



Guest Conductors

Ken-David Masur

Hailed as “fearless, bold, and a life-force” (San Diego Union-Tribune) and “a brilliant and commanding conductor with unmistakable charisma” (Leipzig Volkszeitung), Ken-David Masur is Principal Conductor of the Civic Orchestra of Chicago and Music Director of the Milwaukee Symphony Orchestra.

In the 2021 – ’22 season Masur is leading a range of programs with the Civic Orchestra of Chicago and the Milwaukee Symphony Orchestra, which celebrates its first performances in its new hall downtown. He recently debuted with the San Francisco Symphony and the Minnesota Orchestras, and is leading performances with the Baltimore Symphony Orchestra, the Warsaw Philharmonic, the Rochester Philharmonic, and the Kristiansand Symphony Orchestra.

Masur has conducted distinguished orchestras around the world, and as Associate Conductor of the Boston Symphony Orchestra led numerous concerts at Symphony Hall and Tanglewood of new and standard works featuring guest artists such as Renée Fleming, Dawn Upshaw, Emanuel Ax, Garrick Ohlsson, Joshua Bell, and many others. For eight years, he served as Principal Guest Conductor of the Munich Symphony, Associate Conductor of the San Diego Symphony and Resident Conductor of the San Antonio Symphony.

Masur is passionate about the growth, encouragement and application of contemporary music and has conducted and commissioned dozens of new works in New York City. Working with the next generation of artists is of major importance to him. He has engaged with the Civic Orchestra of Chicago and led orchestras and masterclasses at the New England Conservatory, Boston University, Boston Conservatory, the Tanglewood Music Center Orchestra and at leading universities and conservatories in Asia, Europe, and South America.

Garrett Keast

Garrett Keast is a Berlin-based conductor is recognized for his broad repertoire experience and his focus pm American music at the Berlin Academy of American Music. He began in New York as Associate Conductor of the New York City Opera before launching his career in Europe with engagements at the Paris Opera, Deutsche Oper Berlin, Oper Bonn, and the NDR

Elbphilharmonie Orchester. Today, he regularly appears at venues including Hamburg's Elbphilharmonie, Amsterdam's Concertgebouw, Brussel's BOZAR, the Staatsoper Hamburg, Aspen Music Festival, Theater an der Wien, and the Festspielhaus Baden-Baden.

Described as drawing out "refined and concentrated playing" with "assured sensitivity" (Financial Times), Keast has conducted performances with orchestras such as the Tonkünstler Orchester, Deutsches Sinfonie-Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, Staatsphilharmonie Rheinland-Pfalz, the Atlanta Symphony, Los Angeles Opera Orchestra, and the Fort Worth Symphony Orchestra. Recent recording projects have included Prokofiev's "Peter and the Wolf" with the Konzerthaus Orchester Berlin and the debut album of the Berlin Academy of American Music, "Transatlantic."

Sebastian Lang-Lessing

In 2020, Sebastian Lang-Lessing concluded a 10-year term as music director of the San Antonio Symphony. After leaving San Antonio, he was named music director of the Korea National Opera, conducting productions of "Samson and Delilah," "Fidelio," "La Boheme" and "La Traviata." His 2022 began with work in Sweden and Germany; in April he conducted J.S. Bach's "St. Matthew Passion" at the Hungarian National Opera.

Throughout his career he has appeared with the leading opera companies of the world, including those in Paris, Hamburg, San Francisco, Los Angeles, Oslo, Copenhagen and Stockholm, and with symphony orchestras in Europe and the United States. Under his music directorship, the Tasmanian Symphony Orchestra grew to become one of the leading orchestras in the Pacific Rim. With this orchestra, Lang-Lessing built a comprehensive, award-winning discography, especially of Classical and Romantic repertoire.

Christopher Wilkins

Christopher Wilkins was Music Director of the San Antonio Symphony for a decade, beginning in 1991. He currently serves as Music Director of the Akron Symphony and the Boston Landmarks Orchestra, a summer orchestra performing weekly on Boston's Esplanade and throughout the neighborhoods of Boston. His programming has always reflected an interest in underrepresented voices and community-oriented projects.

As a guest conductor, he has appeared with many of the leading orchestras of the United States, including those of Boston, Chicago, Cincinnati, Detroit, Houston, Indianapolis, Los Angeles, Pittsburgh, and San Francisco. He has appeared regularly with orchestras in Latin America, New Zealand, Spain, and the UK. He served previously as Music Director of the Orlando Philharmonic and the Colorado Springs Symphony, and is currently Artistic Advisor to the Opera Theatre of the Rockies. From 2003–2005, he was Resident Conductor of the Youth Orchestra of the Americas, helping launch the orchestra in its inaugural season and leading it on

tours throughout the Americas.

Tito Muñoz

Praised for his versatility, technical clarity, and keen musical insight, Tito Muñoz is internationally recognized as one of the most gifted conductors on the podium today. Now in his seventh season as the Virginia G. Piper Music Director of The Phoenix Symphony, Tito previously served as Music Director of the Opéra National de Lorraine and the Orchestre symphonique et lyrique de Nancy in France. Other prior appointments include Assistant Conductor positions with the Cleveland Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra and the Aspen Music Festival. Since his tenure in Cleveland, Tito has celebrated critically acclaimed successes with the orchestra, among others stepping in for the late Pierre Boulez in 2012 and leading repeated collaborations with the Joffrey Ballet, including the orchestra's first staged performances of Stravinsky's *Rite of Spring* in the reconstructed original choreography of Vaslav Nijinsky.

Tito has appeared with many of the most prominent orchestras in North America, including those of Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, and Milwaukee, as well as the New York Philharmonic, Orchestra of St. Luke's, Saint Paul Chamber Orchestra, and the National Symphony Orchestra. He also maintains a strong international conducting presence, including recent and forthcoming engagements with the SWR Symphonieorchester, Frankfurt Radio Symphony, Deutsche Radio Philharmonie Saarbrücken, Mahler Chamber Orchestra, a tour with Orchestre National d'Île de France, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Ulster Orchestra, Lausanne Chamber Orchestra, Danish National Chamber Orchestra, Luxembourg Philharmonic, Opéra Orchestre National Montpellier/A *Midsummer Night's Dream*, Opéra de Rennes/*The Turn of the Screw*, Auckland Philharmonia, Sydney Symphony and Sao Paulo State Symphony.

Charles Floyd

Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age 20 had performed in solo recital, chamber music, and concerto performances throughout the United States and Spain. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Auckland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands).

Floyd's programs have featured such artists as Grace Bumbry, Sting, Elton John, Brian Wilson, James Taylor, Doc Severinsen, Sergio Mendes, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. His 11-year partnership with singer Natalie Cole included such projects as

the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS “Great Performances” concert video of the same title. As a composer, his work ranges from chamber music to large orchestral and vocal works. In January 2009 he was the conductor for “We Are One,” the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

Andrew Grams

American conductor Andrew Grams has steadily built a reputation for his dynamic concerts, ability to connect with audiences, and long-term orchestra building.

The youngest of a large mixed-race family from Severn, Maryland, Andrew began studying the violin when he was eight years old in the public school system. In 1999 he received a Bachelor of Music in Violin Performance from The Juilliard School, and in 2003 he received a conducting degree from the Curtis Institute of Music where he studied with Otto-Werner Mueller.

Grams became music director of the Elgin Symphony Orchestra in Illinois after an international search. His charismatic conducting and easy accessibility have made him a favorite of Elgin Symphony audiences. He’s the winner of 2015 Conductor of the Year from the Illinois Council of Orchestras and has led orchestras throughout the United States including the symphony orchestras of Chicago, Detroit, St. Louis Symphony, Cincinnati, Baltimore, Philadelphia, Dallas, Houston, Minnesota, and the National Symphony Orchestra. A frequent traveler, he has conducted orchestras worldwide.

David Cho

David Cho was appointed Music Director of the Lubbock Symphony in May of 2011. Described as “charming, eloquent, and musical,” Cho was awarded 1st Prize at the Eduardo Mata International Conducting Competition in Mexico City. This award has led to numerous guest conducting engagements in Europe and South America.

He attended the Tanglewood Music Center as a conducting fellow in 1999, then studied under Larry Rachleff at the Shepherd School of Music at Rice University. David was a recipient of the Karajan Fellowship in 2003 at the Salzburg Festival, where he worked with the Vienna Philharmonic. The same year, he participated in the National Conducting Institute, where he made his debut with the National Symphony at the John F. Kennedy Center. He has conducted at the Grand Teton and Aspen Music Festivals and has appeared with the symphonies of Seattle, Houston, Memphis, Fort Wayne, Baton Rouge, and Shreveport. He also served as a Bruno Walter Resident Conductor of the San Antonio Symphony.

Brett Mitchell

In August, Brett Mitchell began a three-year term as Artistic Director & Conductor of Oregon's Sunriver Music Festival. In addition to conducting the San Antonio Philharmonic this season, he also will debut with the Edmonton Symphony Orchestra and Tulsa Symphony, and reunite for performances with The Cleveland Orchestra and Houston Symphony. Recent engagements have included appearances with the Dallas, Detroit, Fort Worth, Houston, Indianapolis, Milwaukee, National, San Francisco, and Vancouver symphonies; the Los Angeles Philharmonic, and others. He also regularly collaborates with the world's leading soloists, including Yo-Yo Ma, Renée Fleming, Itzhak Perlman, Rudolf Buchbinder, Augustin Hadelich, Leila Josefowicz, and Alisa Weilerstein.

As Music Director of the Colorado Symphony from 2017 through 2021, he expanded the orchestra's commitment to contemporary American repertoire and spearheaded collaborations with local partners as Colorado Ballet, Denver Young Artists Orchestra, and El Sistema Colorado.

Mitchell has served on the conducting staff of The Cleveland Orchestra and led more than 100 performances as Assistant Conductor of the Houston Symphony. At posts in Europe he worked under Kurt Masur and Lorin Maazel. In 2015, he completed a five-year appointment as Music Director of the Saginaw Bay Symphony Orchestra, where attendance rose to record levels.

Born in Seattle in 1979, Mitchell holds degrees in conducting from the University of Texas at Austin and composition from Western Washington University, which selected him as its Young Alumnus of the Year in 2014. He also studied with Leonard Slatkin at the National Conducting Institute, and was selected by Kurt Masur as a recipient of the inaugural American Friends of the Mendelssohn Foundation Scholarship in 2008.

Kazem Abdullah

American conductor Kazem Abdullah was Music and Artistic Director of the City of Aachen, Germany from 2012 to 2017, and currently lives in Nürnberg, Germany. During his tenure, he succeeded in reaching newer and diverse audiences through innovative programming and moving out of the concert hall, and into atypical venues. Among his recent orchestral credits are the symphony orchestras of Oregon, Indianapolis, Detroit, Pittsburgh, and Cincinnati. In addition to his symphony engagements, he recently conducted an opera gala for the Concertgebouw in Amsterdam, the American premiere of Charles Wuorinen's opera "Brokeback Mountain" with the New York City Opera, and Donizetti's "Maria Stuarda" for Cape Town Opera.

Three unusual engagements were: leading the Orquestra de São Paulo, one of Brazil's most celebrated classical music ensembles, on its third US tour; conducting the New World Symphony's 2009 Ives In-Context Festival by special invitation from Michael Tilson Thomas; and substituting on very short notice to conduct the Tanglewood Music Center Orchestra in a Donizetti opera. Abdullah made his Metropolitan Opera debut in 2009.

Trained as a clarinetist, Kazem Abdullah has performed extensively as an orchestral musician, chamber musician, and soloist. He spent two seasons as a member of the New World Symphony and has performed as a soloist with many orchestras including the Cincinnati and National Symphony Orchestras.

Ludwig Carrasco

Ludwig Carrasco undertook the position of Artistic Director and Chief Conductor of the Orquesta de Cámara de Bellas Artes, Mexico's preeminent orchestra of its kind and one of the most respected ensembles of the Americas, in September 2019. His previous experience includes being Music Director and Conductor of the Orquesta Filarmónica de Querétaro (Mexico) for five seasons as well as Principal Conductor of the Sinfonietta Prometeo (United States).

Equally at home in symphonic and operatic/ballet repertoire, as well as in multidisciplinary productions, he has conducted fully staged versions of diverse works such as Mozart's "Bastien und Bastienne," Romitelli's "An Index of Metals," Schoenberg's "Pierrot Lunaire," and Styne's "Funny Girl." Recently, he conducted the premiere in Latin America of the complete orchestral version of "Le grand Macabre" by György Ligeti. His opera credits are extensive.

In his career as conductor and violinist he has performed concerts in 31 countries in the Americas, Asia and Europe. Additionally, Carrasco has appeared in radio and television programs in Germany, Italy, Japan, Mexico, Spain, Switzerland, and the USA, and can be heard in recordings on numerous record labels. He is an avid proponent of new music, premiering more than 140 works to date. In this field he has collaborated closely with many important composers.

Noam Aviel

Noam Aviel has emerged as a dynamic conductor on the international scene. Born in Israel, Aviel studied voice performance and orchestral conducting at Tel Aviv University, and later continued her studies in orchestral conducting at Illinois State University. In 2017 she was appointed Assistant Conductor, later promoted to Associate Conductor, of the San Antonio Symphony where she worked closely with Sebastian Lang-Lessing. Aviel quickly gained recognition for inventive programming and has been praised as one of 25 "Renaissance Women" who have shaped the city of San Antonio.

In San Antonio she also worked on numerous productions at Opera San Antonio, including "La Traviata," "La Bohème," "Macbeth," "Carmen," and "The Barber of Seville," as well as "Las Fundaciones de Béjar." She was music director and conductor for the opera production of "A Dinner Engagement" by Lennox Berkeley as part of the Illinois Festival Opera.

In recent years Noam Aviel made highly successful debuts with the Iceland Symphony Orchestra, the Israel Sinfonietta Beer Sheva as well as the Raanana Symphonette. Her

upcoming engagements also include a symphonic debut in Sweden with the Norrköping Symphony Orchestra and an operatic conducting debut with Opera Orlando.

Akiko Fujimoto

Akiko Fujimoto is currently in her fourth season as Music Director of the Mid-Texas Symphony and has held conducting positions with the Minnesota Orchestra, San Antonio Symphony, and the Virginia Symphony. She has conducted numerous orchestras across the U.S. including those of San Francisco, Houston, North Carolina, Florida, Vermont, Arkansas, and the National Symphony, among others. She worked with Esa-Pekka Salonen, Zubin Mehta, and Susanna Mälkki as a cover conductor at the Los Angeles Philharmonic.

In the current season, Fujimoto makes her debut with the Hawai'i Symphony Orchestra leading the O'ahu Choral Society. Last year Fujimoto made her debut with the San Francisco Symphony, leading a "powerhouse performance" (San Francisco Chronicle) of Florence Price's Symphony No. 3, and conducted two world premieres with the Arkansas Symphony and the Vermont Symphony.

As Associate Conductor at the San Antonio Symphony she earned wide praise for connecting with audiences through her on-stage presentations and weekly pre-concert lectures, as well as her successful collaborations with organizations including Mariachi Campanas de America, Guadalupe Dance Company, U.S. Air Force Band of the West, and the Martin Luther King, Jr. Mass Choir.

Fujimoto began her career conducting at Harvard University and Stanford University and served as the Director of Orchestras at the College of William & Mary and Music Director of the Williamsburg Youth Orchestras. Born in Japan, Fujimoto holds a bachelor's degree in music and psychology from Stanford University and Master of Music degrees in conducting from Boston University and the Eastman School of Music.