

PROTESTRA 
BREAKING THE BIAS:
A CONCERT FOR WOMEN'S
HISTORY MONTH

Streaming Online
March 31-April 14, 2022

WORKS BY

Britta Byström
Florence Price
Barbara Strozzi
Chiquinha Gonzaga
Louise Farrenc

PROTESTRA will donate a portion of ticket
proceeds to Girls for Gender Equity.



Recorded at <9B9>
9 Avenue B, New York, NY

In collaboration with
2B&2C: The Ken Cro-Ken
Memorial Foundation



PROGRAM

A Room of One's Own — Britta Byström

Aurora Mendez, Gabrielle Chou, Jessica Beberaggi & Jacqueline Coston, violin; Dorothy Kim & Linnea Marchie, viola; Najette Abouelhadi & Chialing Pidd, cello

Michelle Rofrano, conductor

Andante Moderato for String Orchestra — Florence Price

I. Adagio-Allegro II. Andante con moto III. Scherzo. Vivace IV. Adagio-Allegro
Aurora Mendez, Gabrielle Chou, Jessica Beberaggi & Jacqueline Coston, violin; Dorothy Kim & Linnea Marchie, viola; Najette Abouelhadi & Chialing Pidd, cello; Camellia Aftahi, bass

Christina Morris, conductor

Che si può fare? — Barbara Strozzi

Michaela Wright, mezzo soprano; Lucas Pullin, guitar; Najette Abouelhadi, cello

Choro Medley — Chiquinha Gonzaga

arr. Mitzy Nonaka & Pierce Yamaoka

Mitzy Nonaka, flute; Pierce Yamaoka, trumpet; Lucas Pullin & Gabriele Leite, guitar

Nonet in E-flat Major, Op. 38 — Louise Farrenc

Aurora Mendez, violin; Dorothy Kim, viola; Najette Abouelhadi, cello; Camellia Aftahi, bass; Natasha Loomis, flute; Alexis Porcaro, oboe; Elia Foster, clarinet; Alex Davis, bassoon; Priscilla Rinehart, horn

Michelle Rofrano, conductor



Hosted by Michelle Rofrano, Christina Morris, and Michaela Wright

PROGRAM NOTES

Britta Byström (b. 1977) — A Room of One's Own

Britta Byström was born in Sundsvall, Sweden in 1977 and began her musical career as a trumpet player. In her teens, she began to compose music and studied composition at the Royal University of Music in Stockholm from 1995 to 2001, where her main teachers were Pär Lindgren and Bent Sørensen.

Byström has composed for most sizes of orchestras and contexts including chamber music, vocal music, and opera, but her emphasis has been on orchestral music. Her music has been performed by the BBC Symphony Orchestra, the Gürzenich Orchestra, the Detroit Symphony Orchestra, and the Swedish Radio Symphony Orchestra, among many others. She has written pieces for soloists including Malin Broman, Rick Stotijn, Radovan Vlatković, and Janine Jansen.

This concert features one of Byström's newest works, **A Room of One's Own**, written in 2020 at the onset of the COVID-19 pandemic. She wrote the work for one musician, Malin Broman; stuck at home during lockdown, Broman performed and recorded all eight parts on three different instruments (violin, viola, and cello) and released the premiere as a music video on YouTube. From the performance history we could find online, this concert is only the second time this piece has been publicly performed by a full octet of eight individual musicians.

Byström describes the piece's inspiration and her compositional process: "When Malin Broman during autumn 2020 came up with the idea that I should write a piece that she could 'play with herself,' my thoughts immediately went to Virginia Woolf's 'A Room of One's Own.' Woolf's title refers to the privacy that women need to write literature ('A woman must have money and a room of her own if she is to write fiction'). I thought rather of the great joy that comes from the lonely process of creating a work of art, and of the magical moments that may arise in that process. This magic remains also during the pandemic. During the last 18 months, we have seen the music life sadly affected by restrictions and lockdowns, but the joy of making music has still lived on, untouchable in its own private rooms.

PROGRAM NOTES

Britta Byström (b. 1977) — A Room of One's Own, cont.

“In this piece, Malin...speaks—in eight voices—a text fragment that is written into the score. This fragment comes from ‘A Room of One's Own’ and is, I think, partly given a new meaning during this period of closed concert halls: ‘there is no gate, no lock, no bolt that you can set upon the freedom of my mind.’

“My piece is connected to another work which I composed a few years ago for Malin Broman and Rick Stotijn, the double concerto ‘Infinite Rooms.’ At that time, I tried to create large-scale orchestral rooms, inspired by the Japanese artist Yayoi Kusama. Now, however, we will move from the large orchestral hall into the small, private chamber, but the principle is the same: The private room also proves to be an infinity chamber, where a small number of musical details multiply themselves infinitely through mirrors.”

The main musical theme of the piece—in the form of notes, spoken text, and whistling—is passed around the ensemble, modified, transposed, fragmented, and lengthened before eventually evaporating away. To me, this piece is the musical personification of the complexity and boundless creativity of a woman's mind that is wild and free, and that nothing can contain.

Biography and program notes from Britta Byström, with additional notes by Michelle Rofrano



Florence Price (1887–1953)

String Quartet in G Major – II. Andante moderato

Arranged for string orchestra by Florence Price

Florence Beatrice Price (née Smith) was born in Little Rock, Arkansas in 1887 and grew up in the Deep South when segregation was the law of the land. Her father was the son of emancipated mulattos and went on to become a dentist. He was also passionate about educating illiterate African-American children. Her mother was a piano teacher in Little Rock. Price began studying piano with her mother from a young age and began composing piano works at age 11.

PROGRAM NOTES

Florence Price (1887–1953)

String Quartet in G Major – II. Andante moderato, cont.

She graduated high school as valedictorian at age 14 and went on to attend the prestigious New England Conservatory in Boston. Despite her immense talent and musicianship, Price had to indicate that she was of Mexican descent on her application to gain entry; she would not have been admitted otherwise because she was an African-American woman. Price studied composition and counterpoint with NEC's then-Director George Whitefield Chadwick, who was a well-known composer of the "Second New England School" and a significant advocate for the promotion of African-American music and musicians. An exemplary student and musician, Price double majored in piano and organ, earned her teaching certificate, completed an artist diploma in organ, and graduated with honors, all before her 20th birthday.

In 1910, Price moved to Georgia to begin her teaching career and start a family. She served as the head of the music department at Atlanta University (now Clark Atlanta University), a historically Black college. Two years later, the family returned to Little Rock, where Price's husband opened a law office. Price, however, was unable to find work because in Jim Crow Arkansas, she was legally forbidden from teaching in White-only schools and from joining the White-only teachers' association.

Price's *String Quartet in G Major* is a light in the middle of a dark path. I say "in the middle" because her experiences before and after she composed this work inarguably reflect the hardships she lived through. In 1927, Price and her family fled Little Rock and became part of the Great Migration to Chicago because of rising racial conflicts that led to the lynching of a Black man. In 1929, at the onset of the Great Depression, she composed this remarkably beautiful quartet. Two years later, she divorced her abusive husband and became a single mother of two after an extended period of financial struggles and domestic violence.

PROGRAM NOTES

Florence Price (1887–1953)

String Quartet in G Major – II. Andante moderato, cont.

Yet Price soldiered on and flourished as a composer: She wrote over 300 works during her lifetime and was the first African-American woman to have a symphony performed by a major American orchestra—her Symphony in E minor was premiered in 1933 by Frederick Stock and the Chicago Symphony Orchestra. Still, Price would struggle to gain real notoriety during her lifetime due to the rejection of both her racial and gender identities within American society during the first half of the 20th century. PROTESTRA explored one infamous example of the intersectional injustices Price faced in a 2020 blog post about her letter to the conductor of the Boston Symphony Orchestra in which she asked him to program her music and judge its quality on merit, not on her race or gender. He never replied.

The second movement of the quartet, Andante moderato, is a containment of chaos and frivolity. It is set in sonata rondo form, and the slow outer sections present the primary theme in G major. This melody is distinctive and representative of Price's characteristic musical language, sweet with a dash of somber nostalgia. A witty and impish pizzicato theme follows in E minor, one of Price's favorite keys. The middle section is quite developmental and exploratory. The next theme returns to G major and presents sequential material as well as an augmented fragmentation of the primary theme. The work concludes with a recapitulated statement of the initial theme in G major. The movement's contrasting sections are juxtaposed against each other like a dance between beauty and beast. This movement is gorgeously written and serves as a light to us all, transporting us to a time when hope and happiness had to be deeply sought for. Through this work, we can visualize the light in our own paths as well.

Program notes by Christina Morris

PROGRAM NOTES

Barbara Strozzi (1619–1677)
Che si può fare? from *Arie*, Op. 8

Proto-feminist, self-published composer, accomplished singer, and single mother of three, Barbara Strozzi was a 17th-century trailblazer with an unprecedented legacy. Strozzi stands in solidarity and notoriety alongside Hildegard von Bingen as one of the very few women in antiquity who were able to publish their music without using a pseudonym. However, unlike her predecessor, Strozzi was, with one sole exception, a composer of secular music, and as a single mother, she was the target of harsh attacks on her virtue. Strozzi was a master of text manipulation and Professor Ellen Rosand describes her work as “emphatically singer’s music.”

Born in 1619 to Giulio Strozzi and Isabella Garzoni, Barbara overcame illegitimacy and became a respected artist in her social circles. Despite vicious defamation from her father’s contemporaries, Strozzi gained the esteem of her colleagues, who described her as “la virtuossima cantatrice” (“the most dazzling singer”). She combined many styles, including recitativo parlando and modality, to create her signature sound. Her arias are largely strophic, but her cantatas are far more colorful and experimental. The New York Times has described Strozzi’s vocal music as “a love affair with the female voice,” but despite its undeniable sophistication and beauty, it is still rarely performed or recorded today.

During her lifetime, she wrote eight volumes of arias, many of which were settings of her father’s poetry, and which she likely composed for herself to perform. Her first collection was dedicated to the Duchess of Tuscany, Vittoria della Rovere, to whom she wrote, “I reverently consecrate this first work, which I, as a woman, all too ardently send forth into the light, to the august name of Your Highness, so that under your Oak of Gold it may rest secure from the lightning bolts of slander prepared for it.” By reading Barbara’s correspondences, we see that she was well aware of how people would perceive her as a 17th-century woman composer, but that she was also determined to continue composing despite the harsh words of her male counterparts.

PROGRAM NOTES

Barbara Strozzi (1619–1677)

Che si può fare? from *Arie*, Op. 8, cont.

Originally scored for soprano and basso continuo, *Che si può fare?* comes from Strozzi's final collection of arias, Opus 8, which she published in 1664, 13 years prior to her death in 1677. The aria is a setting of Gaudenzio Brunacci's (1631–1667) poem of the same name. Its title, which translates to "What can I do?", is a reflection of the struggles that an established woman composer like Strozzi likely faced in artistic circles, and the scrutiny she endured from a closed-minded public.

Performing Strozzi's music today is an acknowledgement of her skill, perseverance, and aptitude, as well as a reminder of the difficulties women have faced throughout history and continue to face today.

Lyrics & Translation:

Che si può fare?
Le stelle rubelle
non hanno pietà.
Che s'el cielo non dà
un influsso di pace al mio
penare,
che si può fare?

What can I do?
The stars, intractable,
have no pity.
Since the gods do not give
a measure of peace in my
suffering,
what can I do?

Che si può dire?
Da gl'astri disastri
mi piovano ogn'hor;
che le perfido amor
un respiro diniega al mio
martire,
che si può dire?

What can I say?
From the heavens, disasters
keep raining down on me:
Since that treacherous Cupid
denies respite to my
torture,
what can I say?

Program notes by Michaela Wright

PROGRAM NOTES

Francisca Edwiges Neves “Chiquinha” Gonzaga
(1847–1935)

Lua Branca – Atraente – O Abre Alas

Arranged by Mitzy Nonaka & Pierce Yamaoka

Brazilian composer, pianist, feminist, and abolitionist Francisca Edwiges Neves “Chiquinha” Gonzaga left an indelible mark on Brazilian music. Chiquinha Gonzaga was born out of wedlock in Imperial Brazil to a high-ranking military officer and the mixed-race daughter of a freed enslaved person. Despite protests from his family, her father married her mother and legitimized Chiquinha, planning for her a traditional future of an aristocratic young woman by providing her with a distinctive education. While this education included music lessons, Gonzaga lived under the restrictions of her time, which did not permit women to participate in society outside of the home. Despite her prodigious talent in piano and composition, her early performances were limited to friends and family.

By the age of 16, Gonzaga was ushered into a promising arranged social marriage. Though it produced three children, the marriage was tumultuous and Gonzaga abandoned her husband for another, losing custody of all but her oldest child and being disowned by her family. She remarried and divorced again, losing custody of her children from that marriage as well. To support herself, she began offering piano lessons in her home and selling her compositions. She found significant success against the expectations of society and especially her family, who sought out her published works simply to destroy them. Despite this opposition, Gonzaga’s works became wildly popular and she enjoyed a highly celebrated career. She went on to become Brazil’s first professional woman conductor, and she used her platform to advocate for her fellow artists and for the abolition of slavery in Brazil.

Lua Branca is a beautiful and contemplative modinha, a sentimental love song that Gonzaga originally composed for her theater work “Forrobodó.” *Atraente* was one of her first major successes and established her reputation as a composer of great renown.

PROGRAM NOTES

Francisca Edwiges Neves “Chiquinha” Gonzaga
(1847–1935)

Lua Branca – Atraente – O Abre Alas, cont.

This lively polka infused with African rhythms would lay the groundwork for the choro, the ubiquitous genre of Brazilian music. The upbeat and spirited march *O Abre Alas* quickly became the defining musical style of Brazilian Carnival, much relished by Gonzaga as it meant that her family, who had for so long tried to suppress her musical voice, would be haunted by it everywhere during the Carnival season.

It is difficult to overstate the impact that Gonzaga’s compositions had on the development of Brazilian musical styles. She did not believe in a division between “classical” and “popular” styles, and her more than 2,000 compositions are filled with reimagined European forms, poignant vocal melodies, and African heritage. Chiquinha Gonzaga is an amazing example of not only female empowerment, but also of the ability and duty we have as artists to make a difference in the world.

Program notes by Mitzy Nonaka



Louise Farrenc (1804–1875)
Nonet in E-flat Major, Op. 38

I. Adagio-Allegro II. Andante con moto III. Scherzo. Vivace IV. Adagio-Allegro

Louise Farrenc (née Dumont) was born in Paris in 1804, into a creative and artistically talented family. Her prodigious gift for music was evident from a young age, and her parents encouraged her to hone her passion for composition—even arranging for lessons with Ignaz Moscheles and Johann Nepomuk Hummel, two leading composers of the day—a rare and progressive decision at a time when women and girls were usually dissuaded or outright forbidden from engaging in “intellectual pursuits.”

PROGRAM NOTES

Louise Farrenc (1804–1875)

Nonet in E-flat Major, Op. 38, cont.

This overarching theme of allyship would be central to Farrenc's success during her lifetime. She would find her next great advocate in renowned Czech composer Antonín Reicha, widely considered the “father of the modern woodwind quintet,” whom a 15-year old Louise sought out for composition and orchestration lessons. This sounds simple enough in 2022, but in 1819, it would be her first trailblazing breakthrough. Reicha taught at the Paris Conservatory, which admitted some female students but limited the courses they could take—for example, composition classes were reserved for male students only—and segregated instruction (as well as the school's entrances and stairwells) by gender. Reicha, however, demanded that an exception be made for the clearly gifted Louise; upon joining his class, she became the first female composition student in the Conservatory's history.

Two years later, at age 17, Louise put her studies on hold and married Aristide Farrenc, who would become her greatest champion. Aristide was a flutist ten years her senior, and together they traveled around Europe giving recitals and concerts. After the birth of their daughter in 1826, they retired from the hectic life of performing full-time and Louise returned to the Conservatory to complete her studies. The couple also opened Éditions Farrenc, a music publishing house that for four decades was known as one of the best-known publishers in France. Aristide encouraged and helped Louise to publish her own early works for piano, which would be key in introducing her music to Paris and establishing a reputation as a talented composer. These and later pieces won her rave reviews—in his 1836 review of her *Air Russe Varié*, Robert Schumann hailed the 22-year-old Farrenc as a composer with “auspicious talent and fine training”—but other male music critics never failed to chauvinistically qualify their praise. Indeed they seemed genuinely shocked that a woman composed what they considered “masculine” music; Farrenc's contemporary Hector Berlioz backhandedly and misogynistically opined that her music was “well written and orchestrated with a talent rare among women.”

cont...

PROGRAM NOTES

Louise Farrenc (1804–1875)

Nonet in E-flat Major, Op. 38, cont.

The *Nonet in E-flat Major, Op. 38* is the jewel in the crown that is Farrenc's catalog of chamber music. At over 30 minutes in duration, it is one of her longest compositions, including her three symphonies. Its length and unique instrumentation of a wind quintet plus a modified string quartet of violin, viola, cello, and double bass—at the time, a combination only used once before by Farrenc's German contemporary Louis Spohr—give it the feel of a “one-on-a-part mini-symphony” for a Classical-sized orchestra's principal players, and the work truly showcases all nine soloists. The violinist has a particularly prominent role, including several concerto-like cadenzas, because for the *Nonet's* premiere, Farrenc recruited then-19-year-old Hungarian virtuoso Joseph Joachim to perform it and wrote the part with his incredible technical ability in mind. (Joachim went on to premiere the Brahms Violin Concerto, and became one of the greatest violin soloists of the 19th century.) The *Nonet's* four movements run the gamut from stately and regal to whimsical, playful, and even rollicking, but they are all rooted in the elegance and precision that define Farrenc's compositional voice. Her writing for the winds is particularly deft and masterful: They interact seamlessly with the strings throughout, effortlessly alternating between taking the lead and melding into the texture as required.

The *Nonet* was our original inspiration for a concert centered around the intersection of classical music and gender-based discrimination, not only because it is a delightful and under-performed work, but also because its backstory exemplifies women's struggle for gender parity. Its 1850 premiere was a roaring success; Farrenc, hoping to ride the wave of this remarkable achievement and leverage her growing prestige as a composer and educator, wrote to Daniel Auber, the director of the Paris Conservatory, with a simple demand:

I dare hope, M. Director, that you will agree to fix my [salary] at the same level as [my male colleagues], because, setting aside questions of self-interest, if I don't receive the same incentive they do, one might think that I have not invested all the zeal and diligence necessary to fulfill the task which has been entrusted to me.

PROGRAM NOTES

Louise Farrenc (1804–1875)

Nonet in E-flat Major, Op. 38, cont.

To Farrenc, this wage disparity was not simply unfair—her salary was lower than that of less senior male professors who taught fewer courses than she did—it also undermined her reputation as a celebrated composer and highly effective educator. Auber agreed to the raise immediately, and Farrenc became the first woman instructor at the Conservatory to receive equal pay.

Farrenc was well known as a composer during her lifetime, but after her death, she was mostly remembered as an educator, virtuoso concert pianist, and musicologist. Scholars cite several reasons that Farrenc's music didn't become canon, even though it was objectively just as good as that of any of her male contemporaries.

To start, Farrenc composed “against the grain”: In mid-19th century Paris, any composer who wanted to become truly famous had to write operas, and only chamber music written by German composers was considered “serious.” Farrenc composed mostly non-programmatic overtures, symphonies, and chamber works; scholars have recently learned that Farrenc was highly interested in composing operas, but for reasons currently unknown (though perhaps surmisable) she could not find a librettist willing to collaborate with her. By and large, though, she stuck to her guns by writing what she wanted to rather than change what she did just to fit in. Unfortunately, as Belgian music critic François-Joseph Fétis noted, Farrenc's preferred “genre of large-scale instrumental music...involves performance resources which a composer can acquire for herself...only with enormous effort.” Moreover, Fétis points to a general dearth of public support:

...the [public's]...only standard for measuring the quality of a work is the name of its author. If the composer is unknown, the audience remains unreceptive, and the publishers, especially in France, close their ears [even] when someone offers them a halfway decent work.... Such were the obstacles that Madame Farrenc met along the way and which caused her to despair.

PROGRAM NOTES

Louise Farrenc (1804–1875)

Nonet in E-flat Major, Op. 38, cont.

Ultimately, this lack of funding and public approval meant that only Farrenc's piano pieces gained far-reaching popular recognition; her chamber and orchestral works mostly languished while she was alive and were all but forgotten after her death.

Some also claim that Farrenc's "essentially nonaggressive" personality held her back; indeed her friends, family, and colleagues described her as determined and industrious, yet reserved, contemplative, and extremely modest. Thus her character may have been a factor, but why might she not have been inclined to advocate for herself more strongly? Perhaps it was because she knew from personal experience that European society at the time simply could not accept the notion of a woman achieving notoriety in an "intellectual pursuit" like composition. What's more, people in positions of power often advocate for those with whom they have something in common, so without other women musicians in positions of influence to advocate for her, Farrenc was unable to overcome this key barrier.

She did, however, chip away at this injustice by paying it forward to the next generation of women musicians. Farrenc was only allowed to teach female students at the Paris Conservatory, and thanks to her rigorous, no-nonsense style of instruction, many of the young women who studied with her went on to win several prestigious musical accolades and enjoyed highly successful careers as performers and composers. Farrenc's tenure spanned three decades (1842–1872), and she was the only woman in the 19th century to hold a permanent position as a professor at the Paris Conservatory.

In 1859, following the tragic and untimely death of her 33-year-old daughter, Farrenc stopped writing music entirely; heartbroken, she would not compose again for the rest of her life.

PROGRAM NOTES

Louise Farrenc (1804–1875)

Nonet in E-flat Major, Op. 38, cont.

In addition to her teaching career, she and her husband devoted themselves to what would become their musicological magnum opus: "Le trésor des pianistes," a multi-volume encyclopedia of three centuries of keyboard music stretching from Couperin to Chopin. Aristide conducted much of the historical research, but it was Louise who took on the role of editor-in-chief, writing detailed introductions and annotations and immersing herself in period performance practice to better inform her understanding of 17th- and 18th-century keyboard style. Sadly, Aristide died unexpectedly in 1865 and only lived to see eight volumes of the anthology published, but Louise saw this monumental project through to completion and spearheaded the effort to compile and publish fifteen more volumes with the assistance of her colleagues and students.

In her later years, Farrenc at last won official honors for her contributions to French chamber music when she was awarded the Prix Chartier, first in 1861 and again in 1869, for her "lofty and masterful [compositional] style." After Farrenc's death in 1875, the Concert National performed the Adagio cantabile from her Third Symphony in her honor, and her obituary in the September 25, 1875 edition of the New York Times referred to her as "a musician and composer of considerable distinction." In 1885, the famous publisher Éditions Alphonse Leduc compiled Farrenc's piano études and several of her chamber works and released them as "L'école du pianiste," which became a popular method book for aspiring concert pianists who strove to achieve Farrenc's level of virtuosity. Sadly, even after finally winning widespread acclaim, Farrenc's music fell into oblivion for over a century until renewed interest in works by women composers led to its rediscovery.

The story of Louise Farrenc is one of hard work and determination leading to personal triumph over adversity, but also of lingering bias and erasure. It forces us to consider: If someone as accomplished as Louise Farrenc could be so willfully forgotten by history, how many other women are missing from our music history textbooks?

PROGRAM NOTES

Louise Farrenc (1804–1875)

Nonet in E-flat Major, Op. 38, cont.

How many still remain to be rediscovered? As Barney Sherman of Iowa Public Radio notes, “Farrenc...illustrates why gender balance matters for classical music. It's not because women compose differently than men.... Rather, it's because excluding half the population means excluding half the genius. The long 19th century towers over classical music, but its legacy would tower more if women hadn't been discouraged from adding to it.”

We hope this piece and this concert will inspire you to join us in doing everything we can to ensure that 100% of the talented people in the world today are encouraged and supported in reaching their full potential, no matter their background, race, or gender.

Program notes by Ian Vlahović

ABOUT PROTESTRA

First assembled in 2017 and formally incorporated in 2020, PROTESTRA (protest + orchestra) is a 501(c)(3) organization and volunteer-run orchestra that bridges the divide between advocacy and classical music. PROTESTRA's grassroots orchestral benefit concerts inspire activism by contextualizing classical music performance through multimedia education, and turn voluntary audience donations into targeted support for mission- and policy-driven groups related to the concerts' themes. PROTESTRA's new vision for classical music prioritizes diversity, equity, inclusion, and representation in both its hiring and programming practices. Additionally, PROTESTRA maintains a robust social media presence, creating and sharing original content and resources with 9,000+ followers across multiple platforms. To learn more about PROTESTRA, [visit our website](#), subscribe to our mailing list, and be sure to follow us on social media: [Facebook](#) | [Instagram](#) | [Twitter](#) | [TikTok](#) | [LinkedIN](#)

GIRLS FOR GENDER EQUITY

Supporting Black Girls and Gender Expansive Youth



Mission

Girls for Gender Equity (GGE) works intergenerationally, through a Black feminist lens, to achieve gender and racial justice by centering the leadership of Black girls and gender-expansive young people of color to reshape culture and policy through advocacy, youth-led programming, and shifting dominant narratives.

Vision

We are co-creating a world where Black girls and gender-expansive young people of color have opportunities to lead in the design of policies in their schools and in government to withstand and dismantle structural barriers that prevent them from succeeding and thriving on their own terms. We bring to life our values by affirming and investing in the leadership of communities who have long been sidelined by public policy in order to maintain oppressive structures. We do this work because we know young people will lead us to a radically different world where we all experience freedom, safety, and joy in our lives.

Approach

GGE enacts change through a combination of Policy Change, Youth-Led Programming and Culture Change work. We call this model a “three-legged stool,” the assumption being that all three legs are needed for the stool to stand. GGE’s three-legged stool is upheld by Strategic Investment that resources our work for the long-term, Research reiterating the need for those directly impacted to be named with data evidence, and living our values by investing in our own Organizational Culture.

ROOTED, FLOWING, WILD

Painting by Roberta Fulford

paper, acrylics, gold, silver, and copper leaf

Artist Statement

The title of this piece derives from Virginia Woolf's quotation: "I am rooted, but I flow", and is a continuance of the titles of my recent exhibitions in Edinburgh and Shetland. The performance-specific painting has been created to consider the strength and pragmatism the featured composers faced in remaining rooted in their work and their belief in themselves despite bias and mistreatment. It represents how they let their music flow through them, transcending the inequalities around them, to create beauty that would elevate all those who hear it, throughout time and in some cases, only at a time when bias was set aside. The painting is set at dawn, in the spirit of optimism and equality this performance represents.

Roberta Fulford is a Scottish-based artist and sculptor whose work and exhibitions include figurative and semi-abstract sculptural and photographic studies addressing issues of gender-based violence and lack of freedom of movement of millions of women across the world throughout history and today.

www.robortafulford.co.uk

Instagram: [@robschmob](https://www.instagram.com/robschmob)



2B&2C

The Ken Cro-Ken Memorial Foundation

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PROTESTRA 

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THANK YOU!

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This concert was recorded, edited, and assembled by Arts Laureate:

Adam Klein, audio
Matt Hagestuen & Pam Wess, video

ARTS LAUREATE



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