



Presents

Winters Center for Autism Percussion Ensemble

Jeffrey Kautz, Music Director/Conductor

February 28, 2023

7:00pm

Winters Center for Autism

92 Mahan Street

West Babylon, NY 11704

Program

You are My Sunshine

Johnny Cash and June Carter

Heart of Gold

Neil Young

Yesterday

The Beatles

Imagine

John Lennon

Program Notes

American singer-songwriter and multiple Hall of Famer Johnny Cash released his rendition of **“You Are My Sunshine,”** originally recorded by Jimmy Davis and Charles Mitchell. The original version was released in January 1940.

Because of the song’s popularity, Broadcast Media, Inc. has recorded over 350 covers while others translated it into 30 languages. “You Are My Sunshine” was one of the top five country music releases in 1940. Artists like Bob Atcher and Bonnie Blue, The Pine Ridge Boys, Bing Crosby, and Gene Autry have released their versions of the track. The State of Louisiana even declared “You Are My Sunshine” as its song in honor of two-time state governor Jimmy Davis. Johnny Cash’s version of “You Are My Sunshine” became the internet’s lullaby because of the soft guitar strings in the background, even though the lyrics of Cash’s version talk about a person going through a rough patch in a relationship.

Dreaming about being near the one you love, only to wake up without them by your side, can be disheartening. The person also lost the love of their life because the ex found love in another despite the efforts to keep the relationship alive. This makes the person heartbroken, and the dream of getting back together might not be possible anymore.

People immediately became attached to the rendition, playing it when they were sad, or their loved ones passed away. Most comments say they played Cash's version whenever they remembered their loved ones. Johnny Cash's deepness and calmness of his bass-baritone voice have struck people emotionally in that they would burst into tears because of the memories flooding back into their minds. Aside from his version of "You Are My Sunshine," other songs by Johnny Cash, such as "Man in Black," "Ring of Fire," "Get Rhythm," and "I Walk the Line," are famous as well. He covered contemporary rock music artists, including Nine Inch Nails' "Hurt," Depeche Mode's "Personal Jesus," and Soundgarden's "Rusty Cage."

"Heart of Gold" is a song by Canadian singer-songwriter Neil Young. From his fourth album *Harvest*, it is Young's only U.S. No. 1 single. In Canada, it reached No. 1 on the RPM national singles chart for the first time on April 8, 1972, on which date Young held the top spot on both the singles and albums charts. *Billboard* ranked it as the No. 17 song for 1972. In 2004, *Rolling Stone* ranked it No. 297 on their list of the 500 greatest songs of all time, No. 303 in an updated 2010 list, and No. 259 in 2021. The song, which features backup vocals by James Taylor and Linda Ronstadt, is one of a series of soft acoustic pieces which were written partly as a result of a back injury. Unable to stand for long periods of time, Young could not play his electric guitar and so returned to his acoustic guitar, which he could play sitting down. He also played his harmonica during the three instrumental portions, including the introduction to the song.

"Heart of Gold" was recorded during the initial sessions for *Harvest* on February 6–8, 1971, at Quadrafonic Sound Studios in Nashville, Tennessee. Ronstadt (who herself would later cover Young's song "Love Is a Rose") and Taylor were in Nashville at the time for an appearance on Johnny Cash's television program, and the album's producer Elliot Mazer arranged for them to sing backup for Young in the studio.

Young played this song in 1971 solo shows before recording it. At a January 19 concert (preserved on *Live at Massey Hall 1971*, released in 2007) he played it on piano, starting with "A Man Needs a Maid" and then segueing into this song. By the time of *Harvest*, he had separated the two songs and played "Heart of Gold" on guitar and harmonica.

Young wrote in the liner notes of his 1977 compilation album *Decade*: "This song put me in the middle of the road. Traveling there soon became a bore so I headed for the ditch. A rougher ride but I saw more interesting people there." This statement was in response to the mainstream popularity that he gained because of the number-one status of "Heart of Gold".

Young has stated that this song, as well as "Harvest" and "Out on the Weekend" from the same album, were inspired by his then blossoming love for actress Carrie Snodgrass.

In 1985, Bob Dylan said he disliked hearing the song, despite always liking Young:

The only time it bothered me that someone sounded like me was when I was living in Phoenix, Arizona, in about '72 and the big song at the time was "Heart of Gold". I used to hate it when it came on the radio. I always liked Neil Young, but it bothered me every time I listened to "Heart of Gold." I think it was up at number one for a long time, and I'd say, "Shit, that's me. If it sounds like me, it should as well be me."

In 2005, "Heart of Gold" was named the third greatest Canadian song of all time on the CBC Radio One series *50 Tracks: The Canadian Version*. It ranked behind only Barenaked Ladies' "If I Had \$1,000,000" and Ian and Sylvia's "Four Strong Winds", the latter covered by Young on his 1978 album *Comes a Time*.

"Yesterday" is a song by the English rock band the Beatles, written by Paul McCartney and credited to Lennon–McCartney. It was first released on the album *Help!* in August 1965, except in the United States, where it was issued as a single in September. The song reached number one on the US charts. It subsequently appeared on the UK EP *Yesterday* in March 1966 and made its US album debut on *Yesterday and Today*, in June 1966.

McCartney's vocal and acoustic guitar, together with a string quartet, essentially made for the first solo performance of the band. It remains popular today and, with more than 2,200 cover versions, is one of the most covered songs in the history of recorded music. "Yesterday" was voted the best song of the 20th century in a 1999 BBC Radio 2 poll of music experts and listeners and was also voted the No. 1

pop song of all time by MTV and Rolling Stone magazine the following year. In 1997, the song was inducted into the Grammy Hall of Fame. Broadcast Music Incorporated (BMI) asserts that it was performed over seven million times in the 20th century.

"Yesterday" is a melancholy ballad about the break-up of a relationship. The singer nostalgically laments for yesterday when he and his love were together, before she left because of something he said. McCartney is the only member of the Beatles to appear on the track. The final recording was so different from other works by the Beatles that the band members vetoed the release of the song as a single in the United Kingdom, although other artists were quick to record versions of it for single release. The Beatles recording was issued as a single there in 1976 and peaked at number 8.

According to biographers of McCartney and the Beatles, McCartney composed the entire melody in a dream one night in his room at the Wimpole Street home of his then girlfriend Jane Asher and her family. Upon waking, he hurried to a piano and played the tune to avoid forgetting it. Initially concerned though if he had subconsciously plagiarized someone else's work, as he put it: "For about a month I went round to people in the music business and asked them whether they had ever heard it before. Eventually it became like handing something into the police. I thought if no one claimed it after a few weeks then I could have it."

Upon being convinced that he had not copied the melody, McCartney began writing lyrics to suit it. As Lennon and McCartney were known to do at the time, a substitute working lyric, titled "Scrambled Eggs" (the working opening verse was "Scrambled eggs/Oh my baby how I love your legs/Not as much as I love scrambled eggs"), was used for the song until something more suitable was written.

During the shooting of Help!, a piano was placed on one of the stages where filming was being conducted and McCartney took advantage of this opportunity to tinker with the song. Richard Lester, the director, was eventually greatly annoyed by this and lost his temper, telling McCartney to finish writing the song or he would have the piano removed. The patience of the other Beatles was also tested by McCartney's work in progress; George Harrison summed this up when he said: "Blimey, he's always talking about that song. You'd think he was Beethoven or somebody!"

McCartney originally claimed he had written "Yesterday" during the Beatles' tour of France in 1964; however, the song was not released until the summer of 1965. During the intervening time, the Beatles released two albums, *A Hard Day's Night* and *Beatles for Sale*, each of which could have included "Yesterday". Although McCartney has never elaborated on his claims, a delay may have been due to a disagreement between McCartney and George Martin regarding the song's arrangement, or the opinion of the other Beatles who felt it did not suit their image.

Lennon later indicated that the song had been around for a while before:

The song was around for months and months before we finally completed it. Every time we got together to write songs for a recording session, this one would come up. We almost had it finished. Paul wrote nearly all of it, but we just could not find the right title. We called it 'Scrambled Eggs' and it became a joke between us. We made up our minds that only a one-word title would suit, we just couldn't find the right one. Then one morning Paul woke up and the song and the title were both there, completed. I was sorry in a way; we'd had so many laughs about it.

McCartney said the breakthrough with the lyrics came during a trip to Portugal in May 1965:

I remember mulling over the tune 'Yesterday', and suddenly getting these little one-word openings to the verse. I started to develop the idea ... da-da da, yes-ter-day, sud-den-ly, fun-il-ly, mer-il-ly and Yes-ter-day, that's good. All my troubles seemed so far away. It's easy to rhyme those a's: say, nay, today, away, play, stay, there's a lot of rhymes and those fall in quite easily, so I gradually pieced it together from that journey. Sud-den-ly, and 'b' again, another easy rhyme: e, me, tree, flea, we, and I had the basis of it.

On 27 May 1965, McCartney and Asher flew to Lisbon for a holiday in Albufeira, Algarve, and he borrowed an acoustic guitar from Bruce Welch, in whose house they were staying, and completed the work on "Yesterday". The song was offered as a demo to Chris Farlowe before the Beatles recorded it, but he turned it down as he considered it "too soft". In a March 1967 interview with Brian Matthew, McCartney said that Lennon came up with the word that would replace "scrambled eggs": Yesterday.

"**Imagine**" is a song by English rock musician John Lennon from his 1971 album of the same name. The best-selling single of his solo career, the lyrics encourage listeners to imagine a world of peace, without materialism, without borders separating nations and without religion. Shortly before his death, Lennon said that much of the song's lyrics and content came from his wife, Yoko Ono, and in 2017 the process to give Yoko co-writing credit was already under way.

Lennon and Ono co-produced the song with Phil Spector. Recording began at Lennon's home studio at Tittenhurst Park, England, in May 1971, with final overdubs taking place at the Record Plant, in New York City, during July. In October, Lennon released "Imagine" as a single in the United States, where it peaked at number three on the Billboard Hot 100. The song was first issued as a single in Britain in 1975, to promote the compilation *Shaved Fish*, and reached number six on the UK Singles Chart that year. It later topped the chart following Lennon's murder in 1980.

BMI named "Imagine" one of the 100 most performed songs of the 20th century. In 1999, it was ranked number 30 on the RIAA's list of the 365 "Songs of the Century", earned a Grammy Hall of Fame Award, and was inducted into the Rock and Roll Hall of Fame's "500 Songs that Shaped Rock and Roll". A 2002 UK survey conducted by the Guinness World Records British Hit Singles Book named it the second best single of all time, while Rolling Stone ranked it number three in the 2004 list of "The 500 Greatest Songs of All Time". Since 2005, event organizers have played the song just before the New Year's Times Square Ball drops in New York City.

"Imagine" has sold more than 1.7 million copies in the UK. More than 200 artists have performed or covered the song, including Madonna, Stevie Wonder, Joan Baez, Lady Gaga, Elton John and Diana Ross. After "Imagine" was featured at the 2012 Summer Olympics, the song re-entered the UK Top 40, reaching number 18, and was presented as a theme song in the opening ceremony of the 2022 Winter Olympics. The song remains controversial, as it has been since its release, over its request to imagine "no religion too".

Several poems from Yoko Ono's 1964 book *Grapefruit* inspired Lennon to write the lyrics for "Imagine" – in particular, one which Capitol Records reproduced on the back cover of the original *Imagine* LP titled "Cloud Piece", reads: "Imagine the

clouds dripping, dig a hole in your garden to put them in." Lennon later said the composition "should be credited as a Lennon/Ono song. A lot of it – the lyric and the concept – came from Yoko, but in those days, I was a bit more selfish, a bit more macho, and I sort of omitted her contribution, but it was right out of *Grapefruit*." When asked about the song's meaning during a December 1980 interview with David Sheff for *Playboy* magazine, Lennon told Sheff that Dick Gregory had given Ono and him a Christian prayer book, which inspired him the concept behind "Imagine".

The concept of positive prayer ... If you can *imagine* a world at peace, with no denominations of religion – not without religion but without this my God-is-bigger-than-your-God thing – then it can be true ... the World Church called me once and asked, "Can we use the lyrics to 'Imagine' and just change it to 'Imagine *one* religion'?" That showed [me] they didn't understand it at all. It would defeat the whole purpose of the song, the whole idea.

With the combined influence of "Cloud Piece" and the prayer book given to him by Gregory, Lennon wrote what author John Blaney described as "a humanistic paean for the people". Blaney wrote, "Lennon contends that global harmony is within our reach, but only if we reject the mechanisms of social control that restrict human potential." *Rolling Stone's* David Fricke commented: "[Lennon] calls for a unity and equality built upon the complete elimination of modern social order: geopolitical borders, organized religion, [and] economic class."

Lennon stated: "'Imagine', which says: 'Imagine that there was no more religion, no more country, no more politics,' is virtually the Communist Manifesto, even though I'm not particularly a Communist and I do not belong to any movement." He told *NME*: "There is no real Communist state in the world; you must realize that. The Socialism I speak about ... [is] not the way some daft Russian might do it, or the Chinese might do it. That might suit them. Us, we should have a nice ... British Socialism." Ono described the lyrical statement of "Imagine" as "just what John believed: that we are all one country, one world, one people." *Rolling Stone* described its lyrics as "22 lines of graceful, plain-spoken faith in the power of a world, united in purpose, to repair and change itself".

An original piano musical motif, later called "John's Piano Piece", close to the final one was created in January 1969 during the *Let It Be* sessions. Lennon finished

composing "Imagine" one morning in early 1971, on a Steinway piano, in a bedroom at his Tittenhurst Park estate in Ascot, Berkshire, England. Ono watched as he composed the melody, chord structure and almost all the lyrics, nearly completing the song in one brief writing session. Described as a piano ballad performed in the soft rock genre, the song is in the key of C major. Its 4-bar piano introduction begins with a C chord then moves to Cmaj7 before changing to F; the 12-bar verses also follow this chord progression, with their last 4 bars moving from Am/E to Dm and Dm/C, finishing with G, G11 then G7, before resolving back to C. The 8-bar choruses progress from F to G to C, then Cmaj7 and E before ending on E7, a C chord substituted for E7 in the final bar. The 4-bar outro begins with F, then G, before resolving on C. With a duration of 3 minutes and 3 seconds and a time signature of 4/4, the song's tempo falls around 75 beats per minute.

Biographies



Award-Winning Solo Timpanist Jeffrey Kautz is very passionate and moved by the timpani. In his education, Jeffrey attained a Master of Music degree in Timpani Performance from NYU Steinhardt in 2019 and from Mannes School of Music in 2017 with a Bachelor of Music degree with Honors in Percussion Performance.

As an orchestra musician, Mr. Kautz is currently Principal Timpanist of the Centre Symphony Orchestra, Manhattan Symphonie, and Principal Percussionist of the South Shore Symphony Orchestra in Long Island, NY. Before joining those groups, Jeffrey was the former Principal Timpanist of the Massapequa Philharmonic, Amore Opera, Apotheosis Opera, International Chamber Orchestra of America, and the Prague Summer Nights Festival. He was also an Actor Drummer on the HBO Series Plot Against America working with John Turturro and Winona Ryder.

As a competitor, Jeffrey has won an impressive number of prizes and awards – twenty-nine between 2015 and 2022 in competitions as a Timpanist in the U.S., Singapore, Canada, Austria, Germany, Estonia, Sweden, Hong Kong, Italy, Greece, Spain, France, and Switzerland.

As a soloist, Mr. Kautz has appeared as a timpani concerto soloist with the Mannes Orchestra, NYU Steel Band, and the NYU Percussion Ensemble.

As an educator, Jeffrey is currently a percussion instructor for The Music Academy for Special Learners, Music & Arts in Commack, NY, and Music Director and Conductor for The Winters Center for Autism Percussion Ensemble.

Jeffrey's Upcoming performances in 2023 are: Several performances with the South Shore Symphony Orchestra and The Winters Center for Autism Percussion Ensemble.

Jeffrey Kautz would like to thank all the players for all their hard work, and families and friends for all their love and support.



The Theresa Foundation has a vision of the world where artistic expression and physical recreation are just as important to adults as they are to children. We believe in a world where every child, regardless of ability or challenging conditions, is free to communicate through and participate in every art or recreational activity.

A society without art is a society without soul. Art enables us to express our inner thoughts, fears, joys, and sadness. Our artistic expression—whether written, danced, painted, or sculpted—tells us who we are, what is important to us, and how we relate to the world.

Likewise, physical recreation, in all its forms—from individual and team sports, to dance, and yoga—is good for the mind and the body, forming an essential component of health and wellness.

Because children are our future, we believe in nurturing each child, and the inalienable rights of artistic expression and physical recreation for all.



The Theresa Foundation honors the memory of Theresa Alessandra Russo by touching the lives of children with special needs and their families. The Foundation fosters each child's unique abilities by supporting programs focusing on art, music, dance, drama, and recreation.



Winters Center for Autism, a 501 (c)(3) non-profit affiliated with the Winters Family Foundation, was established in 2020 after years of thoughtful planning and development. Joe and Michele Winters, native Long Islanders, have been strong advocates for high-quality services for people with autism since their son Sean's diagnosis in 1996. They have long believed that employment provides people with a sense of fulfillment and purpose. Today, autism affects 1 in 54 children in the United States.

The Center is a dynamic partnership of dedicated people working together to enhance the lives of adults with autism through job creation, training and placement to address the excessive unemployment rate among people with autism. Although there are many programs that provide excellent services for children and teens, there is a huge gap in the number of services and opportunities for adults with autism.



The Winters Center for Autism addresses that need by identifying skills and talents of our participants and matching them with businesses and organizations open to creating jobs for capable and trained employees, creating a kinder and more inclusive Long Island community.

The Center also provides fitness, recreation, and social programs to assist participants in achieving their goals.



Winters Center for Autism Percussion Ensemble

Brandon Pastor
Andrew Pastor
Harrison Dearstyne
Chris Volpe
Todd Dugan *
Gianna DeRusso *

Guest Artist *

Season Finale:

Season Finale – March 28, 2023, at 7:00pm

Featuring Jeffrey Kautz, Brandon Pastor, Andrew Pastor, Harrison Dearstyne and
Chris Volpe; Timpani Soloists