

JULY/AUGUST 2022

22/23  
SEASON

music dance theater  
**Cal Performances**  
UNIVERSITY OF CALIFORNIA, BERKELEY



encore

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2022–2023

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Jeremy Geffen

**T**hank you for joining us! Our programs this summer—the July 28 finale performance for the 2022 **Berkeley/Oakland AileyCamp** and the grand Greek Theatre concert on August 4 by Maestro **Gustavo Dudamel**, the **Encuentros Orchestra**, and special guest **esperanza spalding**—are superb examples of Cal Performances’ ongoing commitment to arts education and community programs that reach out to people of all ages. Our goal is to respond to the interests and needs of the community by offering a wide variety of enjoyable and accessible opportunities to learn about and participate in the performing arts. Such activities are virtually written into

our DNA as an arts presenter and we’re proud to encourage programs like these that involve talented young artists, many of whom are just beginning their careers as performers.

As many of you already know, Cal Performances recently announced details of its upcoming 2022–23 season. Beginning in September, with the brilliant **Miami City Ballet** and its legendary production of George Balanchine’s iconic *Jewels* (1967), and continuing into May 2023, with the Bay Area premiere of the powerful folk opera *Parable of the Sower*, and finally a highly anticipated vocal recital with international dramatic soprano sensation Nina Stemme, it’s a schedule packed with extraordinary opportunities to experience the very best in live music, dance, and theater.

And what a schedule! More than 70 events, with highlights including the return of the legendary **Vienna Philharmonic Orchestra** under conductor **Christian Thielemann** (making his Bay Area debut); the beloved **Mark Morris Dance Group** in Morris’ new *The Look of Love: An Evening of Dance to the Music of Burt Bacharach*; revered South African artist **William Kentridge**’s astonishing new *SIBYL*; a rare Berkeley performance with the **San Francisco Symphony** and conductor **Esa-Pekka Salonen**; and a special concert with chamber music superstars pianist **Emanuel Ax**, violinist **Leonidas Kavakos**, and cellist **Yo-Ma**. And these are only a few of the amazing performances that await you!

*Illuminations* programming next season will take advantage of Cal Performances’ unique positioning as a vital part of one of the world’s top-ranked public research universities. This season, we’ll be engaging communities on and off campus to examine the evolution of tools such as musical instruments, the complex relationships between technology creators and users, the possibilities enabled by technology’s impact on the creative process, and questions raised by the growing role of artificial intelligence in our society.

This concept of “Human and Machine” has never been so pertinent to so many. Particularly over the course of the pandemic, the rapid expansion of technology’s role in improving communication and in helping us emotionally process unforeseen and, at times, extraordinarily difficult events has made a permanent mark on our human history.

Throughout time, our reliance on technology to communicate has—for better and worse—

influenced how we understand others as well as ourselves. During this *Illuminations* season, we will investigate how technology has contributed to our capacity for self-expression, as well as the potential dangers it may pose.

Some programs this season will bring joy and delight, and others will inspire reflection and stir debate. We are committed to presenting this wide range of artistic expression on our stages because of our faith in the performing arts' unparalleled power to promote empathy. And it is because of our audiences' openness and curiosity that we have the privilege of bringing such thought-provoking, adventurous performances to our campus. The Cal Performances community wants the arts to engage in important conversations, and to bring us all together as we see and feel the world through the experiences of others.

Please make sure to check out our season brochure and our website for complete information about upcoming events. We can't wait to share all the details with you, in print and online! And don't forget—single tickets to all 2022–23 performances go on sale on August 9!

Jeremy Geffen

Executive and Artistic Director, Cal Performances

SINGLE TICKETS ON SALE AUGUST 9TH!

# Miami City Ballet

## George Balanchine's *Jewels*

George Balanchine's elegant and animated *Jewels* (1967) is a beloved favorite in the Balanchine canon. The triptych of dances evokes French ("Emeralds"), American ("Rubies"), and Russian ("Diamonds") ballet traditions, and was inspired by the choreographer's visit to the jeweler Van Cleef & Arpels.

**"Bold, light, immediate,  
intensely musical, the  
dancing of Miami City Ballet  
flies straight to the heart."**

—The New York Times

**Sep 23–25**  
ZELLERBACH HALL





***The Jan Shrem and Maria Manetti Shrem Great Artist Performance***

Thursday, August 4, 2022, 8pm  
William Randolph Hearst Greek Theatre

**Gustavo Dudamel**  
**conducts Encuentros Orchestra**  
**with special guest esperanza spalding**

Encuentros Orchestra  
Gustavo Dudamel, *conductor*  
with  
esperanza spalding, *double bass/vocals*  
Matthew Stevens, *guitar*  
Eric Doob, *drums*  
Darrell Grant, *piano*

**REVISED PROGRAM**

Giancarlo CASTRO D'ADDONA *Encuentro Obertura Festiva*  
(b. 1980) (2022, Bay Area Premiere)

Wayne SHORTER (b. 1933) *Gaia* (2013)  
with  
esperanza spalding, *double bass/vocals*  
Matthew Stevens, *guitar*  
Eric Doob, *drums*  
Darrell Grant, *piano*

**INTERMISSION**

Antonín DVOŘÁK (1841–1904) *Symphony No. 9 in E minor, Op. 95,*  
*From the New World* (1893)  
Adagio, Allegro molto  
Largo  
Molto vivace  
Allegro con fuoco

*The Encuentros Festival is generously supported by  
Judith and Thomas L. Beckmen and the de Marchena-Huyke Foundation.*

*The taking of photographs and the use of recording equipment during this performance are strictly prohibited.*



### ***The Jan Shrem and Maria Manetti Shrem Great Artist Performance***

**B**orn in Florence, Italy, Maria Manetti Shrem moved to San Francisco in 1972. She became instrumental in the internationalization of some of the world's most iconic fashion brands, such as Gucci, Fendi, and Mark Ross under the umbrella brand of Manetti Farrow, designing a new and successful distribution system in North America and eventually boosting their global market.

In the 1980s, Maria created one of the most elegant estates in Napa Valley—Villa

Mille Rose—where she hosted international artists and celebrities including Luciano Pavarotti, Sophia Loren, Renée Fleming, Plácido Domingo, Nancy Pelosi, Kamala Harris, Gavin Newsom, Isabel Allende, Marchese Piero Antinori, and Andrea Bocelli, to name only a few. As a result, she established herself as the quintessential ambassador of “Made in Italy” creations and Italian lifestyle in the San Francisco Bay Area.

She spends time between the San Francisco Bay Area and Florence and enjoys



traveling all over the world while continuing to learn about contemporary art, cultural heritage preservation, and the most refined winemaking brands.

Maria and her husband, Jan Shrem, have long contributed philanthropic support within the fields of education (high schools and colleges), fine arts (museums), performing art centers (operatic and symphonic concert halls), medical research, and nonprofit cultural organizations in the US, Italy, and the UK. The Manetti Shrems currently support more than 30 charities, with favorites in the US including Cal Performances, the San Francisco Opera, the San Francisco Symphony, KQED, Festival Napa Valley, the San Francisco Museum of Modern Art, the Metropolitan Opera in New York City, ArtSmart, SFFilm, Francisco Park (community garden), and UCSF (neurology) and CPMC (cardiology) hospitals. In Europe, Maria is one of the principal benefactors of the Royal Drawing School (established by His Royal Highness, Prince Charles), Friends of the Louvre, Friends of Versailles, the Venetian Heritage, the Italian National Trust (FAI), Palazzo Strozzi Museum Foundation, and the Andrea Bocelli Foundation, with whom she has supported the construction of four new schools, including one at Meyer Children's Hospital.

The Manetti Shrems—beyond their collection of pieces including works by Picasso, Moore, Burri, and Bacon—are co-founders of the Jan Shrem and Maria Manetti Shrem Museum of Art at UC Davis, which opened its doors on November 13, 2016, realizing a goal that was 60 years in the making. The museum's collection includes works by major California artists such as Wayne Thiebaud, William T. Wiley, Robert Arneson, Roy De Forest, Ruth Horsting, Manuel Neri, and Roland Petersen. The museum holds 30% of its

space for educational and hands-on projects, providing a dedicated area for workshops, like in the Florentine Renaissance tradition of the “Bottega dell'Arte” where artists can learn by doing. The extraordinary architectural design of the museum—which was praised in *ARTnews* as “One of The World's 25 Best Museum Buildings of the Past 100 Years,” curated by New York-based architect Florian Idenburg (SO-IL)—has already won 18 awards (six from international organizations); it has also been listed as one of the nation's top 10 teaching museums.

Maria has received numerous prestigious awards and recognitions as an outstanding and influential cultural ambassador strengthening the relationships between the US and Italy, California and Tuscany, and the San Francisco Bay Area and Florence. In 2019, the President of Italy, Sergio Mattarella, bestowed upon her the title of “Grand Officer of the Order of the Star of Italy.” On March 16, 2022, the mayor of Florence, Dario Nardella, awarded her “The Keys of the City of Florence” as an inspiring role model of patronage following the Renaissance legacy of the Medici family, defining her as “the new Elettrice Palatina”—the latest heiress of the Medici family. On June 22, 2022, Jan Shrem and Maria Manetti Shrem were the inaugural recipients of “The Angels of the Arts Award,” Festival Napa Valley's highest honor. On the same occasion, the Mayor of San Francisco, London Breed, along with the county and the city, proclaimed June 22, Manetti Shrem Day, dedicated to fostering philanthropy.

**Giancarlo Castro D'Addona (b. 1980)**  
*Encuentro Obertura Festiva* (2022, Bay Area Premiere)

An award-winning composer, conductor, and trumpet player, Giancarlo Castro D'Addona is recognized as one of the most outstanding artists to have emerged from Venezuela's acclaimed El Sistema music education program. His compositions have been performed in important venues around the world including Carnegie Hall, Walt Disney Concert Hall, Radio France Theater in Paris, Royal Albert Hall in London, and the Konzerthaus in Berlin.

D'Addona's expertise and versatility have been highly regarded by leading Portland-area music organizations such as the Reed College Orchestra and Encore Brass, who have appointed him as their conductor; and Portland Youth Philharmonic and the Metropolitan Youth Symphony, which have appointed him as the conductor of the Wind Ensemble and the Sinfonietta Orchestra respectively.

Commissioned by the Los Angeles Philharmonic Association and dedicated to the Encuentros Orchestra and Gustavo Dudamel, D'Addona's *Encuentro Obertura Festiva* is an energetic work featuring large, vibrant, and euphoric symphonic orchestration. It includes festive fanfares and a melodic theme of a joyful character that is exposed and developed throughout the entire piece in different genres and rhythms to represent not only the Venezuelan roots of the composer, Dudamel, and some Venezuelan members of the orchestra, but also the musical heritage of the members of other countries who comprise this ensemble; in this way, the piece celebrates the cultural diversity that defines the wonderful project of the Encuentros Orchestra.

**Antonín Dvořák**  
*Symphony No. 9 in E minor, Op. 95, From the New World*

Although he was deeply impressed and influenced by Brahms, Schumann, and Wagner (the latter evident in his Third Symphony), Dvořák created a wholly original style while still conforming to the prevailing musical ethos of his day. His wide appeal is also rightly attributed to his engaging blend of his native land's earthy musical traditions with traditional symphonic conventions. His gift for melodic invention, along with his sensitive and generous writing for strings (no doubt acquired from years spent as a professional violist), allowed Dvořák to craft works of incredible depth, beauty, and sophistication while communicating his inner emotional world in a thoroughly understandable manner.

His Ninth Symphony was written over a five-month period in 1893 during the composer's temporary relocation to the United States to head the newly established—yet ultimately doomed—National Conservatory of Music. The symphony, along with the Cello Concerto in B minor and the String Quartet No. 12 (nicknamed *American*), is one of the handful of works penned by the homesick composer during his final year in America. Echoes and remembrances of Bohemia can be heard all throughout the work, especially through the employment of thematic material suggestive of folk tunes and native melodies. While there are those who insist that there is hardly anything demonstrably “American” about the symphony, it is difficult to deny that Dvořák's Symphony, presented to the “Old World” from the “New,” was an incredibly important, even essential shot in the arm to the cause of American music; the rapturous reception it received at its Carnegie Hall world premiere with Anton Seidl and the New York Philharmonic would seem to bear this out.

The first movement's opening section begins with viola and lower strings, offering a nostalgic reminiscence in E minor, punctuated by the horn. The call of the *fortissimo* strings is answered by horns and woodwinds. The orchestra builds to a climax, then proceeds without delay into the *Allegro molto* section as the horn introduces the movement's main theme. The development is unusually brief though melodically rich; the recap and coda are short and sweet.

The second movement contains perhaps the entire symphony's most loved and recognizable tune, the so-called "Goin' Home" melody played first by a single English horn. A popular, though sadly mistaken notion is that Dvořák based this movement's main theme upon some Native American tune or African American spiritual of the day. Dvořák himself repeatedly dismissed the claim, stressing that "I tried

only to write in the spirit of those national melodies."

The third movement scherzo (marked *Molto vivace*) begins with a very forceful declamation by woodwinds and horn punctuated by strings, timpani, and triangle. The movement's first theme, a delicate, almost bird-like figure, is underscored by the second violins' eight bars of undulating eighth notes evocative of a fast-moving river flowing through some dense Bohemian forest. The spirited dance-like nature of this music is intentional: Dvořák was said to be inspired by recollections of the wedding scene from Henry Wadsworth Longfellow's epic poem *Song of Hiawatha*.

Just as the horns in the third movement provide a partial glimpse of one of the finale's principal themes, so too do other key motives from all three preceding movements find their way into the stirring finale.

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## ABOUT THE ARTISTS

### Gustavo Dudamel

Gustavo Dudamel is driven by the belief that music has the power to transform lives, to inspire, and to change the world. Currently serving as music director of the Los Angeles Philharmonic, Opéra National de Paris, and Simón Bolívar Symphony Orchestra, his dynamic presence on the podium and his tireless advocacy for arts education has introduced classical music to new audiences around the globe and has helped to provide access to the arts for countless people in underserved communities.

Dudamel is one of the few classical musicians to become a *bona fide* pop culture phenomenon. His film credits include Steven Spielberg's new adaptation of Bernstein's *West Side Story*, *Star Wars: The Force*

*Awakens*, and *The Simpsons*, and he led the LA Phil with Billie Eilish in the concert film *Happier Than Ever: A Love Letter to Los Angeles*. He has performed at the Super Bowl halftime show, the Academy Awards, and the Nobel Prize Concert, and has worked with international superstars Christina Aguilera, Beyoncé, Coldplay, and others. Dudamel's extensive discography includes 65 releases and four Grammys.

Inspired by his transformative experience as a youth in Venezuela's immersive El Sistema musical training program, he created the Dudamel Foundation in 2012, which he co-chairs with his wife, actress and director María Valverde, with the goal "to expand access to music and the arts for young people by providing tools and opportunities to shape their creative futures."

**SINGLE TICKETS ON SALE AUGUST 9TH!**

# San Francisco Symphony

Esa-Pekka Salonen, *conductor*  
Bertrand Chamayou, *piano*

## MUSSORGSKY

*Night on Bald Mountain*

## LISZT

*Totentanz*, S. 126

## BERLIOZ

*Symphonie fantastique*, Op. 14

**Surrender to the musical macabre, and bask in the sumptuous strings, ominous winds, and foreboding brass of the San Francisco Symphony in a special Halloween season concert conducted by Music Director Esa-Pekka Salonen. Join us in welcoming Salonen back to Berkeley in his first Cal Performances appearance leading the San Francisco Symphony, a musical chemistry the *San Francisco Chronicle* has already praised as “magnificently vibrant.”**

**Oct 21**

ZELLERBACH HALL





esperanza spalding. Photo by LaMont Hamilton.

### Encuentros Orchestra

A champion of the belief in music's power to unite and inspire, Gustavo Dudamel created the idea of Encuentros (English: "encounters") in 2018 through his foundation as a way to explore cultural unity and celebrate harmony, equality, dignity, beauty, and respect through music, with the goal of inspiring and teaching a new generation of young leaders to work toward building a better world. Under the direction and leadership of Dudamel and his wife and foundation co-chair María Valverde, more than 100 top-tier young musicians (ages 18–26) from the Americas and around the

world—from 34 youth-orchestra and El Sistema-inspired programs in 22 countries—join YOLA (Youth Orchestra Los Angeles) and YOLA National alumni from the United States for master classes, rehearsals, cultural activities, conversations, concerts, and more, as they work side-by-side in the Encuentros Orchestra.

Over this summer's two-week orchestral training festival, the young musicians will also participate in community initiatives, mentorship opportunities with the YOLA National Festival, and projects throughout Los Angeles, culminating with concerts across California.

**esperanza spalding** (also known as irma nejando, or, i.e.) is a being who has grown to recognize love in the abstract and aspirational, and is now fully dedicated to learning how she can serve and embody actualized love through honor for, and receptivity to, fellow humans, teachers, and practitioners of various regenerative arts.

bass, piano, composition, performance, voice, and lyrics are tools and disciplines she is engaged in deeply to cultivate her own channel for transmitting care and beauty through vibration/sound/presence.

she has written an opera with Wayne Shorter, which premiered in the fall of 2021 and was presented at Cal Performances in February 2022 // she is currently developing a mockumentary in collaboration with brontë velez and the San Francisco Symphony // researching liberation technologies in jazz and black dance // and continuing a lifelong collaboration with practitioners in various fields relating to music, healing, and cognition to develop music with enhanced therapeutic potential.

she is presently paid by Harvard University to co-create and learn with students enrolled there, working on developing creative practices that serve the restoration of people and land.

**Matthew Stevens** (*guitar*) is a leading artist of his generation whose singular style “dissolves the demarcation lines between jazz, rock, and ambient music” (*Mojo*). The Grammy-nominated artist has been praised as “honest and soulful” (*Pitchfork*) and for “music (that) advances the ideals of modern jazz” (NPR).

In addition to his critically acclaimed solo albums—*Woodwork*, *Preverbal*, *Pittsburgh*, and *In Common 1, 2, and 3* with Walter Smith III—Stevens’ songs and guitar playing are featured on over 70 albums by artists including Christian Scott aTunde Adjuah, esperanza spalding, Terri Lyne

Carrington, Dave Douglas, Anna B Savage, ERIMAJ, Next Collective, Sean Jones, Linda May Han Oh, Harvey Mason, and Jany Green.

Stevens is an associate professor at Berkeley College of Music in Boston, MA.

**Eric Doob** (*drums*) is carving out a distinct voice for himself within the modern musical landscape, and has been hailed as “a drummer to watch” by *Modern Drummer* magazine and “a rising jazz drummer with a deft touch” by *Time Out New York*.

Also a composer and producer, Doob’s exciting playing style has been featured in the work of leading artists such as Paquito D’Rivera, Chris Thile, Julian Lage, Miguel Zenon, Eldar Djangirov, and Linda Oh. He has appeared as a guest artist with the NDR Big Band of Hamburg (Germany) as well as with Wynton Marsalis and the Jazz At Lincoln Center Orchestra.

A two-time Grammy nominee, Doob has held faculty positions teaching drum set at Hunter College and the New School of Jazz and Contemporary Music in New York City.

Currently a resident of Brooklyn, NY, he is a Sabian Cymbals and Vic Firth Drumsticks Artist.

Since the release of his debut album, *Black Art*, one of the *New York Times*’ top jazz CDs of 1994, **Darrell Grant** (*piano*) has built an international reputation as a pianist, composer, and educator who channels the power of music to make change. He has performed throughout the US, Canada, and Europe in venues ranging from Paris’ La Villa jazz club to the Havana Jazz Festival. Dedicated to themes of hope, community, and place, Grant’s compositions include *Step by Step: The Ruby Bridges Suite* honoring the civil rights icon; *The Territory*, which explores Oregon’s landscape and history; and *Sanctuaries*, a jazz chamber opera exploring gentrification. Since moving to Portland, OR, he

has been named Portland Jazz Hero by the Jazz Journalist Association, won a Northwest Regional Emmy, and received a MAP Fund grant and the Governor’s Arts Award. Grant is a professor of music at Portland State University, where he directs the Artist as Citizen Initiative.

The **Dudamel Foundation** is transforming the world through art, culture, and music. Founded in 2012, our mission is to expand access to music and the arts for young people by providing tools and opportunities to shape their creative futures. We believe that access to art and music is a fundamental human right in a just and peaceful society. We believe that making music encourages focus and discipline, respect for others, a spirit of collaboration, and values that promote social justice and make us all better global citizens. We believe that young people of all economic and social backgrounds should have access to art and beauty, which is why we strive to provide young people across the world with oppor-

tunities to discover and make music and art on their own terms.

Inspired by Gustavo Dudamel’s vision of music to unite and inspire us, the Dudamel Foundation established Encuentros (English: “Encounters”) as a path to explore cultural unity, celebrate harmony, and foster equality, dignity, beauty, and respect through music. In collaboration with institutions across the globe, the orchestral youth leadership program promotes the concept of a “United Americas.” So far, more than 500 young musicians from across the Americas, Europe, and Asia have participated, discovering the power of music for social change and developing leadership skills and tools they can apply in their own communities. In the summer of 2022, the Orquesta del Encuentro comes to the United States for the first time with the two-week Encuentros Los Angeles hosted by the Los Angeles Philharmonic.

Find out more about how you can play a part in our global movement at [www.dudamelfoundation.org](http://www.dudamelfoundation.org).

ENCUENTROS ORCHESTRA

**VIOLIN I**

- Jose Gregorio Heredia Ávila (Venezuela)
- Luz Marina Ramírez Silva (Venezuela)
- Siul Alejandro Angel Prado (Venezuela)
- Yoandry Carolina Gómez Bislene (Venezuela)
- Cristal Martinez Perez (USA)
- Sergio Paez (USA)
- Melissa Percilla (USA)
- Eunsu Park (South Korea)
- Mariana da Silva Vilela (Portugal)
- Mariana Jacinto Santos (Portugal)
- Diego Osorno Morales (Mexico)
- Saulo Raúl Cuesta Gordillo (Ecuador)
- Sara Galindo Cuartas (Colombia)
- Juan Andrés Rodríguez Berrío (Colombia)

- Sarvia Sarid Toledo Navarrete (Chile)
- María Esther Eluchans Olivares (Chile)
- Karen Gabriele Nino Rosa (Brazil)
- María Baitzar Hadjadourian Placereano (Argentina)

**VIOLIN II**

- Humberto Miguel Jiménez Díaz (Venezuela)
- Mariaelena Gutierrez Abreu (Venezuela)
- Nikole Alejandra Cedeño Córdova (Uruguay/Venezuela)
- Yuriko Imada Terriquez (USA)
- Leslie Gonzalez (USA)
- Hera Molina (USA)
- Moises Molina (USA)





Angela Ramirez (USA)  
 Ana Molina Touza (Spain)  
 Gonzalo Sebastián O'Phelan (Peru)  
 Alejandra Valentina Pino Villafranca (Peru)  
 Jorge Luis Guzmán García (Mexico)  
 Kanon Sato (Japan)  
 Federico Gallón Tobón (Colombia)  
 Ana Carola Coss Torrez (Bolivia)  
 Marcos Lombardi (Argentina)  
 José Gregorio Ramirez Catari  
 (Argentina/Venezuela)

**VIOLA**

Dayany Valeria Aguirre Manzanares  
 (El Salvador)  
 Samuel Benaim Grand (USA)  
 Paola Alejandra Castillo Escobar  
 (Venezuela)  
 Christian Cherubini (USA)  
 Rocío Celeste Duette (Argentina)  
 Aurimar Valentina Hernández Marín  
 (Venezuela)  
 Ismael Jesús Infante Pérez (Venezuela)  
 Oscar Ignacio Lepicheo Mendoza (Chile)  
 Katherine María Paredes Frias  
 (Dominican Republic)  
 Martina Pastor (Argentina)  
 Laura Silvia Suau Radovcic (Chile)  
 Linda Patricia Torres Esqueda (Mexico)  
 Laura Torroba Bachiller (Spain)

**CELO**

Siul Alberto Angel Prado (Venezuela)  
 Stiven Casas Zúñiga (Colombia)  
 Jonathan Colon (USA)  
 René Emiliano De Gante Canseco (Mexico)  
 Lola Deambrosio Larrechart (Uruguay)  
 Patricio Tomás Díaz Alarcón (Chile)  
 Marcus Gee (USA)  
 Ricardo Ariel Jaimes Pozo (Bolivia)  
 Carlos Alfonso Linares Anez (Venezuela)  
 Jairo Rodriguez Visuerte (Spain)  
 Estefanía Tezanos Pinto Pereyra  
 (Colombia)

**BASS**

Pablo Camacho (USA)  
 Skyler Lee (USA)  
 Juan Diego Marín González (Colombia)  
 Jude Ian Shawn Melanson (Canada)  
 Daniela Jhoana Pacheco Vivas (Venezuela)  
 Anghelo Mateo Panchi Terán (Ecuador)  
 Uxue Sansiñena Blanco (Spain)  
 Victor Alejandro Trejo Reyes (Venezuela)

**HARP**

America Isabel Romero Acosta (Venezuela)

**FLUTE**

Esteban Orozco Muñoz (Colombia)  
 Jose Arana (USA)  
 Yoisy Astrid Guaicurba Cisneros  
 (Venezuela)  
 Francisco Verastegui (USA)

**OBOE**

Elena Benedicto Villar (Spain)  
 Joseph Manuel Gonzalez Linares  
 (Venezuela)  
 Elizabeth Perez-Hickman (USA)  
 Paola María Villalobos Ocampo  
 (Costa Rica)

**CLARINET**

Eliana Patricia Arango Ospina (Colombia)  
 Leonardo Rafael Giménez del Bocco  
 (Venezuela)  
 Jaqueline Martínez Álzate (Colombia)  
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Jorge José Carrera García (Venezuela)  
Manuel Alejandro Córdova Romero  
(Venezuela)  
Andy Gonzalez (USA)  
Javier Josue Griffith Pereira (Panama)  
Diego Michelle Rodríguez Sánchez  
(Mexico)  
Itayetzy Uranga-Caamano (USA)  
Mauricio Torres Aldana (Mexico)

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Victor David Aburto Balladares (Peru)  
Hazel Acevedo (USA)  
Roderick Alejandro Alvarado Requena  
(Venezuela)  
Raphael de Souza Elias (Brazil)  
Luis Mora (USA)

**TROMBONE**

Samuel Bernardo Di Giorgio Santana  
(Venezuela)  
Gloria Andrea Ramírez Fernández  
(Colombia)  
Symone Hutchison (Scotland)

**BASS TROMBONE**

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(Chile)

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Ysrraidel Jesús Ascanio Castro (Venezuela)

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Ricardo Antonio Ferrer Ferrer  
(Puerto Rico)  
Juan Reinaldo Figueredo Rodas (Paraguay)  
John Sunderman (USA)  
Andrés Eloy Gómez Crespo (Venezuela)

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 Ofeibia Laud-Darku, *Executive Assistant to the Director*

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 Gawain Lavers, *Applications Programmer*  
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