



QUEER URBAN ORCHESTRA
presents

PRIDE GALA

FEATURING
TODD ALMOND

Saturday June 21, 2025 **8:00 p.m.**
Saint Paul & Saint Andrew **263 W 86th St.**
David Bloom, Artistic Director QueerUrbanOrchestra.org

NYC Cultural
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From Our Artistic Director

Dear friends,

You've all come for many reasons — hearing the amazing musicians of Queer Urban Orchestra, celebrating Pride with the Northeast's only LGBTQ+ orchestra, hearing an orchestra for the first time, or maybe the thousandth. One thing unites you all: the fact that you are here means that you support this orchestra and that you are contributing to an organization that is essential to queer community in New York and orchestral music everywhere.

Thank you!

Looking back on this 15th anniversary season and the decade and a half of music and chosen family before, it is impossible not to see QUO as a vibrant, thriving organization. Right now is a very important time for our orchestra to be doing so well as the country becomes an increasingly scary place for queer folks to live. While there is no note that we could play to take away all of the harm our leaders have done in the last few months, we are as determined as ever to use music as an engine for empathy and love. **Your support tonight helps us to shine brighter than ever in dark times.**

We are particularly excited tonight to feature three brilliant queer artists. We start the evening with trans composer Jordan Jinosko's wildly imaginative *Tales from the Aviary*, the winning work of QUO's 2025 Vanguard Composers Competition. Guest conductor Andrea Profili, music director of the American Youth Orchestra, leads QUO in immaculately orchestrated music by queer luminary Manuel de Falla. Broadway is calling in the second half with our gracious special guest, Todd Almond, composer and songwriter with a voice that gleams like gold. Musicians from QUO created the vivid orchestrations you hear of Todd's songs.

Thank you so much for being here for us. **This one's for you — have fun tonight!**

Lots of love,

A handwritten signature in black ink, reading "David Bloom". The signature is fluid and cursive, with the first name "David" written in a larger, more prominent script than the last name "Bloom".



David Bloom is a conductor equally at home in orchestral repertoire, opera, and new music, noted for his “dazzling precision and grace” (*San Francisco Chronicle*), “intelligence, elegance, and passion” (*Opera News*), “lively and openly dancing” (*The New York Times*) presence on the

podium, and his “breathtaking and inspired programming” (*Shepherd Express*). He dedicates his work to collaborating with artists and communities to inspire creativity, empathy, and joy. He is Artistic Director of Queer Urban Orchestra, the only orchestra in the Northeast rooted in the LGBTQ+ community, Principal Conductor of the orchestras at New York University, Co-Artistic Director of Contemporaneous, and Principal Conductor of Present Music.

In such venues as Carnegie Hall, Lincoln Center, Walt Disney Concert Hall, MoMA, and Park Avenue Armory, Bloom has guest conducted the Los Angeles Philharmonic, Washington National Opera, American Composers Orchestra, Opera Omaha, Tri-Cities Opera, and Beth Morrison Projects among others, 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. He has conducted over 500 world premieres, including Raven Chacon’s *Voicemail Mass*, which went on to win the 2022 Pulitzer Prize.

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.



Todd Almond is an acclaimed performer, songwriter, and playwright. His solo show *I'm Almost There* was hailed as “a work of wonder” (*The New York Times*), and his recent performance on Broadway in *Girl from the North Country* was called “stunning” (*The Washington Post*) and “roof-raising, uplifting, and invigorating” (*Hollywood Reporter*). Almond co-wrote the songs for and music-directed Audible’s hit comedy *Laura Benanti: Nobody Cares*, and he also played opposite Ms. Benanti, as Gideon Wolfe, in the HBOMAX reboot of *Gossip Girl*. Almond’s musical adaptation of *The Odyssey* at Shakespeare in the Park’s Delacorte Theater in Central Park was hailed as “brash, funny and heart-stirring” (*The New York Times*).

Todd recently toured the U.S. in his original musical *Kansas City Choir Boy* — “awesome, slyly punk rock” (*Rolling Stone*) — co-starring with rock icon Courtney Love, and he starred in three of his original musicals at the famed Delacorte Theater in Central Park (*The Tempest*, *The Winter’s Tale*, and *The Odyssey*). His musical *Girlfriend*, based on the Matthew Sweet album of the same title, is a perennial favorite for theater companies around the US and Japan.

He has previously collaborated with Sarah Ruhl (*Melancholy Play: A Chamber Musical*), Jenny Schwartz (*Iowa*), Laura Benanti (*In Constant Search for the Right Kind of Attention*), Sherie Rene Scott (*Piece of Meat*); Kelli O’Hara (“Live at Carnegie Hall”), and Andrew Rannells (“Live from Lincoln Center”). As a composer and orchestrator, Almond has written and arranged music for *Noises Off* on Broadway, *Iowa* at Playwrights Horizons, *F*cking A* at Signature Theatre, and *How to Transcend a Happy Marriage* at Lincoln Center Theater, and the film adaptation of Michael John LaChiusa’s *Hello Again*. Other New York acting credits include *Stage Kiss* by Sarah Ruhl at Playwrights Horizons, *People Are Wrong* at the Vineyard, and *Law and Order: SVU*.



Panamanian conductor **Andrea Profili** is executive director of Orchestrating Dreams and music director of American Youth Orchestra in New York City. She is a founding board member of The Bach Store.

Profili has conducted The Music Educators Workshop String Ensemble at Carnegie Hall and

served as a panelist at the LA Philharmonic: Take a Stand Symposium. She has collaborated with Fundación Musical Simón Bolívar (El Sistema Venezuela) to prepare the first binational youth orchestra of Venezuela and the United States. From 2008-2011 Andrea served as conducting assistant at the Spartanburg Philharmonic in South Carolina.

Andrea Profili is a Sistema Fellow graduate of The New England Conservatory, and has a B.M in violin performance and a M.M Ed. from Converse College. She studied with Sarah Ioannides at Curtis Institute of Music SummerFest and with Mark Shapiro in the Juilliard Extension Division.

QUEER URBAN ORCHESTRA

David Bloom, Artistic Director
Derek Weagle, Associate Conductor
Todd Almond, Voice & Piano

June 21st, 2025

St. Paul & St. Andrew United Methodist Church, NYC

QUO @ 15: Pride Gala

Tales from the Aviary (2023)

Jordan Jinosko

winner of the Queer Urban Orchestra's 2025 Vanguard Composers Competition

- I. *Entering the Garden*
- II. *Hymn to the Birds*
- III. *On the Wing*

Roman Carnival Overture (1843)

Hector Berlioz

Suite No. 2 from *El sombrero de tres picos* (1919)*

Manuel de Falla

- I. *Danza de los vecinos*
- II. *Danza del molinero*
- III. *Danza final*

Andrea Profili — guest conductor

*Sponsored by Julia C

— Intermission —

Kate Bush Medley

Todd Almond, arr. Lucas Tahiruzzaman Syed

Play

Todd Almond, arr. JohnMark Ofrasio

Oh, Sean

Todd Almond, arr. Michael J Viljoen & Jeanne Azzouni

Moon Over Nebraska

Todd Almond, arr. Ryan McTernan

Dolly / Bach

Todd Almond, arr. Noah Green

Please take a moment to silence mobile phones.

As a reminder, recording of any type of tonight's program is strictly prohibited.

The Musician of QUO: The Queer Urban Orchestra

Violin I

Phong Ta †
Jen Doyle
Brian Harrington
Andy Holland
Arielle Lubin
Richard Nguyen
Emerson Olson
Spencer Robelen
Farzaneh Sarafranz
Dane Stalcup
Navida Stein
Liann Wadewitz
Trevor Wadleigh
Winston Yeh

Violin II

Tank Tan *+
Jonathan Balsano
alva bostick
Wiqar Farooqi
Andre Gillard
Mel Martini
Liam O’Brien
CoryAnn Pitts
Andrés Rodríguez-
Aponte
Holly Melissa-
Seefeldt
Jessica Waddell
Bob Wei

Viola

Noah Green*
James Di Meglio +
Hringur Asgeir
Sawyer Goldsmith
Hali Linn
Hilton Marcus
JohnMark Ofrasio
Haley Pearson
Mason Pilevsky
Nicholas Singletary
Jacob Szilagi
Nathan Threlkeld
Dustin Zuelke

Cello

Bjorn Berkhout*
Navin Manglani +
Claire Hebert
Alex Humesky
Lucie le Blanc
Maurice Lee
Nick Saunders
Michael Viljoen
Penglong Zhu

Bass

Jared Chamoff *+
Roger Herr
Barnaby Wood

Flute

Craig Devereaux+
Bianca Morris
Scott Oaks

Piccolo

Craig Devereaux
Scott Oaks

Oboe

Matthew Hadley+
Taemin Ahn
Alan Hyde
Christian Smythe

English Horn

Brian Shaw*

Clarinet

Francis Novak*
Larry Beckhardt
Justin Xayarinh

Bass Clarinet

Larry Beckhardt

Bassoon

David Lohman*+
Cross Brandon
Kevin O’Brien

Contrabassoon

Jonathan Stark

French Horn

Kyle Walker*
Lynn Caron +
Bryan Jacobowitz
Wesley Richter

Trumpet

Julia Cohen*+
Erin Kulick
Ron Nahass
Ryan Yacos

Trombone

Ryan Gochee*
Ryan McTernan
Nick Denton

Tuba

Adam Rosenberg

Piano

Nolan N Dresden

Harp

Liann Cline

Percussion

Andrew Berman+
Meredith
Butterworth
Nolan N Dresden
Michaela Kiberstis
Jay Neger
Alvaro Rodas
Hannah Webster

† **Concertmaster**

* **Principal**

+ **Section Leader**



About the Music

Jordan Jinosko: *Tales from the Aviary* (2023)

Commissioned by Strathmore and conductor Kristofer Sanz, and made possible by Ed Grossman and Shelley Stanfield, *Tales from the Aviary* is a piece that tells a story of my own imagining. Inspired by my recent visits to Matthei Botanical Gardens, this work is also the result of my own deep love for nature and my desire to preserve the various species of birds that are currently threatened by our world's changing climate.

I. *Entering the Garden*

One windy winter morning, you decide to visit a nearby aviary. Its large, gothic structure, complete with an iron gate, seems foreboding. Once inside, you see the most enchanting light coming from the other side of a cracked doorway. Upon entering, you are captivated. Birds of every size and color, together with plants that smell of freshly mowed grass—they all sway back and forth, acting as an immersive kaleidoscope.

You spend time with different birds, specifically an impossibly large albatross that seems despondent. You are certain that he longs to be free. Just then, something incredible happens; a nearby tree shatters the aviary's glass roof. The birds begin to dart out of the enclosure. Your friend, the albatross, turns to you and gives you a glance which seems to say, "come with me." Without thinking, you climb onto his back as he ascends gracefully. You look down and your fluttering heart can barely believe the events that have just happened in the seemingly tiny building below.

II. *Hymn to the Birds*

The birds remain together and fly toward a nearby set of cliffs where they stay for the night. At sundown, the birds sing various songs to each other. Mother wrens sing to their babies, teaching them their family song. When they motion to you, you offer up your own hymn.

III. *On the Wing*

The next morning, you discover that most of the birds will soon begin their long migration south. While you cannot journey with them, your friend, the albatross,

offers you one last ride. As you leave the ground, you travel gradually faster. The cold wind nips at your face, and blinding sunbeams fill the wide horizon, which ever eludes your grasp.

— *Jordan Jinosko*



Drawing inspiration from mythology, nature, and experiences around gender, **Jordan Jinosko**'s music has been praised by Wisconsin Public Radio for its "subtle and powerful" qualities. Jordan's compositions have been honored in the awards ceremonies of the American Prize, the Global Music Awards, the Music International Grand Prix, and the Howard Hanson Young Composers Competition.

She scored *Trajectories* (2022), winner of SONY's Xperia U25 Film Competition, and the critically acclaimed *UNFOUND* (2023). Jordan's *Three Sketches*, as recorded on the album *Advent of the Symphonina* (feat. the London Philharmonic, Royal Philharmonic, and Budapest Scoring) topped Billboard's chart of Best-selling Classical Albums.

Hector Berlioz: Roman Carnival Overture (1843)

My mother would have called Hector Berlioz (1803-1869) "a regular rule-breaker." He did behave himself well enough to win France's most prestigious compositional honor, breaking from his penchant for extreme musical histrionics long enough to snatch the Prix de Rome, but it was exactly the high drama of his authentic musical style that earned him a place among the pantheon of great composers.

Of course, not every one of his works turned out perfectly. The premiere of his 1838 opera *Benvenuto Cellini* was "hissed with admirable energy and unanimity," and that in the words of the composer. Thankfully, he never let a good thing go, and as it turns out, the opera did have a few good things going for it, principally the music you hear tonight.

Early on in the overture, we hear music from Act I, an aria sung by the title character in praise of his beloved; the composer grants this beautiful melody to a

solo English horn. What follows is a wild folk dance known as *saltarello*, which is derived from the music of a raucous carnival on a Roman piazza in Act II of the opera — thus the title Roman Carnival Overture.



Berlioz, also an unsurprisingly flamboyant conductor, led the premiere of this overture in 1844, one month after he published his *Treatise on Orchestration*. This concise volume remains useful for composers today as a blueprint on delivering musical ideas with effective writing for the orchestra as a whole and the unique character of each component instrument.

Berlioz certainly lived up to his “regular rule breaker” reputation in own orchestral writing, extending the range and flexibility of the instruments and assembling their music into previously

unheard composites. True to his handbook, the music you hear tonight is composed with brilliant and novel orchestral colors.

— *David Bloom*

Manuel de Falla: Suite No. 2 from *El sombrero de tres picos* (1919)



Picking up the French tradition of technicolor orchestrations where Berlioz left off, Maurice Ravel and his contemporaries took the art of deploying this large group of disparate sounds in breathtaking combinations. **Manuel de Falla** (1876-1946), a son of southern Spain, cut his teeth in Paris and took on the same mantle. He spent seven years in his 20’s hobnobbing with the likes of Ravel, Debussy, Dukas, Stravinsky, and ballet impresario Serge Diaghilev.

The latter commissioned de Falla for a ballet to be performed by his company Ballets Russes, and the music we hear tonight is derived from that work.

El sombrero de tres picos (*The Three Cornered Hat*) tells the story of a lecherous magistrate who tries to seduce a miller's wife, only to be outwitted and humiliated when the miller and his wife turn the tables on him with a series of clever tricks up their sleeves. Sometimes the tricks were quite literally in their sleeves since disguises were among their ploys. The costumes and sets for the premiere were designed by none other than Pablo Picasso.

This suite from the ballet derives music from Act II, beginning with *Danza de los vecinos* (*Dance of the Neighbors*), a party at the miller's house. The music is a radical update of the Castilian folk dance form *seguidillas*, a "sequence" dance performed in pairs. Soon, the miller entertains his guests with a dance in the music of the second movement of the suite, *Danza del molinero* (*Dance of the Miller*), a flamenco form called *farruca*. By the final movement (*Danza final*), the miller is dressed as the magistrate, and the magistrate ends up in the miller's clothes. Much confusion ensues over the course of this *jota*, a group dance from Aragon with some very fancy footwork. The magistrate finally explains all, and as the villagers taunt him good humoredly, the ballet ends in a flourish of castanets.

While he left no concrete evidence of his sexuality, it is generally believed among scholars that de Falla was homosexual. He never married or sustained any public relationships, but he was close with many known fellow travelers, such as poet Federico García Lorca, and he made his home a safe space for gatherings of homosexual artists and intellectuals. Despite being respected among Franco's nationalists, the composer was powerless to Lorca's assassination. Dispirited by Franco's homophobia and violence, de Falla moved to Argentina, where he lived the rest of his life.

For his contributions to music, de Falla is considered a Spanish national treasure, and a (sadly unflattering) likeness of the composer (really, could they have drawn his neck any skinnier?) was printed on the 100 Pesetas note between 1970 and 2002, when Spain entered the Eurozone.

— *David Bloom*

Songs by Todd Almond

Kate Bush Medley

I really love my husband, Mark. We've been together for almost twenty years, and when he turned 50, I wanted to give him something special. We both love Kate Bush, so I made this medley in secret and recorded it with a string quartet, presenting it to him on the morning of his birthday by handing him my headphones and saying, "Listen to this." We were in the South Seas, on the island Marlon Brando used to own.

Play

This song was born of frustration. I was trying to write the play described in the lyrics, but it just wasn't happening. Maybe it wasn't meant to be a play, maybe this song IS the play. I seem to write a lot about things ABOUT to happen, I wonder why that is. Oh, and also, this one of two songs on tonight's setlist that references "Carhenge," which is exactly what it sounds like, a replica of Stonehenge only made out of cars. It's in my hometown in Nebraska.

Oh, Sean

People always ask me, "What's the story behind this song," and I say, "What do you mean? It's all there, every bit is true!" I think what they're asking is *what is this song really about*. As a story, it's anti-climactic, the sexual tension is never resolved, but I suppose that's what the song is about. The kind of romance that exists in the tension, not in the consummation. Sometimes that tension is the best part. And if it isn't, I guess one would never know. I was much younger when I wrote this, and I truly did sing my way home drunk, and when I got there I banged this out on my piano, as if writing the song was the stand-in for the sex I *didn't* have with Sean. The walls in my East Village apartment were very thin, and I could hear my neighbor the next day singing the song to himself. He didn't complain, so I took that as a compliment.

(continued on next page)

Moon Over Nebraska

This is a love song I wrote for my husband before I ever met him. I was visiting my family in Western Nebraska, and I had a kind of mystical moment (sober) with the big night sky, and I knew my husband was out there waiting for me in the future, I just had to be sure and get there to meet him. In writing it, I wanted to write one of those ballads that uses the same progression for the verse and the chorus.

Dolly / Bach

Sometimes a thing just suddenly makes sense. Don't they fit together, Dolly and Bach? They're both playful, both religious, and both love blonde wigs! Happy Pride!

— *Todd Almond*



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QUO @ 15: Pride Gala 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.

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QUO @ 15: Pride Gala is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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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Jude Atwood
Rogerio Shieh-
Barbosa
Joanne Barres
Andrew Berman
Eric &
Reyna Berman
Jamie Bernstein
Nina Bernstein
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William Hornby
Ailraza Hussain
Bryan Jacobowitz
Marilyn Jacobowitz
Nick Johnson

Savnah Jordan
Norma Kerlin
Tanya Kessler
Brad Knapp
Karina Knapp
Kathryn Lawrence
Lucie LeBlanc
Kathryn Lieber
Hali Linn
Nicholas Lohman
Arielle Lubin
James McLaughlin
Charles McLure
Fran McTernan
Keith Martinze
David Maro
Robert Middleton
Ryan Mulgrew
Michael Munley
Ron Nahass
Tracee Neumann
Daphne Nielsen

Debra Oaks-Leaf &
Marc Leaf
Dan Olson
Kate Penrose
Hannah Perryman
Nancy Person
The Peluche Family
Steven Petrucelli
Kevin Pizone
Bill Powell
Chip Prince
The Queer Big Apple
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Alanna Maharajh-
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QUO: The Queer Urban Orchestra



Concert Program Assembled by Nolan N Dresden

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Just a Little Tease

There's a Place for Us, Queer Urban Orchestra's 2025-2026 season, celebrates the joy, beauty, and necessity of queer space. The orchestra explores spaces of refuge, remembrance, and revelry throughout a season that underscores the importance of QUO's place not only as the Northeast's only LGBTQ+ orchestra, but also as New York City's most vibrant community orchestra.

Dates & Featured Repertoire*

September 6th, 2025: QUOtets

- *Repertoire to be announced*

October 18th, 2025: Queer Cosmos

- *The Planets* Op. 32, Gustav Holst
- *Stargazer*, Viet Cuong
- excerpt from *The Sun's Journey*, Imogen Holst

December 13th, 2025: Refuge

- Symphony No. 2 in C minor, Op.17, *Ukrainian*, Tchaikovsky
- *Tafeni* (world premiere), Michael J Viljoen
- *Première rapsodie*, Claude Debussy

January 21, 2025: QUOtets

- *Repertoire to be announced*

March 13th - 15th, 2026: QUOfest

- *Trois mouvements perpétuels*, Francis Poulenc
- Sinfonietta, Op. 1, Benjamin Britten
- *Nightlife*, Concerto for Double Bass
 - Kebra-Seyoun Charles, composer and soloist

May 9, 2026: *Of Rage and Remembrance*

- Symphony No. 1, John Corigliano

June 20, 2026: Pride Gala: *There's No Place Like Home*

- *A Canadian in Mayfair*, Angela Morley
- *The Wizard of Oz* Concert Suite, Arlen & Stothart/arr. Mauceri

*all dates and repertoire subject to change without prior notice

COMPASS



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