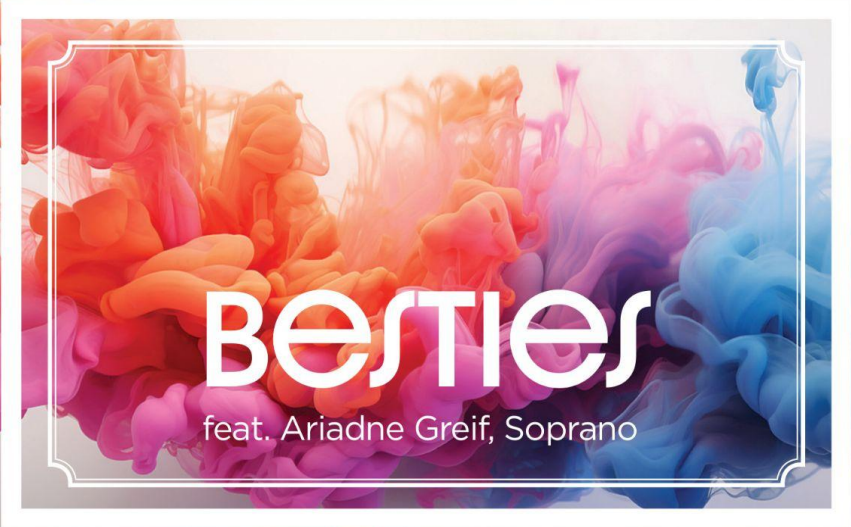




QUEER URBAN ORCHESTRA

presents



BESTIES

feat. Ariadne Greif, Soprano

PETER NORTON

**SYMPHONY
SPACE**

Saturday, October 21, 2023

8:00 p.m.

2537 Broadway at 95th St.

David Bloom, Artistic Director

QueerUrbanOrchestra.org

THIS PROGRAM IS SUPPORTED, IN PART, BY PUBLIC FUNDS FROM
THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS IN
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NYC Cultural
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From the Artistic Director

Dear friends,

Whether because of exclusion from birth families, need for strong ties with kindred spirits, or to raise children, queer people have created kinship bonds outside of traditional structures since time immemorial: chosen families.

When I first met Queer Urban Orchestra, it was immediately clear that I was not just meeting a group of acquaintances, or even really good friends. This was an intentional family of people who care about one another, love to spend time together, and work to make something meaningful to share with their community.

The liberating and healing power of this unique family is hard to put into words, so instead we make music about it! QUO's 2023-2024 season is a yearlong celebration of chosen family from a huge diversity of perspectives. Tonight, we play music written by and about the closest of friends. My old friend Ariadne Greif joins the orchestra to sing music written by three of her queer besties and some more faves. And we're delighted to be joined by our new friends, Youth Pride Chorus, bringing a song you might know from *The Golden Girls*. We'll be taking a few little family road trips throughout the season as we explore the possibilities of new performance spaces, including tonight!

You are as essential a part of this chosen family as any other, and your support and participation in our work means everything to us. Thank you for being here with us tonight, and come see us again soon!

Lots of love,

A handwritten signature in black ink that reads "David Bloom". The signature is fluid and cursive, with the first name "David" and last name "Bloom" clearly legible.

David Bloom
Artistic Director, Queer Urban Orchestra



David Bloom is a conductor equally at home in orchestral repertoire, opera, and new music, noted for his “dazzling precision and grace” (*San Francisco Chronicle*), “intelligence, elegance, and passion” (*Opera News*), and “breathtaking and inspired programming” (*Shepherd Express*). He is Artistic Director of Queer Urban

Orchestra, and Principal Conductor of the orchestra and opera programs at NYU, Co-Artistic Director of both Contemporaneous and Present Music. In such venues as Carnegie Hall, Lincoln Center, Disney Hall, MoMA, and Park Avenue Armory, Bloom has worked with the Los Angeles Philharmonic, American Composers Orchestra, Bang on a Can All-Stars, Kronos Quartet, The Crossing, Dashon Burton, David Byrne, Helga Davis, Isabel Leonard, Hila Plitmann, Dawn Upshaw, and more. He has led productions for Opera Omaha, Beth Morrison Projects, Tri-Cities Opera, PROTOTYPE, Teatro Grattacielo, Experiments in Opera, and more. He has conducted over 400 world premieres, including Raven Chacon’s *Voiceless Mass*, which won the 2022 Pulitzer Prize.

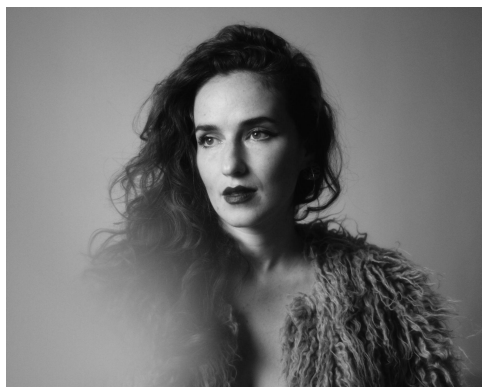
Davidbloomconductor.com



Musician/Educator/Wearer-of-Many-Hats

Derek J. Weagle (*they/them*) is a Brooklyn-based artist and healer invested in the disruption of social and academic barriers around classical music, as well as the preservation of music-making as an act of joyful humanness. With a practice rooted in syncretism, Derek can be found equally comfortable in roles ranging from conductor to composer, performer to teacher. They hold a B.M. in Music Education from UMass Lowell and an M.M. in Composition with a minor in Choral Conducting from New England

Conservatory, as well as a Certificate in Sound Healing from the Sage Academy of Sound in Woodstock, NY. Current engagements include work as an independent Sound Healing Practitioner, Associate Conductor of the Queer Urban Orchestra, Artistic Director of the Adelphi University Vocal Ensemble, Founding Artistic Director of Bloom Sound Collective, Composer & Owner at Risanare Music, Board of Directors for the Refugee Orchestra Project. Their work as a composer has received recognition both nationally and internationally, including the American Prize in Composition, the International Horn Society, and the International Composition Competition Harelbeke. For more information on Derek's artistic practice and services offered, see their website at www.derekjweagle.com.



Ariadne Greif, praised for her "luminous, expressive voice," "searing top notes," and "dusky depths," (*NYTimes*), enjoyed a casual child career as a "boy" soprano in Los Angeles and at the LA Opera, eventually making an adult debut singing Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra. She starred in

operas ranging from Donizetti's *Elixir of Love* with The Orlando Philharmonic, to Poulenc's *Les Mamelles de Tirésias* at the Aldeburgh Festival, and *Atthis*, by G.F. Haas, which the NY Times called "one of the most searingly painful and revealing operatic performances in recent times."

Recent projects included performances at the Oslo Opera House, Luxembourg Philharmonic, CalPerformances in Berkeley, and the Performa Festival in NY with William Kentridge of the Dada masterpiece *Ursonate*. She sang concerts with The Knights, JACK Quartet, The Orlando Philharmonic, Gabe Kahane, Pekka Kuusisto, Park Avenue Armory, Sydney Chamber Opera, Little Island, and The Meidan Festival in Helsinki. Highlights have included two projects called *Bird Party* and

Eleven Wild Geese created for performances at Den Norske Opera for The Ultima Festival in Norway, a film of *Table Manners*, by Sheree Clement, and a film of *We Need To Talk*, a new monodrama by Caroline Shaw and Anne Carson for Opera Philadelphia. Ariadne has premiered upwards of thirty new operas and more than a hundred new chamber works.

Other recent concert performances included Mahler *Symphony No. 4*, Mahler *Knaben Wunderhorn* songs, *Carmina Burana*, Beethoven *Symphony No. 9*, Mozart *Requiem*, Mozart *Vespers K.321*, Bach *St. John's Passion*, Babbitt's *A Solo Requiem*, and opera gala concerts with So & So Orchestra and at the Sarasota Opera House. She sang Musetta in *La Bohème* with The Greater Bridgeport Symphony, and Papagena in *The Magic Flute* with The Orlando Philharmonic. She stepped in at the last minute at the 2022 Ojai Festival with AMOC, singing a concert of orchestral music by Matt Aucoin and premiering a new opera by Doug Balliett. *This evening Ariadne is wearing a custom creation by Johnny Vendiola (@johnnyvendiola on IG).*

youth PRIDE chorus

In 2003 Big Apple Performing Arts and the Lesbian, Gay, Bisexual & Transgender Community Center's Center Youth program came together to create the Youth Pride Chorus. To date, YPC has performed as guest artists at the GLAAD Media Awards, alongside Cyndi

Lauper and Broadway stars, GLSEN's Respect Awards, Broadway Backwards at Lincoln Center, and much more!

Youth Pride Chorus harnesses the power of the performing arts to galvanize lesbian, gay, bisexual, transgender, and straight young people ages 13-22 as agents of change. YPC refuses homophobia, bullying, and all forms of hate by boldly asserting the joy, diversity, strength, and pride of today's youth. YPC singers discover their own power by empowering others in schools, online, and for the general public through electrifying performances of the highest caliber.



QUEER URBAN ORCHESTRA

David Bloom, Artistic Director
Derek Weagle, Associate Conductor

Saturday, October 21st, 2023 - 8:00pm

Peter Norton Symphony Space, NYC

Besties

from *Amelia Goes to the Ball*: Overture

Gian Carlo Menotti

Derek Weagle — conductor

Ich wandle unter Blumen

Alma Mahler-Werfel, orch. D. Bloom

Laue Sommernacht

Alma Mahler-Werfel, orch. Matthews

Die drei Schestern

Alexander von Zemlinsky

Bei dir ist es traut

Alma Mahler-Werfel, orch. Matthews

Ariadne Greif — soprano

Overture to *The School for Scandal*

Samuel Barber

Derek Weagle — conductor

Lunar Songs

Jessie Montgomery

Farther from the Heart

Eve Beglarian, orch. D. Bloom

Liebeslied

Alex Temple

Ariadne Greif — soprano

— *Intermission* —

A *Friendly* reminder that photography or recording of any type during this evening's performance is strictly prohibited.

Theme

Var. 1 (Caroline Alice Elgar)

Var. 2 (Hew David Steuart-Powell)

Var. 3 (Richard Baxter Townshend)

Var. 4 (William Meath Baker)

Var. 5 (Richard Penrose Arnold)

Var. 6 (Ysobel)

Var. 7 (Troyte)

Var. 8 (Winifred Norbury)

Var. 9 (Nimrod)

Var. 10 (Dorabella): Intermezzo

Var. 11 (George Robertson Sinclair)

Var. 12 (Basil G. Nevinston)

Var. 13 (***): Romanza

Var. 14 (Edoo): Finale

Thank You for Being a Friend

Andrew Gold, orch. Noah Green

Youth Pride Chorus

Nicholas Sienkiewicz, Music Director

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Violin I

Phong Ta^+
 Rafael Albertini
 Ashley Amaladhas
 Wanling Baker
 Peyton Cook
 Maia Gumnit
 Brian Harrington
 Andy Holland
 Andro Kim
 Arielle Lubin
 Jonatas Nunes
 Johann Palo
 Nic Salas
 Dane Stalcup
 Navida Stein
 Shang Young

Violin II

Kevin Tan*+
 Klaudia Amenabar
 Jonathan Balsano
 Kira Bordelon
 Alva Bostick
 Julia Case
 Jon Chang
 Kevin Chau
 Carla Eilo
 Laura Flanagan
 Wiqar Farooqi
 Peter Fifield
 Andre Gillard
 Mel Martini
 CoryAnn Pitts
 Andres Rodriguez-Aponte
 Ligia Sakurai
 Holly Melissa Seefeldt
 Jessica Waddell
 Bob Wei

Viola

James Di Meglio*+
 Sawyer Goldsmith
 Noah Green
 David Husted
 Marion Lederer
 Hilton Marcus
 Mason Pilevsky
 Jami Price
 Nicholas Singletary
 Nathan Threlkeld
 Dustin Zuelke

Cello

Navin Manglani+
 Rogerio Shieh Barbosa
 Bjorn Berkhout
 Lucie le Blanc
 Alex Humesky
 Kate Penrose
 Michael Shattner
 Brittany Taylor
 Michael Viljoen
 Penglong Zhu

Bass

Jared Chamoff+
 Andrew Op't Hof
 Hirokazu Yokoyama

Flute

Craig Devereaux*+
 Jenn Forese
 Scott Oaks

Piccolo

Jenn Forese
 Scott Oaks

Oboe

Matthew Hadley*+
 Alan Hyde
 Heath Koch
 Christian Smythe

English Horn

Christian Smythe

Clarinet

Fran Novak*
 Daniel Olson+

Bass Clarinet

Travis Fraser

Bassoon

Andrew Neites*
 Charlie Scatamacchia+

Contrabassoon

Norma Kerlin

French Horn

Kyle Walker*
 Lynn Caron+
 Lance Lucas
 Eric Peterson

Trumpet

Julia Cohen*
 Ron Nahass
 Erin Kulick
 Ryan Yacos

Trombone

Alex Arellano*+
 Ryan Gochee*
 Ryan McTernan

Tuba

Adam Rosenberg

Percussion/Timpani

Andrew Berman+
 Nolan N Dresden
 Heath Koch
 Álvaro Rodas
 Sami Smith
 Hannah Webster

Piano/Synthesizer

Nolan N Dresden

Harp

Liann Cline

About the Music

Gian Carlo Menotti and Samuel Barber

The intertwined stories of **Gian Carlo Menotti** (1911-2007) and **Samuel Barber** (1910-1981), two celebrated 20th-century composers, serve as a testament to the enduring power of friendship and collaboration. Their individual brilliance (each won two Pulitzer Prizes) and shared commitment to nurturing new talent have left an indelible mark on American music.

Menotti distinguished his compositions by blending humor and drama, making them accessible and engaging. A skilled librettist, Menotti often penned the libretti for his own operas, including *Amahl and the Night Visitors*, *The Consul*, and tonight's selection, *Amelia Goes to the Ball*. Composed in 1937, the one-act opera offers a snapshot of a woman named Amelia's life as she prepares for a masked ball, eagerly anticipating a romantic rendezvous with her lover. Her plans are derailed when she discovers her husband hidden among the masquerading guests. Menotti's witty libretto and playful melodies capture the tension and humor.

At age 14, Barber began his studies at Philadelphia's Curtis Institute of Music, where he eventually met Menotti, marking the beginning of a lifelong friendship that deeply influenced their careers. Barber's work (including his iconic *Adagio for Strings*) is characterized by lyrical beauty, emotional depth, and meticulous craft. Composed in 1931, *The School for Scandal* Overture opens energetically, mirroring the playful spirit of Richard Brinsley Sheridan's 18th-century play. Barber's clever orchestration, emphasizing woodwinds and strings, captures the gossip, deceit, and scandal of London's high society.

Menotti and Barber provided invaluable feedback on each other's compositions and co-founded the Curtis Institute's opera workshop in 1938. Beyond their artistic partnership, Menotti and Barber shared a deep and enduring personal relationship, including a romantic partnership that spanned many years. When their romantic involvement eventually evolved into a close friendship, it remained a significant part of their lives.

— Derek Weagle

Alma Mahler-Werfel and Alexander von Zemlinsky

In December 1901, three weeks into her engagement to famed conductor and composer Gustav Mahler, Alma Schindler (later Mahler-Werfel, 1879-1964) wrote to her betrothed, apologizing for her brevity. She was preparing for a lesson with Alexander von Zemlinsky (1871-1942) and, “had some work to finish, meaning composition, which up to now had taken the first place in my life.” In a 20-page tirade, Gustav wrote, “You must surrender yourself to me unconditionally... make every detail of your future life completely dependent on my needs.” He made clear that he was to be the only composer in the house, calling a marriage between two composers “ridiculous and degrading.”

Gustav became as domineering a husband as his letter forebodes. In the last year of his life, he finally came around to supporting Alma’s work, arranging for several of her songs to be published by his own publisher. His support was too little and too late: Alma did not write another note of music until years after his death, and then only a few songs. Though her surviving works number only 17 short songs, they are each densely packed with delicious harmonies and colors. Tonight’s selections, written before her marriage, would likely have been subjects of her lessons with Zemlinsky.

Days before Gustav’s letter, Alma wondered in her diary “whether Mahler will encourage me to work... whether he will love [my art] as Alex[ander von Zemlinsky] does. For he truly loves it.” Zemlinsky and Alma also shared a brief affair directly before her engagement to Gustav, and though she was anxious about how Zemlinsky would take the news, he accepted her confession without reproach. Tonight’s Zemlinsky selection evokes the sensuous language of Maurice Maeterlinck’s poem, in which three sisters seeking death find acceptance and truth.

— David Bloom

Jessie Montgomery: from *Lunar Songs*: I. *Lunar Songs*

Lunar Songs was commissioned by ASCAP for the Leonard Bernstein Centennial in 2019. The text by poet and writer J. Mae Barizo pays tribute to Bernstein’s iconic persona, his love for New York City, and his desire for human progress.

— Jessie Montgomery

Jessie Montgomery (b.1981) is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate at Princeton University. She is Professor of violin and composition at The New School and the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

Eve Beglarian: *Farther from the Heart*

I have been mulling over this 1942 poem by Jane Bowles since I first encountered it in 2000. I think the poem is unbearably sad: the embodiment of a specific kind of mid-20th-century female unhappiness. I do not live this life, but I am very conscious of having escaped it.

— Eve Beglarian

Composer and performer **Eve Beglarian** (b. 1958) is a “humane, idealistic rebel and a musical sensualist” (*Los Angeles Times*). Her current projects include a solo piano piece about Emily Dickinson responding to Ives’ *Concord Sonata* for the pianist Donald Berman, a project about Native-Settler relations growing from her replication by bicycle of an exploratory trip of the Great Lakes made by Henry Schoolcraft in 1820, and a piece for 24 basses in a grove of trees. Beglarian’s music has been performed by the Los Angeles Master Chorale, American Composers Orchestra, Bang on a Can All-Stars, Orchestra of St. Luke’s, loadbang, Ekmeles, and many more.

Alex Temple: *Liebeslied*

Love songs of the 1940s and 50s are pleasant and light-hearted on the surface, but a closer look often reveals a deeper strangeness. Songs like *I Only Have Eyes For You*, *Till There Was You*, *Laura*, and *Some Enchanted Evening* paint a very unsettling picture of romance if you take the surreal imagery in their lyrics literally. They describe people who are blinded by the intensity of love, or lack thereof — people who are haunted by visions of lovers lost, or of people they glimpsed only once. With excessive reverb, the music is similarly surreal. The genre’s dreamlike quality is always subtle, covert, audible only to those who are

listening for it. *Liebeslied* brings it to the foreground and allows it to deform the mid-century love song almost beyond recognition.

— Alex Temple

A sound can evoke a time, a place, or a way of looking at the world. **Alex Temple** (b.1983) writes music that distorts and combines iconic sounds to create new meanings, often in service of surreal, cryptic or fantastical narratives. In addition to performing her own works for voice and electronics, she has collaborated with performers and ensembles such as Mellissa Hughes, Julia Holter, wild Up, Spektral Quartet and the Detroit Symphony Orchestra. In 2017 she completed a DMA at Northwestern University, and she is now Assistant Professor of Composition at Arizona State University.

Edward Elgar: Variations on an Original Theme, Op. 36, “Enigma”

“To my friends pictured within,” reads the inscription of **Edward Elgar’s** (1857-1934) *Enigma Variations*. This work cemented its relatively unknown composer in the pantheon of British music. The serene *Nimrod* variation is instantly recognizable from Royal funerals to *The Matrix*, and the work’s origin story is almost as colorful as the music itself.

It’s an October evening in 1898. Edward Elgar sits down at his piano after a long day of teaching and begins improvising. Alice, his wife, comments on a melody that emerges, and he proceeds to develop the melody into a playful series of musical caricatures of their friends, daring her to guess each subject. As a cast of characters comes to life, Elgar’s clever improvisations develop into a serious piece. A theme opens the work, and each of fourteen variations is inscribed with a series of initials or a cryptic word.

“It may be understood,” writes Elgar, “that these personages comment or reflect on the original theme and each one attempts a solution of the Enigma, for so the theme is called.” All but one of his friends were quickly identified:

- The **Theme** unfolds in quiet, halting steps, evoking what Elgar called “the loneliness of the artist,” working in isolation.
- **Var. 1 (C. A. E.)** begins without pause, connecting to a delicate sketch of Elgar’s wife and muse, Caroline Alice Elgar. A melody the composer whistled whenever he entered the house plays prominently.

- **Var. 2 (H. D. S-P.)** depicts Hew David Steuart-Powell, an avocational pianist whose idiosyncratic warmup technique Elgar caricatures.
- **Var. 3 (R. B. T.)** is a lighthearted depiction of Richard Baxter Townshend, a writer whose buffoonish portrayal of an old man in a theater production amused Elgar.
- **Var. 4 (W. M. B.)** is a whirlwind portrait of William Meath Baker, who “expressed himself somewhat energetically,” inadvertently allowing the door to slam when he left the room.
- **Var. 5 (R. P. A.)** portrays Richard Penrose Arnold, whose “serious conversation was continually broken up by whimsical and witty remarks.”
- **Var. 6 (Ysobel)** is a window into Elgar’s viola lessons with Isabel Fitton, who had difficulty with the technique of string crossings.
- **Var. 7 (Troyte)** comments on Elgar’s unsuccessful attempt to teach the architect, Arthur Troyte Griffith, to play the piano, the keyboard lid slamming at the end.
- **Var. 8 (W. N.)** transforms the theme into a gentle rendering of the gracious country house of Winifred Norbury and of her distinctive laugh.
- **Var. 9 (Nimrod)** is a solemn and majestic monument to Elgar’s publisher, August Jaeger. Jäger is the German word for ‘hunter,’ and Nimrod is the great hunter in Genesis. Jaeger was a close friend who stood by Elgar before anybody knew his name.
- **Var. 10 (Dorabella): Intermezzo** has a frilly ebullience inspired by Dora Penny, to whom Elgar wrote a coded 1897 letter of very neat squiggles that she never cracked.
- **Var. 11 (G. R. S.)** is not as much a depiction of organist George Robertson Sinclair as of his beloved bulldog, Dan. One day, Dan fell down a steep river bank, flailed to shore, and climbed out with declarative “bark!”
- **Var. 12 (B. G. N.)** is haunted by the lamenting voice of the cello. Basil G. Nevinson was “a serious and devoted friend,” and amateur cellist.
- **Var. 13 (***)**: **Romanza** comes with the most enigmatic inscription. Speculation over this friend’s identity continues, but we hear a quote from Mendelssohn’s *Calm Sea and Prosperous Voyage* and the quiet, distant throb of a ship’s engines.
- **Var. 14 (E.D.U.): Finale** is a triumphant and majestic return to the theme. Where there was once solitude, now there is solidarity. Made up of strains from the other variations, this exhilarating music depicts Elgar himself, whom Alice called Edoo.

Though he wrote that his enigma, “must be left unguessed,” it is easy to imagine Elgar — ever the cryptography nut — taking nerdy delight at the elaborate theories in hundreds of blog posts and YouTube videos. Perhaps the hidden message is as insignificant as an expired inside joke. Or perhaps it’s so significant as to seem obvious, like the idea that our friends make us who we are, and we each contribute to our friends’ identities, too.

— David Bloom

Lyric Translations

Ich wandle unter Blumen
(I wander among flowers)

Heinrich Heine

I wander among flowers
And blossom with them;
I wander as in a dream
And sway with every step.

O, hold me fast, beloved!
Or drunk with love
I’ll fall at your feet –
And the garden is full of folk.

Laue Sommernacht
(Mild summer night)

Otto Julius Bierbaum

Mild summer night: in the sky
Not a star, in the deep forest
We sought each other in the dark
And found one another.

Found one another in the deep wood
In the night, the starless night,
And amazed, we embraced
In the dark night.
Our entire life – was it not

Such a tentative quest?
There: into its darkness,
O Love, fell your light.

Die drei Schwestern
(The Three Sisters)

Maurice Maeterlinck

The three sisters wished to die,
Put on their golden crowns,
Went out to discover death.
Imagined he dwelt in the forest:
“Forest, if you permit us to die,
You shall inherit three golden crowns.”
At which the forest began to laugh,
And with a dozen kisses
Revealed to them the future.

The three sisters wished to die,
Imagined they’d find death in the sea,
Pilgrimagued for three years.
“Sea, if you permit us to die,
You shall inherit three golden crowns.”
At which the sea began to weep,
And with three hundred kisses
Revealed to them the past.

The three sisters wished to die,
Made their way towards a town
In the middle of an island.
“Town, if you permit us to die,

You shall inherit three golden crowns.”
And the town opened its gates,
And with passionate, loving kisses
Revealed to them the present.

Bei dir ist es traut

(I feel warm and close with you)

Rainer Maria Rilke

I feel warm and close with you:
clocks strike hesitantly,
like they did in distant days.
Say something loving to me -
but not aloud.

A gate opens somewhere
out in the burgeoning.
Evening listens at the window-panes.
Let us stay quiet,
no one knows us thus

— translations by Richard Stokes



Program assembled and created by Nolan N Dresden

*Please mark your calendars for the following dates to enjoy more special evenings with your friends from the **Queer Urban Orchestra***

December 16th, 2023- With a Little Help from Our Friends

8:00pm, Church of the Holy Apostles

- Music by Purcell, R. Strauss, Price, and QUO's own Derek Weagle
- Featuring Ryan Roberts, Oboe & Jordan Rutter-Covatto, Countertenor

January 20th, 2024- QUOtets

8:00pm, The Center (208 W. 13th at 7th Ave)

- Featuring members of QUO in a more intimate setting

March 16th, 2024- What the Wild Flowers Tell Me

8:00pm, church of the Holy Apostles

- Music by G. Mahler, Yee, Shaw, & Beethoven
- Featuring Andrew Yee, Cello

May 11th, 2024- We were Together. I Forgot the Rest.

8:00pm, Church of the Holy Apostles

- Music by Walker, Parola, Brahms, & Tchaikovsky
- Featuring the Empire City Men's Chorus

June 15th, 2024- Our Annual Pride Gala

8:00pm, Church of the Holy Apostles

- *Repertoire and guest artists to be named at a later date*

QUO: The Queer Urban Orchestra would like to thank the following donors for their continued support. Any donation to QUO is tax deductible as we are a 501(c)(3) certified organization. With your generous support we are able to keep music on our stands and instruments in our hands.

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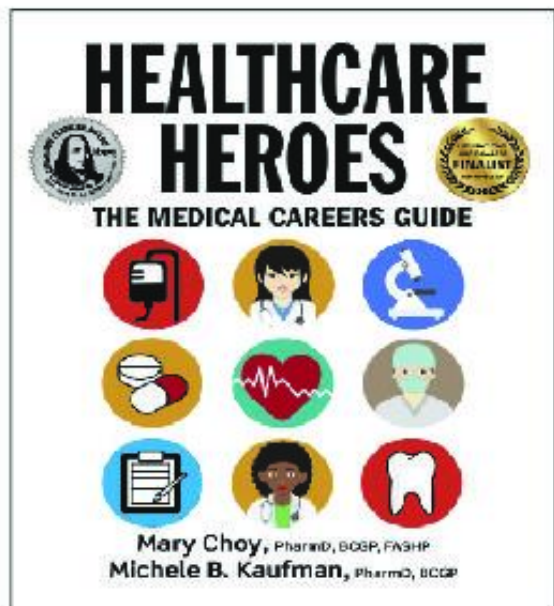
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