Enesco

Intermission

Symphony No. 9 (from The New World)

Antonín Dvořák

Adagio - Allegro Molto

Largo

Scherzo: Molto Vivace

Allegro con fuoco

Queer Urban Orchestra

Violin I

Jennifer Epperson
Andrew Holland ‡
Nick Johnson
Thomas Lai
Navida Stein
Phong Ta †§
Liann Wadewitz
Jason Wang

Violin II

Alva Bostick §
Jonathan Chang •
Matt Cheng
Laura Flanagan
Andre Gillard
Suzanne Lipkin
Cory Pitts
Christina Rose Rahn
Ligia Mie Sakurai
Vasanth Subramaniam
James Teal

Viola

Emily Bayer
James Di Meglio •§
Freddy Hodges
William Jones
Mark Peters
Jennifer Rudisill
Nicholas Singletary
Alex Wen

Harp

Kathryn Sloat

Cello

Bjorn Berkhout •§
Alex Humesky
Karuna Mehta
Hai Ly
Richard Moy
Todd Porter
Annie Tsao

Bass

Roger Herr
Adrienne Lloyd •§
George Nicholson
Álvaro Rodas

Flute

Craig Devereaux •§
Tabitha Glista
Scott Oaks

Piccolo

Craig Devereaux
Scott Oaks

Oboe

Matthew Hadley •§
Alan Hyde
Brian Shaw

English Horn

Matthew Hadley
Alan Hyde

Clarinet

Travis Fraser §
Fran Novak •

Bassoon

Darcy Leon
David Lohman •
Charlie Scatamacchia §

Horn

Lynn Caron
Steven Petrucelli §
Brandon Travan
Kyle Walker •

Trumpet

Sandy Coffin
Erin Kulick §
Ron Nahass •

Trombone

Alex Arellano •§
Hank Edelman
Joe Waslin

Percussion

Clint Arndt
Andrew Berman •§
Nolan Dresden
Álvaro Rodas
Brian Shaw

Piano

Nolan Dresden

Welcome to Our New Season!

Dear All,

With great joy and excitement, I welcome you to your Queer Urban Orchestra's 2017-18 season! We are nine seasons old now, and more energized than ever!

Our theme this season -- **We are One** -- honors the connections that we make with our fellow humans. Unifying different countries, cultures and life-styles, **We are One** is a reminder to proactively connect with each other and to live life with joy and respect for one another, regardless of apparent differences.

We are all the same. We are all connected. And, we are all striving to find our version of happiness on this Earth. **We are One**. Recent events could contribute to making us believe that we are divided, but at QUO, we choose differently. We choose to respond with the unifying and uplifting power of Music in a joined experience filled with JOY, BEAUTY and LOVE!

Sparked by Leonard Bernstein's vision, one of my (and many in QUO) biggest inspirations, we will strive to "make music more intensely, more beautifully, more devotedly than ever before."

NOW is our time to be strong TOGETHER. Without YOU and your precious support, we would not be able to exist, and the power of OUR group dynamic will always win and combat division and disconnection! **We are One!**

We are One will see QUO:

- Play thrilling repertoire, including Dvořák's inspiring *New World Symphony*, Beethoven's iconic "Eroica" *Symphony No. 3*, Mozart's *Symphony No. 39*, and other pieces from all over the world.

- Hold another composition competition to introduce more beauty into the world.
- Continue our Concerto competition series and keep discovering new talents!

AND, in addition, **We are One** features gorgeous music by talented woman composers on each and every concert! We start the season by honoring a very inspiring transgender composer from Argentina, Calenna Garbä. We are featuring many other powerful women: Jessica DiMari (an up-and-coming composer from Brooklyn), Florence Price (one of the first known African-American woman composers), Augusta Holmès (French composer of Irish descent), Elizabeth Lain (an upand-coming queer composer from Seattle), and Joan Tower (Grammy-winning American composer).

We are One boasts inspiring guests, like the fabulous Lindsay Deutsch who will come back and present an electrifying piece for violin and orchestra on music of the Beatles (in June for our Gay-La). We are also performing a powerful new piece by composer (and QUO's trumpeter extraordinaire!) Ron Nahass.

We are One will also see QUO expanding our outreach concerts, now pairing an outreach concert with each normal concert! Please join us as we spread our wings and bring music outside of our lovely church venue ,and please invite family and friends who are eager to share some exciting and interactive musical experiences!

It is an honor for all of us to co-create unique musical performances with you. Thank you from the bottom of my heart for your support to the orchestra. We will not be who we are without you; you are a vital part of our identity and development. Each concert will honor you, and our deep and unique connection through the power of music. We are One!

Sincerely yours,

Julie

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.

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 The 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.

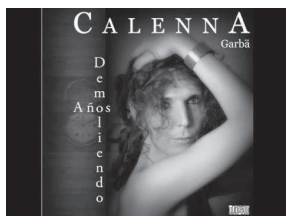
Julie is featured in an upcoming documentary about El Sistema USA by Jamie Bernstein (daughter of Leonard Bernstein) entitled "Crescendo! The Power of Music", released on Netflix in 2015, and has been noted in El Sistema pieces by PBS, ABC and CBS.

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, leading to her winning conducting prizes including 1st Prize, 2nd named at the French National Conducting Competition in Paris (DADSM). 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 three different Music Conservatoires: Limoges, Bordeaux, and Montreal. Her conducting teachers include Raffi Armenian and Gustav Meier.

In parallel of her professional commitments, she is now completing a Doctorate in Orchestral Conducting at the Peabody Institute in Baltimore, in the class of Marin Alsop and Joseph Young.

Calenna Garbä, Composer



Calenna Garbä was born in Argentina in 1972. A transsexual woman, Ms. Garbä is a composer, conductor, and pianist. In 2017 she received the 2017 "Estrella del Mar" best music show award for her "Calenna Clásica Ligera" show in Mar del Plata, Argentina. She is the first transsexual woman in

Argentina to receive such an award. She is also an Honorary Ambassador of I.N.A.D.I. (National Institute against Discrimination, Xenophobia and Racism).

Special Thanks

Alva Bostick for stage management and always going the extra mile.
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The members of the **Queer Urban Orchestra** for providing refreshments.

Aaron Patterson and **Álvaro Rodas** for program notes.

Joe Patrych for sound recording.

Charlie Scatamacchia for outreach.

Ian Shaffer for assisting with the orchestral rehearsal process.

Program Notes

Jean Sibelius (Johan Julius Sebastian Sibelius) was born December 8, 1865 in Hämeenlinna, Finland — then an autonomous part of the Russian Empire. After his father died in 1868, Sibelius and his mother moved in with his also-widowed grandmother. The only male parental figure in Sibelius' life was Pehr, his uncle, who encouraged him to take up the violin. An aunt, Julia, also taught him piano. Sibelius was fascinated by the outdoors and later recalled that the happiest moments of his childhood were those spent in Loviisa, a coastal town the family visited each summer; this almost-mystical reverence of nature became a hallmark of Sibelius' music.

Uncle Pehr piqued Sibelius' interests in composition; fragments of etudes and experimental works exist from as early as 1881. Adolescent Sibelius studied violin and theory with a local bandmaster, quickly developing impressive skills. Upon graduation from high school he initially studied law at the Imperial Alexander University but shortly left to attend the Helsinki Music Institute — now known as the Sibelius Academy. Sibelius studied with Martin Wegelius, one of the school founders, as well as pianist Ferruccio Busoni. He completed further study in Berlin and Vienna and was married in 1888.

His first successful major work was *Kullervo* (1892), a choral symphony based upon Finnish mythology and inspired by the music of Finnish composer-conductor Robert Kajanus. Sadly, the public approval Sibelius received as a composer was, in his own words, a "painful awakening" that in order to continue composing he would need to abandon his dreams of becoming a virtuoso violinist. With newfound international attention, especially after the acclaim for his First Symphony in 1899, Sibelius regularly traveled to compose and conduct in Italy, England, France, Germany, and the United States through the end of World War I.

The beginning of the 20th century was the apex of Sibelius' compositional output — by 1924, he had written seven formidable symphonies, a violin concerto, several tone poems including the well-known *Finlandia*, large quantities of piano and choral music, and an opera. Within a matter of barely two decades, Sibelius had become a powerful force in Nordic music and a founder of modern Finnish national identity. Although Sibelius did not pass away until September 20, 1957, the thirty years after the completion of his Seventh Symphony were devoid of any significant output. This barren period is commonly referred to as Sibelius' "Silence of Järvenpää," his home. An Eighth Symphony was attempted several times and eventually aborted despite an arranged premiere with Serge Koussevitzky and the Boston Symphony. Sadly, even after Sibelius burned the many unfinished manuscripts, he would remind his secretary that he was finishing the piece, but only in his head. Music historians and biographers note that Sibelius held

himself to increasingly severe standards and suffered from crippling self-criticism that may have permanently quieted his previously fertile mind.

Finlandia, Op. 26 was first completed in 1899 and revised a year later. Sibelius composed the tone poem as the seventh and final part of an underground protest concert against worsening Russian censorship. It premiered on July 2, 1900 in Helsinki, conducted by one of Sibelius' early mentors, Robert Kajanus. The plainly evident nationalist flavor of the tone poem made it impossible for a performance to be given without advertising *Finlandia* under an alternative, seemingly-innocuous title (i.e., *Happy Feelings at the Awakening of Finnish Spring*) to avoid the Russian censors' wrath!

The hymn-like melody heard at the end of Finlandia is often cited as a traditional Finnish folk tune; it is actually entirely original. The melody became a rallying cry for Finnish independence in 1917 and remains a beloved Finnish patriotic song. *Finlandia* was first performed by the New York Philharmonic at Carnegie Hall in 1920 and was most recently programmed as part of the 2016 Young People's Concerts Series. — AP

Nostalgias silenciosas (Silent Nostalgias) was composed in 2016, in Mar del Plata, Argentina, as part of a larger work that has been presented in Ms. Garbä's show in many cities in Argentina. The piece is built on a waltz structure that showcases the piano –the composer's main instrument– both supported by, but also alternating with the orchestra.

Inspired by the winter afternoons in her hometown Mar del Plata in Argentina, Ms. Garbä reflects on how these memories move her: "Nostalgias Silenciosas flow through our minds and our souls. They are the ones that allow us to breathe, to be emotional about the simple things that surround us."

Passionate about instrumental music, Ms. Garbä had always dreamt of composing for a full orchestra: "I dream music, I hear it in my head, almost always with an orchestra. QUO has made that dream come true." — AR

Born in Liveni, Romania on August 19, 1881, **George Enescu** took to composing and playing violin as early as five years of age. His remarkable precociousness so impressed composer Eduard Caudella that in 1888 at the age of seven Enescu was admitted to the Vienna Conservatory — only the second person under the age of fourteen to study there and the first non-Austrian. His years at conservatory were a whirlwind of performances, including a private concert for Emperor Franz Joseph, and opportunities to meet his musical idols, including Johannes Brahms.

Enescu graduated at age thirteen and moved to Paris to continue his education. At the Paris Conservatory he studied composition with Jules Massenet and Gabriel Faure. His harmony professor, Andre Gedalge, once opined Enescu as "the only [of my students] who truly had ideas and spirit." In 1898 at the age of sixteen, Enescu found international acclaim with the successful premiere of his first professional work, *Poema Romana*; like many pieces to come, the work took great inspiration from the folk culture of his homeland.

Among Enescu's sizeable output, his *Romanian Rhapsodies* of 1901 and 1902 remain the most popular. He also wrote a Romanian folk opera, several orchestral suites and symphonies, and chamber music for strings, piano, and winds. He traveled to the United States in the early 1920s as a guest conductor with the Philadelphia Orchestra at Carnegie Hall. While abroad, he was convinced to record himself (on violin) and to favorably consider a rapidly-expanding list of additional guest-conducting invitations the world over. In 1936, he was one of the final candidates considered to replace Toscanini at the helm of the New York Philharmonic; the job would be awarded to Sir John Barbirolli. Enescu did, however, frequently guest-conduct the ensemble in 1937 and 1938.

In 1939, Enescu married Maria Rosetti, a divorced Romanian princess. When not home at Cantacuzino Palace in Bucharest, the Enescus lived in Paris. After the Soviet occupation of his homeland at the end of World War II, Enescu remained in France. In addition to a full schedule of conducting and composing, he continued to teach well into the 1950s. Some of Enescu's famous violin students included Yehudi Menuhin, Christian Ferras, and Joan Field. He also taught Ravi Shankar's brother, Uday.

Enescu passed away on May 4, 1955 at the age of seventy-three. He remains a musical hero to his homeland where many orchestras, arts festivals, schools and even a local airport are named in his honor. Yehudi Menuhin once said of his mentor:

He will remain for me the absoluteness through which I judge others. [...] Enescu gave me the light that has guided my existence. [He is] the most extraordinary human being, the greatest musician and [my] most formative influence.

Both *Romanian Rhapsodies*, Op. 11, were completed in 1901 and premiered together on February 23, 1903. Both utilize important elements of *lăutărească* music — more commonly known as the gypsy tradition. These characteristics include complex rhythms, highly specific ornamentation, dense harmony, shifting modal colors, and a general mood of revelrous dance. Enescu composed both rhapsodies in Paris; **Romanian Rhapsody no.**

1 in A major was dedicated to a Romanian colleague named Bernard Croce-Spinelli. Although the work was completed when he was only nineteen years old, Enescu had kept fastidious notes and sketches that depict his compositional process, particularly how he decided to orchestrate and order the various folk melodies.

The work had its New York premiere under the baton of Enescu himself, at a celebratory concert in his honor with the New York Philharmonic, on January 21, 1950. — *AP*

Eldest son of a Czech innkeeper, **Antonín Leopold Dvořák** was born on September 8, 1841 in the small town of Nelahozeves near Prague. Dvořák's parents, devout Catholics, encouraged their son's talents from an early age, instilling a great love of both their faith and Bohemian heritage into the young man's music. In addition to violin he studied organ, piano, voice, and music theory; his proficiency at the keyboard led to tutelage at the Prague Organ School where he graduated second in his class at age eighteen. Dvořák was first exposed to the music of many of his compositional muses while performing with regional orchestras and string quartets — including works by Richard Wagner, his Czech contemporary Bedřich Smetana, Schubert, and Beethoven.

Dvořák's first significant compositional success came in 1874, a year after the modest response to his *First Symphony*. He submitted several works, including two new symphonies, to an Austrian composition contest; unbeknownst to Dvořák, Johannes Brahms, already an established and respected composer in middle age, was lead juror. Both Brahms and fellow juror-music critic Eduard Hanslick found tremendous potential in Dvořák's music, subsequently providing him important connections to publishers. This connection led to the dissemination of Dvořák's first international "hit," his *Slavonic Dances, Op. 46*. Shortly thereafter came one of his most enduring religious works, a setting of the ancient Catholic hymnsong *Stabat Mater*.

His fame rising in both Europe and abroad by the end of the nineteenth century, Dvořák accepted invitations to perform and compose across the globe. Some of his most beloved works were written at this time, including the *Dumky Trio* (1890-91), Symphony No. 9 in E Minor "From the New World" (1893), and the cello concerto (1894-95). Dvořák accepted two prestigious teaching posts: one in his homeland as a professor at the Prague Conservatory and one abroad as director of the National Conservatory of Music in New York City. After three years in the United States, Dvořák returned to Prague where he continued to write copious amounts of music in an array of genres ranging from songs to operas to string quartets. A sudden bout of influenza in early 1904 left him bedridden and unable to attend the first Czech

Musical Festival, an event featuring nearly two-thousand vocalists and a program of mostly-Dvořák music. He died on May 1, 1904 at the age of sixty-two.

By far the most popular and well-known works of Dvořák — and arguably one of the most recognizable symphonies of all art music — the **Symphony no. 9 in E minor**, "From the New World," Op. 95, B. 178 was written in 1893. At the time, Dvořák was in his second year as director of the National Conservatory of Music. Over seventy-five years later, U.S. astronaut Neil Armstrong took a recording of the symphony with him on the Apollo 11 moon landing mission.

Dvořák's instrumentation calls for an extensive orchestra with several instruments present in exceptionally brief passages, including piccolo, English horn, bass trombone, and tuba. Its four movements are an opening *adagio - allegro molto* in the home key of E minor, a expansive *largo* in D-flat major (later C-sharp minor) with a plaintive English horn solo, a sprightly *scherzo, molto vivace - poco sostenuto* in the original key of E minor, and a gripping *allegro con fuoco* that ultimately concludes in E major.

Dvořák's interest in Native American musics and African-American spirituals are clearly evident in the folk-inspired melodies of the symphony. While working as director of the National Conservatory, he listened to and transcribed traditional spirituals sang to him by a student, Mr. Harry Burleigh (who himself became a composer). This experience led him to claim to his colleagues:

I am convinced that the future music of [America] must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them.

The New York Philharmonic commissioned and premiered the symphony. Its first performance took place on December 16, 1893 at Carnegie Hall. Public and critical expectations were high, as the work was mentioned throughout the city newspapers. Dvořák was quick to point out that his melodies were original, not borrowed ideas from Native Americans: "I have simply written original themes embodying the peculiarities of the [American] Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, counterpoint, and orchestral color."

For over a century musicologists have attempted to parse apart Dvořák's expansive cultural borrowings in the Ninth Symphony in order to pin down exactly which portions of the work were inspired by Native American, African-American, and Dvořák's own Bohemian traditions. Perhaps Leonard Bernstein said it best, though, when he claimed the work transcended such parsing and

was simply "truly multinational in its foundations." The symphony certainly reflects upon and further develops the foundations provided by some of Dvořák's most important classical predecessors: particularly, Beethoven and Schubert.

The American premiere and subsequent European premiere a year later were both tremendously well-received; at Carnegie Hall, Dvořák was obliged to stand and bow between each movement to acknowledge the audience's applause. It remains one of the most often-played symphonic works of top-tier orchestras the world over. The New York Philharmonic most recently programed the Ninth Symphony in its 2016-17 season.

Some audience members may recognize the English horn theme in the second movement as the song *Goin' Home*. Dvořák's pupil, William Arms Fisher, set lyrics to this particular melody during the early 1920s, but it was originally of Dvořák's imagination only. On a final note: yes, your ears did not deceive you...there's a brief moment at the start of the final movement that may momentarily take your mind to a cinematic, fictional island resort town in New England! — AP

Program notes by Álvaro Rodas and Dr. Aaron Patterson

Join us in December!

Beethoven: Symphony No. 3, Eroica
DiMari: Ascension
Tchaikovsky: Excerpts from The Nutcracker
Anderson: Sleigh Ride

You'll have two chances to hear QUO perform these exquisite works:

Saturday December 16 at 4 PM at the Queens Museum in Flushing Meadows Corona Park

Sunday December 17 at 3 PM at Holy Apostles' Church

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Julie Desbordes, Artistic Director
Ian Shafer, Assistant Conductor

Saturday, November 4 at 8 pm
Sunday, November 5 at 4 pm

Dvořák, Enesco, Sibelius, and Garbă

Saturday, December 16 at 4 pm
Sunday, December 17 at 3 pm

Beethoven, Tchaikovsky, DiMari, Anderson

Saturday, February 24 at 8 pm

Chabrier, Price, and our Concerto Composition Winner

Saturday, March 17 at 8 pm

QUOtets Chamber Concert

Saturday, May 5

Mozart, Holmés, Nahass, and our
Composition Contest Winner

Saturday, June 16: Our Annual Gay-La

classics and pop music
with special guest Lindsay Deutsch



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