



2025 Choral-Orchestral Conducting Academy Culminating Performance

Sunday, July 13, 2025 | 3:00 PM
Meng Concert Hall at Clayes Performing Arts Center
California State University, Fullerton

PODIUM, LESSON, AND FORUM FACULTY

Robert Istad,
Conducting Academy Dean
Director of Choral Studies,
California State University, Fullerton;
Artistic Director, Pacific Chorale

Lucinda Carver
Professor of Practice,
Keyboard Studies, Early Music, Conducting,
University of Southern California

David Hayes
Director of Orchestral and Conducting Studies,
Mannes School of Music;
Staff Conductor, Curtis Symphony Orchestra

Jacob Sustaita
Assistant Conductor, Mary E. Moore Assistant
Conductor Chair, Pacific Symphony;
Music Director and Conductor,
Pacific Symphony Youth Orchestra

Beth Willer
Associate Professor and Director of
Choral Studies, Peabody Conservatory;
Founder and Artistic Director, Lorelei Ensemble

FORUM FACULTY

John Alexander
Director Emeritus, Pacific Chorale
Professor Emeritus, CSU Fullerton

Duain Wolfe
Chorus Conductor Laureate,
Colorado Symphony Chorus
Retired Director, Chicago Symphony Chorus

Eugene Rogers
Director of Choirs, Associate Professor of Conducting
University of Michigan

PROGRAM

Ruminations.....Jennifer Higdon

Water From Your Spring
-Today, like every other day...
Drum

Matt Carlson, conductor

-All day and night
Where Everything is Music
-Flowers open...
In Your Light

Soo Jin Min, conductor

Intermission
15 minutes

Ein deutsches Requiem, Op. 45.....Johannes Brahms

I. *Selig sind, die da Leid tragen*

Ryan Rogers, conductor

Selig sind, die da Leid tragen (from m. 79)

II. *Denn alles Fleisch, es ist wie Gras (opening to m. 74)*

Ryan Fellman, conductor

Denn alles Fleisch, es ist wie Gras (m. 74 to end)

Rachel Feldman, conductor

Denn alles Fleisch, es ist wie Gras (m. 198)

III. *Herr, lehre doch mich (to m. 173)*

Sydney Mukasa, conductor

Herr, lehre doch mich

Will Myers, conductor

Herr, lehre doch mich (m. 129 to end)

IV. *Wie lieblich sind deine Wohnungen*

Harris Ipock, conductor

Wie lieblich sind deine Wohnungen

V. *Ihr habt nun Traurigkeit*

Jeremy Edelstein, conductor

VI. *Denn wir haben hie*

Gukhui Han, conductor

Denn wir haben hie keine bleibende Statt

Dolhathai Intawong, conductor

VII. *Selig sind die Toten*

Ken Sieloff, conductor

CONDUCTING FELLOWS

Matt Carlson
Jeremy Edelstein
Rachel Feldman
Ryan Fellman
Gukhui Han
Dolhathai Intawong
Harris Ipock
Soo Jin Min
Sydney Mukasa
Will Myers
Ryan Rogers
Ken Sieloff

CONDUCTING SCHOLARS

Monica Bertrand
Julia Bezems
Brandon DiNoto
Denise Ellis
Jonah Heinen
Julie Huang Tucker
Sarah Kaufold
Rebekah Knauer
John Monk
Joseph Osowski
Sarah Shapiro
Shekela Wanyama

SOLOISTS

Alexandria Burdick, Soprano
James Martin Schaefer, Bass

TEXT AND TRANSLATIONS

RUMINATIONS (2016)

Music by Jennifer Higdon (b. 1962)

On Poems by Rumi (translations by Coleman Barks)

Water From Your Spring

What was in that candle's light
that opened and consumed me so quickly?

Come back, my friend! The form of our love
is not a created form.

Nothing can help me but that beauty.
There was a dawn I remember

when my soul heard something
from your soul. I drank water

from your spring and felt
the current take me.

Today, like every other day, we wake up empty
and frightened. Don't open the door to the study
and begin reading. Take down a musical instrument.

Let the beauty we love be what we do.
There are hundreds of ways to kneel and kiss the
ground.

DRUM

In this drumbeat moment of red flowers opening
and grapes being crushed,
the soul and luminous clarity sit together.

All desire wants is a taste of you,
two small villages in a mountain valley
where everyone longs for presence.

We start to step up.

A step appears.

You say, I am more compassionate
than your mother and father.

I make medicine out of your pain.
From your chimney smoke I shape new
constellations.

I tell everything, but I do not *say* it,
because my friend, it is better
your secret be spoken by you.

All day and night, music,
a quiet, bright
reedsong. If it
fades, we fade.

Where Everything Is Music

Don't worry about saving these songs!
And if one of our instruments breaks,
it doesn't matter.

We have fallen into the place
where everything is music.

The strumming and the flute notes
rise into the atmosphere,
and even if the whole world's harp
should burn up, there will still be
hidden instruments playing.

So the candle flickers and goes out.
We have a piece of flint, and a spark.

This singing art is sea foam.
The graceful movements come from a pearl
somewhere on the ocean floor.

Poems reach up like spindrift and the edge
of driftwood along the beach, wanting!

They derive

from a slow and powerful root
that we can't see.

Stop the words now.
Open the window in the center of your chest,
and let the spirits fly in and out.

Flowers open every night
across the sky, a breathing peace
and sudden flame catching.

In your light I learn how to love.
In your beauty, how to make poems.

You dance inside my chest,
where no one sees you,

but sometimes I do,
and that sight becomes this art.

-Rumi
translation: Coleman Barks

EIN DEUTSCHES REQUIEM (1869) A GERMAN REQUIEM

Music by Johannes Brahms (1833-1897)
Text from the German Luther Bible

I		
Matthew 5:4	Selig sind, die da Leid tragen, denn sie sollen getröstet werden.	Blessed are they that mourn; for they shall be comforted.
Psalm 126:5,6	Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.	They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.

II

1 Peter 1:24	Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.	For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.
James 5:7	So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.	Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandmen waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain.
1 Peter 1:25	Aber des Herrn Wort bleibt in Ewigkeit.	But the word of the Lord endureth for ever.
Isaiah 35:10	Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.	And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

III

Psalms 39:4-7	Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.	Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am. Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee. Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what wait I for? my hope is in thee.
Wisdom of Solomon 3:1	Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.	But the souls of the righteous are in the hand of God, and there shall no torment touch them.

IV

Psalm 84:1,2,4	Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.	How amiable are thy tabernacles, O Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house: they will be still praising thee.
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V

John 16:22	Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.	And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.
Ecclesiasticus 51:27	Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.	Ye see how for a little while I labor and toil, yet have I found much rest.
Isaiah 66:13	Ich will euch trösten, wie Einen seine Mutter tröstet.	As one whom his mother comforteth, so will I comfort you.

VI

Hebrews 13:14	Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.	For here have we no continuing city, but we seek one to come.
1 Corinthians 15:51,52,54,55	Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod is verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?	Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed. In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. ...then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?
Revelation 4:11	Herr, du bist Würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.	Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

VII

Revelation
14:13

Selig sind die Toten, die in dem Herrn
sterben, von nun an. Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit; denn ihre
Werke folgen ihnen nach.

Blessed are the dead which die in the Lord from
henceforth: Yea, saith the Spirit, that they may rest
from their labours; and their works do follow them.

Jennifer Higdon, Composer

Pulitzer Prize and three-time Grammy-winner **Jennifer Higdon** (b. Brooklyn, NY, December 31, 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by Fanfare Magazine as having "the distinction of being at once complex, sophisticated but readily accessible emotionally", with the Times of London citing it as "...traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.



Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President's Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016; the first American opera to do so in the award's history. Performances of *Cold Mountain* sold out its premiere run in Santa Fe, North Carolina, and Philadelphia (becoming the third highest selling opera in Opera Philadelphia's history).

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition's American Composers Invitational, Higdon's *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was honored to serve as the Creative Director of the Boundless Series for the Cincinnati Symphony's 2012-13 season. During the 2016-17 and 2017-18 academic years Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City.

In 2018, Higdon received the Eddie Medora King Award from the University of Texas, Austin. That same year, she received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition.

Higdon enjoys more than 200 performances a year of her works. Her orchestral work, *blue cathedral*, is the most performed contemporary orchestral works in the repertoire, more than 600 performances since its premiere in 2000.

Her works have been recorded on over 70 CDs. Higdon has won three Grammys in her career for Best Contemporary Classical Composition: first for her *Percussion Concerto* in 2010, in 2018 for her *Viola Concerto* and in 2020 for her *Harp Concerto*.

Dr. Higdon received a Bachelor's Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.

Dr. Higdon's music is published exclusively by Lawdon Press.

For more information, visit www.jenniferhigdon.com

ACADEMY CHORUS

SOPRANO

Alliah Anid
Gabby Atkinson
Kate Bowles
Chelsea Chaves
Kailtin Chheng
Sophia Do
Amy Glinskas
Kaitlyn Gooding
Erika Jackson
Lenora Meister
Tabetha Mora
Amber Napoli
Kim Nason
Emily Nguyen
Hannah Park
Deborah Pasarow
Sarah Preston
Sarah Raber
Nicole Rodriguez
Quintessa Wedell

ALTO

Elizabeth Butler
Kathryn Cobb-Woll
Katelyn Cruz
Joy Dorko
Alexis Farah
Marilyn Forsstrom
Kathryn Gibson
Emily Hernandez
Lindsey Lacanilao
Logan Mintz-Hernandez
Pat Newton
Hilary Ngo
Kateyln Pacpaco
Armand Padilla
Nguyen
Elizabeth Provencio
Kelsey Rhebergen
Jenna Scotese
Veronica Torres Diaz
Sarah Turner
Abigail Tyree
Melanie Whiter

TENOR

Anthony Alcaín
Mike Andrews
Sheridan Ball
Chris Buttars
Aron Demarest
Hector Jake Esteve
Marius Evangelista
Alan Garcia
Kenson Gomez
Steve Hoffman
Craig Kistler
Jeremy Lee
Steven McCann
Michael Morales
Andy Ngo
John Nguyen
Justin Parron
Alexei Rehorn
Bryce Rivera
Marc Robles
Adam Rooney
Jakob Swetland
Tung Tran

BASS

Jacob Boland
Robert Breton
Tim Cervenka
Adam Daruvala
Karl Forsstrom
Scott Freeman
Larry Gates
Gerrit Hoevers
Bryson Huang
Jens Hurty
Emerson Kimble
Michael Lopez
Jason Magallanes
Martin Minnich
Michael Ortiz
Jeremy Peña-Barrios
Miles Rojo
Malek Sammour
Mitchell Sampang
Josh Stansfield

CIVIC ORCHESTRA OF LOS ANGELES

Musicians at Play

VIOLIN I

Enosh Kofler, concertmaster
Yiran Yao, asst. concertmaster
Matthew Chang
Bella Kim
Rebecca Beerstein
Brian Shih
Marlene Gentile
Alejandro Junco Romero

VIOLIN II

Simone Maura, principal
Karen Martins, asst. principal
Justin Pham
Alisa Luera
Nayeli Martinez Soriano
Joe Buzzelli
Namiah Miller
Claire Eggers

VIOLA

Laura Jesson, principal
Jonathan Burns, asst. principal
Taichiroh Kanauchi
Sogol Aliabadi
Christian Contreras
Richard Bruner

CELLO

Raymond Newell, principal
Candice Oh, asst. principal
Gribbas Brian Akmeida Lizama
Evan Heidebrink

Amy Jong

Mia McAbian

DOUBLE BASS

Alan Wang, principal
Andrew de Stackelberg
Aidan Neuman
Brian Slack

FLUTE

Jennifer Jo
Josephine Lee
Emily Harrington, piccolo

OBOE

Thacher Schreiber
Karen Hernandez

CLARINET

Julian Rymar
Daniel Hernandez

BASSOON

Matthew Rasmussen
Dani Santana
Daniel Goldblum

HORN

Emma Lumsden
Evelyn Webber
Jean Smith
Iona Pay

TRUMPET

Cyrus Alva
Richard Francisco

TROMBONES

Ihab Hamideh
Pablo Castro
Christopher Tam, bass

TUBA

Daler Babaev

TIMPANI

Milton Salazar

PERCUSSION

Erica Hou
Caleb Conner

HARP

Ariel Sol

ORGAN

Jung-A Lee

MUSICIANS AT PLAY - CIVIC ORCHESTRA OF LOS ANGELES

April Williams, President & Founder

Anthony Parnter, Artistic Director - Conductor

David Perryman, Program Director

Michael Ryan Armstrong, Orchestra Personnel Manager

STRING QUINTET

Enosh Kofler, concertmaster
Simone Maura, violin II
Laura Jesson, viola
Raymond Newell, cello
Alan Wang, double bass

STRING QUARTET

Yiran Yao, asst. concertmaster
Karen Martins, violin II
Jonathan Burns, viola
Candice Oh, cello

COLLABORATIVE PIANISTS

David Bergstedt
David Clemensen
Yuyoung Jeong
Jung-A Lee

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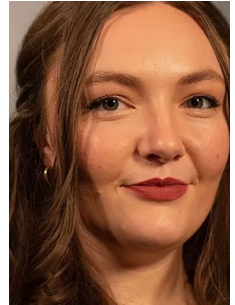
CALIFORNIA STATE UNIVERSITY, FULLERTON COLLEGE OF THE ARTS

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Will Lemley, Theater Technician
Jeff Lewis, Audio Engineer

With special thanks and appreciation to:
Alex Nelson, Artistic Administrator, Conducting Academy
Erika Jackson, Conducting Academy Coordinator
The Staff and Singers of Pacific Chorale

SOLOISTS

Alexandria Burdick is a soprano born and raised in Bakersfield, CA. She comes from a very musical family and grew up as a performer both in choirs and musical theater, where she found a true calling to music and performance. She then moved to Orange County and recently received her Bachelor's in Music with an emphasis in Vocal Performance from California State University, Fullerton. Since graduating, Alexandria has been working as a staff singer for the Grammy Award-winning Pacific Chorale and performing locally in Orange County.



Baritone **James Martin Schaefer** has an active performing career throughout the United States and beyond. He has received wide acclaim in many of the canonic operatic and oratorio baritone roles. He has performed in numerous productions with Los Angeles Opera and he was a member of Opera Pacific's O.P.E.R.A. resident artist program.

Some recent engagements include appearances in Los Angeles Opera productions of J.S. Bach's St. Matthew Passion as bass soloist, The role as the slave master in the seminal production of Rhiannan Giddens and Michael Abel's profound slave opera Omar, Rossini's La Cenerentola, Bernstein's Candide, He was featured as principal performer in Verdi's La Traviata. He also recently appeared as the bass soloist for the Berkshire Choral Festival, where he is set to return in the Summer of 2025 performing Haydn's Lord Nelson Mass.



Mr. Schaefer has garnered praise for his "marvelously expressive" (Los Angeles Times) and "powerful" (Orange County Register & Long Beach Press Telegram) interpretations of the most beautiful music composed for the baritone voice.

Mr. Schaefer has appeared as a featured / solo artist with Los Angeles Opera, the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, the Pacific Symphony Orchestra, the Boston Pops Esplanade! Orchestra, the Pacific Chorale, the Long Beach Symphony, Les Grande Ballet Canadiens de Montreal, Distinguished Concerts International, New York, The Young Musician's Fund Debut Orchestra, San Luis Obispo Opera, La Mirada Symphony, The California Quartet, Chorale Bel Canto, Opera Pacific, Intimate Opera of Pasadena, Center Stage Opera, the Bakersfield Symphony, Santa Maria Philharmonic, Pasadena Pro Musica, the Roswell Symphony Orchestra, and the Long Beach Camerata.

FACULTY

Robert Istad is a Grammy Award-winning conductor who “fashions fluent and sumptuous readings” (*Voice of OC*) with his “phenomenal” artistry (*Los Angeles Times*), was appointed Pacific Chorale’s Artistic Director in 2017. Under his leadership, the chorus continues to expand its reputation for excellence for delivering fresh, thought-provoking interpretations of beloved masterworks, rarely performed gems and newly commissioned pieces. In July 2023, he led Pacific Chorale’s first international tour in seven years, conducting performances at leading venues in Austria, Germany and the United Kingdom. His artistic impact can be heard on two recent recordings featuring Pacific Chorale, including the 2022 Grammy Award-winning “Mahler’s Eighth Symphony” with the Los Angeles Philharmonic Orchestra conducted by Gustavo Dudamel on Deutsche Grammophon (2021), for which he prepared the chorus. It won Best Choral Performance and also garnered a Grammy nomination for Best Engineered Album, Classical. Additionally, Istad conducted the Pacific Chorale’s recording “All Things Common: The Music of Tarik O’Regan” released on Yarlung Records (2020). He regularly conducts and collaborates with Pacific Symphony, Berkshire Choral International, and Yarlung Records. His extensive credits also include recording for Sony Classical and guest conducting Long Beach Symphony Orchestra, Bach Collegium San Diego, Musica Angelica Baroque Orchestra, Bath Philharmonia, Bournemouth Symphony Orchestra, Tesseræ Baroque, and Freies Landesorchester Bayern. Istad has prepared choruses for such renowned conductors as Esa-Pekka Salonen, John Williams, John Mauceri, Keith Lockhart, Nicholas McGegan, Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Carl St.Clair, Eugene Kohn, Giancarlo Guerrero, Marin Alsop, George Fenton, and Robert Moody. An esteemed educator, Istad is Professor of Music and Director of Choral Studies at California State University (CSUF), Fullerton, where he was recognized as CSUF’s 2016 Outstanding Professor of the Year. He conducts the University Singers and manages a large graduate conducting program, in addition to teaching courses on conducting and choral literature. Istad, who is on the Executive Board of Directors of Chorus America and serves as Dean of Chorus America’s Conducting Academy, is in demand as guest conductor, lecturer, and clinician.



“Carver makes musical thought manifest.” – Los Angeles Times

Lucinda Carver is a much beloved and highly acclaimed musician who is equally at home at the piano, the harpsichord and on the conductor’s podium.

As conductor, Carver served as music director and conductor of the Los Angeles Mozart Orchestra for 11 years, where she garnered international critical praise for her stylistic interpretations of music from the Classical era. Active in both the symphonic and operatic arenas, she was proclaimed “*a find....a first-rate conductor*” by Bernard Holland of The New York Times and “*an important emerging conductor*” by Mark Swed of the Los Angeles Times. With the Los Angeles Mozart Orchestra, she conducted two critically acclaimed recordings on the RCM label featuring Haydn Symphonies Nos. 43 and 48, and Mozart Symphonies Nos. 17, 29 and 34. She also led the orchestra on two North American tours under the aegis of Columbia Artist Management, highlights of which were featured on CBS Sunday Morning.



Carver’s major symphonic credits include guest appearances with the Los Angeles Philharmonic, National Symphony, St. Paul Chamber Orchestra, Brooklyn Philharmonic, Los Angeles Chamber Orchestra, Pacific Symphony, Richmond Symphony, and Hong Kong Philharmonic. She has conducted at major music festivals

including Wolf Trap, Brooklyn Academy of Music's Next Wave Festival, the Orange County Performing Arts Center's Eclectic Orange Festival and San Francisco Symphony's 'Great Performers' Series.

In the operatic realm, she has conducted productions of Don Pasquale with New York City Opera, Don Giovanni with Minnesota Opera, The Magic Flute and The Abduction from the Seraglio with Lyric Opera of Kansas City, and The Marriage of Figaro with Virginia Opera.

As a pianist, Carver's performances as soloist and recitalist have met with extraordinary praise: *"What made this one of the waning season's special Mozart performances was the pianist's ability, by means of perfectly gauged dynamics and subtly enhancing rubatos, to project the poignancy and resignation lurking behind the placid surface of the music. She seemed to capture the very essence of this elusive, unearthly music of parting."* – Los Angeles Times

A Fulbright fellow to Austria, Lucinda Carver concertized extensively throughout Europe. She has performed as soloist with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Pacific Symphony, Symphony Augusta, Capella Salzburgensis, Musica Angelica, Santa Barbara Chamber Orchestra, among others, and frequently undertook the dual role of soloist and conductor with the Los Angeles Mozart Orchestra. Carver has been featured in solo and chamber music recitals at the Carmel Bach Festival, San Luis Obispo Mozart Festival, Prince George Music Festival, and under the aegis of the Los Angeles Philharmonic and Los Angeles Chamber Orchestra. Since 2009 she has served as artistic director of the Centrum Port Townsend Chamber Music Festival and, from 2016-2022 she also served as co-artistic director/pianist of the Rencontres Franco-Américaines de Musique de Chambre in Missillac, France.

Carver earned a Doctor of Musical Arts degree in piano performance (with secondary fields in conducting and harpsichord) at the USC Thornton School of Music, an Artist Diploma from the Salzburg 'Mozarteum,' and a Master of Music degree from the Manhattan School of Music. Her teachers include renowned pianists Murray Perahia, Gary Graffman, Hans Leygraf, John Perry, and Gwendolyn Koldofsky, with harpsichord studies under Malcolm Hamilton, and conducting studies with Gustav Meier and William Schaefer.

Carver enjoys a rich teaching career as a professor of piano, harpsichord and instrumental conducting. During her tenure at [Thornton](#), she has received the Ramo Music Faculty Award (2018), the Dean's Award for Excellence in Teaching (2017) and the Provost's Award for Excellence in Mentoring (2016). In 2021, she was honored to be named a [Bösendorfer Artist and Friend](#).

David Hayes is a conductor with a vast range of repertory, spanning the symphonic, oratorio/choral and operatic genres.

Mr. Hayes is currently the Music Director of the Chamber Orchestra of Philadelphia, Music Director of the Mannes Orchestra, Director of Orchestral and Conducting Studies and Professor of Professional Practice at New School University's Mannes School of Music in New York City, Music Director of The New York Choral Society and a Staff Conductor for The Curtis Institute of Music.



Mr. Hayes served on the conducting staff of The Philadelphia Orchestra from 2001-2011, making his Philadelphia Orchestra subscription debut in 2003 at the request of Wolfgang Sawallisch. He was Music Director of The Philadelphia Singers (a professional vocal ensemble) from 1992 until May 2015 and served

as the Interim Director of Orchestral Studies at Temple University during the 2014-15 season. In addition, Mr. Hayes has also served as a cover conductor for the New York Philharmonic as well as for Sir Andre Previn on the Curtis Symphony Orchestra's 1999 European Tour with Anne-Sophie Mutter.

The 2024-2025 Season will see Mr. Hayes leading his inaugural season as Music Director with the Chamber Orchestra of Philadelphia at the Kimmel Center for the Performing Arts, performances with the Mannes Orchestra at Alice Tully Hall, a concert with the Canton Symphony Orchestra in Ohio and concerts with the New York Choral Society at Lincoln Center's Alice Tully Hall and NYU's Skirball Center. In Summer of 2025, Mr. Hayes returns to Portugal for concerts with Serenades Choral and returns to the faculty of Chorus America's Choral-Orchestral Conducting Academy at California State University, Fullerton.

The 2023-2024 Season saw Mr. Hayes leading performances with the Mannes Orchestra at Alice Tully Hall, the Chamber Orchestra of Philadelphia at the Kimmel Center for the Performing Arts, The New York Choral Society at NYU's Skirball Center for the Performing Arts, the Martha Graham Dance Company at New York's City Center, and a series of concerts for Serenades Choral in Portugal.

Mr. Hayes and the Mannes Orchestra have made World Premiere recordings of Adolphus Hailstork's *Survive* (Symphony No. 4), Jennifer Higdon's *The Light That We Can Hear* with Valerie Coleman, Julius Eastman's *2nd Symphony*, and Alvin Singleton's *Across Differences*. Mr. Hayes and the Mannes Orchestra will make the World Premiere recording of Adolphus Hailstork's *Ndemara* in February 2025.

Mr. Hayes's guest conducting engagements have included concerts with the Philadelphia Orchestra, the Richmond Symphony Orchestra, The Orchestre Symphonique de Trois-Rivières, the Lancaster (PA) Symphony Orchestra, the Louisiana Philharmonic, The Relâche Ensemble, the Rutgers Orchestra, The Curtis Symphony Orchestra, the Chamber Orchestra of Philadelphia, the Indiana University Philharmonia Orchestra, Opera Memphis, the Curtis Opera Theatre, the European Center for Opera and Voice (ECOV) in Ghent, Belgium; the Opera Company of Philadelphia; the Mendelssohn Choir of Pittsburgh; The Los Angeles Master Chorale and a Kennedy Center debut with the Washington Chorus and Orchestra (which includes members of the National Symphony Orchestra).

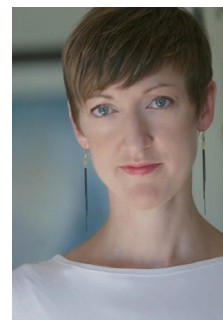
Mr. Hayes holds degrees from the University of Hartford (BM in Musicology, cum laude) and The Curtis Institute of Music (Diploma in Orchestral Conducting) where he studied conducting with Otto-Werner Mueller. He also studied conducting with Charles Bruck at the Pierre Monteux School in Maine.

Dr. Jacob Sustaita serves as the assistant conductor, the Mary E. Moore Assistant Conductor Chair, for Pacific Symphony and Music Director, Carl St. Clair, a position he has held since the fall of 2020. Dr. Sustaita, or Jake, also serves as Music Director and Conductor for Pacific Symphony Youth Orchestra (PSYO), the premier training orchestra of Orange County, recognized as one of the most outstanding youth orchestras in the country. Jake's passion for conducting Family, Education, and Youth Concerts is evident in his work with Pacific Symphony. He recently partnered with acclaimed puppeteer Victor Yerrid to design, program, and conduct a new series of Family Concerts at PSO that brings the world of puppets to the concert hall for an unbelievable concert experience for families and children of all ages. Jake is an enthusiastic conductor known for creating strong bonds with audiences and musicians alike. His personal and unique approach to storytelling through music and audience engagement are highly in demand, and he is quickly becoming one of the most in demand conductors for



training the brightest young musicians. In January 2025, Jake joined the incredible team of Teaching Artists at Disney's Imagination Campus, a select group of conductors and music educators selected by Disney to teach, clinic, and conduct recording sessions at Disneyland in Orange County. Dr. Sustaita also serves as the Symphony Orchestra Director at the Orange County School of the Arts (OCSA), and he is the newest member to join the instrumental conducting faculty at USC's Thornton School of Music. In the fall of 2021 and 2022, Jake also served as Acting Director of Orchestras at the Bob Cole Conservatory of Music at California State University Long Beach (CSULB). Dr. Sustaita is a frequent guest conductor and clinician across the country, and in 2015, he was selected by Carnegie Hall's Weill Institute to serve as assistant conductor to Charles Dutoit and the National Youth Orchestra of America (NYO). Sustaita regularly conducted and coached the orchestra during its New York residency and throughout their seven-city tour of China and Hong Kong. A native of Texas, Sustaita completed his Doctorate and Bachelor of Music degrees at the University of Houston, where he served as assistant conductor for the Moores Opera Center for three seasons. He also earned a Master of Music degree from both Penn State University and Rice University. His honors include: Schissler Conducting Fellowship, Rice University Prize and Provost Fellowship and American Prize semi-finalist and finalist. His teachers and mentors include Carl St. Clair, Charles Dutoit, Franz Krager, Brett Mitchell, Gerardo Edelstein, and Paavo Järvi.

Noted for her “directorial command” and “technical expertise,” conductor **Beth Willer** is recognized as a bold, 21st-century artist with her finger on the pulse of the vocal ensemble art. Her commitment to expanding and deepening the repertoire for vocal ensembles through creative collaboration and culturally-relevant programming can be seen in her work with professional and student ensembles alike. A champion of new music, Willer frequently collaborates with established and emerging composers, including significant projects with David Lang, Julia Wolfe, George Benjamin, Kati Agócs, Kareem Roustom, James Kallembach, Shawn Kirchner, and Jessica Meyer.



As founder and artistic director of Boston's Lorelei Ensemble, Willer has led the octet to international acclaim, performing at celebrated venues across the country, including Carnegie Hall, the Metropolitan Museum of Art, Tanglewood Music Center, and Boston's Symphony Hall. Committed to fulfilling Lorelei's mission to elevate and expand the repertoire for women's voices, she frequently initiates collaborations with composers from the U.S. and abroad, leading the ensemble in more than 60 world, U.S., and regional premieres since its founding. Nationwide performances in 2019-20 featured the world premiere of Jessica Meyer's *I long and seek after* (winner of the 2019 Chorus America Dale Warland Commissioning Award). Recent recordings include David Lang's *love fail* (Cantaloupe, 2020) and *Impermanence* (Sono Luminus, 2018) featuring motets of Guillaume Du Fay, selections from the Turin Manuscript and the Codex Calixtinus, and the premiere recording of Peter Gilbert's *Tsukimi*.

Lorelei Ensemble maintains a robust national touring schedule, including recent collaboration with Grammy-nominated ensembles A Far Cry and Cantus. In 2020-21, Lorelei Ensemble is proud to present the world premiere of Julia Wolfe's *Her Story*, in performances with five co-commissioning orchestras: the Nashville Symphony (Giancarlo Guerrero), the San Francisco Symphony (Guerrero), the Chicago Symphony (Marin Alsop), the National Symphony Orchestra (Gianandrea Noseda), and the Boston Symphony Orchestra (Guerrero). Written for Lorelei Ensemble to commemorate the centennial of the 1920 ratification of the 19th Amendment, *Her Story* is the latest in a series of Wolfe's compositions highlighting monumental and turbulent moments in American history and culture. Additional Lorelei appearances in 2020-21 include *The National Gallery*, Eastman School of Music, Princeton University, Duke University, and a performance of Holst's *The Planets* at the Tanglewood Music Center with the Boston Symphony Orchestra (Thomas Adès). Future projects include work

with choreographer Renée Jaworski (Pilobolus), Grammy-nominated composer Christopher Cerrone, video artist Hannah Wasileski, and a trio of composer-performers: Ken Thomson (Bang on a Can), Nathalie Joachim (Eighth Blackbird), and Jason Treuting (Sō Percussion).

As guest conductor, Willer has been privileged to lead premiere ensembles from across the country, including performances with Seraphic Fire, the Bang on a Can All-Stars, New York Baroque Incorporated, and Roomful of Teeth. Symphonic work includes performance and recording of standard repertoire and multiple world and U.S. premieres with the Boston Symphony Orchestra (Andris Nelsons), the Tanglewood Music Center Orchestra (Stefan Asbury), Boston Modern Orchestra Project (Gil Rose), and Boston University's Tanglewood Institute (Ken-David Masur).

Prior to joining the Peabody faculty, Willer served as director of choral activities at Bucknell University, where she led the University Choir and Camerata and taught courses in conducting, chamber music, arts entrepreneurship, and choral music education. Previous academic appointments include positions at Harvard University and The Boston Conservatory. A passionate music educator, Willer has led numerous young artist ensembles, including choruses at Boston University's Tanglewood Institute, New England Conservatory's Preparatory School, the Boston Arts Academy, The Walnut Hill School, and Eau Claire Memorial High School. An active clinician and master teacher, Willer enjoys frequent engagements with high school and collegiate ensembles across the country.

Willer holds graduate degrees in conducting from Boston University (DMA and MM), and an undergraduate degree in music education and trumpet performance from Luther College (BM). Teachers include Ann Howard Jones, Weston Noble, Mark Shapiro, David Hoose, and Bruce Hangen.

FELLOWS

Matt Carlson is a doctoral student at the University of North Texas, where he studies choral conducting with Allen Hightower, Marques L. A. Garrett, and Jessica Nápoles. He is a graduate of Michigan State University (M.M. Choral Conducting) and Gettysburg College (B.S. Music Education). In his eleven years teaching public school near Gettysburg, he taught general music and choir in grades 4 through 12. He also worked extensively with Gettysburg Children's Choir, a community music program that served singers from grades 3-12, culminating with performances at the Pennsylvania Music Educators Association State Conference and the ACDA-PA Summer Conference.



Matt is also a published composer who draws on his vast experience teaching in public schools, community choirs, and collegiate ensembles to compose works that are both musically enriching and accessible to singers of all ability levels. His music has been commissioned by school, community, and collegiate choirs, programmed for choral festivals across the nation, and is published by Santa Barbara, Walton, and Alfred. His piece "The Little Creek" was recently featured on the program of the ACDA National Grades 5-7 Treble Honor Choir and the Virginia Middle School All State Choir.

At UNT, he has served as the conductor of Chorale and the Associate Conductor of the UNT A Cappella Choir. The choir recently performed at the ACDA National convention in Dallas, TX and in a summer European tour in the Czech Republic, Vienna, and Germany.

Jeremy Edelstein lives a varied life as a conductor, singer, composer, and writer based in Seattle, WA. He is committed to curating concert experiences that tell stories reflecting the world we live in, and collaborates regularly across disciplines, genres, and art forms. Currently, he serves as artistic director of the Northwest Chamber Chorus, and founded the Twinbird Project, a flexible vocal ensemble interested in presenting innovative concert programs in unconventional spaces. A fierce advocate for new music, Edelstein has performed several world and regional premieres, and always aims to champion new and diverse voices in his programming.



He also serves as a staff singer and secondary conductor at Blessed Sacrament, a professional core singer with Harmonia Chorus and Orchestra, sings with the Evensong choir at Epiphany Seattle, and has regularly prepared Seattle's Renaissance choir, Sine Nomine. He loves seeing the mountains from his living room window, he has started dozens of books this year but only finished a meager number, and he weighs out his coffee beans every morning before brewing a cup. He holds a master's in choral conducting from Northwestern, studying with Grammy-winner Donald Nally, and degrees in English and music education from Penn State. Other mentors and conducting teachers include Bert Pinsonneault, Christopher Kiver, Paul Rardin, Matthew Halls, and Simon Carrington.

Conductor and mezzo-soprano **Rachel Feldman** is a doctoral candidate in choral conducting at the College-Conservatory of Music in Cincinnati, Ohio. She is also the Richard Wesp Assistant Artistic Director of the Cincinnati Youth Choir and director of the top ensemble, Bel Canto. An active professional singer, Feldman has recently performed with Vocal Arts Ensemble of Cincinnati, the Spoleto Festival USA Chorus of 2024, and Collegium Cincinnati.



Prior to her arrival in Cincinnati, Feldman served as the Visiting Director of Choral Activities at Connecticut College and Director of Choral Ensembles at Mount Holyoke College where she directed ensembles and taught courses in conducting, theory, and music history. Engagements included a commission with Tamar Muskal and the Borromeo String Quartet, Mount Holyoke's historic Vespers concert in New York City, and Fauré Requiem with the Connecticut College choirs and orchestra.

Feldman earned her master's degree from Westminster Choir College under the tutelage of Joe Miller and Amanda Quist. During the 2018 – 2019 season, she acted as the youngest graduate assistant conductor for the world-renowned Westminster Choir, assisting in the preparation of the choir's performances and tours throughout China and Texas, ACDA's national conference and Spoleto Festival USA.

A Connecticut native, Feldman began her musical training with the Elm City Girls' Choir in New Haven. She has since returned to the organization on tours to Canada, China, and their summer camp. Feldman received her bachelor's at the University of Connecticut where she studied conducting with Jamie Spillane.

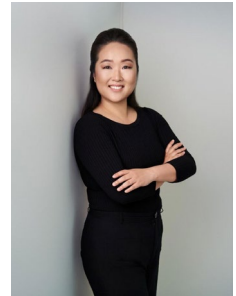
Dr. Ryan R. Fellman is Interim Director of Choral Activities at Kennesaw State University. At KSU, he conducts the Chamber Singers, Chorale, Men's Ensemble, and teaches courses in conducting. A recent graduate of Michigan State University, Fellman served as assistant conductor for several prominent university ensembles under the mentorship of Drs. David Rayl, Sandra Snow, and Jonathan Reed. Prior to Michigan State, Fellman earned a Master of Music degree in choral conducting from Ithaca College in Ithaca, NY, where he studied with Dr. Janet Galván.



From 2013 to 2019, Fellman served as the Director of Choirs at Oñate High School in Las Cruces, New Mexico, significantly expanding the program's enrollment and fostering collaborations with notable choral artists and composers. In demand as an educator, Fellman has conducted choirs across Georgia, Michigan, Minnesota, New Mexico, New York, Texas, Wisconsin, Mexico and Austria. He was selected as a conducting fellow for the Chorus America Choral-Orchestral Conducting Academy in 2023 has guest conducted Sinfonietta Memphis in 2022 and 2023. Fellman holds a Bachelor of Music in Vocal Music Education from Concordia College in Moorhead, Minnesota, where he sang in The Concordia Choir under the direction of Dr. René Clausen.

Fellman's scholarly pursuits include his passion for Latin American choral music, exploring its presentation, performance, and preservation. His research on Mexican choral music was highlighted as a featured interest session at the 2023 National ACDA conference. Outside of his career, Fellman enjoys traveling and spending time with his Heeler-Lab companion, Shadow.

Gukhui Han is a conductor and pianist with a strong background in higher education and community organizations. She held positions as Lecturer in Choral Music at California State University, Los Angeles; Conducting Teacher at the Los Angeles Children's Chorus; and Collaborative Pianist at Chapman University, California State University, Long Beach, and with the Long Beach Camerata Singers. Additionally, she served as Music Director at St. Luke's Episcopal Church in Long Beach and St. John's Episcopal Church in Rancho Santa Margarita.



Her collaborative piano studies significantly shaped her artistry, leading to recognition such as an invitation to perform in the final round of the Wigmore Hall Song Competition in London, and participation in summer festivals including the Fall Island Vocal Art Seminar, SongFest, the Franz-Schubert-Institut, and the Aspen Music Festival, where she collaborated with artists such as Elly Ameling, Roger Vignoles, Martin Katz, Alan Smith, Jake Heggie, and Graham Johnson.

Han's commitment to artistic growth as a conductor is reflected in her participation in leading summer programs. She was selected as a Choral Scholar at Chorus America's Conducting Academy, working with mentors including Robert Istad, Eugene Rogers, Beth Willer, David Hayes, and Duain Wolfe. Last summer, she sang with Berkshire Choral International and joined a conducting workshop in Vratsa, Bulgaria, working with the Vratsa Symphony Orchestra. This spring, she studied with René Gulikers at the Conducting Studio in Zagreb, Croatia, and looks forward to returning to the Conducting Academy this summer as a Conducting Fellow.

She holds an MM and a DMA in Collaborative Piano from the University of Cincinnati and the University of Southern California, respectively, as well as an MM in Choral Conducting from California State University, Fullerton. She will begin a DMA in Choral Conducting at the University of Michigan this fall.

Dolhathai “Kloy” Intawong, originally from Thailand, is a conductor and educator dedicated to choral music across classical, contemporary, and multicultural traditions. She currently serves as Choir Director and full-time faculty member at Rangsit University’s Conservatory of Music and was recently appointed Associate Conductor of the two-time GRAMMY® Award-winning Washington Chorus.

Kloy earned her Doctor of Arts in Choral Conducting from the University of Northern Colorado, where she led multiple ensembles and contributed to their Carnegie Hall debut. She previously served as Artistic Director of Denver’s Sine Nomine Chorus and taught at both Front Range Community College and the University of Northern Colorado.



Her choral journey began as a high school exchange student in Florida. She holds a BA in Vocal Performance from Mahidol University (Thailand) and a master’s degree in Choral Conducting from the Shanghai Conservatory of Music (China). She was the winner of the 2020 Southwest ACDA Graduate Conducting Competition and was selected as a conducting fellow for the 2022 National Collegiate Choral Organization Conference.

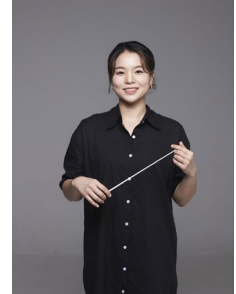
Kloy is also the co-founder of the Thailand Choral Directors Association, an organization that promotes collaboration, education, and the ongoing development of choral music throughout Thailand.

Harris Ipock serves as Director of Choral Activities and Coordinator of Vocal Studies at Denison University. He has previously conducted ensembles at Harvard University, Shenandoah University, Boston University, and Clayton State University. Harris has conducted performances in Carnegie Hall, Symphony Hall (Boston), and Kioi Hall (Tokyo), and the Taipei National Concert Hall. He served as choirmaster for Odyssey Opera’s debut performance of Wagner’s *Rienzi* and has guest conducted for professional ensembles such as the Virginia Chorale. Most recently, he has served as a clinician in Ohio and Michigan, and led the Harvard Glee Club alumni chorus in a tour of Japan. Harris is currently R&R chair for Universities with the Ohio Choral Directors Association.



As a soloist and chorister, he regularly performs with professional ensembles across the country, including Conspirare, the Santa Fe Desert Chorale, Kinnara Ensemble, True Concord, Cincinnati Vocal Arts Ensemble, Artefact Ensemble, and Yale Choral Artists. He appears on two Grammy-nominated albums, *House of Belonging* (Delos, 2023) and *The Singing Guitar* (Delos, 2021) and the Grammy-winning recording *The Sacred Spirit of Russia* (Harmonia Mundi, 2015), as well as several other commercial recordings. He has performed in headlining ensembles at several state, regional, and national ACDA and Chorus America conferences. He holds a DMA from Eastman School of Music, an MM from East Carolina University, and a BM in vocal performance and a BA in economics from UNC – Chapel Hill.

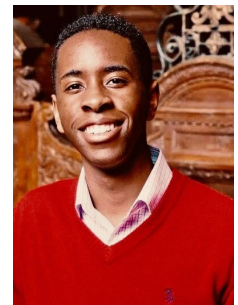
Soo Jin Min is an award-winning conductor and pedagogue from Seoul, South Korea. Currently pursuing a Doctor of Musical Arts (DMA) in Choral Conducting at the University of Notre Dame, she serves as an assistant conductor with the South Bend Symphony Orchestra and as a graduate assistant conductor for the Concordia Vocal Ensemble. Previously, Soo Jin held a master's degree in choral conducting from Louisiana State University (LSU), where she worked as a teaching assistant, office administrator, and choral librarian. She earned a bachelor's degree in church music with a concentration in conducting from Presbyterian University and Theological Seminary (PUTS) in South Korea, where she entered at the top of her class and graduated early. She also obtained an organ certificate from the Czech Brno Conservatory.



Throughout her career, Soo Jin has held notable leadership positions, including Director of Music and Scholar Singer at University Baptist Church in Baton Rouge, Louisiana, and assistant manager for the Seoul Federation for Choral Music (SFCM) in South Korea. She also served as Director of Music at Jungwon Presbyterian Church and as a Soloist at both Yonshin and Somang Presbyterian Churches. In 2023, she participated as an active conductor at the Choral Conducting Institute at Interlochen and Feniarco, the National Federation of the Regional Choral Associations in Italy. From 2016 to 2020, she was recognized as a distinguished student conductor at The Seoul Oratorio Festival. In 2020, she won third prize in the National Chorus of Korea Choral Conducting Competition.

Soo Jin has received numerous accolades, including the prestigious Presidential Fellowship from the University of Notre Dame and full graduate assistantships at both the University of Notre Dame and LSU, as well as a full scholarship to PUTS.

Sydney Mukasa is a conductor, tenor, and pianist from Baltimore, Maryland. He has recently completed his final year of doctoral study in choral conducting at the University of Michigan School of Music, Theatre & Dance. Studying in the studio of Dr. Eugene Rogers, Sydney has served at the University as Music Director of Arts Chorale, Assistant Conductor of the Men's Glee Club, Chorus Director of the Opera Studio's production of Offenbach's Orpheus in the Underworld, and Music Director of the prison-outreach chamber choir, Out of the Blue. Sydney received a bachelor's degree in Music from Harvard University in 2018, and enjoyed singing with The Harvard University Choir and the jazz acapella group, The Harvard Din & Tonics. Sydney also conducted several musical theater productions while studying at Harvard, including Sweeney Todd in the Oberon Theater. More recently, he graduated in 2022 with a master's degree in choral conducting from Yale's Institute of Sacred Music; in addition to co-directing the Battell Chapel Choir, he sang with several Yale choral ensembles including Yale Schola Cantorum under the direction of David Hill. Between his bachelor's and master's degrees, Sydney spent two years working in administration for the artistic department at Boston Lyric Opera, and was an active singer with several Boston choral ensembles including Triad, Voices 21C, and Analog Chorale. He looks forward to lending his training and diverse experience to the exploration of works for choir, musical theater, opera, and orchestra.



Will Myers is a graduate performance diploma student in the inaugural choral conducting studio of Beth Willer at the Peabody Institute. In Baltimore, he is the artistic director and co-founder of New Choir of Mt. Vernon, a volunteer ensemble centered on new, secular choral music, and is the assistant conductor of the choir of Emmanuel Episcopal Church, where he was recently the assistant director for the *All Night Vigil* of Sergei Rachmaninoff.

In his early conducting career, Myers was the interim director of the University of Chicago Glee Club, co-founded the Choral Collective at McGill University, and worked as assistant conductor for various choirs in Chicago, Montréal, and New Jersey. He holds degrees from the University of Chicago and McGill University, where he primarily studied with James Kallembach and Jean-Sébastien Vallée respectively. He has additionally studied under Donald Nally, Edward Maclarey, Jerry Blackstone, and Marin Alsop.



Ryan Rogers graduated summa cum laude from the University of Houston Moores School of Music in May 2018, majoring in Piano Performance and Choral Music Education, where he served as Director of Floreat, Student Director, and Tenor Section Leader. After completing his undergraduate, he served as an Assistant Choir Director at North Shore High School in Houston, TX, where he directed seven choirs, including the North Shore Senior High Chamber Choir and the show choir, Perfect Harmony. During the COVID-19 pandemic, Ryan began editing audio for virtual performances, assembling over two hundred hymns, anthems, and songs for various universities, schools, churches, and organizations throughout the country. In 2023, he graduated with a Master of Music in Choral Conducting from the Yale Institute of Sacred Music, where he served as the Principal Assistant Conductor of the Yale Glee Club and Director of the Glee Club Chamber Singers. Currently, Ryan is pursuing a Doctor of Music at Indiana University, where he has served as an Assistant Conductor for NOTUS, as Director of Pro Cantare, and as Music Director at First Presbyterian Church, Bloomington.



Kenneth Sieloff is a conductor and music educator committed to building community and fostering meaningful connections through music. Currently pursuing a Doctor of Musical Arts in Choral Conducting at the University of Michigan, he studies with Eugene Rogers and serves as Assistant Conductor of the Chamber Choir and Women's Glee Club, Associate Conductor of the Orpheus Singers, and Conductor of the Michigan Youth Chamber Singers. He earned a Master of Music in Choral Conducting from the University of North Texas, where he conducted multiple ensembles, and a Bachelor of Music Education from the University of Michigan, where he won first place in the 2011 ACDA National Student Conducting Competition.



From 2013 to 2022, Ken taught choral music in Texas, including seven years at Permian High School in Odessa, where his choirs earned national recognition. The Texas Choral Directors Association named him a "Young Director of Distinction" in 2017. He has conducted the Arkansas All-State Tenor-Bass Choir and remains active as a clinician and adjudicator.

As Artistic Director & Conductor of the Allegro Chorale (2015–2020), he developed a scholarship program for college singers and led acclaimed performances of works by Corigliano, Bernstein, Whitbourn, and Copland. He has guest-conducted the Midland-Odesa Symphony Orchestra & Chorale and the UTPB Symphony Orchestra.

Beyond music, Ken enjoys the outdoors and spending time with his wife, Annie, and their daughters, Charlotte and Elizabeth.

SCHOLARS

Monica Bertrand is a conductor from the Chicago Suburbs. She holds an M.M. in Choral Conducting from Simpson College, an M.M. in Music Education from Western Illinois University, and a B.A. in Music Education from Southern Illinois University, Carbondale. Monica taught high school for 11 years in Illinois at St. Charles East High School, Plainfield North High School, and Zion-Benton Township High School. She also served as associate conductor for Anima Young Singers in Glen Ellyn, Illinois. Monica is the founder and artistic director of the philanthropic women's chorus "Giving Voices Collective," which raises funds for causes that affect women. Active within her profession, Monica served as the Illinois Music Education Association District 9 vocal jazz co-representative. She is a dedicated member of the American Choral Directors Association, where she held the position of Senior High School Choir and Repertoire specific chair and the Podium editor on the Illinois board. In 2022, Monica was honored with the IL-ACDA Outstanding Young Choral Directors Award. She is currently pursuing a Choral Conducting DMA Degree from the University of Wisconsin-Madison.



Julia Bezems is a choral conductor and soprano currently pursuing her Master of Sacred Music in choral conducting at the University of Notre Dame, where she studies under Dr. Jerry Blackstone and Dr. Mark Doerries. Having just completed her first year, she serves as the assistant director for both the Notre Dame Children's Choir Liturgical Choir and the assistant to the director of music and liturgy at St. Matthew Cathedral in South Bend, Indiana. Originally from Allentown, Pennsylvania, Julia earned dual degrees in voice performance and computer science from the University of Michigan. During her undergraduate studies, she sang with the University Chamber Choir and as a soloist with the University Baroque Orchestra, and held the role of Director of Vocal Music at First Presbyterian Church of Northville. Prior to her time at Notre Dame, Julia lived in the Seattle area, where she worked as a software engineer at Microsoft while remaining deeply engaged in the region's choral scene. She sang with ensembles such as Seattle Pro Musica, Opus 7, and Radiance, and the Northwest Symphony Orchestra; and served as Student Assistant Conductor of the Bellevue Chamber Chorus. As the Seattle hub leader for Crescendo North America, she organized multiple collaborative choral projects with churches throughout Seattle to promote the performance of sacred music. Julia also serves as the President of the Board of Directors for Seven Mile, a non-profit dedicated to providing music, arts, and coding opportunities to Detroit youth.



Brandon Chase Di Noto is an American conductor, vocalist, educator & composer. He is currently a member of the Department of Music faculty at Azusa Pacific University where he directs the Bel Canto Women's Choir and teaches undergraduate & graduate courses in choral music, conducting and musicology; and the Assistant Director of Sterling Ensemble Los Angeles. Di Noto has studied conducting with Lucinda Carver, Grant Gershon, Cristian Grases, Daniel Jackson, Michelle Jensen, Larry Livingston, Troy Quinn, Jo-Michael Scheibe, Tram Sparks, & Nick Strimple.



Di Noto has taught/directed K-12, College, Graduate, and Community level music courses/ensembles/programs throughout Southern California. He has prepared choruses for performances with noted singers and ensembles including: Joyce DiDonato, Sangeeta Kaur, Hila Plitmann and Voctave. An advocate for new music, Di Noto conducted the world premiere of One Heart by GRAMMY-Winning composer Danaë Xanthe Vlasse; commissioned Ubi Caritas et Amor (Deus Ibi Est) and The Sail by Lauren Biggs, winner of the 2024 Regional ACDA Raymond Brock Prize for Student Composers; and conducted the United States premiere of How to Fall in Love with Yourself by Dale Trumbore.

Di Noto is currently pursuing a D.M.A. in Choral Music at the USC Thornton School of Music, where he also serves as a Teaching Assistant. He previously earned his M.M. in Choral Music at USC; and completed his undergraduate education in Music & Managerial and Organizational Communication at Point Loma Nazarene University. For more information please visit www.brandondinoto.com.

Dr. Denise Ellis is a choral music specialist whose experience is rooted in American public school music education. Ellis has over a decade of teaching experience in the public school setting, teaching ensemble skills, music literacy, program building, and mentoring first-year teachers.



Emigrating from the Philippines at nine years old, Ellis' one refuge was her elementary school choir. The everyday kindness of others she encountered in her school music program is what affixed her on her musical path. Ellis believes musical communities benefit all people, no matter who and where they are, and these communities are strongest when its individuals know the power of a kind and pluralistic collective.

Ellis teaches for the Hannibal Central School District: a very small, rural, public school in upstate New York. The high school has just one choral ensemble called the Hannibal Senior High Chorus: an award-winning, non-auditioned group of students from grades 9-12. These students have a wide array of experience levels, abilities, and learning differences. The two things that these students do have in common is a love for singing, and the determination to work hard.

Ellis holds conducting degrees from the University of South Carolina and Syracuse University, and a Music Education degree from the State University of New York at Fredonia. Coming up next for Dr. Ellis: conducting in the Chamber Orchestra of New York Conducting Workshop and Respighi Competition.

Jonah Heinen is an Affiliate Artist at the University of Puget Sound where he conducts the Puget Sound Singers. A native of Minnesota, he received his Bachelor of Music in Vocal Music Education at the University of Minnesota- Twin Cities, and his Master of Music in Choral Conducting at the University of Oregon. Prior to moving to the Pacific Northwest, Jonah served as Vocal Music Director at Faribault High School in Faribault, MN. In addition to high school teaching, Jonah also conducted with Northfield Youth Choirs, directing Anima, the middle school-aged girls' choir. As an active member of Minnesota's American Choral Director's Association chapter, he served as Concert Co-Chair for ACDA-MN's State Conference.



At the University of Oregon, under the mentorship of Dr. Sharon J. Paul, Jonah served as rotating conductor of Repertoire Singers, Assistant Conductor of the University of Oregon Chamber Choir, and Guest Conductor of University Singers.

A sought-after clinician, Jonah works regularly with schools in the Seattle-Tacoma region, adjudicates at both regional and state-level contests, and presents at conferences. Most notably, he conducted the Washington Junior All-State Mixed choir in February 2025. As a tenor, he is on staff at Epiphany Parish- Seattle and sings with Choral Arts Northwest and the Tacoma Bach Festival Chorus. Recent appearances have included Early Music Hawaii and the Oregon Bach Festival. Jonah is also a Tour Manager with ACFEA Tour Consultants.

Julie Huang Tucker is a choral conductor and collaborative keyboard artist who serves as music director at First Presbyterian Church of Arlington, associate conductor of Washington Men's Camerata, and conducting fellow of Choralis. She has conducted at Yale's Norfolk Chamber Music Festival and SHIFT Festival of American Orchestras Workshop, and has worked with the Washington Douglass Chorale, Encore Chorale, and Arlington Chorale. She has also performed as a concert organist with the National Symphony Orchestra, National Philharmonic, Choral Arts Society of Washington, and Washington Chorus at the Kennedy Center, Strathmore Hall, and National Cathedral.



Julie is passionate about teaching and traveling, which has led to educational collaborations including tango orchestra workshops in Mexico, township youth and prison inmate choirs in South Africa, and festival opera choruses in Italy. She also shares her love of music as a fill-in host on WETA, Washington's classical music radio station. Julie holds a B.A. from Cornell University where she studied musicology, a M.M. in organ performance from the University of Oklahoma, and is currently pursuing a D.M.A. in choral conducting at the University of Maryland, where she works with the UMD Treble Chorus and Opera Chorus.

Sarah Kaufold is an experienced conductor, singer, and music educator who advocates for inclusion on the podium, within the choral ensemble, and in the choir folder. As Founding Artistic Director for Consonare Choral Community, a nonprofit organization created in 2018 to build community through choral music, Sarah currently manages the organization and conducts: Voices of Concinnity, a professional vocal chamber ensemble; Choir Matrix, a women's choir; and Consonare Community Choir, a mixed choir. Over her career, Sarah has directed choirs for singers of all ages and abilities in various settings, including church choral programs for children and adults, middle and high school music classes, collegiate choirs, adult community programs, and at the professional level.



Recently, Sarah has conducted operas, taught Choral Literature and Conducting at local universities, written numerous arts grants, sings professionally, and directs a mentorship program to amplify female conductors. This past year, her debut album with Voices of Concinnity, "Awaiting Golden Light," received a Gold Medal from the Global Music Awards. Her philosophy on inclusive practices in choral settings and gender-balanced programming has earned invitations as a choir consultant in addition to presenting interest sessions at conferences.

With a M.M. in Choral Conducting from University of Connecticut, extensive graduate choral conducting from Cal State Los Angeles, and B.A. in Psychology from Cal Poly Pomona, Sarah will begin a doctoral program in conducting at the University of Connecticut this Fall 2025. Now that two of her three kids are off to college, she enjoys photography, traveling, and hiking.

Bekka Knauer is a born-and-bred Southern California choral educator, performer, and composer. She holds an Associate's Degree in Music from Mt. San Antonio College, where she studied with Professor Bruce Rogers, and earned her Bachelor of Music Education from CSU Long Beach's Bob Cole Conservatory under Dr. Jonathan Talberg, later completing her credential work and Master's Degree in Choral Conducting at CSU Fullerton with Dr. Robert Istad and Dr. Christopher Peterson.



With eight years of experience in K–12 music education, Bekka has taught at the elementary, middle, and high school levels. She currently directs the choral program at Stanford Middle School in Long Beach and previously led traditional, show, and vocal jazz choirs at Martin Luther King High School in Riverside. She is the current Board Secretary for the Southern California Vocal Association (SCVA) and an active member of ACDA, CCDA, and NAFME. In 2025, she presented "Everything but the Music – Engaging Students Without a Single Note" at the CASMEC conference.

As a performer, Bekka sings with the Los Angeles Master Chorale, Tonality, Long Beach Camerata Singers, and Pacific Chorale. She has appeared on renowned stages such as Walt Disney Concert Hall, Carnegie Hall, the Hollywood Bowl, and international venues in London and China. Within these ensembles, she has earned top honors at events including Eisteddfod's Choir of the World, Monterey Jazz Festival, Fullerton Jazz Festival, and Spittal an der Drau. Bekka is also a founding member and composer for the SSAA quartet Angeles, with her treble works performed across Southern California.

John Monk (he/him) is an aspiring conductor and bass-baritone from Berkeley, California. He is a recent graduate of Biola University (Shawna Stewart, DCA), earning a Bachelor of Music Degree in Flute Performance. During his time at Biola, John had the opportunity to assistant or student conduct the Biola University Chorale, Symphony Orchestra, and Symphonic Winds. This Spring, John assistant conducted the conservatory's production of *She Loves Me*. An active vocalist in the Los Angeles/Orange County area, John currently sings with Choral Arts Initiative and at Anaheim First Presbyterian Church. In the Fall, John will continue his conducting studies at the University of Cincinnati College-Conservatory of Music pursuing a master's degree in choral conducting where he will be a graduate assistant. John is passionate about music education and enjoys working with musicians of all ages. He has a particular interest for collaborating with living composers and exploring innovative ways of creating meaningful connections through new music.



Joe Osowski is the Director of Vocal Music Education at St. Michael – Albertville High School. He holds a Masters of Music Degree in Music Education from North Dakota State University and a Bachelor of Science Degree in Vocal Music Education from the same institution.

At STMA High School, Osowski directs three curricular ensembles and one co-curricular ensemble. Mr. Osowski is also the conductor of *Bring the Sing*, a community singing initiative sponsored by Classical Minnesota Public Radio, Choral Director of the Minnesota Ambassadors of Music and Director of the Central Choir at Central Lutheran Church in Minneapolis, Minnesota.

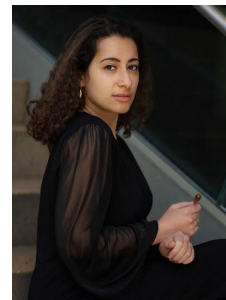


Previously, Osowski served as Choral Director in the Worthington and Anoka – Hennepin School Districts. He also has served as Choral Director at Zion Lutheran Church in Anoka, Minnesota, First United Methodist Church in Worthington, Minnesota, Artistic Director of the East Central Minnesota Chorale and the Worthington Chamber Singers.

Osowski is in demand as a guest conductor, clinician and adjudicator. He has served in these roles throughout the Midwest and Central America. Osowski is an active member of the Minnesota Music Educators Association and the American Choral Directors Association, most recently serving as the Northeast District Chair for ACDA-MN. Choirs under his direction have performed at numerous invitational festivals and state and regional conferences of the American Choral Directors Association and Minnesota Music Educators Association.

Joe Osowski was nominated as a Minnesota Teacher of the Year Semifinalist in 2016 and 2024 by Education Minnesota and was selected as a conducting delegate representing the United States for the 2017 International Conductors Exchange Program sponsored by the American Choral Directors Association. Joseph lives in Albertville with his Wife, Erin, a fellow Choral Music Educator and their two cats, Gus and Joey.

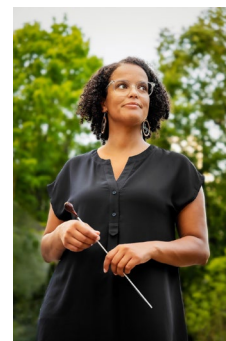
Recently named a National Finalist for the 2025 American Prize in both Conducting (Dale Warland Award) and Choral Composition, conductor, composer, and mezzo-soprano **Sarah Shapiro** trained at the Yale School of Music and Institute of Sacred Music (Paul Richard DeLong Prize), receiving her Master of Music in Choral Conducting under the tutelage of Jeffrey Douma, David Hill, and Felicia Barber. While at Yale, Sarah held the position of Choir Director at the University Church in Yale, founded in 1757 as the first university congregation in America. During this time, she also served as Choir Director for the New Haven chapter of HaZamir: The International Jewish Teen Choir. Originally from New York City and Chicago, she was brought up in an Episcopal church choir through the Royal School of Church Music program for thirteen years. She later attended St. Olaf College, from which she holds a Bachelor of Music in Education. Sarah has participated as a singer and conductor at music programs such as Aspen Music Festival, Eastern Music Festival, Amherst Early Music Festival, the Conductors Retreat at Medomak, Sarteano Chamber Choral Conducting Workshop, Cascade Choral Conducting Masterclass, Conducting Programs International, and the University of North Texas Choral Conducting Symposium. In 2024, she was selected to participate in the American Choral Directors Association Eastern division graduate conducting masterclass with clinician Jason Max Ferdinand. Sarah currently lives in London and serves as Teacher of Music at St. Mary's School in Ascot, United Kingdom.



Shekela Wanyama ([she/her/hers](#)) crafts innovative choral experiences that blend artistic excellence with community impact. A visionary freelance conductor based in Minneapolis, Wanyama's programming translates complex issues of our time into human-centered, accessible community events disguised as choir concerts.

When she's not dreaming up projects, Wanyama conducts choirs at Augsburg University, Hamline University, and the Youth Choirs of the Minnesota Chorale. She has guest conducted programs with Border CrosSing, the Minnesota Chorale, Singers in Accord, VocalPoint, and elementary through high school honor choirs in Minnesota and Washington state. A passionate educator, Wanyama taught middle and high school choir for over ten years, as well as choral music education and conducting courses at the University of Minnesota and the Seattle Kodaly Levels Program. She has had the privilege of guest teaching at schools in South Africa, England, and was on the staff of Berlin Kids International School in Berlin, Germany.

Wanyama's research and conference presentations have included topics such as repertoire and resources for developing voices; contemporary repertoire by composers of the Global Majority; and holistic chorus preparation. She has written for Choral Journal, the International Choral Bulletin, and two books published by GIA press. Wanyama holds a Doctorate of Musical Arts in conducting from the University of Minnesota, a Master of Music in choral conducting from Temple University, a Bachelor of Music Education from the University of Minnesota, and is a proud graduate of the Minneapolis Public Schools. She lives and gardens on [Dakota land](#).



ABOUT CHORUS AMERICA

Chorus America is the advocacy, research, and leadership development organization that advances the choral field. We support and serve choral conductors, administrators, board members, and singers with tools, training, peer networking, and access so that choruses are better able to contribute to their communities.

Chorus America serves more than 6,000 choruses, individuals, businesses, and organizations with a wide array of programs, publications, research, and personal services. These services strengthen their ability to build strong organizations that foster quality choral performances and community connections.

Chorus America is governed by a diverse board of accomplished arts leaders from across the U.S. and Canada, and the executive staff is headquartered in Washington DC.

For more information, visit our website at www.chorusamerica.org.

ABOUT THE CIVIC ORCHESTRA OF LOS ANGELES

Southern California, with top-notch conservatory-trained students from USC, UCLA, Colburn, the CSUs in Long Beach, Fullerton, Northridge, Cal Arts, and other excellent institutions, boasts one of the largest pools of competitive, young professional musicians in the United States.

Musicians At Play successfully launched the Civic Orchestra of Los Angeles, a new pre-professional orchestra, to provide world-class training and performance opportunities for young professional musicians in Southern California aged 17 and above. Each of the CO-LA Orchestral Fellows accepted into our program receives a stipend.

The Civic Orchestra of Los Angeles (CO-LA), led by Anthony Parnter, held its inaugural concert on April 28, 2024, in the Sanctuary at First Congregational Church of Los Angeles. CO-LA's inaugural concert featured soloist Thomas Hooten, principal trumpet of the Los Angeles Philharmonic, and included works by Robert Schumann, Valerie Coleman-Page, and Alexandra Pakhmutova.

For more information, visit www.co-la.org.