

Founding Mothers



June 27, 2026 | 2 PM

Church of St. Paul & St. Andrew, NYC

A benefit concert featuring contemporary
& historic American women composers

ORCHESTRA & CHAMBER MUSIC

- ★ **Matriarch** Danielle Jagelski
World Premiere
- ★ **YELLFIRE** JL Marlor
World Premiere
- ★ **Symphony No. 4** Florence Price
- ★ **Fanfare for the
Uncommon Woman No. 6**
Joan Tower
- ★ **Allegro for Orchestra**
Nadia Boulanger
- ★ **Umoja** Valerie Coleman
- ★ **Pastorale** Amy Beach



RECOMPOSING
AMeRiCa

In partnership with the American
Composers Forum (ACF) as part of the
multi-year Recomposing America initiative

PROTESTRA.ORG

Ticket proceeds will be donated to
Hour Children & Girls for Gender Equity



Thank You for Coming!

For those who are new to PROTESTRA, we are NYC's activist orchestra. We use classical music performance to highlight social justice issues and raise funds for fellow nonprofits working to solve those issues.

Why a women's concert?

Today's concert is a musical reflection on America at 250 and a celebration of the women who helped get us here. We've come a long way in the struggle for equal rights, but we still have a long way to go! In recent years, we've sadly moved backwards (thanks in large part to SCOTUS and a decades-long effort by conservative think tanks, as we explored last year in "A Concert for the 99%"). And we still haven't had a majority of women in either house of Congress, on the Supreme Court, or as President.

2026 marks a big anniversary—a semiquincentennial—and we hear a lot about the Founding Fathers...but we rarely hear about the Founding Mothers whose blood, sweat, and tears also built this country, nor about the Founding Mothers who were caretakers of this land before colonization.

Classical music has a similar problem with women. More than a few problems. "At least half a dozen more PROTESTRA concerts" more problems. But to focus on concert programming: The composers we lionize and canonize...the ones whose works we program concert after concert, year after year...the ones whose names even non-musicians know...are all men.

cont.

Thank You for coming! cont.

This is especially evident this time of year in the US, when two Johns (Williams and Philip Sousa) dominate summer orchestral pops programs along with a handful of other male composers of marches and movie scores. We're not saying to do away with Beethoven and Brahms...we're saying there's more than enough room at the table for everyone. And it's incumbent upon today's arts leaders to set up more chairs.

So today we've programmed a true unicorn in the orchestral world: 7 pieces all written by women (specifically American women)! Each composer is a Founding Mother in her own way, a woman whose voice guided and shaped—or is currently guiding and shaping—the course of American classical music.

Founding Mothers is funded in part by a generous grant from the American Composers Forum (ACF) and the Jerome Foundation, as part of ACF's multi-year Recomposing America initiative. Our deepest thanks to Loki Karuna, ACF's Executive Director, for his longstanding support of PROTESTRA and for giving us the honor of premiering not one but TWO exciting new compositions by ACF composers Danielle Jagelski and JL Marlor.

Funding for the commission and development of Danielle's piece comes from the Jerome Foundation. Funding for the commission and development of JL's piece comes from ACF Connect funding. Both of these commissions are part of ACF's multi-year Recomposing America initiative: a program that gives artists an opportunity to respond to the 250th anniversary of the signing of the Declaration of Independence through dialogue, collaboration, and the creation of new works.

ABOUT PROTESTRA

PROTESTRA (protest + orchestra) is a grassroots orchestra based in NYC that bridges the divide between advocacy and classical music. Since 2017, PROTESTRA has educated audiences about contemporary issues of social justice through orchestral performances, donating a portion of ticket proceeds to mission- and policy-driven nonprofit organizations related to the concerts' themes. Since September 2020, PROTESTRA has held ten issue-centered benefit concerts that have reached several thousand in-person and online viewers, collectively raised \$50,000+ in audience donations for nonprofit beneficiaries, and provided \$44,000+ of paid work to 300+ musicians. **Learn more:** protestra.org

ABOUT HOUR CHILDREN

In 1986, Sister Tesa Fitzgerald, CSJ, helped develop a home in Long Island City, Queens for children whose mothers were incarcerated. She got to know the mothers when she brought their children to visit, and quickly realized that the women would need additional support if they were to successfully reunite with their children after their release. Incorporated in 1992, Hour Children has since become a leading provider of prison- and community-based family services to support women and children as they reunite, stabilize, and transform their lives. Hour Children's name acknowledges the key hours that impact the life of a child with an incarcerated mother – the hour of her arrest, the hour of their visit, and the hour of their reunification. Their mission is to help incarcerated and formerly incarcerated women and their children successfully rejoin the community, reunify with their families, and build healthy, independent, and secure lives. **Learn more:** hourchildren.org

ABOUT GIRLS FOR GENDER EQUITY

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-centered programming, and shifting dominant narratives. Working alongside young people, GGE enacts change in New York City, New York State, and nationally to address gender-based violence and shift narratives about Black girls and gender-expansive youth as survivors. GGE currently runs two youth programs: Young Women's Advisory Council and Sisters in Strength. **Learn more:** ggenyc.org

Further your impact!



Make an additional contribution to our crowdfunding campaign for [Hour Children](#) & [Girls for Gender Equity](#)

Program Notes

Allegro

Nadia Boulanger

Though best remembered today as one of the twentieth century's most influential teachers and conductors, Nadia Boulanger was also a gifted composer whose early works reveal remarkable craftsmanship and expressive depth. Her *Allegro* reflects the elegance and clarity of the French musical tradition while showcasing her keen sense of structure, lyricism, and harmonic color. Boulanger wrote the piece during the formative years as a student in Gabriel Fauré's composition class. The piece balances technical brilliance with emotional restraint, qualities that would later shape her approach as a mentor to generations of composers including Aaron Copland, Philip Glass, and Astor Piazzolla. In *Allegro*, audiences encounter not only the formidable pedagogue history remembers, but also a distinctive artistic voice of refinement, vitality, and imagination.

SIXTH FANFARE

for the UNCOMMON WOMAN

Joan Tower

Composed in 2016, Joan Tower's Fanfare for the Uncommon Woman No. 6 continues the composer's celebrated series honoring women of strength, courage, and influence. The work evokes both ceremonial grandeur and restless energy, balancing bold rhythmic gestures with moments of lyric intensity. Tower originally conceived the fanfare series as a response to Aaron Copland's iconic Fanfare for the Common Man, offering a distinctly contemporary tribute to extraordinary women whose achievements have often gone unrecognized. Commissioned by Marin Alsop and dedicated to "the intrepid Hillary", the sixth installment uses vibrant orchestral colors and driving momentum to create music that is at once triumphant, dramatic, and deeply human.

Matriarch World Premiere

Danielle Jagelski

In Anishinaabemowin (Ojibwe language), the word for great-grandparent and great-grandchild is the same word: Aanikoobijigan.

In both Anishinaabe and Haudenosaunee teachings, there is the Seven Generations Principle. Our philosophy that asks us to live our lives with the well-being and sustainability of seven generations in mind.

This piece is comprised of seven attacca movements, each named for one of those generations. In Western tradition, generations are thought of as linear, moving from past to future. But even within Western thought, we see glimpses of this understanding in sayings such as "history repeats itself" or "what goes around comes around." Perhaps even in a culture that often emphasizes individualism, our minds and bodies know that we are connected to our ancestors and future relatives in ways that English is unable to express. The Seven Generations Principle reminds us that life and time are circular and cyclical.

We are tied to our past ancestors and future relatives in this circle of generations. These teachings encourage us to care for one another, human and non-human; to sustain and thrive, to always work to continue our circle and realize that a new one is always beginning again.

YELLFIRE World Premiere

JL Marlor

YELLFIRE was commissioned by the American Composers Forum as part of its Re-Composing America initiative, a project inviting composers to reflect on the United States 250 years after its founding.

When I first began thinking about this piece, I found myself returning to the fact that the Declaration of Independence imagines a citizen who looks very little like most of the people I know: a white, land-owning man. I wanted to write about what it means to exist outside of that framework, and more specifically, what it means to be a woman navigating the particular forms of patriarchy that have been constructed and reinforced throughout American history.

A few years ago, I wrote a piece for my band, Tenderheart Bitches, called *Hunger All the Way Down*. While writing it, I found myself reflecting on a moment from my teenage years. A drama teacher once asked a room full of girls to describe a time they had felt anger. My immediate response was that I had never felt angry before. At the time, I believed that was true.

Years later, as I began confronting an eating disorder that had shaped much of my adolescence and early adulthood, I realized that anger had never been absent. Instead, I had learned to redirect it.

cont.

YELLFIRE World Premiere

JL Marlor cont.

Like many girls, I had absorbed the message that it was better to be small, pleasant, accommodating, and without needs. Anger, frustration, grief, resentment—anything deemed difficult or unladylike—was pushed inward. Rather than expressing those feelings, I learned to shrink myself around them.

As an educator, I have watched many young girls travel a similar path. Again and again, I see them taught to suppress their instincts, soften their reactions, and make themselves easier to accept. These are not merely personal habits; they are social expectations that shape the way many women move through the world.

YELLFIRE is my attempt to imagine another possibility. The piece is a meditation on reclaiming rage, not as destruction, but as a source of strength, clarity, self-respect, and collective action. It asks what it might feel like to grow teeth, claws, and fangs after years of being told to remain quiet. It asks what becomes possible when anger is allowed to exist openly instead of being hidden, minimized, or transformed into harm directed at oneself.

At its core, YELLFIRE is an act of catharsis. It is an attempt to break out of the versions of ourselves that we have been taught to perform, and to imagine what might happen if we stopped shrinking.

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YELLFIRE World Premiere

JL Marlor cont.

Why YELLFIRE? The title comes from a piece of advice many girls encounter on the precipice of adulthood, that if you are being sexually assaulted in public, you are more likely to receive help if you yell "Fire" than yell "Rape."

To me, that advice represents one of the clearest examples of how women's fear, pain, and anger are routinely made more acceptable when translated into something else. YELLFIRE is a refusal of that translation. Give them hellfire.



Umoja

Valerie Coleman

Umoja is the Swahili word for "unity" and is the first day in seven in the African-American celebration of Kwanzaa. The original composition calls for unity through the tradition of call and response and was first meant to be a simple family sing-along song for Kwanzaa. As it was added to the wind quintet repertoire of Imani Winds, a woodwind quintet that was created and founded by Coleman, and it soon became a signature piece of the ensemble. The melody is mainly a French horn solo with supporting rhythms from the upper winds and a constant motor played by the bassoon.

Pastorale

Amy Beach

Amy Beach - Dvořák's contemporary - faced prejudices throughout her prolific musical career. From prodigious toddlerhood, her family limited Beach's access to the piano as punishment and limited her access to musical instruction and practice as she grew into childhood. She was forbidden from studying composition, and as an 18-year-old bride (to a much older man), her marriage contract stipulated that she was never to earn money from music - neither performing or teaching - and that she would be permitted one public concert per year and use his name on her compositions.

Still, as a young child Beach used her perfect pitch, innate sense of harmony, and synesthesia to compose works in her head when kept from the piano - her earliest fully notated work was completed at the age of 5 and is entitled "Mamma's Waltz". As a child and teenager, she was a well known performer at the piano, including as a soloist with the Boston Symphony Orchestra. As a married upper-class woman, her husband encouraged her to focus on composing and was supportive in her efforts. Prohibited from studying formally, she dissected great masterworks and developed a deep understanding of compositional process and harmony. Throughout her life she composed large- and small-scale works, including a mass, symphonies, and chamber music, of which "Pastorale for Woodwind Quintet" is one. Later in her career, which followed her husband's death, she returned to a more public musical life, spending time in Europe before returning to the United States and joining the Boston Six.

Beach's penultimate published work, Pastorale captures her fondness for nature with a rocking Sicilienne melody that passes across the ensemble mid-phrase, supported by contrapuntal lines throughout. The warm harmonies and flexible, conversational phrases take full advantage of the spectrum of colors available to the woodwind quintet instrumentation, but several versions of the piece exist, orchestrated for flute ensemble, cello and organ, and trio of flute, cello, and piano.

Symphony No. 4

Florence Price

Price was born in 1887 in Little Rock, Arkansas. Her mother gave her piano lessons due to discrimination from white teachers in her area. In 1904, Price enrolled at the New England Conservatory in Boston, one of the only music schools to accept Black students during that time.

After earning two diplomas, she returned to Little Rock, but racial discrimination was rampant, and a downtown public lynching in 1927 compelled her family's move to Chicago. A few years later, when the Great Depression struck, Price provided for her family by teaching piano, playing organ for silent films, and writing radio jingles.

When she was denied admission to the Arkansas Music Teachers Association on the basis of her skin color, Price started her own Little Rock Club of Musicians and taught music in the Little Rock's segregated Black schools. After moving to Chicago, she joined a thriving community of Black artists and flourished, eventually bringing 400+ works to life throughout her career.

After her death in 1953, Price's music fell into obscurity, and the Fourth Symphony, along with about 200 of Price's other compositions, were very nearly lost to time. In 2009, Vicki and Darrell Gatwood bought a run-down, burglarized house in St. Anne, Illinois. In a room full of filing cabinets, there were thousands of pieces of sheet music scattered all over the floor.

cont.

Symphony No. 4

Florence Price cont.

It just so happened that they had purchased Florence Price's summer home, which turned out to be a veritable time capsule, a secret repository of works by a composer about whom the world had forgotten for more than half a century. The Gatwoods tracked down music historians at the University of Arkansas who maintain a collection of Price's works and papers. They recovered and transported the manuscripts—many previously unknown and never performed—and began the process of cataloguing, transcribing, and introducing the works to the repertoire.

Among these pieces was her Fourth Symphony (1945), which we proudly feature on today's concert. The discovery reignited fervor for Price's work and filled in compositional gaps, revealing much about the progression of her work stylistically. Sheer serendipity saved Florence Price from permanent erasure. As The New Yorker music critic Alex Ross remarked, it's a stark reminder that Price's music "came perilously close to obliteration. That run-down house...is a potent symbol of how a country can forget its cultural history."

You can dive deeper with our blog post, [Honoring Florence Price](#), and by checking out the resources on the following page!

Learn More

About Florence Price:

Children's Books

- [Who is Florence Price?](#) by the Students of Kaufman Music Center's Special Music School
- [Bea Breaks Barriers!](#) by Caitlin DeLems, illustrated by Tonya Engel

Juvenile/Young Adult

- [Florence Price: American Composer](#) by Janet Nichols Lynch
- [Florence Price \(Classical Composers Series\)](#) by Joanne Mattern, illustrated by Marilena Perilli

Adult/Advanced Readers

- [The Heart of a Woman: The Life and Music of Florence B. Price](#) by Rae Linda Brown (THE foundational Price scholar!)
- [The Cambridge Companion to Florence B. Price](#), edited by Samantha Ege and Alexandra Kori Hill

Albums

- [Black Diamonds](#) performed by Althea Waites
- [Florence B. Price](#) by Karen Walwyn (also performed the premiere recording of Price's Piano Concerto)
- [Florence Price: Violin Concertos](#), performed by Er-Gene Kahng, Ryan Cockerham, and the Janaček Philharmonic
- [Concerto in One Movement](#), performed by Michelle Cann, Michael Repper, and the New York Youth Symphony (the album this is on won a GRAMMY!)



Michelle Rofrano

Conductor & Artistic Director

Michelle Rofrano is an Italian-American opera and orchestra conductor with a keen interest in the intersection of music and storytelling. Engagements in the 2025-26 season include leading Bellini's I Capuleti e i Montecchi at the Academy of Vocal Arts, Madama Butterfly with Maryland Opera, and serving as cover conductor for Houston Grand Opera and the National Symphony Orchestra at the Kennedy Center. The past several seasons have included La Bohème with Knoxville Opera, La Cenerentola with Toledo Opera, L'Amant Anonyme with Madison Opera, Turandot with Fargo Moorhead Opera, and guest appearances at conservatories such as The Curtis Institute and the Juilliard School. Rofrano has previously served as cover conductor with companies such as Santa Fe Opera, San Francisco Opera, Lyric Opera of Chicago, Washington National Opera, The Glimmerglass Festival, and Spoleto Festival USA. A champion of social progress in classical music, Rofrano is the Founder and Artistic Director of PROTESTRA, an activist orchestra in New York City that advocates for social justice.



Kamna Gupta

Associate Conductor

French-born, Indian-American conductor Kamna Gupta is an American Prize-winning artist known for her versatility, nuanced interpretations, and collaborative style. With experiences that span operatic, orchestral, and choral repertoires, she is a widely sought-after artist with a unique range. In summer 2026, she will join the music staff at Santa Fe Opera as the cover conductor for the American premiere of Tobias Picker's Lili Elbe. In the fall, she will make her debut with Chicago Opera Theater (The Importance of Being Earnest). Other recent operatic highlights include debuts with Vancouver Opera (Les Pecheurs de Perles, 2023), Madison Opera (Mario de Buenos Aires, 2025), Los Angeles Opera (In Our Daughter's Eyes, 2022), Spoleto Festival USA (Ruinous Gods, 2024), and several summers at The Glimmerglass Festival. Equally at home in the orchestral repertoire, Ms. Gupta is the newly appointed Associate Conductor of Protestra. She has been a guest conductor at Wintergreen Festival (2025) and frequently works with the Manhattan School of Music Symphony Orchestra. In recent seasons, she served as a cover conductor at the New York Philharmonic and Washington National Opera. In 2026, she was one of three conductors invited to perform in a masterclass led by Fabio Luisi and the International Conductors Guild.

RECOMPOSING AMeRiCa

ABOUT AMERICAN COMPOSERS FORUM

ACF's mission is to support and advocate for individuals and groups creating music today by demonstrating the vitality and relevance of their art. We do this by empowering composers, modeling creative partnerships, and advocating for new music through storytelling and connections. Working with an ecosystem of artists, programmers, presenters, teachers, funders, and audiences, we frame all of our work with a commitment to anti-racism, believing that creating a fairer world for artists benefits all of us.

Founded in 1973 by composers Libby Larsen and Stephen Paulus as the Minnesota Composers Forum, the organization continues to invest in its Minnesota home while connecting artists and advocates across the United States, its territories, and beyond. ACF frames our work with a focus on anti-racism and includes within that scope (but does not limit it to) equitable engagement of diverse gender identities, musical approaches and perspectives, religions, ages, (dis)abilities, cultures, backgrounds, sexual orientations, and broad definitions of "American." Visit www.composersforum.org for more information.

Recomposing America is a multi-year initiative led by American Composers Forum that highlights artistic perspectives unique to the United States and the broader Americas through direct commissions, institutional collaborations, and public dialogue. Timed with the 250th anniversary of the Declaration of Independence, Recomposing America aims to refresh and reimagine the "who," "what," and "why" of the United States, and the stories therein.

Music has always told the story of the United States. From anthems that forged unity and protest songs that challenged power, to the intimate soundtracks of our daily lives, music composition is a vessel to chart the stories, ideas, and origins of people and communities. Recomposing America is a platform that expands on this legacy by centering the role of music in our past and future stories — an evolving score shaped by many people and cultures across the U.S.



Danielle Jagelski

ACF Resident Composer

Danielle Jagelski is a composer, conductor, and creative producer. She is the Artistic Director and Co-founder of Renegade Opera. Her work has been presented at distinguished art spaces including Roulette Intermedium, The National Gallery of Art in Washington, DC, and Performance Space New York. Recent and upcoming commissions include works for Portland Opera, American Composers Forum, Voices of Ascension, New Native Theatre, North American Indigenous Songbook, Colleen Bernstein - Percussionist, CUNY-Seagal Center, MoreArt, Sister Singers Network, Lorena Navarro, Michigan State University, and MoreArt. An enrolled citizen of the Oneida Nation of Wisconsin and Red Cliff Band of Ojibwe, Danielle often collaborates and performs with other Indigenous and Native American artists. She is passionate about kinship building and decolonization through interdisciplinary projects. She is also active consultant on equitable producing practices and decolonial frameworks, having worked with educational institutions such as New York University and University of Portland Garaventa Center, as well as creative projects such as Shamengwa by Weslie Brown, The Handel and Haydn Society Youth Choruses in Boston, and York The Explorer by Aaron Nigel Smith. She actively works in the contemporary Indigenous performing arts community with projects such as First Nations Performing Arts, and serves on the board of directors of The Plimpton Foundation.



JL Marlor

ACF Resident Composer

JL Marlor (she/they) is a Brooklyn-based multidisciplinary artist, composer, electric guitarist, songwriter, and educator whose work "churns with fury" (The Washington Post), blurs the boundaries between the personal and political, the collective and individual, and the classical and contemporary. Known for their narrative-driven chamber music, opera, and vocal works, JL's music draws deeply from Slavic women's vocal traditions, riot grrrl punk, plainchant, and American protest music. Their work has been performed by ensembles such as JACK Quartet, Wet Ink Ensemble, and LoftOpera, and commissioned by Washington National Opera, American Opera Projects, Spark Duo, Chromic Duo, the DaCamera Singers, and many others. A graduate of Smith College, where she studied with Kate Soper, and Mannes School of Music, where she earned her master's degree in composition and theory under David T. Little, JL's work consistently centers themes of social consciousness, radical transformation, and gender equity. Her orchestral piece Saltwater Lung, which focuses on restorative justice, radical femininity, and intersections with the climate crisis, earned the Martinu Prize in 2023 and will have its premiere in February of 2025. In 2021, she was named a Toulmin Creator in collaboration with National Sawdust for her work empowering young women at El Puente, a grassroots youth-led community committed to justice and activism. Through songwriting and composition workshops, she helped participants create original works as pathways to empowerment and activism.

Musicians

Violin I

Holly Workman, *concertmaster*

Chloe Song

Sommer Altier

Diane Yang

Jessica Li

Inês Ayer

Ethan Forman

Daniel McCaffrey

Mei Yolles

Elaine Tai

Yoon Jae Lee

Violin II

Dario Gazzani, *principal*

Kelsey Philbrick

Ashley Horvat

Lou Barker

Jocelyn Rosado

Murray Mackinnon

Viola

Rebecca Chaqor, *principal*

Heather Wallace

Val Domingo Santamaria

Mary Eileen McNamee

Cassandra Gibson

Oriana Hawley

Cello

Anthime Miller, *principal*

Ines Purcell

Stephen Dorff

Nathaniel Bernecker

Katelyn Kim-Mulgrew

Peri Mauer

Bass

Morton Cahn, *principal*

Sarah C Favinger

Joe Weinberg

Peter Wiseman

Andrew Vinther

Flute/Piccolo

Juan Carlos Narváez

Jackie Traish

Mitzy Nonaka

Natasha Loomis

Oboe/English Horn

Abby Lee

Kamil Tarnawczyk

Elizabeth Perez-Hickman

Clarinet

Danny King

Dylan Aguayo

Timothy Hanley, *bass clarinet*

Bassoon

Sanford Schwartz

Katherine Munoz

Horn

Emma Reber

Charity Morrison

Alexandra Partridge

Jaxon St. Clair

Trumpet

Lindsay L Ross

Annalise Rodgers

Bonnie Callahan

Trombone

Oscar Mendez

Natalie Shields

Laura Fallon, *bass trombone*

Tuba

Genevieve Blesch

Percussion

Tamika Gorski

Jacky Xu

Kasey Blezinger

Timpani

Tyler Hefferon

Harp

Tiffany Wu

Piano/Celesta

Jason Wirth, *piano*

Kamna Gupta, *celesta*

Special Thanks



Our heartfelt thanks to St. Paul & St. Andrew UMC for the rental of their facilities, and to Brent Ness, Kevin Arthur, Jr., and Steven Yee for all their help and attention throughout the past week. We are proud to produce this concert at a church with such a strong commitment to love-inspired action and social justice.

Tech Production:

Adam Klein - Audio Engineer

Lara Mitofsky Neuss - PROTESTRA Liaison

Pamela Wess - Video Engineer

PROTESTRA Concert Organizers

Michelle Rofrano, *Music & Artistic Director*

Erin Schwab, *Marketing & Design Director*

Ian Vlahović, *Co-founder & Board President*

Juan Carlos Narváez

Danny King

Ines Purcell

Michaela Wright

Mirna Plakalović

[Click here to meet the rest of our team!](#)

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