

Featuring Guest Conductors

David Bloom, Conrad Chu, Matthew Oberstein, and Derek Weagle

BE OUR GUEST



Church of the Holy Apostles

October 22nd, 2022 | 8pm



QUEER URBAN ORCHESTRA



Be Our Guest

October 22, 2022

The Barber of Seville Overture

Conductor Matthew Oberstein

Gioachino Rossini

Gazebo Dances

Conductor Matthew Oberstein

John Corigliano

Norfolk Rhapsody No. 1

Conductor Conrad Chu

Ralph Vaughan Williams

Siegfried's Rhine Journey

Conductor Conrad Chu

Richard Wagner

Intermission

The Hebrides

Conductor Derek Weagle

Felix Mendelssohn

Rainbow Body

Conductor Derek Weagle

Christopher Theofanidis

Troubled Water

Conductor David Bloom

Margaret Bonds

Variations on a Theme by Haydn

Conductor David Bloom

Johannes Brahms

Queer Urban Orchestra

Violin I

Belinda Bauer
Kira Bordelon
Diego Diaz
Brian Harrington
Faranzeh Sarafraz
Dane Stalcup
Navida Stein
Phong Ta*** +
Liann Wadewitz
Adam Walker

Violin II

Jonathan Balsano
Alva Bostick+
Wiqar Farooqi*
Carla Eilo
Andre Gillard
Kelsey Milian
Cory Pitts
Andrés J. Rodriguez-Aponte
Ligia Sakurai
Holly Seefeldt
Jessica Waddell
Bob Wei

Viola

James DiMeglio+
Noah Green*
Andrew Holland
Marion Lederer
Jami Price
Jacob Szilagyi
Joe Trevino
Dustin Zuelke

Cello

Bjorn Berkhout*
Alex Humesky
Navin Manglani+
Michael Shattner
Rogerio Shieh Barbosa
Michael Viljoen

Bass

Jared Chamoff*
Andrew Op't Hof

Flute

Craig Devereaux*+
Jennifer Forese
Scott Oaks

Piccolo

Jennifer Forese
Scott Oaks

Oboe

Matthew Hadley*+
Alan Hyde
Heath Koch
Brian Shaw
Christian Smythe

English Horn

Alan Hyde

Clarinet

Travis Fraser+
Fran Novak*
Daniel Olson

Bass Clarinet

Travis Fraser+

Bassoon

Norma Kerlin
David Lohman*
Charlie Scatamacchia+

Contrabassoon

Norma Kerlin

French Horn

Lynn Caron+
Amanda Kiel
Eric Peterson
Kyle Walker*

Trumpet

Julia Cohen*
Ron Nahass+
Ryan Yacos

Trombone

Ryan Gochee
Kevin Schmitt*+

Bass Trombone

Alex Arellano

Tuba

Adam Rosenberg

Percussion

Andrew Berman*+
Alva Bostick
Heath Koch
Alvaro Rodas
Sami Smith

Harp

Liann Cline

Piano

Nolan N Dresden

*Principal

**Acting Principal

***Concert Master

+Section Leader

Guest Conductor Matthew Oberstein



Matthew Oberstein served as Music Director of the Philharmonic of Southern New Jersey from 2012-2022, conducting his final concert this past May. Under his leadership, the Philharmonic soared to new heights of performance and record-breaking concert attendance. PSNJ concert seasons now include a Holiday Pops program that sells out annually, free outdoor concerts in the summer, pre-concert talks, commissions, and composer residencies. The Philharmonic's offerings

have expanded to reach local schools, veterans and senior organizations, and the greater South Jersey community at large.

Prior to his time in South Jersey, Matthew served as Principal Conductor of the Artemis Chamber Ensemble and Principal Guest Conductor of the New Amsterdam Symphony. He served as Assistant Conductor of the Regina Opera for two seasons.

As winner of the Ansbacher Fellowship for Young Conductors, Matthew was in residence with the Vienna Philharmonic at the 2009 Salzburg Festival. In 2012, he assisted the American Symphony Orchestra in its 50th anniversary performance of *Mahler 8* at Carnegie Hall. Other engagements have included collaborations with the Kronos Quartet, Westchester Philharmonic, Slovak Sinfonietta Zilina, Queer Urban Orchestra, South Shore Symphony, Riverside Orchestra, New Rochelle Opera, SYREN Modern Dance, and Purchase Dance Corps.

Matthew served as assistant to conductor Jane Glover in performances by the Chicago Opera Theatre at the Brooklyn Academy of Music and at The Performing Arts Center at Purchase College. While a student, he founded and conducted the Purchase Chamber Orchestra and Purchase Pops, and returned to his alma mater as guest conductor of the Purchase Chorus.

Matthew's graduate and undergraduate studies were completed at Purchase College, State University of New York, with a postgraduate diploma from the University of Music and Performing Arts Vienna.

Guest Conductor Conrad Chu



Originally from Allentown, Pennsylvania, Conrad Chu is a conductor and pianist equally skilled in the orchestral, operatic and choral fields, with emphasis on contemporary styles. He was most recently Director of Performance at Union College in Schenectady, New York, serving as music director of the Union College Community Orchestra and Union College Chorus.

This August, Mr. Chu guest conducted QUO at Hudson River Park's 'Sunset on the Hudson' series. He has also conducted other city ensembles including the Hunter College Symphony, Gemini Youth Orchestra, Queens Symphony, and has been a principal guest conductor with Litha Symphony Orchestra since 2015.

From 2013 to 2015, Mr. Chu was assistant conductor with Gotham Chamber Opera, formerly the nation's leading company for chamber opera. He has also music directed or assisted at other companies including Santa Fe Opera, American Opera Projects, Bronx Opera, Brooklyn Repertory Opera, Opera on Tap, Beth Morrison Productions, Rhymes With Opera, The Shakespeare Concerts (Boston), and Victory Hall Opera (Charlottesville, VA).

Mr. Chu has been active in NYC's choral scene for twenty-five years, beginning with ten years as the choral director at Eugene Lang College. Since 2017, he has music directed North River Sing, a large Jersey City community chorus dedicated to preserving the Great American Songbook. Mr. Chu also honors his ancestry directing numerous Chinese American choruses, including since 2018 the New York Formosa Chorus.

Mr. Chu earned his master's in orchestral conducting from Mannes School of Music, with doctoral studies at Bowling Green State University. He has been privileged to study in master classes with maestros like Kurt Masur, Jorma Panula, Gustav Meier, Robert Spano, Leonard Slatkin and Marin Alsop.

Mr. Chu has been an activist for the LGBTQIA+ community, serving as co-chair of Gay Asian & Pacific Islander Men of New York, the leading political advocacy group for queer Asians and Pacific Islanders in New York City.

Guest Conductor Derek Weagle



Musician/Educator/Wearer-of-Many-Hats Derek J. Weagle (they/them) is a Brooklyn-based artist and healer invested in the disruption of social and academic barriers around classical music, as well as the preservation of music-making as an act of joyful humanness.

With a practice rooted in syncretism, Derek can be found equally comfortable in roles ranging from conductor to composer, performer to teacher. They hold a B.M. in Music Education from UMass Lowell and an M.M. in Composition with a minor in Choral Conducting from New England Conservatory, as well as a Certificate in Sound Healing from the Sage Academy of Sound in Woodstock, NY. Current engagements include work as an independent Sound Healing Practitioner; Assistant Conductor of Choral Chameleon; Artistic Director of the Adelphi University Vocal Ensemble; Founding Artistic Director of Bloom Sound Collective; Composer & Owner at Risanare Music; Board of Directors for the Refugee Orchestra Project. For more information on Derek's artistic practice and services offered, see their website at: www.derekjweagle.com.

Guest Conductor David Bloom



David Bloom is a conductor equally at home in opera, new music, and orchestral repertoire, noted alike for his “rockstar energy” (*Urban Milwaukee*) and “graceful sensitivity” (*I Care If You Listen*). He is founding Co-Artistic Director of Contemporaneous, a 23-member New York-based ensemble which he has led in performances lauded as “ferocious and focused” (*The New York Times*). Also Co-Artistic Director of Present Music, he brings “breathtaking and inspired programming”

(*Shepherd Express*) to Milwaukee's long-running new music ensemble. Bloom dedicates his work to collaborating with artists and communities to inspire creativity, empathy, and joy.

In such venues as Carnegie Hall, Lincoln Center, Walt Disney Concert Hall, MoMA, and Park Avenue Armory, Bloom has worked with the Los Angeles Philharmonic, Bang on a Can All-Stars, Jacaranda, The Crossing, NOW Ensemble, Ensemble Connect, Choir of Trinity Wall Street, Kronos Quartet, and soloists Dashon Burton, David Byrne, Helga Davis, Isabel Leonard, Iarla Ó Lionáird, Courtney Love, Hila Plitmann, Dawn Upshaw, and many more. Especially active as an opera conductor, Bloom has led productions for Opera Omaha, Beth Morrison Projects, Tri-Cities Opera, Cal Performances, PROTOTYPE Festival, Experiments in Opera, Opera on Tap, and more.

He has conducted over 350 world premieres and collaborated with composers as Donnacha Dennehy, Du Yun, inti figgis-vizueta, Michael Gordon, Judd Greenstein, Nathalie Joachim, David Lang, Tania León, Emma O'Halloran, and Julia Wolfe. In 2021, he conducted Present Music in the world premiere of Raven Chacon's *Voiceless Mass*, which went on to win the 2022 Pulitzer Prize.

Bloom serves on the faculty at New York University, where he is Principal Conductor of Orchestras and teaches conducting. He has also served as an artistic advisor for activist orchestra The Dream Unfinished since the organization's founding in 2015.

davidbloomconductor.com

Program Notes

Gioachino Rossini (1792–1868) composed more than forty operas during his lifetime, but today he is best known for just one. The timeless comedy of **The Barber of Seville**, based on a play by the French writer Beaumarchais, survived its disastrous premiere to become Rossini's most popular opera, both during the composer's lifetime and in the years since his death (Beaumarchais also wrote the play from which Mozart derived his opera, *The Marriage of Figaro*). Many concertgoers will also recognize Rossini's overture from the classic Bugs Bunny cartoon, "The Rabbit of Seville."

In the early 19th century, opera overtures bore little musical relationship to the operas themselves. The overture served as a musical signal for the audience that the evening's entertainment was about to begin; its musical content might suggest some of the emotional range of the opera, but did not include any actual themes. Rossini, like Mozart before him, usually left the overture until the last minute. In the case of *The Barber of Seville*, Rossini ran out of time before the opera's scheduled premiere, so he borrowed the overture from his opera seria, *Aureliano in Palmira*, which had premiered two years earlier. In 1815, a year before the premiere of *The Barber of Seville*, Rossini once again recycled it, this time as the overture to his historical opera *Elisabetta, regina d'Inghilterra* (Elizabeth, Queen of England). As New York Philharmonic program annotator James Keller points out, "the fact that essentially the same piece could serve to introduce an opera seria, an opera buffa, and a historical tragic opera speaks to the adaptability of Rossini's basic style to a variety of dramatic situations."

From Denver Philharmonic Orchestra; Elizabeth Schwartz

The American **John Corigliano** continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, four Grammy Awards, and an Academy Award and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Attentive listening to this music reveals an unconfined imagination, one which has taken traditional notions like "symphony" or "concerto" and redefined them in a uniquely transparent idiom forged as much from the post-war European avant garde as from his American forebears.

Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name. Born in 1938 to John Corigliano Sr., a former concertmaster of the New York Philharmonic, and Rose Buzen, an accomplished pianist and educator, Corigliano has lived in New York City all his life: for the past fourteen years he and his partner, Mark Adamo, have divided their time between Manhattan and Kent Cliffs, New York.

“Gazebo Dances was originally written as a set of four-hand piano pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title, Gazebo Dances, was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, followed by a rather peg-legged Waltz, a long-lined Adagio and a bouncy Tarantella.” - John Corigliano

From johncorigliano.com

In the beginning was Siegfried: that is, the poem Siegfrieds Tod (Siegfried's Death). This long, lyrical poem that **Richard Wagner** (1813–1883) completed in November of 1848 eventually became the fourth and last “music drama” of his monumental tetralogy *Der Ring des Nibelungen*. Little did Wagner know at the time that Siegfrieds Tod was the substantial seed from which the other three operas would spring and that this poem/libretto was itself the first draft of what would be renamed *Götterdämmerung* (Twilight of the Gods). Upon completion of Siegfrieds Tod, Wagner realized that the poem he had penned assumed too great a knowledge of the Nibelungen myth on the part of his audience. As a consequence, and to fill in the gaps, he wrote the poem/libretto *Der junge Siegfried*, (The Young Siegfried, later to become simply Siegfried), to which he then appended *Die Walküre* (The Valkyrie) and *Das Rheingold* (The Rhinegold) in that order, extending backward through time. As Thomas Mann would write in the opening line of his own tetralogy, *Joseph and His Brothers*, “Very deep is the well of the past.”

Wagner completed the massive poem *Der Ring des Nibelungen* on December 15, 1852. Importantly, and prior to completing the three opera librettos following Siegfrieds Tod, Wagner interrupted that work to produce three theoretical essays on the nature of opera that shaped his aesthetic/compositional approach to the genre and the articulation of his concept of “music drama” for the rest of his career: *Art and Revolution* (1849), *The Art Work of the Future* (1850), and *Opera and Drama* (1852). These essays encompassed drama, music, politics, myth, religion, et al. Wagner wrote them while under the spell of the greatly influential German philosopher Ludwig Feuerbach (1804-1872). Here is Feuerbach's philosophy, stated very briefly and simplified to the nth degree: humans are the creators of gods, thus religion is a construct of the human mind that reveals fundamental truths about ourselves; the very essence of human life is love; since there are no gods in reality, humans are responsible for their own actions; god-like characteristics that human beings have regarded as divine for millennia are in fact human – we are divine.

“Siegfried's Rhine Journey” functions as an orchestral interlude between the Prologue and Act I of *Götterdämmerung*, as Brünnhilde sends Siegfried off to seek new adventures, riding her horse and carrying her shield toward the Rhine and his fate. The music progresses from the near silence of the dawn (in the brass) to

moments of intense string writing that gives way to the “Hero” motif as Siegfried sets out on his river journey.

From LA Philharmonic; Steven Lacoste

Folk-song is the basis of the **Norfolk Rhapsody No. 1** which Englishman Ralph **Vaughan Williams** (1872–1958) composed in 1906. He had begun folk-song collecting in 1903, inspired by the example of Cecil Sharp, and had a particularly rich haul in East Anglia in 1905. He planned to write a Norfolk Symphony but instead he used the folk-tunes in three Norfolk Rhapsodies. No. 1 was first played at a Promenade Concert in 1906 conducted by Henry J. Wood and Nos. 2 and 3 followed at the 1907 Cardiff Festival. Eventually Nos. 2 and 3 were withdrawn and No. 1 was revised in 1914 when some folk-song quotations were deleted and the coda re-written. The opening evokes the sense of sky and space one feels in East Anglia and it is not long before a solo viola quotes the tragic and beautiful song *The Captain’s Apprentice*. Although the breezier tunes of *A Bold Young Sailor* and *On Board a ’98* are also quoted, it is the *Apprentice* melody that dominates the score and gives it a haunting quality.

From Hyperion liner notes; Michael Kennedy

Margaret Allison Bonds (1913–1972) stands as one of the more remarkable composers in twentieth-century music. Her mother was a musician who studied at Chicago Musical College; her father, a doctor who also authored one of the first published books for Black children and the lexicon *Noted Negro Women: Their Triumphs and Activities*. Margaret grew up in a home that, while on the segregated Black south side of Chicago, was relatively affluent and a cultural mecca for musicians and other artists of color. By the age of eight she had been taking piano lessons for several years and written her first composition, and by the time she entered Northwestern University in 1929 she had studied piano and perhaps composition with Theodore Taylor of the Coleridge-Taylor Music School and Will Marion Cook, as well as (reportedly) Florence Price. In 1933 and 1934, respectively, she earned her Bachelor’s and Master’s degrees in piano from Northwestern University, where she had to study in the basement of the library because of her race. By 1967 her renown was so great that Chicago mayor Richard J. Daley proclaimed January 31 of that year as the city’s official Margaret Bonds Day. Having traveled between New York City and Los Angeles for many years for her career, she decided to relocate to Los Angeles after the death of her longtime friend and collaborator Langston Hughes in 1967. She remained based there, composing, collaborating, and concertizing, until her death in 1972.

Troubled Water is arguably Margaret Bonds’s best-known instrumental composition. Published in 1967, it had earlier been the third movement of Bonds’s *Spirituals Suite*—a set of three big and symphonically conceived piano pieces based on African American spirituals, first published as a set in 2020 by Dr. Louis Toppin. Originally, though, it was a composition for piano solo with audience participation. In that guise, which Bonds performed frequently on her tours in the 1950s, it was

titled Group Dance based on the Negro Spiritual “Wade in the Water”; midway through the composition, just before the reprise, the audience was to sing the familiar spiritual “Wade in the Water,” and underneath their singing the piano was to re-enter, once again playing the familiar ostinato from the opening.

From hildegard.com and musicologist John Michael Cooper

In 1870, **Johannes Brahms**’ friend the musicologist Carl Ferdinand Pohl shared one of his discoveries with the composer: a piece for woodwind octet that he believed to be an unknown work by the great eighteenth century composer Joseph Haydn. Intrigued, Brahms (1833–1897) copied down the second movement, which was labeled “Chorale St. Anthoni” and consisted of a genial but somewhat odd melody that began with two irregular, five-bar phrases. While staying in the picturesque Bavarian town of Tutzing during the summer of 1873, he would compose a set of variations on the theme for two pianos. He orchestrated it immediately afterward, giving the orchestral repertoire one of its most popular pieces.

As it turns out, later music scholars have since demonstrated that the melody Brahms used as the basis of the piece was not by Haydn; the question of attribution has never been conclusively settled. The label “Chorale St. Anthoni” would also seem to imply that the melody was taken from some preexisting chorale, although it, too, has never been discovered. The precise origin of the theme is of little importance, however, as the point of a theme and variations piece is to take a theme and transform it. Though the theme and variations is one of the simplest musical forms, it also provides the ultimate test of a composer’s imagination: how much can one change a theme and still have it remain on some level, fundamentally the same? In the hands of a master, variations can create the impression of discovering hidden aspects of something that at first seemed simple. Brahms was one of the great masters of this form, and created eight variations and a finale based on the chorale theme.

From Houston Symphony Orchestra; Calvin Dotsey

Christopher Theofanidis (b. 1967) has had performances by many leading orchestras from around the world, including the London Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Atlanta Symphony, the Moscow Soloists, the National, Baltimore, St. Louis, and Detroit Symphonies. He has also served as Composer of the Year for the Pittsburgh Symphony during their 2006-7 season, for which he wrote a violin concerto for Sarah Chang. Mr. Theofanidis holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the International Masterprize, the Rome Prize, a Guggenheim fellowship, a Fulbright fellowship to France to study with Tristan Mural at IRCAM, a Tanglewood fellowship, and two fellowships from the American Academy of Arts and Letters. In 2007 he was nominated for a Grammy award for best composition for his chorus and orchestra work, *The Here and Now*, based on the poetry of Rumi, and in 2017 for his bassoon concerto. His orchestral work, **Rainbow Body**, has been one of the most performed new orchestral works

of the new millennium, having been performed by over 150 orchestras internationally. Mr. Theofanidis is currently a professor at Yale University, and composer-in-residence and co-director of the composition program at the Aspen Music Festival.

“Rainbow Body was the coming together of two ideas- one, my fascination with Hildegard of Bingen's music (the principal melody of Rainbow Body is loosely based on one of her chants, Ave Maria, O Auctrix Vite), and two, the Tibetan Buddhist idea of "Rainbow Body," which is that when an enlightened being dies physically, his or her body is absorbed directly back into the universe as energy, as light. This seemed to me to be the metaphor for Hildegard's music as much as anything.

In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard's melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine. Rainbow Body begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral.

Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability and peace within an otherwise turbulent environment. Rainbow Body has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work. Rainbow Body is dedicated to Glen Rosenbaum, without whose support and encouragement I would not be composing.” - Christopher Theofanidis

From theofanidismusic.com

In spring of 1829, twenty year-old **Felix Mendelssohn** (1809–1847) went to England to begin what would become an on-again, off-again three-year European tour. Such tours were common for children of the well-to-do (his father had amassed a considerable fortune in the banking business), but Mendelssohn was no ordinary rich kid. He had already composed such landmark works as the Op. 20 Octet and the Midsummer Night's Dream Overture, and his name was known in musical circles in all of northern Europe. He wasted no time getting before the London public, scoring a major success conducting the London Philharmonic in his First Symphony in May. At the end of July, with the concert season over, he left with his friend Karl Klingemann for Edinburgh, where he conceived the “Scottish” Symphony that he would finish a dozen years later. A week later, on the island of

Mull in the Inner Hebrides west of the Scottish mainland, he wrote in a letter home to Berlin: “In order to make you realize how extraordinarily the Hebrides have affected me, the following came into my head there.”

The “following” was extraordinary indeed: twenty-one bars in piano score, with orchestration indicated, of what we now know as the opening of **The Hebrides**. The next day, he and Klingemann took a steamer to the tiny island of Staffa to see one of Europe’s great tourist attractions, Fingal’s Cave, a sort of Hibernian Carlsbad Caverns. According to Klingemann, the trip made Mendelssohn seasick, and judging from the absence of any mention of it in Mendelssohn’s otherwise detailed travel notebook, the cave made far less of an impression on him than other scenery. As spontaneous a stroke of genius as that opening theme is, the Overture did not come easily. He apparently “finished” at least two versions, and late as 1832 he was still wrestling with it, writing to his sister that it did not savor enough of “oil and seagulls and dead fish.”

The Overture turned out to be one of his greatest successes, even if there has never been agreement about what to call it. A publisher seems to have stuck the name “Fingal’s Cave” on it, no doubt because Fingal’s Cave was far better known than the Hebrides islands as such (much as “Grand Canyon Suite” has more sales appeal than “Northwest Arizona Suite”), but couldn’t manage to get it straight: in the 1834 publication the score is labeled “Fingal’s Cave” and the parts titled “The Hebrides.” The confusion is unimportant except as a hint that we should not look for overly specific programmatic content in the overture. Clearly, it evokes the sea; indeed, never has a composer set a scene more aptly than Mendelssohn does in the opening few seconds, with the undulating theme in the low strings set against the still sea-air held notes of the violins and woodwinds.

From The Hollywood Bowl; Howard Posner

Notes Compiled by Dr. Aaron Patterson



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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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.

Come Play With Us!

Play an instrument? Come and join QUO! Membership is open to all adult musician (ages 18+) regardless of race, religion, sexual orientation, or gender identity.

Chat us up after the concert or email us at:

personnel@quonyc.org



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Special Thanks

Alva Bostick for stage management and always going the extra mile

Nick Johnson for music management

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

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