



PRIDE GALA

THERE'S NO PLACE LIKE HOME

SAT • JUNE 20 • 2026

St. Peter's Church • 8pm

619 Lexington Ave.

David Bloom Artistic Director

QueerUrbanOrchestra.org

NYC Cultural
Affairs



**Council on
the Arts**

From the Artistic Director

"Queer space is simply that which allows us to be in right relationship with change, that which teaches us to move between worlds, to shapeshift, to learn and teach the skills necessary to gestate and conceive our own worlds."
— Ailo Ribas, *Queer Spaces: An Atlas of LGBTQIA+ Places and Stories*

As violence against queer folx has increased in recent years, safe space for queer community is increasingly essential. **Queer Urban Orchestra** has made safe space for nearly 17 years now, and this season—titled *A Place for Us*—we've made it our musical focus. We've traversed from an expansive vision of the entire universe as queer space to a cozy sense of refuge, from the dance floor to a space of remembrance, and tonight *there's no place like home*, especially when we make it here with you!

Thank you for being here tonight to support this special organization! QUO is the only LGBTQ+ orchestra in the northeast, and one of only a few in the US, so we have a significant responsibility. This season, we've:

- performed 12 concerts across the city
- featured works by 26 queer composers, including **Matthew Nell**, winner of the **2026 QUO Vanguard Composer Competition**
- fostered the careers of four queer conductors with our Conducting Fellowship
- represented amazing queer artistry to kids at our family concerts
- made a platform for queer and allied musicians to perform in this fabulous orchestra

With your support tonight, we can continue this work into the future. Thank you!

I would like to express my deep gratitude to our entire orchestra for working so hard this year to make beautiful experiences for our community and for one another. I'm especially grateful to our Board, section leaders, and volunteers, both within and outside of the orchestra. Extra special thanks to our outgoing General Manager, **Brian Shaw**, for four years of excellent service to our organization. Your creativity, dedication, and cheerfulness (not to mention your beautiful playing) have allowed us to grow immeasurably. We love you, Brian!

Enjoy the show, and I can't wait for you to hear the amazing 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.

Queer Urban Orchestra

David Bloom — Artistic Director and Conductor

Derek Weagle — Associate Conductor

presents

Pride Gala: *There's No Place Like Home*

Saturday, June 20, 2026 | 8 pm
St. Peter's Church | New York, NY

A Canadian in Mayfair (1950)

Angela Morley

Damali Willingham — conductor

from **Sinfonia Concertante**

No. 1, Op. 36 (1821)

Peter Joseph von Lindpaintner

II. Andante grazioso

III. Allegretto moderato

Justin Lee — flute; Brian Shaw — oboe; Fran Novak — clarinet;
Kyle Walker — horn; David Lohman — bassoon
Derek Weagle — conductor

Les Toréadores & Chanson bohème

Georges Bizet

from *Carmen* (1875)

featuring Créatine Price

Io son l'umile ancilla

Francesco Cilea

from *Adriana Lecouvreur* (1902)

featuring Créatine Price

Somewhere

Leonard Bernstein &

from *West Side Story* (1957)

Stephen Sondheim

featuring Créatine Price

— Intermission —

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

Joyeuse marche (1888) **Emmanuel Chabrier**

Claire Lewis — conductor

Galactic Chaconne (2023) **Matthew Nell**
 2026 Vanguard Composers Competition Winner!

Derek Weagle — conductor

Introduction & Somewhere Over the Rainbow
 from *The Wizard of Oz* (1939) **Harold Arlen**
 Orch. by **David Bloom** **E.Y. Harburg**

featuring Créatine Price

I Enjoy Being a Girl **Richard Rodgers**
 from *Flower Drum Song* (1958) **Oscar Hammerstein II**
 Orch. by **David Bloom**

featuring Créatine Price

I Am What I Am **Jerry Herman**
 from *La Cage aux Folles* (1983)
 Orch. by **David Bloom**

featuring Créatine Price

Meine Lippen, sie küssen so heiss **Franz Lehár**
 from *Giuditta* (1934)
 Orch. by **David Bloom**

featuring Créatine Price

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Créatine Price *Mistress of Ceremonies*

Créatine Price (Jordan Weatherston Pitts)—New York City and Paris' Grand Opera Diva—is a native of Buffalo, New York, and represents a world-class fusion of opera, oratorio, and musical theatre, blending boldness and artistry in every performance. Recognized for her "heroic," "passionate," and "bewitching" performances both on the operatic stage and in concert, Créatine has captivated audiences with her powerful voice and commanding presence.

A finalist on *La France a un incroyable talent* (France's Got Talent), Créatine's artistry has resonated internationally, with critical acclaim from major media outlets such as Le Parisien, Le Monde.fr, The Wall Street Journal, The New York Classical Review, The Financial Times, Opera News, OperaWire, The Boston Globe, and Early Music America Magazine. Her performances have also been featured in The New York Times, The New Yorker Magazine, The London Times International, and across broadcasts including NPR, WQXR, New York 1, and ABC News.

On the opera stage, Jordan made his principal artist debut to critical acclaim as the drag queen Renata in the world premiere of *Stonewall* by Iain Bell and Mark Campbell with New York City Opera, a role that solidified his reputation as a versatile and groundbreaking performer. Continuing to maintain an active performance schedule, his recent roles include the cover of Romeo in Gounod's *Romeo et Juliette* with Hawaii Opera Theatre, the cover of The Magician in Menotti's *The Consul* with Opera Saratoga, Don Ottavio in *Don Giovanni*, Achille in *La Belle Hélène*, Rinuccio in *Gianni Schicchi*, Alfredo in *La Traviata*, Younger Thompson in Tom Cipullo's *Glory Denied*, Goro in *Madama Butterfly*, and MacDuff in Verdi's *Macbeth*.

In 2018, Jordan was both a Studio Artist with Opera Saratoga's Young Artist Program and an Orvis Studio Artist with Hawaii Opera Theatre. Whether performing grand operatic works or intimate concert pieces, Jordan Pitts continues to define himself as an artist of bold vision and extraordinary vocal ability, leaving an indelible mark on the global music scene.

Violin I

Phong Ta♦♦
Rafael Albertini
Renee Clark
Jen Doyle
Brian Harrington
Andrew Holland
Arielle Lubin
Johann Palo
Spencer Robelen
Nic Salas
Farzaneh Sarafranz
Dane Stalcup
Navida Stein
Liann Wadewitz
Trevor Wadleigh
Shang Young

Violin II

Tank Tan♦♦
Peter Fifield♦
Jonathan Balsano
Alva Bostick
Julia Case
Carla Eilo
Andre Gillard
Natalie Grieco
Mel Martini

CoryAnn Pitts
Bob Wei

Viola

Noah Green*
James Di Meglio♦
Sam Cooper
Carmen Garcia-Quiroz
Adrian Gellert
Karishma Gottfried
Marion Lederer
Hilton Marcus
JohnMark Ofrasio
Haley Pearson
Mark Peters
Mica Poerio
Genevieve Pool
Jacob Szilagi
Nathan Threlkeld
Dustin Zuelke

Cello

Bjorn Berkhout*
Navin Manglani♦
Lucie le Blanc
Claire Hébert
Alex Humesky
Kate Penrose
Nick Saunders

John Swartz
Pengloung Zhu

Bass

Jared Chamoff♦♦
Roger Herr
Andrew Op't Hof
Hirokazu Yokoyama

Flute

Craig Devereaux♦♦
Scott Oaks
Stacey Wallace

Piccolo

Scott Oaks

Oboe

Brian Shaw*
Matthew Hadley♦
Alan Hyde
Christian Smythe

English Horn

Alan Hyde

Clarinet

Fran Novak*
Daniel Olson♦
Justin Xayarinh

Bassoon

David Lohman♦♦
Kevin O'Brien
Cross Brandon
Brian Vogel

French Horn

Kyle Walker*
Lynn Caron♦
Noah Dopkins
Bryan Jacobowitz
Lance Lucas

Trumpet

Julia Cohen♦♦
Sukhbir Channa
Erin Kulick
Ryan Yacos

Trombone

Ryan Gochee*
Nick Denton

Bass Trombone

Alex Arellano♦

Tuba

Adam Rosenberg

Piano

Joseph Paguio

Harp

Stephanie Babirak

Percussion

Andrew Berman♦
Meredith Butterworth
Michaela Kiberstis
Jay Nerger
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

About the Music



Photo courtesy of the Angela Morley Estate

Angela Morley (1924–2009) *A Canadian in Mayfair*

It's a little sad that Angela Morley remains best known for work she was never actually credited for. She contributed lush orchestrations to popular films ranging from *Jesus Christ Superstar* (1973) to *The Karate Kid* (1983), not to mention a handful of John Williams' scores, including *Star Wars* (1977), *The Empire Strikes Back* (1980), and *E.T. the Extra-Terrestrial* (1982).

But Morley was a composer in her own right. Originally from the UK, she moved to Hollywood in the 1960s and wrote original scores for films like *Watership Down* (1978) and movie musicals like Lerner and Loewe's *The Little Prince* (1974) and the Sherman Brothers' *The Slipper and the Rose: The Story of Cinderella* (1976). It was during this period that she became the first openly trans woman to receive an Oscar nomination.

Prior to that, Morley actually got her start as a dance band saxophonist during World War II, eventually becoming a composer-arranger for British television and radio. During her work in that field, she befriended the esteemed Robert Farnon, the leading Canadian maestro of light music, or what we now call "easy listening."

As a thank you to Farnon for his mentorship, Morley dedicated her piece *A Canadian in Mayfair* to him, and it remains a paradigm of 1950s easy listening. With its sumptuous pizzicato strings, peppy woodwind cascades, and soaring melodies, this is classical music specifically written to be high-quality for musicians and low-effort for listeners. It is mood music of a sophisticated caliber, breezing through your living room as you make vodka

martinis and play Gin Rummy. It is the auditory equivalent of nostalgia—tunes and harmonies that evoke wonderful memories from a time you long to return to.

For some, this genre of music feels outdated or even kitschy. But it was Morley's bread and butter for many years, and it brought her to the attention of power brokers in the music industry. While widespread fame may have eluded her, she was regularly in demand behind the scenes. As her colleague (and fellow Emmy-winner) Chris Boardman recalls, Angela was "highly respected by the musicians. Always professional. Always brilliant."

— Spencer Robelen



Lithograph print of Lindpaintner by Josef Kriehuber, 1837

Peter Joseph von Lindpaintner (1791–1856)

Sinfonia Concertante No. 1, Op. 36

Peter Joseph von Lindpaintner grew up in a family of musicians in Germany at the end of the Classical era in music. He received a rigorous musical education, starting at age ten at a Jesuit school. He conducted and managed a theater orchestra in Munich, then after seven years was hired to lead the Royal Band in Stuttgart which he developed into one of the finest orchestras in Germany. Mendelssohn wrote glowingly about Lindpaintner's conducting, also describing him as industrious! Lindpaintner seldom traveled and stayed with the Stuttgart "band" for the rest of his life while also composing an enormous amount of music.

The *Sinfonia Concertante No. 1* is a concerto for woodwind quintet, flute, oboe, clarinet, horn and bassoon. The second movement, *Adagio grazioso*, begins with the soloists playing together without the orchestra, then each soloist elaborates on the gentle song-like melody. The lively finale, *Allegretto moderato*, a rondo, has a repeating melody which returns in the orchestra after each soloist plays a virtuosic passage.

— Liz Dejean

Texts, Translations & Context

Georges Bizet

from **Carmen**:
Chanson bohème

In this aria, Carmen, the charismatic, free-spirited gypsy, and her friends entertain a crowd at a tavern with a wild, increasingly frenzied dance.

The rods sistrums tinkled
With a metallic luster.
And on this strange music
The zingarellas were rising.
Basque drums went their train.
And the crazy guitars
Squeaked under stubborn hands,
Same song, same chorus.
Tra la la la la, Tra la la la la la.

The rings of copper and silver
Shine on the dark skin;
Orange or red zebra
The stuffs floated in the wind:
The singing dance was getting married
At first indecisive and timid.
More lively then and faster,
It went up, up, up!
Tra la la la la la, Tra la la la la la la la.

Bohemians with a twist,
Their instruments were raging,
And this dazzling fuss,
Bewitched the zingaras!
Under the rhythm of the song,
Ardent, crazy, feverish,
They indulged, intoxicated,
Take it by the whirlpool!
Tra la la la la, Tra la la la la la.

Leonard Bernstein & Stephen Sondheim:

from **West Side Story**:
Somewhere

After violence and prejudice threaten their relationship, Tony and Maria dream of a place where they can live together in peace.

There's a place for us,
Somewhere a place for us.
Peace and quiet and open air
Wait for us, somewhere.

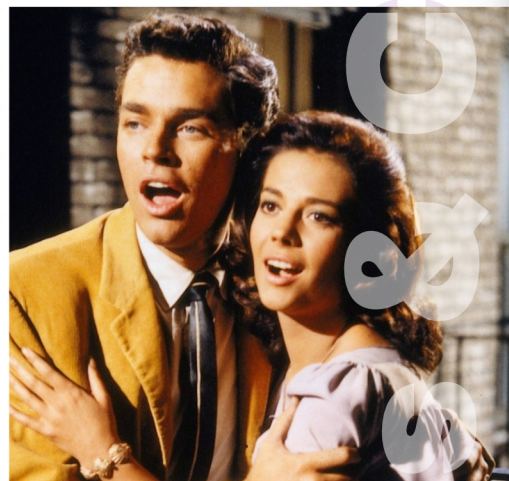
There's a time for us,
Some day a time for us,
Time together with time to spare,
Time to learn, time to care.

Francesco Cilea

from **Adriana Lecouvreur**:
Io son l'umile ancilla

When the celebrated actress Adriana is introduced to a gathering of admirers, she downplays their praises, insisting that she is merely a humble servant of creative genius.

Look here; I'm scarcely breathing.
I'm but the humble servant
of the brilliant creator;
He offers me the words
that I impart to the heart...
I'm the verse's music,
the echo of the human drama,
the fragile instrument,
the lowly hand-maiden...
Timid, joyous, terrible,
I'm called Faithfulness.
My voice is just a whisper,
which, with the new day, will die.



"Somewhere" from the 1961 film West Side Story with Richard Beymer as Tony and Natalie Wood as Maria

Some day,
Somewhere,
We'll find a new way of living,
We'll find a way of forgiving.
Somewhere,
Somewhere...

There's a place for us,
A time and place for us.
Hold my hand and we're halfway there.
Hold my hand and I'll take you there
Somehow,
Some day,
Somewhere!

Matthew Nell *Composer* *Galactic Chaconne*

Matthew Nell is a pianist and percussionist composer studying at the University of Nevada, Las Vegas. In his music, he is most concerned with enjoyment, interest, and beauty. Matthew blends conventional and modern techniques to write music that strikes a balance between familiarity and novelty, composing for a diverse array of idioms. Among his accomplishments are the 2026 QUO Vanguard Composer Competition, 2023 Barbara Buehlman Prize, 2023 TAPS competition, and 2019 Texas Emerging Composers Competition. Ensembles that have performed his work include the Westwood High School Wind Ensemble, Austin POPS orchestra, UT Lab Orchestra, and Queer Urban Orchestra. His composition teachers include Donald Grantham, Omar Thomas, and Viet Cuong, and he has studied piano under Patti Wolf and Timothy Hoft.

Galactic Chaconne

Above us and below us, stretching infinitely outwards in all directions, is a vast expanse of universe, dotted with the colorful faces of beautiful planets and radiant stars. They sometimes look down and glow for us tantalizingly in the night sky, teasing us with their promises of new sights to see, new places to explore, and perhaps even new life to meet. But in between us are hundreds of millions of miles. The universe isn't just about flashy novas and colossal planets; it's also about the vast, empty space that separates them. When composing *Galactic Chaconne*, I wanted to communicate moments of intimate, quiet nothingness and juxtapose them with lush, enormous textures that compliment one another, reflecting the binary nature of the sky beyond our sky.

— Matthew Nell

2026 Vanguard Composers Competition winner, Matthew Nell



Harold Arlen (1905–1986)

Over the Rainbow

Lyrics by E.Y. "Yip" Harburg (1896–1981)

Sponsored by Navin Manglani

The iconic music for the film *The Wizard of Oz* with its signature song "Somewhere Over the Rainbow" were the creation of Harold Arlen, E. Y. "Yip" Harburg, and Herbert Stothart—three men who shaped Broadway and Hollywood movie musicals. These men redefined the American musical by integrating the songs and dances with the plot, to propel the storytelling.

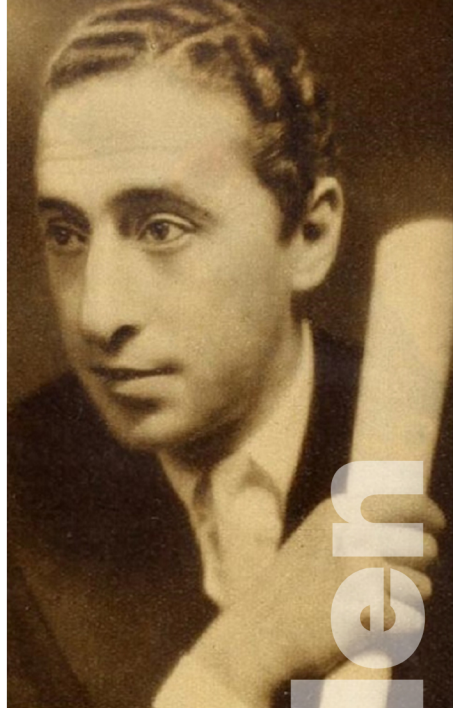
Son of a Jewish cantor, composer Harold Arlen (1905–1986) was born Hyman Arluck. He studied piano as a child and was expected to follow in his father's footsteps. Instead, he left home at 16, formed his own band, moved to New York City and began to work as a pianist and vocalist eventually ended up in Harlem writing shows at The Cotton Club with lyricist Ted Koehler. Their first hit song was "Get Happy" followed by the torch song "Stormy Weather". Arlen also began working with lyricist Yip Harburg, writing hit songs like "It's Only a Paper Moon" and creating Broadway musicals. In the mid 1930's Arlen moved west and began to write Hollywood movie musicals working with other great lyricists like Ira Gershwin and Johnny Mercer while continuing a four decade long partnership with Harburg.

Arlen wrote over 500 songs, many of which are in the lexicon of jazz standards and part of the Great American Songbook. He wrote unforgettable songs for Judy Garland and Ethel Waters. He was deeply influenced by his exposure to the jazz, rhythm and blues of the black musicians he worked with in Harlem and the Jewish music of his childhood. There's a good chance that if you hear a familiar melody from the 1920's to the 1950's Harold Arlen wrote it.

Born in New York, on the Lower East Side to Russian Jewish immigrants, Yip Harburg (1896–1981) went to the Yiddish theater regularly. He had an incredible knack for word play and rhyme and Ira Gershwin, a friend from childhood, encouraged Harburg to write lyrics. In 1932 he wrote the lyrics for "Brother, Can You Spare a Dime" which became a Depression-era anthem. Broadway musicals include *Finian's Rainbow* with composer Burton Lane. "Lydia, the Tattooed Lady", written for Groucho Marx in the film *At the Circus* with its fiendishly racy lyrics and "Over the Rainbow" show the breadth of Harburg's understanding of how to marry the lyric with Arlen's music. When asked what makes a great song, Yip replied, "Words make you think a thought. Music makes you feel a feeling. A **Song** makes you **Feel** a **Thought**."

With musical training in the European classical tradition, songwriter, conductor and arranger Herbert Stothart (1885–1949) began his career

Photo of Harold Arlen by Rev Jones, 1934



composing Broadway musicals including the operetta *Rose-Marie* with co-composer Rudolf Friml which also became a very successful film starring Jeanette McDonald and Nelson Eddy. Remember "Indian Love Call"? Another of Stothart's songs to hit the top of the charts was "I Wanna Be Loved by You" immortalized decades later by Marilyn Monroe. In 1929, Louis B. Mayer recruited Stothart to join MGM studios and he spent the rest of his career composing over 100 movie scores, 12 of which were nominated for Academy Awards. He won the Academy Award for Best Original Score for *The Wizard of Oz*. His deep knowledge of classical music, use of musical motifs and understanding of musicalizing the emotional moments of a story were a defining influence on Hollywood movie making.

Voted the greatest song of the 20th century by the National Endowment for the Arts, "Over the Rainbow" is the only ballad in *The Wizard of Oz*. It is an "I want" song and follows a classic Tin Pan Alley 32 bar structure; 2 choruses of the familiar song, a contrasting bridge then back to a 3rd chorus. These 32 bars are framed by a verse (*When all the world is a hopeless jumble...*) at the beginning and a tag or coda (*If happy little blue birds fly...*) at the end. The song opens with a dramatic jump between a low note and its higher octave, representing the vast distance between Dorothy's reality and her dreams. Arlen used this dramatic jump in many of his songs. Harburg's choice of open vowels in the words *Somewhere Over* contribute to the heartache of the song. In the bridge section, Arlen shifts into a rhythmic playful pattern of notes that evokes a child's sing-song, mirroring Stothart's inventive orchestral introduction. Returning to the chorus one last time and then the coda, Harburg's plaintive questioning lyrics meld with Arlen's haunting ascending melody, capturing the longing of the heart. Winning the Oscar for Best Song in 1940, "Over the Rainbow" became a universal anthem of hope and resilience. It remains a powerful expression of the human desire for a land where *the dreams that you dare to dream really do come true*.

— Navida Stein

Lyricist E.Y. "Yip" Harburg (left) and composer Harold Arlen (right) the legendary songwriting duo behind "Over the Rainbow" from *The Wizard of Oz*, 1939



Harold Arlen & E.Y. Yip Harburg

from *The Wizard of Oz*:
Over the Rainbow

Frustrated by the limitations of life on her Kansas farm, Dorothy imagines a magical place beyond the rainbow. Little does she know...

Somewhere over the rainbow, way up high,
There's a land that I heard of once in a lullaby.
Somewhere over the rainbow, skies are blue,
And the dreams that you dare to dream really do come true.

Someday I'll wish upon a star and wake up where the clouds are far behind me.
Where troubles melt like lemon drops away above the chimney tops,
That's where you'll find me.

Somewhere over the rainbow, bluebirds fly.
Birds fly over the rainbow; why, then, oh why can't I?



Judy Garland performing "Over the Rainbow" in Metro-Goldwyn-Mayer's *The Wizard of Oz*, 1939



The original Broadway cast of *Flower Drum Song*, 1958. Directed by Gene Kelly with choreography by Carol Haney.



Nancy Kwan as Linda Low singing "I Enjoy Being a Girl" in the 1961 film. Photo courtesy of Universal Pictures.

Richard Rodgers & Oscar Hammerstein II

from *Flower Drum Song*:
I Enjoy Being a Girl

Linda Low, a glamorous nightclub performer, revels in everything she enjoys about femininity.

I'm a girl and by me that's only great!
I am proud that my silhouette is curvy,
That I walk with a sweet and girlish gait,
With my hips kind of swively and swervy.

I adore being dressed in something frilly
When my date comes to get me at my place.
Out I go with my Joe or John or Billy,
Like a filly who is ready for the race!

When I have a brand-new hairdo,
With my eyelashes all in curl,
I float as the clouds on air do—
I enjoy being a girl!

When men say I'm cute and funny,
And my teeth aren't teeth, but pearl,
I just lap it up like honey—
I enjoy being a girl!

I flip when a fellow sends me flowers,
I drool over dresses made of lace,
I talk on the telephone for hours
With a pound and a half of cream upon my face!

I'm strictly a female female,
And my future, I hope, will be
In the home of a brave and free male
Who'll enjoy being a guy
Having a girl like me!
I enjoy being a girl!

I flip when a fellow sends me flowers,
I drool over dresses made of lace,
I talk on the telephone for hours
With a pound and a half of cream upon my face!

When I have a brand-new hairdo,
With my eyelashes all in curl,
I float as the clouds on air do—
I enjoy being a girl!

When someone with eyes that smoulder,
Says he loves every silken curl
That falls on my ivory shoulder—
I enjoy being a girl!

When I hear a complimentary whistle
That greets my bikini by the sea,
I turn and I glower and I bristle—
But I'm happy to know the whistle's meant for me!

Oh, baby, that whistle's meant for me!

I'm strictly a female female,
And my future, I hope, will be
In the home of a brave and free male
Who'll enjoy being a guy
Having a girl like me!

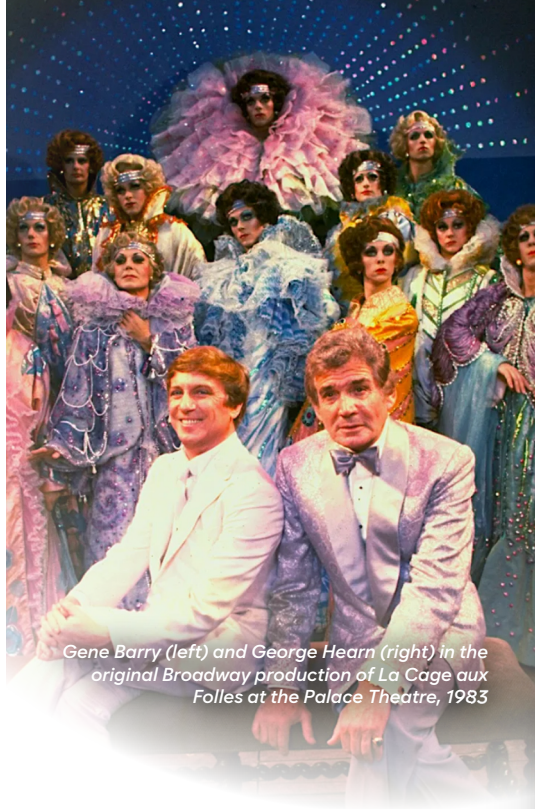
Jerry Herman

from *La Cage aux Folles*:
I Am What I Am

Albin, the aging star of the nightclub La Cage aux Folles who performs as the drag queen Zaza, resolves to live openly and authentically, after years of compromising his identity to satisfy others.

I am what I am
I am my own special creation
So come take a look
Give me the hook or the ovation
It's my world that I want to have a little pride in
My world, and it's not a place I have to hide in
Life's not worth a damn
'Till you can say
"Hey World, I am what I am."

I am what I am
I don't want praise, I don't want pity
I bang my own drum
Some think it's noise I think it's pretty
And so what, if I love each sparkle and each bangle
Why not try to see things from a different angle
Your life is a sham
'Till you can shout out loud
I am what I am.



Gene Barry (left) and George Hearn (right) in the original Broadway production of *La Cage aux Folles* at the Palace Theatre, 1983

Franz Lehár

from *Giuditta*:
Meine Lippen, sie küssen so heiss

Also a nightclub performer, Giuditta captivates her audience with a seductive song, but beneath its surface churn memories of the romance that shaped her fate.

I myself do not know,
why they always speak of love.
why when men are near me,
they look into my eyes and kiss my hands.

I myself do not know,
why they speak of magic,
that no man can resist,
when he sees me or passes by.

But when the lights glow red
at the midnight hour,
when they listen to my song,
then I understand why:

My lips kiss with such fire,
My limbs are supple and white,
In the stars it is written:
You must kiss me, you must love me!

My feet hover and glide,
my eyes enchant and sparkle,
and I dance as if possessed for I know,
that my lips, they kiss with such fire!

In my veins there flows
the blood of a dancer.
My beautiful mother was
Queen of the Dance in the Golden Alcazar.

She was so beautiful,
I often see her in dreams.
When she beat her tambourine in a wild dance,
all eyes smoldered!

She lives again in me,
I share her destiny.
Like her I dance at midnight,
and deep inside I know:

My lips, they kiss with such fire!

Thank You!!

QUO extends an *extra* special thank you to our Concessions Queen, **Jessica Cauttero!** For many years, Jessica has been the backbone of our volunteer team that makes sure you are properly fed and imbibed throughout our performances.

Whether it means lugging ice up two flights of stairs or scouring dusty cabinets for a pitcher for tips, she makes sure we're appropriately stocked and ready to make things happen. We couldn't do what we do without her and are grateful for her support over the years!

Give her an extra thank you tonight when you see her behind the concessions counter!



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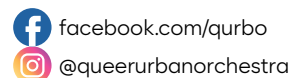
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