



QUEER URBAN ORCHESTRA
presents

BALLET, YOU STAY

Sunday December 15, 2024 **3:00 p.m.**
2537 Broadway at 95th Street
David Bloom, Artistic Director QueerUrbanOrchestra.org

PETER NORTON

**SYMPHONY
SPACE**

From Our Artistic Director

Shantay, you stay!

Thank you for joining us this afternoon as QUO continues to celebrate 15 years. Today, we are delighted to share with you some iconic music from the ballet stage alongside our esteemed guest Sasha Romero, principal trombone of the Metropolitan Opera. We're so thrilled you're here for this one!

As we look back on Queer Urban Orchestra's incredible history, we are inspired to work hard to realize our organization's boundless potential. We continue to perform in new spaces as we seek to reach more people with our work and make music with beautiful acoustics. We received over 200 submissions for our recent Vanguard Composer Competition, an overwhelming show of enthusiasm for our work from queer composers around the world. In March, we will present QUOfest, an ambitious four-event festival featuring a concert celebrating 10 years of marriage equality in the US, chamber performances by soloists from the orchestra, and a delightful family concert.

QUO is one of the only organizations in the world completely devoted to uplifting and inspiring queer artistry in orchestral music, and we want to invite you to be a part of it. Please consider making a tax-deductible donation during our current campaign; gifts of every size make a significant impact for us. Thank you so much for your support!

As always, before you sashay away tonight, come find us and kiki!

Lots of love,

A handwritten signature in black ink, appearing to read "David Bloom". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.



inspired programming” (*Shepherd Express*). He 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, Kennedy Center, and Park Avenue Armory, Bloom has guest conducted the Los Angeles Philharmonic, American Composers Orchestra, Washington National Opera, Opera Omaha, Tri-Cities Opera, Bang on a Can All-Stars, The Crossing, Ensemble Connect, and Kronos Quartet and worked with such soloists as Dashon Burton, David Byrne, Anthony Roth Costanzo, Helga Davis, Isabel Leonard, Iarla Ó Lionáird, Courtney Love, Hila Plitmann, Dawn Upshaw, and Andrew Yee, and composers Clarice Assad, Courtney Bryan, John Corigliano, Donnacha Dennehy, Du Yun, inti figgis-vizueta, Michael Gordon, Nathalie Joachim, David Lang, Tania León, Andrew Norman, and Julia Wolfe. He conducted the opening of Lincoln Center’s 2024 Summer for the City festival with a program of operatic standards and original songs with drag artists Sapphira Cristál, Monét X Change, and Thorgy Thor.

Since 2023, he has been Artistic Director of Queer Urban Orchestra, the only orchestra in the Northeast rooted in the LGBTQ+ community. He is also Principal Conductor of the orchestras at New York University, Co-Artistic Director of Contemporaneous, and Principal Conductor of Present Music. He has conducted over 450 world premieres, including the orchestral version of Philip Glass’ *La Belle et la Bête* with Jean Cocteau’s 1946 film, Dylan Mattingly’s six-hour opera *Stranger Love*, and Raven Chacon’s *Voiceless Mass*, which went on to win the 2022 Pulitzer Prize. He has recorded for the Sony Masterworks, Cantaloupe, New Amsterdam, Innova, New Focus, Starkland, Kairos, and Navona labels.

Photo by Jiyang Chen



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. Derek will complete a certification in Biosonic Sound Repatterning from the Shift Network with Dr. John Beaulieu in December 2025 and an Artist Diploma in the Gabriela Ortiz Composition Studio at the OAcademy Music Conservatory as a member of a select cohort of twelve international artists in June 2026. Current engagements include work as an independent Sound Healing Artist, House Practitioner at Official Ritual, Founding Artistic Director of Bloom Sound Collective, Founder of the Khôra Consort, Associate Conductor of the Queer Urban Orchestra, Music Director of the Adelphi Vocal Ensemble, Music Director of the Adelphi Symphony Orchestra, Core Member of The Why Collective, Resident Music Director and Composer with Lucada Mélange, and the Refugee Orchestra Project Board of Directors. Their work as a composer has received recognition both nationally and internationally, including the American Prize in Composition, the International Horn Society, and the International Composition Competition Harelbeke. For more information on Derek's artistic practice and services offered, see their website at www.derekjweagle.com.



Sasha Romero was appointed principal trombone of the Metropolitan Opera Orchestra in 2018. Prior to her appointment at The MET, she held the position of principal trombone with the Fort Worth Symphony Orchestra from 2016-2018.

Hailing from Longview, Texas,

Sasha grew up within the acclaimed and robust Texas band system and achieved great musical success at a young age. She went on to earn her Bachelor of Music degree at Baylor University, where she studied with Brent Phillips; and her Master of Music degree at Rice University, studying with Allen Barnhill. In addition to a lengthy list of national and international solo and chamber music competition wins to her name, Sasha is honored to have been a semi-finalist in the first Brass Division of the 2019 XVI International Tchaikovsky Competition in St. Petersburg, Russia.

Sasha is a passionate educator and currently serves on the trombone faculties at Rutgers University, Mannes School of Music, and Bard College Conservatory of Music. A highly sought-after teacher, soloist, and clinician, she has presented solo recitals and masterclasses at numerous colleges, universities, music conservatories, and industry conventions across the United States.

When she is not at The MET, teaching, or screaming into the night at the shortcomings of NYC's public transportation system (looking at you, weekend subway service), Sasha is occasionally invited to perform as a guest trombonist with the world's major orchestras, including the New York Philharmonic, London Philharmonic, Dallas Symphony, Houston Symphony, and others. She can be heard on Weezer's *OK Human* album, as well as the film soundtracks to *The Good Liar* (2019) and *Joker* (2019).

Sasha currently makes her home in New York City, where she spends an embarrassing amount of time catering to the demands of her absurdly adorable cats and searching endlessly for decent Mexican food. Sasha Romero is an S.E. Shires Performing Artist and she has a signature mouthpiece line with Long Island Brass Co.



QUEER URBAN ORCHESTRA

David Bloom, Artistic Director
Derek Weagle, Associate Conductor

Sunday, December 15th, 2024 - 3:00pm
Peter J. Sharp Theatre at Symphony Space, NYC

Ballet, You Stay

Harvest: Concerto for Trombone (2009) John Mackey
Sasha Romero — trombone

Suite from *Callirhoë*, Op. 37 (1888, rev. 1890) Cécile Chaminade
I. *Prelude*
II. *Scarf Dance*
III. *Scherzettino*
IV. *Dance of Cymbals*
Derek Weagle — conductor

— *Intermission* —

Selections from *Romeo and Juliet Suites** Sergei Prokofiev
Romeo at the Fountain (1935 - 1936, rev. 1946)
Juliet the Young Girl
Masks
Minuet
Romeo and Juliet (Balcony Scene)
Montagues & Capulets
Romeo at Juliet's Grave

**Tonight's performances of *Romeo & Juliet* and *Callirhoë*
have been sponsored by QUO's own Navin Manglani**

Please take a moment to silence mobile phones.
As a reminder, recording of any type of tonight's program is strictly prohibited.

**Romeo & Juliet Suites* No. 1 - 3 by Sergei Prokofiev presented under license from G. Schirmer Inc. and
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About QUO: The Queer Urban Orchestra

Queer Urban Orchestra (QUO) is the Northeast's only orchestra rooted in the LGBTQ+ community. Celebrating queer artistry from its membership to featured composers and performers, the orchestra promotes equity and empathy. QUO was founded in 2009 as New York City's first orchestra specifically serving the LGBTQ+ community. Since its inaugural concert, the orchestra's membership has grown to over 100 musicians, and the group's collaborations with the Danspace Project have resulted in praise from *The New York Times*.

The orchestra has premiered numerous works and has collaborated with Anthony Roth-Costanzo, Ariadne Greif, Ryan Roberts, Andrew Yee, Jasmine Rice LaBeija, Empire City Men's Chorus, Youth Pride Chorus, and Stonewall Chorale. Since 2023, QUO has been led by Artistic Director David Bloom and Associate Conductor Derek Weagle. Previous Artistic Directors have included Ian Shafer, Julie Desbordes, Nolan N Dresden, and Brandyn Metzko.

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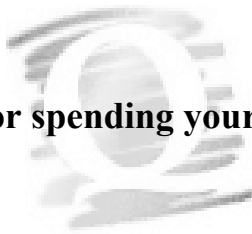
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Thank you for spending your night with us.



Violin I

Phong Ta †
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Brian Harrington
Andro Kim
Jordan Lee
Arielle Lubin
Johann Palo
Nic Salas
Nick Sharpsky
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Trevor Wadleigh

Violin II

Tank Tan *+
Jonathan Balsano
Carlos Betancur
alva bostick
Julia Case
Carla Eilo
Wiqar Farooqi
Peter Fifield
Andre Gillard
mel martini
Liam O'Brien
CoryAnn Pitts
Ligia Sakurai
Holly Melissa-
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Bob Wei

Viola

Noah Green*
James Di Meglio +
Sawyer Goldsmith
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Cello

Navin Manglani +
Bjorn Berkhout*
Alex Humesky
Nick Johnson
Michelle Leidecker
Steve McLure
Kate Penrose
Nick Saunders
michael shattner
Rogerio Shieh
Michael Viljoen

Bass

Jared Chamoff +
George Nicholson
Andrew Op't Hof
Hirokazu Yokoyama

Flute

Justin Lee*
Craig Devereaux +
Bianca Morris
Scott Oaks

Piccolo

Craig Devereaux
Scott Oaks

Oboe

Brian Shaw*
Taemin Ahn
Matthew Hadley+^

English Horn

Alan Hyde
Tevin Williams

Clarinet

Francis Novak*
Daniel Olson+
Jesse Langston

Eb Clarinet

Jesse Langston

Bass Clarinet

Katianna Zaffery

Bassoon

David Lohman *+
Kevin O'Brien

Contrabassoon

Austin Wegener

French Horn

Kyle Walker *+
Lynn Caron +
Bryan Jacobowitz
Chris Jones
Lance Lucas

Trumpet

Julia Cohen*+
Erin Kulick
Ron Nahass
Ryan Yacos

Cornet

Julia Cohen
Ron Nahass

† Concertmaster**Trombone**

Ryan Gochee*
Ryan McTernan**
Nick Denton

Bass Trombone

Alex Arellano +

Tuba

Adam Rosenberg

Tenor Saxophone

Steven Albanese

Percussion

Andrew Berman +
Michaela Kiberstis
Alvaro Rodas
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Hannah Webster

Piano/Celesta

Nolan N Dresden

Harp

Tiffany Wu

*** Principal****** Co-Principal****+ Section Leader****^ Not Performing**

About the Music

John Mackey: *Harvest: Concerto for Trombone* (2009)

Harvest: Concerto for Trombone is based on the myths and mystery rituals of the Greek god Dionysus. As the Olympian god of the vine, Dionysus is famous for inspiring ecstasy and creativity. But this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return.

The concerto is set in three connected sections, totaling approximately 18 minutes. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus's worshippers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry — almost a “speaking in tongues” — represented by insistent woodwind trills. But when Dionysus transitions to a gentler tone, his frenzied worshippers do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness.

This brutal sacrifice by the ecstatic worshippers — the pruning of the vine — is followed without pause by the second section, representing Dionysus in the stillness of death, or winter. The god is distant, the music like a prayer.

The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

— John Mackey



John Mackey (he/him, b. 1973) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal

trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in New York City with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

Cécile Chaminade: Suite from *Callirhoë*, Op. 37 (1888 / 1890)



Cécile Chaminade (1857 - 1944) was a prolific French composer and pianist, known mainly for her works for piano and songs for piano and voice. Her international concert tours brought her great popularity in the late 1880's through the 1910's. Queen Victoria was an ardent fan! Although perhaps not as highly regarded in Paris, the epicenter of France's music scene, she was awarded in 1913, the Légion d'Honneur, a first for a female composer.

A composer of exquisite melodies, her music reflected the French Romantic era, use of chromatics and influences of Spain. When asked in an interview who inspired her, she replied Saint-Saëns, Mendelssohn, Chopin and Chabrier. “I am essentially of the Romantic School as all my work shows.”

Chaminade was born in Paris to a well-to-do family. Her parents were excellent amateur musicians and Chaminade’s mother was her first piano teacher. Later the family moved to Le Vésinet, a village outside of Paris where their neighbor the composer George Bizet (*Carmen*) recognizing Cecile’s talent, encouraged her parents to invest in her musical education. Although she studied piano, violin and composition privately, her father refused to allow her to attend the Paris Conservatoire, fearful that an affluent young woman’s morals would be badly influenced by bohemian musicians. This isolation prevented her from being a part of an artistic community.

Seeing herself as a composer first, Chaminade was savvy enough to market herself as a concert pianist and then program mostly her own music. She also understood that the entertainment of the day was to make music together, salons were all the rage. So, she sold copies of her sheet music with beautifully illustrated covers reflecting the romantic feel of her music. Since much of her piano music was accessible technically to an intermediate level pianist, sheet music sales were lucrative. Extending her entrepreneurial skills beyond music, Chaminade lent her name and likeness to soap, perfume and even cigarettes. She was regularly interviewed for articles in popular publications from *The Etude* to *The Ladies Home Journal*.

In 1901 Chaminade entered into a platonic marriage with an older man, 20 years her senior; they lived separately. Reflecting on being an artist and marriage, Chaminade in an interview commented, “If the woman is the artist [in the marriage] it upsets the standards, the conventions...and usually it ruins the woman’s art...A woman should choose one or the other.”

After her husband’s death in 1907 Chaminade embarked on a successful twelve city concert tour of the United States. Chaminade had a huge fan base of American women, many who were fine musicians and music teachers. These women created Chaminade Clubs devoted to the cultural importance of performing music and supporting music education. At one point there were over two hundred Chaminade Clubs in the country. Five are still in existence today, one in Yonkers, New York.

After World War I, as musical tastes began to change, Chaminade's popularity waned. The radical sounds of Stravinsky and Schoenberg put an end to Chaminade's era of charming melodies and lush romantic harmonies. Chaminade retreated from the music world and moved to Monte Carlo. In declining health, her mobility severely limited from a calcified foot that required amputation, Cécile Chaminade died in obscurity in 1944 at the age of 86.

Callirhoë, Suite d'Orchestre is derived from Chaminade's *Callirhoë Ballet Symphonique* Op. 37 which premiered in 1888 in Marseille.

Originally the ballet was offered to Chaminade's composition teacher composer Benjamin Godard. But he was too busy with his opera *Jocelyn* and passed along the commission to Chaminade. She composed the ballet in 6 weeks. Elzéard Rougier wrote the scenario for the ballet, deriving inspiration from a poem by Greek lyrical poet Anacreon. In his retelling of the Greek myth of Callirhoë, Rougier transformed a dark myth into a pastoral fairy tale.

In the ballet, the nymph Callirhoë, daughter of the river god Achelous disdainfully rejects Alcméon's attempts to woo her with gifts including beautiful scarves. She prefers to live life free from attachment. Heartbroken, Alcméon pleads for help from Venus, the goddess of love, who punishes Callirhoë for her callousness by turning her into a fountain. Alcméon, tortured by unrequited love, prostrates himself at the foot of the fountain in eternal despair. Venus, moved by his devotion, magically brings Callirhoë back to life with a changed heart. She now loves Alcméon and with a kiss and a waltz they live happily ever after.

The ballet received excellent reviews and supposedly was performed throughout the continent 200 times, occasionally with Chaminade herself conducting, although it was never seen in Paris. One prescient reviewer declared, "We are persuaded that an arrangement of the principal sections of this work into a suite will be very successful."

Choosing six of the twenty-two musical sections from the ballet, Chaminade created the four movements of *Callirhoë, Suite d'Orchestre* which premiered in Paris in 1890. It too was a resounding success. Reviewers said the work had "a poetic ravishing quality" and "a wealth of fresh ideas. Sometimes hints of Léo Delibes" and "[she] places herself...among the favorite composers of the public."

The first movement of the suite, *Prelude* opens with a lyrical oboe solo evoking a pastoral setting. The tempo quickens, changing into a lilting dance rhythm that seems to conjure nymphs and naiads scampering about. The second movement, *Pas du Voile* combines 2 musical sections from the ballet, *Pas des Écharpes* and *Pas du Voiles*. First a waltz with a poignant melody played by the violins, then a contrasting sensual section featuring oboe and clarinet and ending with a return to the waltz. Several months later, Chaminade, taking advantage of the success of *Callirhoë* transcribed the *Pas des Écharpes* for solo piano. *Scarf Dance* became her most famous piece. At the time of her death in 1944, it had sold 5 million copies. The third movement *Scherzettino* flies by, filled with ripples of sound that perhaps stand in for a bubbling brook or fountain. With a hint of Spanish flair and many cymbal crashes, the fourth movement, *Pas Des Cymbales* finishes the orchestral suite with an exciting flourish.

Despite overwhelming popularity on two continents for several decades, Cécile Chaminade had to deal with sexist criticism including comments on her appearance. "...her face is unfortunately not in her favor...An extremely retreating chin, that might be called no chin at all, gives an expression of weakness bordering upon imbecility."

The prevailing opinion was that women couldn't be taken seriously as composers. In America in 1892, Antonín Dvořák responded to a question about women being composers with "Here all the ladies play. It is well; it is nice. But I am afraid the ladies cannot help us much. They have not the creative power."

Critics often couched their compliments in gender biased language. Words like "charming" "feminine" and "salon music" were used pejoratively. Regarding Chaminade's Carnegie Hall debut in 1908 a critic wrote that her music "has a certain feminine daintiness and grace, but it is amazingly superficial... While women may someday vote, they will never learn to compose anything worthwhile." Chaminade responded "There is no sex in art. Genius is an independent quality."

It is sad that the male critics of the day were unable to express what the French composer Ambroise Thomas knew to be true about Cécile Chaminade. "This is not a woman who composes, but a composer who is a woman."

— Navida Stein

Sergei Prokofiev: Selections from *Romeo and Juliet Suites* (1935 - 1936, rev. 1946)



Pain and anguish. Sounds like a fun night at the symphony, right? Yet, this seventh of **Sergei Prokofiev's** (1891-1953) nine ballets contains some of the most famous—and most beautiful—of all his music. The story of this work is littered with woes, just as Shakespeare's tragic tale. Not only were Prokofiev and two rival theaters doomed, star-crossed lovers, but so too were he and the Soviet government.

Prokofiev left Russia in 1918 with the State's blessing, partly from fear of civil war and partly from ambition. He made an epic trek east through Russia and Asia to the west coast of America and, finally, New York. Initially he found success both here and in Europe, but concertizing to support himself financially was hard work. Whether it was homesickness, having to compete with Stravinsky and Rachmaninov, or to get away from his poker debtors, it was ultimately the Soviet State's promises of a hero's welcome and a flood of commissions that convinced him to return to Russia in early 1935. He was not allowed to leave again.

Invigorated by his return, he completed the mammoth two-and-a-half-hour cinematic score for *Romeo and Juliet* in the summer of 1935, but there was controversy from the start. The Kirov Ballet said it was impossible to dance and the Bolshoi Ballet detested his happy ending (Prokofiev said the dying can't dance). This back-and-forth brought the staging to a stand-still that took several years to resolve.

Frustrated and annoyed, in the next year his instinct was to make suites of excerpts for the concert hall and create a demand for the music to be heard. And he was right—audiences knew and loved the music well before it was staged four years later. The choreographer Lavrovsky made significant changes to the score that Prokofiev vehemently protested but grudgingly accepted. It is this version, premiered by Kirov in 1940, that is performed to this day.

The Bolshoi eventually also staged it in 1946, but that year things got worse for Prokofiev. The State introduced the Zhdanov Doctrine with strict policies for Soviet artists. His works and those of Shostakovich and Khachaturian in particular were scrutinized and criticized, leading to bans of works deemed “too formalist”—often without the composers’ knowledge. The doctrine, scrutiny and censorship seemed to break Prokofiev’s spirit, and many say he never recovered. He died in March 1953, but the news was engulfed by the death of Stalin an hour later.

Scored for a large orchestra with expanded woodwinds, tenor saxophone, piano, and harp, he added extra Italian flavor with cornets, mandolins and even a baroque viola d’amore. Today, in the tradition of the composer and of many conductors who followed, we present our own suite from the three ballet suites:

Romeo at the Fountain. The sweeping love theme quickly gives way to gentle pizzicato strings and harp. It’s early morning, and the cautious bassoon with plucking cellos suggest the love-sick Romeo is plodding in a daze through the streets of the city still asleep. He laments his condition to his cousin Benvolio. But yes, you are right to notice—the love daze is not caused by Juliet. He hasn’t met her yet!

Juliet the Young Girl. The servants are readying the house for a ball the Duke of Capulet is throwing in honor of his daughter, Juliet, coming of age. Quick violin scales and skipping woodwinds suggest the bubbling of youth and excitement. This is briefly interrupted by melancholy woodwind melodies when Juliet catches a glance of herself in the mirror, realizing her childhood is over, and it makes her sad.

Masks. Three gatecrashers in masks sneak into Duke Capulet’s ball, and it has not gone unnoticed. Hatred seethes beneath those masks. The mood is a little tense, a little on edge. An increasingly nose-thumbing series of introductions follow, first a cornet for Romeo, then a clarinet for his cousin Benvolio, and lastly, an oboe for his bestie, the joker Mercutio. An insistent clicking tambourine seems to suggest a ticking time bomb...

Minuet. Guests dressed to the nines arrive for the ball, including Paris, who the Capulets want Juliet to marry. The high, grandiose melody and low, heavy bass

line played in opposite extremes of register highlights how ostentatious and overblown this affair is.

Romeo and Juliet (Balcony Scene). After the ball, the harp and muted violins create an expectant hush as Juliet retires to her bedroom. Romeo appears below her balcony, and soaring strings over a shimmering harp give two ardent outpourings of love that eventually dissipate into the stillness of the night.

Montagues and Capulets. Two separate scenes are combined here. First, dissonant chords blast to depict the Duke of Verona warning the feuding families to stop fighting, or else! Immediately we switch to the Duke Capulet's ball, where violins play the arpeggiated theme of the knights, oafishly stomping about with the slow heavy steps and their armor clanking. The quiet central episode features several striking sounds, including wispy glissandos by muted violas and an arpeggiated melody transition by the saxophone that gets snatched back up by the violins.

Romeo at Juliet's Grave. Wailing strings and then blaring French horns signal the deep tragedy unfolding. Things have gone wrong and are about to get worse. Juliet is thought to be dead, and her once happy, skipping, and youthful theme, is now snail-slow and in a minor key. It descends into an all-out dirge led by the clamoring brass. The once-joyful love theme is now dissonant, expressing Romeo's grief. Unable to live without her, he poisons himself, and as Juliet wakes up finds him dead, she stabs herself, and the brass wail her theme as a despairing funeral march. It ends with quiet strings, suggesting a numb hope that their deaths will end the family feuding once and for all.

— Michael Viljoen

The Queer Urban Orchestra's presentation of *Ballet, You Stay* is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



QUO: The Queer Urban Orchestra would like to thank the following donors for their continued support. Any donation to QUO is tax deductible as we are a 501(c)(3) certified organization. With your generous support we are able to keep music on our stands and instruments in our hands.

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Cameron Smith
Christian Smythe
Timothy Soldani
Alexandra Spitzli
Kevin Tan
Alex Tereshonkova

Emmanuel Pinal
Vazquez
Michael Viljoen
In memory of
Matthew Warschauer
Yoshi Weinberg
Michael Williamson
Matthew Witter
Peter Wright
Carleen Wood
Boya Xiang
Debbie Yacos

Do you Love QUO?
Did you love what you heard tonight?
Would you love to have your name in the program?

Easy!
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QUO: The Queer Urban Orchestra



Coming March, 2025 will be the first ever QUOfest



 **QUEER URBAN ORCHESTRA**
presents

QUO -FEST

OLD, NEW, &
BORROWED & BLUE

Saturday March 15, 2025 8:00 p.m.
St. Ann & The Holy Trinity **157 Montague St. BKLYN**
David Bloom, Artistic Director QueerUrbanOrchestra.org

NYC Cultural Affairs

 **NEW YORK**
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**Council on
the Arts**

Details on following page

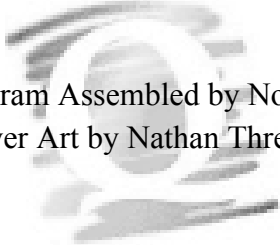
Highlights of the 2024- 2025 Season

On **January 25th, 2025** will be the return of **QUOtets**, our member driven chamber concert, back in our home venue, **Church of the Holy Apostles**.

March 14th-16th, 2025, we will launch the first-ever **QUOfest**, headlined by a concert celebrating 10 years of marriage equality in the US, including a return to the podium by former Artistic Director **Nolan N Dresden**, and music by **Yaz Lancaster** and **Gershwin's *Rhapsody in Blue***.

May 10th, 2025 will mark a first for QUO, as **David Bloom** leads us through our first adventure into the work of one of the 20th Century greats with **Gustav Mahler's** Symphony No. 1 in our concert titled *Titans* along with works by **Boulanger** and **Swaminathan**.

We will close out our 24/25 season as we always do, with QUO's *Pride Gala* with music by **Michael Torke**, **Manuel de Falla**, and the world premier of our **Vanguard Composer Competition** winner, all happening on **June 21st, 2025**.



Concert Program Assembled by Nolan N Dresden
Cover Art by Nathan Threlkeld

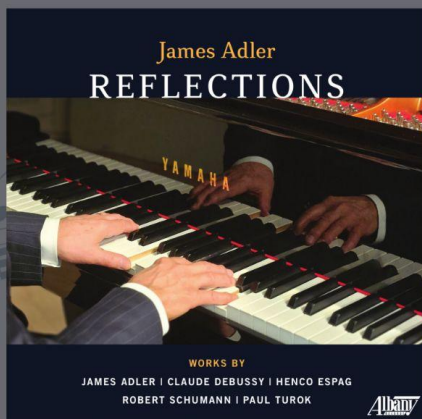
REFLECTIONS

James Adler

pianist & composer

Available on

- Spotify
- Apple Music
- Amazon Music
- Your Favorite Online Store



His music exhibits wit, a melodic gift, a very natural feel for the keyboard, and coloristic imagination. It is no surprise that he plays it with conviction, clarity of texture, and a keen ear for voicing.

Five stars: An imaginatively programmed and beautifully played piano recital.

— Henry Fogel, *Fanfare*

The globally revered pianist James Adler brings his agile fingers to these works, and it makes for a heartfelt body of work via his appreciation for close friends, composers and the pieces that inspire him.

— Tom Haugen, *Take Effect*

I would describe the new CD by the great American pianist and composer James Adler with one word: Stupendous.

— Luciano Feliciani, *Kathodik*

Hear James Adler perform Gershwin's *Rhapsody in Blue* with QUO on March 15 and 16 at QUOfest!

COMPASS



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