

UMA

PRESENTS



at



JACCC

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ARATANI THEATRE

May 23rd - 8:00pm

A word from our Artistic Director



Welcome to IMPACT, our orchestral concert debut! This concert is a powerful message to mark the beginning of the Unprecedented Music Association.

Little I knew when I arrived in Los Angeles in 2019 that I was going to live through a global pandemic, a rise of geopolitical tensions, a worldwide financial uncertainty and a wildfire like this city has never seen before. Nevertheless, here I am—championing the community that adopted me, and celebrating the vivid artistic energy and the unique multiculturalism of Los Angeles. With the help of my closest friends from all around the world, we are making a statement that optimistic projects are still emerging.

Because we are sure of this: at a time when the future feels daunting, creating new art is not just important—it's essential. Music gives us the language to process change, to reflect, to heal, and to hope. Tonight's program is a testament to the power of sound to move us, to challenge us, and to bring us together.

Community is at the heart of everything we do. This performance exists because of the shared commitment between musicians, composers, organizers, and most importantly—you, our audience. Your presence here affirms that art still matters, that bold voices deserve to be heard, and that together we can shape a vibrant, inclusive musical future.

As we grow, your support will help us continue to push boundaries, elevate new voices, and create experiences that resonate long after the final note. I started UMA with a dream. It became a mission. Now—it's a movement. Thanks for being a part of it.

With gratitude,

A stylized, handwritten signature in white ink, appearing to read 'Théo Schmitt'.

Théo Schmitt

Artistic Director,
The Unprecedented Music Association

Helping the L.A. Music
community through our
Unprecedented Orchestral Debut

IMPACT is a fundraising concert to benefit LA musicians who have been affected by the January fires. A portion of our proceeds will go to fire relief for musicians through

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PROGRAM

Before DawnMorgan Kelly Moss

LovecraftAbigail Torrence

después de esto, el cieloCarlos Durán

Pastoral OvertureVasken Ohanian

Piano Concerto 'The Fates'Andreas Fevos Apostolou
1st movement: Brillante Soloist: Andreas Fevos Apostolou, piano

Reveries and WaltzPeter Golub
Soloist: Alyssa Park, violin

InnocenceRobby Good
Soloist: Mia Ruhman, voice

Traffic Jive!Théo Schmitt

there will be no intermission

Program Notes

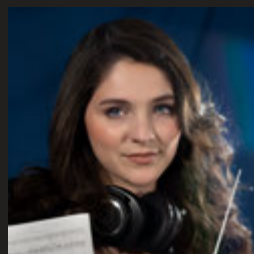
***Before Dawn-* Morgan Kelly Moss**

It is in the moments before dawn, in the darkest part of night, where we find the glimmers of light that guide us toward the promise of day. Our lives can resemble periods of light and dark – of brevity and severity – which color the chapters of our being, and drive us unrelentingly onto new and unprecedented paths.

This piece was written in its entirety during one of those dark and unrelenting chapters in my life, beginning with the loss of hope felt by many during the events of early 2025. Especially in Los Angeles, the bleakness that we all experienced cannot be understated. This, combined with my own personal struggles and significant life changes felt like an impossible, never-ending night that I didn't have the strength to escape. While the sense of impending doom oozes from the pores of this work, so does the unexpected beauty I found in places I did not anticipate; In my friends. My family. My students. The work that I am so lucky to do. In the people that came together to create beautiful things in times of stress and unease.

The impacts of these small moments are immense – more immense than I could ever describe outside the language of music. I am intensely lucky to have these glimmers of light, in whatever form they take. They are what guide me through this dark time, pull me fearlessly into the unknown, and push me toward a hopeful and uncharted dawn.

Morgan Kelly Moss (M.A., PhD UCLA in-progress, B.M. Magna Cum Laude Temple University) is a composer, teacher, and pianist from Philadelphia, PA, currently based in Los Angeles. Morgan's music has a sound world that is described as neo-American with inspiration from nature, and always spirited with a twinge of optimism. She has worked with ensembles across the country such as the Los Angeles Chamber Orchestra, the Filarmonia



Arturo Toscanini, the Allentown Symphony Orchestra, the Bach Society of Dayton Ohio, and many more. She currently studies composition with GRAMMY Award-winning composer Richard Danielpour, and also studied piano with world-renowned pianist Sara Davis Buechner for many years.

Recently, Moss's piano trio, "*Storks*," was selected by SOLI Chamber Ensemble in a national call for scores to be presented in a series of performances starting in May, 2025, and will also be featured on their compilation live CD, which will be distributed in 2026. She has also been accorded "Emerging Composer" by Tribeca New Music Competition.

Very active in scoring music for film, Moss currently works in Los Angeles at Bear McCreary's composing studio, Sparks and Shadows, and will have composing credits on the upcoming season of Starz's *Outlander*.

Morgan plans to graduate with her PhD from UCLA in 2027, and continue to grow her career as a composer, film-scorer and teacher.

Lovecraft - Abigail Torrence

Who is your favorite horror creator? If you asked my friend Mitchell Pratt, he might say Howard Phillips Lovecraft - a disgusting, horrific, and fascinating man full of his own horrors, fears and anxieties. Mitchell explored this man by zooming in on the text of *The Outsider*, and creating a one-man, one act, immersive theatrical experience taking you into the horror of the book, and into the mind Lovecraft himself. *The Outsider* is a short story about a man trapped alone in a dark, empty lighthouse; afraid of the water surrounding him, and unable to leave. While trapped here, he becomes trapped in his own mind - he reflects on his youth, reflects on who he is, why he is that way, and through Mitchell's production, he learns that he is the true villain in this story.

Accompanying his gruesome and incredible performance in a paper mâché mask in a mossy, candlelit room, were the themes you are hearing today. I was heavily inspired by the scores of classic Universal Studios horror, melodrama, and emotional extremes. I thank Robby Good for helping me finesse this orchestral piece, to where it needed to be for this incredible performance, Matthew Deegan for inspiring me to create, and I thank Mitchell for trusting me to write for his impeccable acting and storytelling. Mitchell, you are an amazing friend, a colleague I look up to, and the truest form of an artist. I dedicate Lovecraft to you. Thank you for sharing my love for the beauty in horror.

Abigail Torrence (she/they) is a new composer to the LA scene, having written primarily musical theater and small ensemble works. Today you are hearing their first ever orchestra piece, seeing as Lovecraft was originally written for 9 instruments. Her influences vary from Jazz, to Musical Theater, to Hard Rock to woodwind quartets. Abigail enjoys any kind of music that can be heard, and is excited to share their new works in the future.



Abigail studied flute and piccolo at Chapman University, and continued her other passions as a sculptor, painter and actress. Most recently, Abigail worked with Robby Good and Matthew Deegan on an original musical - "*Dis-topia*", as a co-composer and performer. As Robby mentions in his bio, "*Dis-topia*" was directed by Matthew Deegan, conducted and music directed by Robby, and premiered in Febru-

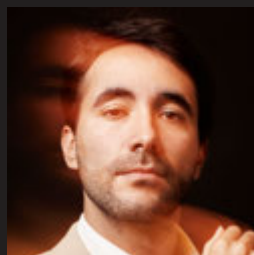
ary 2024 with a 16-person cast and 25-person orchestra. Abigail is currently a swing in “*Saw the Parody Musical*,” Anna Maria Mozart in “*Nannerl - A New Pop Opera*” by Mia Ruhman, works on various projects and recitals with her friends at UCLA, and plays flute and sings in a Blues band called The Hailers.

después de esto, el cielo - Carlos Durán

In English, “after this, heaven”, is based on one of my piano miniatures titled *Tonada*, built around the opening motif of a rural Colombian melodic form that uses the same name. *Tonadas* are best described as tunes, often sung in a capella duets with improvised rhymes or *coplas*, passed down orally across generations. Their lyrics shift, but the melody endures, as a quiet act of preservation through repetition. *Tonadas* thus become the medium through which ideas are shared, among different people, customs, and times, making it the perfect vehicle to understand memory and the different ways we interact with it. In this piece, I stretch, deconstruct, and reassemble the tune aiming to turn the orchestra into a place where memory is not just evoked but inhabited, a place where the past is not behind us but around us.

The name of this piece came later, as I listened to a home recording from one of my family’s gatherings. Amid the laughter and melodies, I heard my grandmother exclaim, “¡Mejor dicho!... y después de esto, el cielo...” (“Put simply... and after this, heaven...”) following a song that had clearly stirred something deep within her.

Carlos Durán is a Colombian composer and guitarist deeply influenced by storytelling. The transformative and reflexive effect it has on the audience inspires him to write for both concert and media. With a vastly diverse pool of influences that span from South American Andean folklore, Tango, Metal, Jazz, and Electronic to Contemporary Classical, Durán’s compositions reflect on dramatic structures, memory, and the impact on time perception through texture and deconstruction.



His music has been performed at Carnegie Hall, The Royal Danish Academy, and by the most important Colombian ensembles such as Orquesta Filarmónica de Bogotá and Orquesta Sinfónica Nacional de Colombia. A recent finalist of Krakow FMF Young Talent Award and a Sundance Film Music Lab alumnus, his media work includes the Amazon Prime Original Series *Cochina Envidia*, additional music for National Geographic Channel shows *The 90's*, and the Emmy nominated series *Arrepentidos*, and the India Catalina Award winner *Natalia: Crimen y Castigo*. Durán is currently a PhD candidate in Music Composition for Visual Media at The Herb Alpert School of Music at UCLA.

Pastoral Overture - Vasken Ohanian

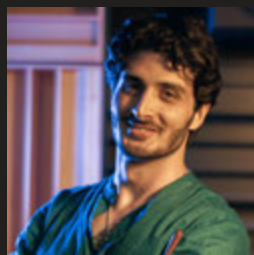
Pastoral Overture is inspired by a poem written by my friend and colleague, Alex Tchaykov. Not only is he a phenomenal pianist, but he is, in this humble composer's opinion, one of the finest English-language poets alive today. His poetry is elegant, vivid, and witty, flowing with an innate musical lyricism that certainly has grown out from his passion for music. May *Pastoral Overture* give you, at the very least, a taste of what I hear and imagine when I read Alex's poetry.

"Every tie
Is skates on ice,
Lion's paws, magnolias
Scattered with snow,

And now you've come to that part
Where the heart leaps
From metaphor and begins
To beat on its own accord."

— "Recital" from *Con Moto*
by Alex Tchaykov

Vasken Ohanian is an Armenian-American composer, conductor, and countertenor fascinated with the expressive depth and complexity of the human experience. In his compositions he explores and reimagines familiar concepts and stories to draw out and reexamine their true meanings. In performance he is motivated by the same desire, embodying the essence of the music and pulling audiences into the world of the composer. He is a winner of the Kris Getz Composition Competition and recipient of the Dean Emeritus Luis Costa Award for Music.



In 2012 he served as Co-director and Resident Conductor for the Hot Air Music Festival, and was most recently the Interim Director of Choral Vocal Studies at Golden West College. With his current project, The Komitas Series, he creates performance editions of Armenian classical music to make it more accessible to non-Armenians.

While known primarily as a composer and conductor, Vasken Ohanian is quickly becoming recognized for his work as a countertenor. Since his debut in 2011 as countertenor soloist in the San Francisco Conservatory's performance of Leonard Bernstein's Chichester Psalms, he has made appearances with Pacific Chorale, the Long Beach Camerata Singers, and Tesserae Baroque Ensemble. Vasken Ohanian

holds a Bachelor of Music in Composition from the San Francisco Conservatory of Music, a double Master of Music in Composition and Choral-Conducting from the Bob Cole Conservatory of Music, and a Doctorate of Philosophy in Composition from the UCLA Herb Alpert School of Music.

Piano Concerto ‘The Fates’ - Andreas Fevos Apostolou

This concerto was inspired by the ancient Greek Fates — Clotho, Lachesis and Atropos. The first sister, Clotho, was responsible for spinning out the thread of a person’s life. The second sister, Lachesis, measured out the length of the thread, determining an individual’s life span. The third sister, Atropos, then cut the thread, thus determining the time of a person’s death. I imagined them observing the lives of mortals— sometimes being moved by humanity, other times looking down on us. I wanted my music to reflect the mood swings of the Fates and the impulsive use of their powers.

Andreas Fevos Apostolou is a pianist, composer, and producer born into an artistic family in Athens, Greece. Storytelling, intricate rhythms, jazz, and classical piano are vital sources of inspiration in his music.



As a solo pianist, he has been featured in Piano Spheres, Jacaranda Music, Hear Now Festival, and Bargemusic. His mentors include André Watts, Rober Levin, Alain Lefevre, Vinia Tsopelas, and Gloria Cheng. After winning the First Prize for his work *Synchronism 3:5* in the international competition IBLA Grand Prize (2018, Italy), he toured in Japan, Thailand, Indonesia, Malaysia, Cambodia, and Georgia, performing his works for piano. He has premiered works by Thomas Adès, John Luther Adams, Bernard Rands, Anders Hilborg, Steven Mackey, James Newton, Frederic Rzewski, and others.

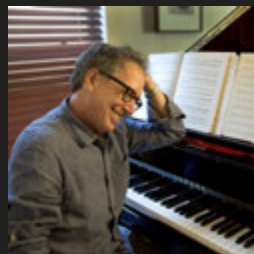
As a composer, he writes in a wide range of musical styles for concerts, film, theater, as well as jazz trio and electronic music. His piano composition *Metamorphosis* was awarded First Prize in the competition Cum Laude Music Awards (2016, Spain) and was recorded by Naxos. His soundtracks for film and theater have been featured in the New York Times Op-Docs, LA Greek Film Festival, and the Getty Villa. His music albums are available on Spotify and Youtube.

Andreas has a PhD in Composition from UCLA, a PhD in Piano Performance from University of Macedonia– Greece, dual Master’s degrees from Indiana University (Piano, Composition), and a Bachelor’s degree from Temple University (Piano).

Reveries and Waltz - Peter Golub

Reveries and Waltz was written shortly after the January fires in Los Angeles for a benefit concert given by K-17. While I had been thinking of writing something that merged the sound of the solo violin to an orchestra of like-minded strings, the piece came at a time of tremendous loss and hope. I was overwhelmed by the kindness and love that came to my family after the fires and I hope I captured some of that in this piece. I am especially gratified to share the program with such an extraordinary group of composers who are dear friends and former students.

Peter Golub is the composer of numerous films, concert music and works for the theater. Recent pieces include *On Sunset*, performed by the Muse/Ique Orchestra, Rachel Worby, conductor; *Without Words*, for cello and piano; *The Mouse and the Cat*, for a cappella chorus; and *Ludus Ventorum*, an antiphonal piece for winds, brass, 2 pianos percussion and organ.



Film scores include *Frozen River*, *The Laramie Project*, and *The Great Debaters* (co-composed with James Newton Howard). He currently teaches composition and film music at the Herb Alpert School of Music at UCLA and at the Screen Scoring Program at USC. In partnership with Broadcast Music, Inc., he is now launching the new BMI Composer Lab. For twenty years he was Director of the Sundance Film Music Program.

Innocence - Robby Good

Throughout its ever-changing creative lifespan, *Dis-topia* underwent quite a number of musical overhauls, but no song in the musical went through as much of a drastic redevelopment as *Innocence*. Most of this had to do with the narrative complexities this song seeks to assist - at this moment in the show, protagonist and self-described Disney adult Vera has just been framed for hijacking the main operative network for the city of EPCOT and spreading revolutionary propaganda, and is blackmailed into running off with the true culprits. At this moment, Vera is overwhelmed, confused, scared, and simply seeking a way out of her situation, and so she relies upon what she always has - escapism through blind faith and naïveté.

As librettist Matthew Deegan has said: *Innocence* is a song not necessarily about proclaiming an emotion, but about finding one. Tonally, it fills the role of the traditional “I want” song for our “Disney-adjacent” protagonist (think Menken or Ashman or Schwartz), though certainly nontraditional in execution (think Ives or

Bernstein or Britten). I adored being able to compose music for such an absurd, yet sincere, show like *Dis-topia*, and to have found the opportunity to write a bold, honest, and woefully ironic song about home.

An untold degree of thanks to Matthew Deegan and Abigail Torrence for being such wonderful creative partners, and to Mia Ruhman for being the Vera we could only have wished upon a star for.

Just one moment to breathe
I could pinch myself but I hope I know what's
not a dream
Or a nightmare
I just can't break my stare

Is it fair if I just close my eyes?
Maintain my imperfect disguise?
Then it won't hurt me
Or confuse me
Or won't shake or won't break or won't use me

I'll just tell them the truth and they'll have to believe
If I believe that they have to believe then they'll have to believe
But do I believe enough?

I can try not to panic but is that just a lie?
My head's in a tailspin
They've loosened the linchpin
I can't just break down here and cry!
But what else can I do?

There is no choice
So just exhale and face the fact

There's only one path ahead
I have no voice
No way to weasel out the pact
At least while I'm still intact

I see no options for safety
And I don't know where this road will take me

But still I know
That somehow I will find a way
It's always dark before the dawn
And so I'll go
Mom always said to face the day
But I won't face it as a pawn

Though I'm wanted and I'm hunted for
I'm sure I'll find an open door
And I'll never have to look this hard again
So there must be some kind of evidence
Some higher form of benevolence
That can bring me home!
Just take me home!

And if my innocence is true
I'll let my innocence guide me home

Robby Good is a composer, percussionist, and musical collaborator across all mediums. He has provided the scores to nearly 50 films and animations of varying lengths, and his concert works have been premiered by groups such as the Los Angeles Philharmonic, the International Contemporary Ensemble, the National Children's Chorus, and the CSUN Wind Ensemble among others. Robby was the primary

composer and sole orchestrator for the musical "*Dis-topia*", which premiered as a full theatrical production under his music direction in February 2024, with a 16-person cast and 25-person live orchestra. He is also actively composing for the soundtrack to the indie video game "*Project: Eden's Garden*", and the upcoming feature film "*Eden-*



dale". Robby holds a master's degree in Composition for Visual Media from the UCLA Herb Alpert School of Music, and is a former Los Angeles Philharmonic Composer Fellow. He has also worked for film and television composers Charles Fox and Michael A. Levine. Robby is most excited when creating musical opportunities for composers and performers alike and has developed a passion for organizing large-scale events, concerts, and sessions, and is now incredibly excited to be involved with UMA to continue this notion in a professional capacity.

Traffic Jive- Théo Schmitt

I had the idea of this piece the first time I went to Los Angeles, in January 2019, to meet the professors of composition and pass the theoretical exams at the University of California Los Angeles (I composed it one year later for my orchestration class as a true student of this university). Coming from peaceful Switzerland, I was shocked by the density and intensity of LA traffic. This piece attempts to illustrate the frenetic, nasty and hectic atmosphere that reigns on the city's main arteries. It is deliberately ironic (and sometimes comic) to emphasize the absurdity of this mess. The slow passage brings awareness to this nonsense world, and represents the loneliness we can feel. The end is an overcrowded race in which we are simply swallowed by this giant stream of light, gas and metal.

Théo Schmitt is a musician from Switzerland currently working as a composer and a conductor in Los Angeles. After obtaining a Bachelor's degree in Music Education, Théo continued his studies at the Haute École de Musique de Lausanne (HEMU) and, in 2018, obtained a Master's degree in Orchestral Conducting under the mentorship of Aurélien Azan-Zielinski. Upon graduation, he was awarded



the prestigious Fritz Bach Prize for the best Master's thesis and highest grade of the final exam. From 2019 to 2021, he studied composition with Richard Danielpour, Ian Krouse, and Peter Golub at the renowned University of California, Los Angeles (UCLA). In 2022, he graduated from the very selective program of Screen Scoring at the University of Southern California (USC). His nominations and awards include the Marvin Hamlisch International Music Awards, the Jerry Goldsmith Awards, the International Digital Music Festival of Shanghai, the Zurich International Film Festival, and the Hollywood Media Music Awards.



The Unprecedented Music Orchestra is an ensemble of world-class musicians who utilize their talents to bring the stunning creations of the next generation of composers to life. These dynamic artists, hailing from the esteemed music schools and universities of the Los Angeles area and beyond, are poised and eager to make their impact on the local music scene.

VIOLIN I

Alyssa Park^{S.L.}
 Alex Gavriilidis-Petrin^{ASST.}
 Fernando Arroyo
 Aiko Richter
 Mizuki Takagi
 Hannah Zhang
 Gabriel Esperon
 Sheng-Ching Hsu

VIOLIN II

Shalini Vijayan^{S.L.}
 Xenia Deviatkina-Loh
 Ani Sinanyan
 Mona Tian
 Alice Townsend
 Celeste Peña

VIOLA

Luke Maurer^{S.L.}
 Laila Zakzook
 Rita Andrade
 Jonah Sirota

CELLO

Timothy Loo^{S.L.}
 Niall Ferguson
 Javier Iglesias
 Kaya Ralls

BASS

Ryan Emerson Baird^{S.L.}
 Skyler Lee
 Matthew Wilson (E. bass)

FLUTE

Sara Andon (doub. Piccolo)
 Will Adams

OBOE

Regina Brady
 Connor Feyen (doub. English Horn)

CLARINET

Sierra Allen
 Aria McCauley
 Ryan Glass (Bass Clarinet)

BASSOON

Alex Rosales Garcia
 Anjali Pillai

HORN

Laura Brenes
 Iona Pay
 Vincent Jurado
 Michelle Yang

TRUMPET

Dan Rosenboom
 Emma Breen

TROMBONE

Hiram Rodriguez
 Jason Bernhard (Bass Trombone)

TUBA

Douglas Tornquist

TIMPANI

Cash Langi

PERCUSSION

Jonathan Schlitt
 Alejandro Barajas
 Kevin Needham

PIANO

Valerie Stern

HARP

Alaina Stark

GUEST

Mia Ruhman, voice

CONDUCTOR

Théo Schmitt

ASST. CONDUCTOR

Vasken Ohanian

S.L.: Section Leader

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Théo Schmitt

DIRECTOR OF RESEARCH

Andreas Fevos Apostolou

ASST. ARTISTIC DIRECTOR

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Supporting UMA's Mission

The Unprecedented Music Association envisions a world where our collaboration and commitment to artistic excellence, as young composers and musicians, culminates in unprecedented and transformative performances of new music that inspires others to also break free from perceived or imposed expectations. At our core, we believe that creating a platform for young artists to have their voices heard is the vehicle by which true progress in the arts is made. In our concerts we work to provide this platform, vital for the professional development of young artists, by creating opportunities to launch their careers and perform alongside seasoned musicians right here in Los Angeles. We recognize that many talented artists have yet to be discovered, and we are passionate about giving them the chance to shine.

As UMA grows, we will not only expand our concert season, but also open up professional development and educational programs. These concerts and programs are only possible thanks to the generous contributions of our audience and supporters like you. If you enjoyed tonight's concert, or if you also believe in UMA's mission, we invite you to join us. Please consider making a donation today by scanning the QR code below or visiting **www.umamusic.org/donate** to help us continue this important work.



Our Supporters

As of May 16th, 2025

The Unprecedented Music Association extends its deepest gratitude to the individuals whose generous support and guidance have made this fundraising concert and the 2025 concert season possible. The names listed below reflect a shared dedication to the advancement of emerging musical voices and to the cultivation of a more inclusive, forward-thinking orchestral landscape. Their unwavering commitment to the arts and to the mission of this organization has been instrumental in bringing this endeavor to fruition.

Concert Master (\$1000+)

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Diane Torrence
Eric Schmitt & Anne Rogivue
Miles Clark
Peter Rutenberg
Randy & Laura Good
Rémy Stuby
Wang Xin
Anonymous

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Roeban Katz
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Anonymous

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Thank you all for supporting our 2024 - 2025 season!