



QUEER URBAN ORCHESTRA
presents

OF RAGE & REMEMBRANCE!

SAT • MAY 9 • 2026

**Saint Bartholomew's Church
325 Park Avenue • 8pm**

David Bloom Artistic Director

QueerUrbanOrchestra.org

NYC Cultural
Affairs



**NEW YORK
STATE OF
OPPORTUNITY.**

**Council on
the Arts**

From the Artistic Director

Dear Friends,

This month marks 45 years since *The New York Native*, a local gay paper, published the first-ever news article about the crisis that would eventually be known as AIDS. By the end of 1981, 130 people in the US had died of this illness the CDC had yet to name, much less research. By the end of the decade, as **John Corigliano** processed his experience of the crisis in the symphony we play tonight, over 100,000 people had died.

Corigliano's music captures not only his community's catastrophic grief, but also their incredible resources of hard work, creativity, and humanity. Among his inspirations was the AIDS Quilt, which carpeted well over an acre of the National Mall in 1987 with tens of thousands of hand-made panels memorializing the lives lost. Corigliano adds to the quilt in his own way with musical eulogies to eleven friends, named specifically in the score.

With the significant platform of the work's commissioner, the Chicago Symphony, Corigliano created the first major musical commemoration of those who had died of AIDS. Premiered in 1990, the year before Tony Kushner's *Angels in America*, the stigma against gay men and AIDS was at its peak, making it both an important and vulnerable time for Corigliano to write this work. Tonight, as part of QUO's *A Place for Us* season celebrating the beauty and vitality of safe space for queer community, we honor Corigliano's bravery, remember the souls lost to AIDS, and aspire to the loving action of the many who fought and continue to fight for the dignity of people living with HIV and AIDS.

We are thrilled to welcome our soloist, the amazing **Blake Pouliot**, whose gorgeous playing is perfectly suited to the warm musical embrace that is Barber's Violin Concerto. I'm excited to hear my dear friend **Derek Weagle** and this magnificent orchestra breathe fresh, spring air into Britten's vision of music by Gustav Mahler. Before we perform the Corigliano Symphony, we invite you to participate in a ritual of community healing from queer icon **Pauline Oliveros'** practice of Deep Listening.

Thank you so much for sharing this special night with us. Please come back and join us June 20 for our Gala: *There's No Place Like Home*, featuring **Créatine Price!**

Lots and lots of love,


David Bloom



Council on
the Arts

This program 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.



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



Of Rage and Rememberance

Saturday, December 13, 2025 | 8 pm
St. Bartholomew's Church | New York, NY

What the Wildflowers Tell Me (1893-96) **Gustav Mahler**
orch. by **Benjamin Britten** (1941)

Derek Weagle — conductor

Violin Concerto, Op. 14
(1939-40, rev. 1949)

Samuel Barber

- I. Allegro moderato
- II. Andante
- III. Presto in moto perpetuo

Blake Pouliot — violin

— Intermission —

Heart Chant (2001)

Pauline Oliveros

Symphony No. 1 (1988)

John Corigliano

- I. Apologue: Of Rage and Rememberance
- II. Tarantella
- III. Chaconne: Guilio's Song
- IV. Epilogue

Please silence your phones, and recording is strictly
prohibited—let's keep the spotlight on the music!

Violin I

Phong Ta*•❖
Rafael Albertini
Belinda Bauer
Renee Clark
Aaron Haines
Amber Hansen Arney
Brian Harrington
Elaine Lee
Erin Liang
Arielle Lubin
Amanda Nguyen
Johann Palo
Nic Salas
Dane Stalcup
Navida Stein
Liann Wadewitz
Shang Young

Violin II

Tank Tan*•
Jeanne Azzouni
Jonathan Balsano
Alva Bostick
Julia Case
Jocelyn Cheng
Carla Eilo
Wiqar Farooqi

Aaron Haines
Eric Kim
Mel Martini
Cameron Mirhossaini
Farzaneh Sarafriz
Bob Wei

Viola

Noah Green*
James Di Meglio•
Carmen Garcia-Quiroz
Adrian Gellert
Hringir Inguson
Marion Lederer
JohnMark Ofrasio
Haley Pearson
Mark Peters
Genevieve Pool
Nicholas Singletary
Dustin Zuelke

Cello

Bjorn Berkhout*
Navin Manglani•
Lucie le Blanc
Claire Hébert
Alex Humesky
Steve McLure
Kate Penrose

Michael Richman
Nick Saunders
John Swartz
Penglong Zhu

Bass

Jared Chamoff*•
Roger Herr
Andrew Op't Hof
Hirokazu Yokoyama

Mandolin

Tank Tan*
Jeanne Azzouni
Jonathan Balsano
Julia Case

Flute

Bianca Morris*
Craig Devereaux•
Scott Oaks
Stacey Wallace

Piccolo

Craig Devereaux•
Scott Oaks
Stacey Wallace

Oboe

Taemin Ahn*
Alan Hyde
Heath Koch
Christian Smythe

English Horn

Alan Hyde

E♭ Clarinet

Alice Petre

Clarinet

Daniel Olson*•
Chris Burrow
Alice Petre
Justin Xayarin

Bass Clarinet

Chris Burrow

Bassoon

David Lohman*•
Kevin O'Brien
Cross Brandon

Contrabassoon

Cindy Lauda

French Horn

Kyle Walker*
Lynn Caron•
Grant Abelson
Noah Dopkins
Bryan Jacobowitz
Wesley Richter

Trumpet

Julia Cohen*•
Ron Nahass
David Garry
Erin Kulick
Brandon Travan

Trombone

Ryan Gochee*
Jamie Bastian
Nick Denton

Bass Trombone

Alex Arellano•

Tuba

Adam Rosenberg
David Biko

Piano

Billy Jiang
Ryan Gochee

Harp

Skyla Budd

Percussion

Andrew Berman•
Meredith Butterworth
Michaela Kiberstis
Heath Koch
Jay Neger
Álvaro Rodas
Eva Smith
Hannah Webster

❖ Concertmaster
* Principal
• Section Leader

QUO performing in 2023 at Symphony Space

Photo by David Lohman



About the Artists



Photo by Jiyang Chen

David Bloom *QUO Artistic Director*

David Bloom (he/him) 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*), "ferocious and focused" (*The New York Times*) performances, and "breathtaking and 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, Central City Opera, Tri-Cities Opera, Bang on a Can All-Stars, The Crossing, Ensemble Connect, and Kronos Quartet and worked with such soloists and 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 2022, 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 500 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 Nonesuch, Sony Masterworks, Cantaloupe, New Amsterdam, Innova, New Focus, Starkland, Kairos, and Navona labels.

Derek Weagle *QUO Associate Conductor*

Musician/Educator/Wearer-of-Many Hats **Derek J. Weagle** (they/them) is a Brooklyn-based artist and healer working in the medium of sound. Seeking the deepest joy in all things, they are invested in the disruption of cultural barriers around music-making, preserving it as a vital act of humanness. With a practice rooted in syncretism, Derek's musical and teaching styles draw from a wide breadth of experience, modality, and tradition. They are passionate about the fusion of these approaches as a means of authentic connection and collective healing.

Derek holds a M.M. with Academic Honors in Composition with a minor in Choral Conducting from the New England Conservatory and a B.M. in Music Education from the University of Massachusetts Lowell, certificates in Sound Healing from the Sage Academy of Sound in Woodstock, NY, and Biosonic Sound Repatterning with Dr. John Beaulieu. In 2025, they completed an Artist Diploma in Composition with a citation for Exceptional Achievement and a certificate in Contemporary Collaboration as a member of the Gabriela Ortiz Composing Studio at the OAcademy Music Conservatory.

Derek's current engagements include work as a Sound Practitioner at Official Ritual, Founding Artistic Director of Bloom Sound Collective, Faculty at Juilliard Extension, Associate Conductor of the Queer Urban Orchestra, Co-Director of the Khôra Consort, 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 in the International Composition Competition Harelbeke.



Photo by Erik McGregor



Photo by Lauren Hurt

Blake Pouliot Violin

Described as "immaculate, at once refined and impassioned," (*ArtsAtlanta*) violinist **Blake Pouliot** (pool-YACHT) has anchored himself among the ranks of classical phenoms. A tenacious young artist with a passion that enraptures his audience in every performance, Pouliot has established himself as "one of those special talents that comes along once in a lifetime" (*Toronto Star*).

As a soloist, Blake's 2025-26 concerto highlights include a return to National Ars Centre Orchestra to open their season with Music Director Alexander Shelley, performing Shostakovich Violin Concerto No. 1. He will make debuts with the Illinois Symphony, performing Rózsa's Violin Concerto with Music Director Taichi Fukumura, and with Columbus Symphony, performing the Korngold Violin Concerto with Josep Vicent. Additional concerto appearances include Rochester Philharmonic, as well as a tour with the Prague Philharmonia in Spain and the U.S., culminating with a performance at Carnegie Hall, marking Blake's Stern Auditorium debut. Recital appearances this season include Newport Classical, Vancouver Chamber Music Society, Artist Series of Sarasota, and Portland Ovation with his long-time collaborator and pianist, Henry Kramer.

Since his orchestral debut at age 11, Pouliot has performed with the orchestras of Aspen, Atlanta, Detroit, Dallas, Madison, Montreal, Toronto, San Francisco, and Seattle, among many others. He has collaborated with many musical luminaries including conductors Yannick Nézet-Séguin, Matthias Pintscher, Sir Neville Marriner, David Afkham, Pablo Heras-Casado, JoAnn Falletta, Marcelo Lehninger, Vasily Petrenko and Thomas Søndergård.

Pouliot has been featured twice on Rob Kapilow's *What Makes it Great?* series and has been NPR's Performance Today Artist-in-Residence in Minnesota (2017/18), Hawaii (2018/19), and across Europe (2021/22). Prior to that, he won the Grand Prize at the 2016 Orchestre Symphonique de Montréal Manulife Competition and was named First Laureate of both the 2018 and 2015 Canada Council for the Arts Musical Instrument Bank.

Pouliot performs on the 1729 Guarneri del Gesù on generous loan from an anonymous donor.

John Corigliano Composer

John Corigliano's music has been commissioned, performed, and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. His honors include the Pulitzer Prize for Symphony No. 2, the Grawemeyer Award for his Symphony No. 1 (given over 300 performances worldwide), the Academy Award (Oscar) for Best Original Score (*The Red Violin*), and, of his five Grammy Awards, three for Best Contemporary Composition (Symphony No. 1, String Quartet, and Mr. Tambourine Man).

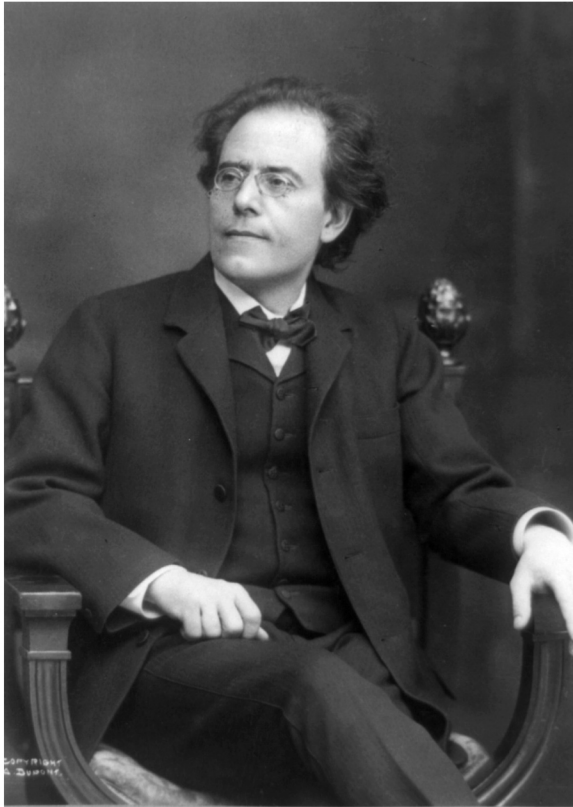
Recent scores include a second opera, *The Lord of Cries*, with a libretto by Mark Adamo based on *The Bacchae* of Euripides and Bram Stoker's *Dracula*. Corigliano's first opera since *The Ghosts of Versailles* for The Metropolitan Opera in 1991, *The Lord of Cries* was commissioned by the Santa Fe Opera and given its premiere in July 2021. *Triathlon*, for orchestra and saxophone soloist (who plays three instruments throughout the work) was introduced by Tim McAllister and the San Francisco Symphony in April 2021. It is Corigliano's tenth piece for soloist and orchestra, after his concerti for piano, oboe, clarinet, flute (*Pied Piper Fantasy*), guitar (*Troubadours*), violin (*The Red Violin*), and percussion (*Conjurer*), as well as the orchestral song-cycles *Mr. Tambourine Man: Seven Poems of Bob Dylan* for amplified soprano, and *One Sweet Morning* for mezzo-soprano. Other scores include Symphony No. 3: *Circus Maximus* for multiple wind ensembles, as well as a rich folio of chamber works.

The French premiere of *The Ghosts of Versailles*, in a co-production with Glimmerglass Festival, was given by the Royal Opera of Versailles in December of 2019 and subsequently released on DVD, CD, and Blu-Ray. This followed its 2015 staging by Los Angeles Opera, which collected 2017 Grammys for Best Opera Recording and Best Engineered Classical album.

Photo by J Henry Fair



About the Music



Gustav Mahler in 1909

Gustav Mahler (1860–1911) *What the Wildflowers Tell Me*
Orch. by **Benjamin Britten** (1913–1976)

Sponsored by **Navin Manglani**

In the summer of 1895, the young conductor Bruno Walter took in the astonishing views of the mountains surrounding the Attersee, a lake in Austria's Salzburg Alps where Gustav Mahler kept a summer home. Greeting Walter as he stepped off the ferry, Mahler only half joked, "No need to look up at that—I've already composed it all!"

Mahler chose this locale as an escape from his punishing schedule as Europe's leading conductor, which left him no time to compose. On his idyllic property, he constructed a small "composing hut" and set to work on his ambitious Third Symphony, the longest in the standard literature. Epitomizing his famous line, "a symphony must be like the world; it must embrace everything," the Third presents a vast chain of being from primeval origins to the highest planes of divinity and love.

During his lifetime, Mahler was little renowned as a composer, and even after his death, his music was often derided as impractical and overly-inflected with his Jewish roots. Mahler's music was seldom heard in 1941, when

Benjamin Britten adapted the second movement of Mahler's Third Symphony, whose title he translated as *What the Wild Flowers Tell Me*.

Britten was enamored with Mahler's music. Both composers possessed an uncanny skill at orchestration (the art of deploying the instruments of an orchestra) as well as conducting. In his reorchestration of the music you hear tonight, Britten reduced the number of instruments and identified an excerpable gem from a gargantuan work, seeking to make performances more feasible to share this music he adored with a wider audience.

The music unfolds loosely in the form of a minuet, a graceful 17th century dance that was an anachronism in Mahler's time. The music strikes an amiable, ruminative, and distinctly nostalgic tone. In the Third Symphony, this "flower minuet" follows a severe opening movement of stone and fire, introducing the plant kingdom as the basis of the earth's ecosystems before the animal and sentient life to come.

When Britten made this reorchestration, he was living with his partner Peter Pears at the February House, an artist commune in Brooklyn Heights that was also home to such other queer luminaries as W.H. Auden and Paul Bowles, a composer with whom Britten fought over access to the piano. Britten made frequent appearances at Carnegie Hall, where Mahler had conducted regularly as music director of the New York Philharmonic (1909–1911). For the orchestra's concerts at the Brooklyn Academy of Music, Mahler declined a limousine, instead paying the nickel fare to take the subway from his home at the Hotel Majestic (across the street from The Dakota) to Atlantic Avenue.

— David Bloom



Benjamin Britten in his study at The Red House, Aldeburgh, Suffolk. Photo by Brian Seed, 1964

Samuel Barber (1910–1981) *Violin Concerto, Op. 14*

Blake Pouliot, violin

Sponsored by AdlerOaks Music

At the age of 14, Samuel Barber (1910–1981) began his studies at Philadelphia's Curtis Institute of Music, where he later met composer Gian Carlo Menotti. The two became friends and collaborators for life, and for many years they were romantic partners. The two collaborated on operas in which Menotti wrote the text and Barber wrote the music, including the Pulitzer Prize-winning *Vanessa*. Each won two Pulitzer Prizes in music, a distinction shared with only two other composers. Though the two separated later in life, they remained close, and Menotti was with Barber in his final days.

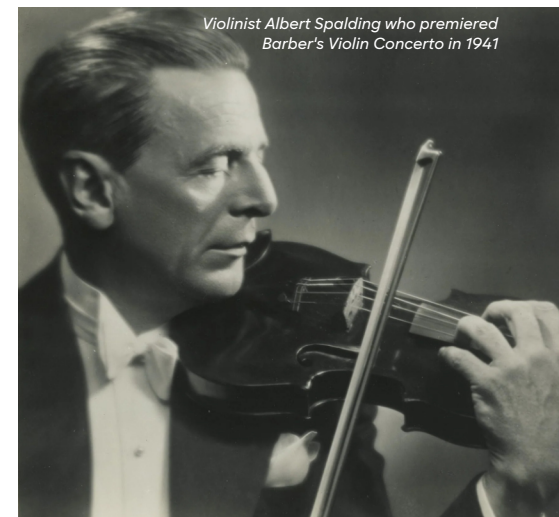
Barber walked fiercely to the beat of his own drum, his music being decidedly more romantic and tonal than the modernist vogue of his contemporaries. His music was worshiped by many for its emotional connection and despised by others as stylistically retrograde. Still, his successes speak for themselves, including his iconic *Adagio for Strings*. In 1938, Barber sent the score to conductor Arturo Toscanini, who returned it without comment. The young Barber was crushed until Toscanini later sent word that he was planning to premiere the piece and that he had returned it simply because he had already memorized it.



Samuel Barber in 1938—Taken just before the world premiere broadcast of his *Adagio for Strings* by Arturo Toscanini and the NBC Symphony Orchestra.

The next year, Barber set pen to paper on his Violin Concerto, a veritable treasure of the violin repertoire. He began composing in Switzerland, but the outbreak of World War II and his father's failing health forced his return to Pennsylvania. The work is cast in a traditional three movements, each embracing a more or less conventional structure. However, it contains a striking imbalance: two expansive, lyrical movements are followed by a finale of startling brevity and intensity.

This curious structure drew the concern of the concerto's initial commissioner, who wanted a piece that could showcase his own virtuosity. Though the work does include the occasional brief cadenza (sections where the soloist plays without the accompaniment of the orchestra), Barber was not inclined to write music for the purpose of parading exemplary violin technique. Composer and commissioner parted amicably, and violinist Albert Spalding performed a well-received premiere of the concerto in 1941 with the Philadelphia Orchestra and Eugene Ormandy.



Violinist Albert Spalding who premiered Barber's Violin Concerto in 1941

While it is typical for a soloist to begin playing after at least a short orchestral introduction, the solo violin enters immediately in the first movement with a long, expressive melody that unfolds into a broad sonata form. The clarinet introduces a second theme of a darker hue, and though moments of tension arise as the music develops, the prevailing character is one of warmth. At the golden mean of the movement, the opening melody returns in a deeply satisfying musical moment.

A hauntingly beautiful oboe solo begins the second movement, perhaps as an homage to the Brahms Violin Concerto, whose central movement also begins with a solo oboe. The music has an intimate, introspective, and vocal quality—natural for a composer equally at home in song and opera.

Lasting only about four minutes, the finale breaks sharply with what precedes it. Marked by relentless perpetual motion, the solo violin hurtles forward at a blistering pace with no respite. The soloist rarely pauses, and the orchestra interjects with forceful, aggressive, accents. After nearly twenty minutes of expansive lyricism, the concerto concludes in a burst of dazzling energy.

— David Bloom



Photo of Pauline Oliveros working with a Buchla 100 modular synthesizer at the San Francisco Tape Music Center, ca. 1966. Photo by David Bernstein.

Pauline Oliveros (1932–2016) *Heart Chant*

Pauline Oliveros (1932–2016) was an openly lesbian musician and philosopher. Growing up she remembered being “always a listener,” listening deeply to the sounds around her. Her mother, a pianist, gave Oliveros an accordion at age nine. Accordion and French horn were her primary instruments, but she also played violin, piano, and tuba. In high school, Oliveros discovered “inner listening,” a meditative state of listening to body and emotions, which led to her decision at age 16 to become a composer.

Oliveros’s electronic and instrumental music is influential and thought provoking, but her most memorable contribution was Deep Listening. Deep Listening grew out of her work at the University of California, San Diego where she taught *The Nature of Music*, a class for the general student body rather than music majors, where every student was expected to participate and improvise. She wrote *Sonic Meditations* for this course, which became the kernel of her Deep Listening exercises. This meditative, individual and group work sensitizes practitioners to the sounds of life.

Heart Chant is a Deep Listening piece written in 2001 consisting of the instructions that will be shared with you. The goal of the instructions are to provide new ways for us to listen and respond to ourselves, each other and to our place here, in this church, in this city, and in this world. You will have the opportunity, if you wish, to join us in listening to each other and sharing some sounds.

— Elizabeth Dejean

Pauline Oliveros

Photo by J Henry Fair



John Corigliano (b. 1938) *Symphony No. 1*

Sponsored by **Álvaro Rodas**

Historically, many symphonists (Berlioz, Mahler and Shostakovich, to name a few) have been inspired by important events affecting their lives, and perhaps occasionally their choice of the symphonic form was dictated by extra-musical events. During the past decade I have lost many friends and colleagues to the AIDS epidemic, and the cumulative effect of those losses has, naturally, deeply affected me. My First Symphony was generated by feelings of loss, anger and frustration.

A few years ago, I was extremely moved when I first saw “The Quilt,” an ambitious interweaving of several thousand fabric panels, each memorializing a person who had died of AIDS, and, most importantly, each designed and constructed by his or her loved ones. This made me want to memorialize in music those I have lost, and reflect on those I am losing. I decided to relate the first three movements of the symphony to three lifelong musician-friends. In the third movement, still other friends are recalled in a quilt-like interweaving of motivic melodies.

Cast in free, large-scale A-B-A form, the first movement (Apologue: Of Rage and Remembrance; apologue: an allegorical narrative usually intended to convey a moral) is highly charged and alternates between the tension of anger and the bittersweet nostalgia of remembering. It reflects my distress over a concert-pianist friend. The opening (marked “Ferocious”) begins with the nasal open A of the violins and violas. This note, which starts and finishes the symphony, grows in intensity and volume until it is answered by a burst of

— continued on next page

percussion. A repeat of this angry-sounding note climaxes, this time, in the entrance of the full orchestra, which is accompanied by a slow timpani beat. This steady pulse—a kind of musical heartbeat—is utilized in this movement as the start of a series of overlapping *accelerandos* interspersed with antagonistic shatterings of antiphonal brass. A final multiple acceleration reaches a peak climaxed by the violins in their highest register which begins the middle section (B).

As the violins make a gradual diminuendo, a distant (offstage) piano is heard, as if in a memory, playing the Leopold Godowsky transcription of Isaac Albéniz's *Tango* (made in Chicago in 1921), a favorite piece of my pianist-friend. This is the start of an extended lyrical section in which nostalgic themes are mixed with fragmented suggestions of the *Tango*. Little by little, the chattering-brass motives begin to reappear, interrupted by the elements of tension that initiated the work, until the lyrical "remembrance" theme is accompanied by the relentless pulsing timpani heartbeat. At this point, the lyrical theme continues in its slow and even rhythm, but the drumbeat begins simultaneously to accelerate. The tension of a slow, steady melody played against a slow, steady *accelerando* culminates in a recapitulation of the multiple accelerations heard earlier in the movement, starting the final section (A).

But this time the accelerations reach an even bigger climax in which the entire orchestra joins together playing a single dissonant chord in a near-hysterical repeated pattern that begins to slow down and finally stops. Unexpectedly, the volume of this passage remains loud, so that the effect is that of a monstrous machine coming to a halt but still boiling with energy. This energy, however, is finally exhausted, and there is a *diminuendo* to *piano*. A recapitulation of the original motives along with a final burst of intensity from the orchestra and offstage piano concludes the movement, which ends on a desolate high A.

The second movement (Tarantella) was written in memory of a friend who was an executive in the music industry. He was also an amateur pianist, and

in 1970 I wrote a set of dances (*Gazebo Dances* for piano, four hands) for various friends to play, and dedicated the final, tarantella, movement to him. This was a jaunty little piece whose mood, as in many tarantella, seems to be at odds with its purpose. For the tarantella, as described in *Grove's Dictionary of Music*, is a "South Italian dance played at continually increasing speed [and] by means of dancing it a strange kind of insanity [attributed to tarantula bite] could be cured." The association of madness and my piano piece proved both prophetic and bitterly ironic when my friend, whose wit and intelligence were legendary in the music field, became insane as a result of AIDS dementia.

In writing a tarantella movement for this symphony, I tried to picture some of the schizophrenic and hallucinatory images that would have accompanied that madness, as well as the moments of lucidity. This movement is formally less organized than the previous one, and intentionally so—but there is a slow and relentless progression toward an accelerated "madness." The ending can only be described as a brutal scream.

The third movement (Chaconne: Giulio's Song) recalls a friendship that dated back to my college days. Giulio was an amateur cellist, full of that enthusiasm for music amateurs tend to have and professionals try to keep. After he died several years ago, I found an old tape-recording of the two of us improvising on cello and piano, as we often did. That tape, dated 1962, provided material for the extended cello solo in this movement. Notating Giulio's improvisation, I found a pungent and beautiful motto which, when developed, formed the melody played by the solo cello at this point in the symphony. That theme is preceded by a Chaconne, based on twelve tones (and the chords they produce), which runs through the entire movement. The first several minutes of this movement are played by the violas, cellos, and basses alone. The chaconne chords are immediately heard, hazily dissolving into each other, and the cello melody begins over the final chord. Halfway through this melody a second cello joins the soloist. This is the first of a series of musical

— continued on next page



remembrances of other friends (the first friend having been a professional cellist who was Giulio's teacher and who also died of AIDS).

In order to provide themes for this interweaving of lost friends, I asked William M. Hoffman, the librettist of my opera, *The Ghosts of Versailles*, to eulogize them with short sentences. I then set those lines for various solo instruments and, removing the text, inserted them into the symphony. These melodies are played against the recurring background of the chaconne, interspersed with dialogues between the solo cellos. At the conclusion of the section, as the cello recapitulates Giulio's theme, the solo trumpet begins to play the note A that began the symphony. This is taken up by the other brass, one by one, so that the note grows to overpower the other orchestral sonorities. The entire string section takes up the A and builds to a restatement of the initial assertive orchestral entrance in the first movement. The relentless drumbeat returns, but this time it does not accelerate. Instead, it continues its slow and

somber beat against the chaconne, augmented by two sets of antiphonal chimes tolling the twelve pitches as the intensity increases and the persistent rhythm is revealed to be that of a funeral march.

Finally, the march-rhythm starts to dissolve, as individual choirs and solo instruments accelerate independently, until the entire orchestra climaxes with a sonic explosion. After this, only a solo cello remains, softly playing the A that opened the work, and introducing the final part (Epilogue).

This entire section is played against a repeated pattern consisting of waves of brass chords. Against this, the piano solo from the first movement (the Albéniz/Godowsky *Tango*) returns, as does the tarantella melody (this time sounding distant and peaceful), and the two solo cellos, interwoven between, recapitulate their dialogues. A slow *diminuendo* leaves the solo cello holding the same perpetual A, finally fading away.

— John Corigliano



The AIDS Memorial Quilt displayed on the National Mall in Washington, D.C., October, 1996



AIDS Memorial Quilt near the Washington Monument in Washington D.C., 1992

THE CHELSEA BELL
BAR & GRILL
SUPPORTS THE
QUEER URBAN
ORCHESTRA

All ticketed guests receive

10% OFF

with proof of ticket

316 8th Avenue, New York, NY 1001 | 212 242 2425 | Reservations: info@thechelseabellnyc.com

No One Needs a \$200 Lotioning!

**Massage Isn't Just Luxury, it's Medical
Queer Owned and Operated**




sage | Advocacy &
Services for
LGBTQ+ Elders
We refuse to be invisible®



sageCENTS

Gain Confidence in Your Finances

Free financial tools for
LGBTQ+ People

sageusa.org/sagecents



Keep the music coming...

Be the reason the music doesn't stop! Your gift helps us bring bold, inclusive performances to the stage. See how you can support QUO below.



To make a donation via mail, complete this form and mail it in with a check payable to **Queer Urban Orchestra**:

PO Box 438
Radio City Station
New York, NY 10101-0438

Or simply scan the QR
code with your phone
to make a secure
donation online.



Choose an Amount

Ruby (\$50) ☐

Amber (\$250) ☐

Topaz (\$500) ☐

Emerald (\$750) ☐

Sapphire (\$1000) ☐

Amethyst (\$5000) ☐

Other \$_____ ☐

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Email: _____

As a 501(c)(3) nonprofit (EIN 27-1145113), all donations to QUO are fully tax-deductible.

QUO: The Queer Urban Orchestra extends our heartfelt gratitude to the incredible individuals and organizations below who recently supported our orchestra. Your generosity helps us continue to make beautiful music and foster an inclusive, uplifting space within the queer community.

Amethyst (\$5000+)

Artist-Warrior Charitable Fund
Anonymous
Sander & Norma K. Buchman
Estee Lauder

NYC Department of Cultural Affairs
New York State Council on the Arts
Joseph Nye
Alan Schoenfeld & Andrew Op't Hof

Sapphire (\$1000 - \$4999)

Alphabet, Inc.
Christian Balmaseda-Luca
David Bloom & Michael Schmale
Julia Cohen
Gilbert Dejean
Howard Gilman Foundation

Alex Humesky & Dustin Zuelke
Alan Hyde
Navin Manglani
Scott Oaks & James Adler
Mike & Ann Pitts
Joy A. Hermanowski Smith

Continued on the next page...

Emerald (\$750 - \$999)

Phong Ta & Joe Passoni

Topaz (\$500 - \$749)

Anonymous
Jonathan Balsano
Rogerio Shieh Barbosa
Bjorn Berkhout &
Todd Nickow
Glenorchy Campbell
Elliott Case

George Cauttero &
Andrea Tuberman
Peter Fifield
Stephen Flaherty &
Trevor Hardwick
Felice & Darrell Friedman
Ryan Gochee

Stephen Harold Litner
Hilton Marcus
Aakash Mittal &
Jayanthi Bunyan
Mark Peters &
Claudio Vazquez
Jonathan Stark

Amber (\$250 - \$499)

Jared Chamoff
Thomas Houston
Michele Kaufman &
Jo Ellen Fusco

David Lohman &
Bowen Zhang
James McLaughlin
Steve McLure
Robert Middleton

Francis Novak
Hope O'Reilly
Eric Peterson
Larry & Debby Stalcup
Cynthia Yacos

Ruby (\$50 - \$249)

AdlerOaks Music
Anonymous (2)
Rico Ardy
Alex Arellano &
Emile Chung
Janice Battle
Joanne S. Barres
Carolyn Benbow
Andrew Berman
Eric & Reyna Berman
Nina Bernstein
Jon Bjerke
Lynn Caron
Bonnie Chamoff
James DiMeglio
Helen Feiner
Mikael Flores-Amper
Sawyer Goldsmith
Matthew Hadley
Julie Hodorowski
Andrew Holland
Marilyn Jacobowitz
Bryan Jacobowitz
Gerard Jacobs
Tanya Kessler

David Klobus
Brian Kyle
Kathryn Lawrence
Alejandro Leal-Pulido
Marion Lindauer
LinkedIn
Hali Linn
John Magisano &
Chris Kruessling
Tom Malcolm
Keith Martinez
William McBain
Michael Munley
Shelby Narike
Nicole Negron
George Nicholson
Joseph Nye
John O'Brien
Debra Oaks-Leaf &
Marc Leaf
CHristine Op't Hof
Cesar Parreno
Haley Pearson
Kathy Placvan
Joey Plaster

Todd Michael Porter
Bill Powell
Raphael Ribas
Alvaro Rodas
Michael Rosen
Minoru Sakakura
Nicholas Saunders
Amy Schoenfeld
Dennis Schroeder
Cameron Smith
Christian Smythe
Timothy Soldani
Dane Stalcup
Alanna Maharajh Stone &
Jon Stone
Michael Sweezy
Toni Szilagi
United Health Group
Richard Upton
J Valentine
Anne Viega
Liann Wadewitz
Matthew Wise &
Jim Lubin
Debbie Yacos

Pssst!!

Hey, how are we doing?
Scan the QR code and let us know!



QUO Board of Directors & Staff

President

Bob Wei

Vice-President

David Lohman

Secretary

Julia Case

Treasurer

Scott Oaks

Members-at-Large

Lynn Caron
Jared Chamoff
Wiqar Farooqi
Matthew Hadley
Navin Manglani
Dustin Zuelke

Orchestra Manager

Brian Shaw

Librarian

Nick Johnson

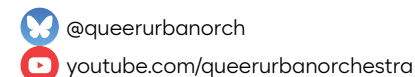
Special Thanks

Church of the Holy Apostles
Cover art by Nathan Threlkeld
Program design by Nick Johnson

Special thank you to Korg USA

KORG USA INC.

Visit us online at www.queerurbanorchestra.org



Your Ad Here

**FULL-COLOR
ADVERTISING**

now available in QUO programs!!

Multiple sizes and
rates available

Scan for specs
and pricing



Colorful ads for a **colorful orchestra!**

Proud Supporter of the Queer Urban Orchestra since 2009

Hi, I'm Leonard!

I've supported QUO since inception. My husband, Craig, plays the flute and is a Founding Member.

COMPASS

Scan here!



Nothing gives me more pride than working with friends with shared interests!



Leonard Gottlieb
Licensed Associate Real Estate Broker
646.408.4008
Leonard.Gottlieb@compass.com

Leonard Gottlieb is a licensed real estate licensee affiliated with Compass. Compass is a licensed real estate broker and abides by Equal Housing Opportunity Laws.