



BEETHOVEN 9

Eunike Tanzil world premiere commission
Beethoven Symphony No. 9

Sat.
APR. 17
at 7:30pm

Sun.
APR. 18
at 2:30pm

Pikes Peak Center for the Performing Arts

Chloé Dufresne *conductor*
Jazmine Saunders *soprano*
Abigail Nims *mezzo-soprano*
Miles Mykkanen *tenor*
Michael Dean *bass-baritone*
Choirs of Colorado Springs

One of the most recognizable pieces of music of all time, Beethoven's No. 9 has stood for over two hundred years as a call for unity and celebration of humanity. The first piece of its kind to feature vocal parts, the Philharmonic will present the work in full brilliance joined by over 200 choral singers. This concert also includes a very special world premiere from Eunike Tanzil, the Philharmonic's first Composer-in-Residence. This performance marks a triumphant moment in the Philharmonic Centennial Season.

Eunike Tanzil World Premiere

Beethoven Symphony No. 9 "Choral"

- I. Allegro
- II. Scherzo: Molto vivace – Presto
- III. Adagio molto e cantabile – Andante moderato
- IV. Finale: Presto – Allegro assai (Ode to Joy)

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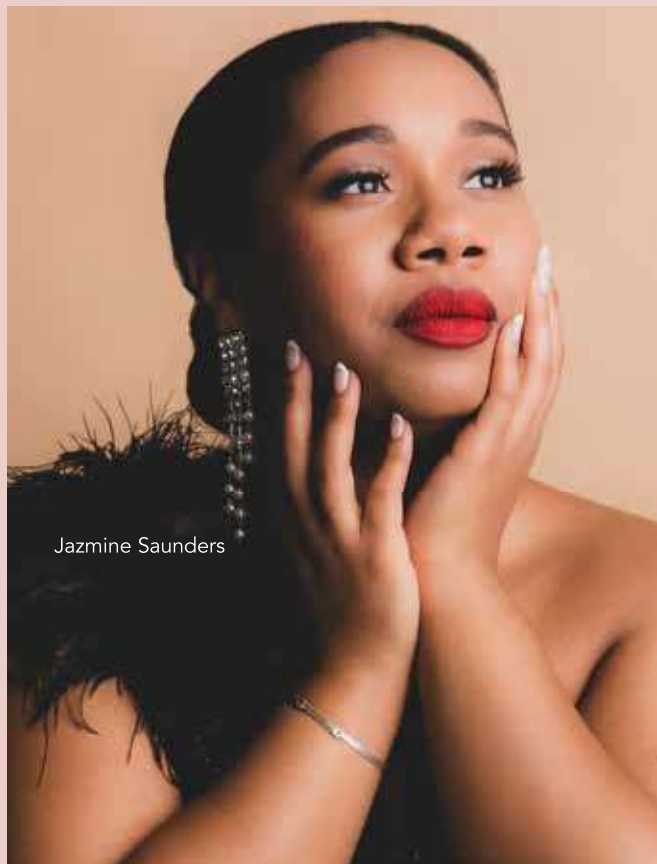
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CONDUCTOR

Chloé Dufresne

See page 5 for biography



Jazmine Saunders

SOPRANO

Jazmine Saunders

Jazmine Saunders is a soprano of striking clarity and musical intelligence, praised for her luminous tone, poised musicianship, and expressive range across lyric and coloratura repertoire. A compelling young artist, she is currently in her second year of the Metropolitan Opera's Lindemann Young Artist Development Program.

This season at the Metropolitan Opera, Ms. Saunders appears as Clara in *Porgy and Bess* and covers Lisa in *La sonnambula*. She returns this summer to The Santa Fe Opera as a second-year Apprentice Artist, appearing as Papagena in *The Magic Flute* and covering the title role in *Rodelinda*. During the 2024/25 season, she made her Metropolitan Opera debut as Barbarina in *Le nozze di Figaro*, and also covered both Pip in Jake Heggie's *Moby-Dick*. She also made her debut as Gilda in *Rigoletto* with Finger Lakes Opera.

Additional operatic engagements include her Santa Fe Opera debut as Shannon in the world premiere of Gregory Spears's *The Righteous*, where she also covered Giannetta in *L'elisir d'amore*. She has further covered Claire Devon in Missy Mazzoli's *The Listeners* at Opera Philadelphia and Donna Anna in *Don Giovanni* at Wolf Trap Opera. Her work reflects a consistent balance between lyric elegance and dramatic intent, with repertoire spanning Mozart, Verdi, contemporary opera, and early music.

On the concert stage, Ms. Saunders has appeared as the soprano soloist in Mozart's *Requiem* in D minor with the Glens Falls Symphony and Mozart's *Great Mass* in C minor with the City Choir of Washington. Additional concert engagements include Smith's *Mass* in D with the Baltimore Symphony Orchestra and Bach's *Magnificat* and Mozart's *Solemn Vespers* with The New Choral Society. She has also been featured in Renée Fleming's *SongStudio* and Joyce DiDonato's masterclass series at Carnegie Hall, affirming her versatility as both an operatic and recital artist.

Notable accolades include the Albert Sherman Memorial Award from the 2024 Opera Index Competition, the Audience Choice Award from Houston Grand Opera's 2024 Eleanor McCollum Competition, first place in the Developing Artist Division of the 2023 Duncan Williams Voice Competition, second place in the 2023 Gerda Lissner Foundation International Vocal Competition (Opera Division), and New York District winner and recipient of the Encouragement Award from the Eastern Region of the 2023/24 Metropolitan Opera Eric and Dominique Laffont Competition.

Ms. Saunders is an alumna of the Santa Fe Opera Apprentice Artist Program, the Wolf Trap Opera Studio, Houston Grand Opera's Young Artists' Vocal Academy, and the Seagle Festival Emerging Artist Program. She holds degrees in voice from the Eastman School of Music, where she received the William Warfield Scholarship and graduated with highest distinction, and the Juilliard School, where she was a recipient of the Kovner Fellowship.

MEZZO-SOPRANO

Abigail Nims

Mezzo soprano Abigail Nims has established herself as a musician of integrity and versatility, garnering praise for her performances of repertoire from the Baroque to contemporary premieres.

Acclaimed for her committed interpretations and tonal beauty in the concert repertoire, Nims has performed as soloist with renowned orchestras and festivals including the San Francisco Symphony, the Saint Paul Chamber Orchestra, the Detroit Symphony, the Baltimore Symphony, the São Paulo Symphony, Orquestra Sinfónica Nacional de México, Teatro Municipal, Santiago, Chile, Orchestra Sinfonica di Milano Giuseppe Verdi, Boston Baroque, the Bach Festival



Abigail Nims

Society of Winter Park (FL), the Indianapolis Symphony, the Louisiana Philharmonic, and the Masterworks Choir and Orchestra at Carnegie Hall. In Colorado, Nims has appeared as soloist with the Colorado Symphony, the Colorado Music Festival, the Colorado Springs Philharmonic, the Boulder Philharmonic, the Colorado MahlerFest and is a regular soloist with the Colorado Bach Ensemble.

On the opera stage, Nims has appeared in leading roles with companies throughout the United States and abroad including Wexford Festival Opera, New York City Opera, Atlanta Opera, Palm Beach Opera, Florentine Opera, Gotham Chamber Opera, Opera Omaha, New Jersey Opera, Opera Grand Rapids, the Princeton Festival, Opera Delaware and Opera North.

Her recordings include the role of Melanto in Boston Baroque's Grammy-nominated *Il ritorno d'Ulisse in patria* (Linn Records, 2015), the role of Veruca Salt in *The Golden Ticket* with Atlanta Opera (Albany Records, 2013) and Martin Bresnick's song cycle "Falling" on the composer's album *Every Thing Must Go* (Albany Records, 2011).

Nims joined the voice faculty at the University of Colorado Boulder in 2013. Her students have performed with prestigious organizations including LA Opera, Wolf Trap Opera, San Francisco Opera's Merola Program, Central City Opera, Pittsburgh Opera, Virginia Opera, Ravinia's Steans Institute,

Cincinnati Symphony, SongFest, Vancouver International Song Institute and CoOPERative. They have received awards from the Richard Tucker Foundation, the Loren L. Zachary Competition, Lotte Lenya Competition, the New York Oratorio Society Competition, the Denver Lyric Opera Competition, the Grand Rapids Bach Competition and the National Association of Teachers of Singing (National, Regional and District Auditions). Prior to joining the College of Music faculty at CU Boulder, Nims taught voice at the University of California, Berkeley and at Yale University.

Originally from Delaware, Ohio, Ms. Nims holds degrees from Yale School of Music, Westminster Choir College, and Ohio Wesleyan University. She has received awards from distinguished foundations and institutions including the Fritz and Lavinia Jensen Foundation Competition, Santa Fe Opera, the Carmel Bach Festival, Yale School of Music, and the American Bach Society/Bach Choir of Bethlehem Com-

TENOR

Miles Mykkanen

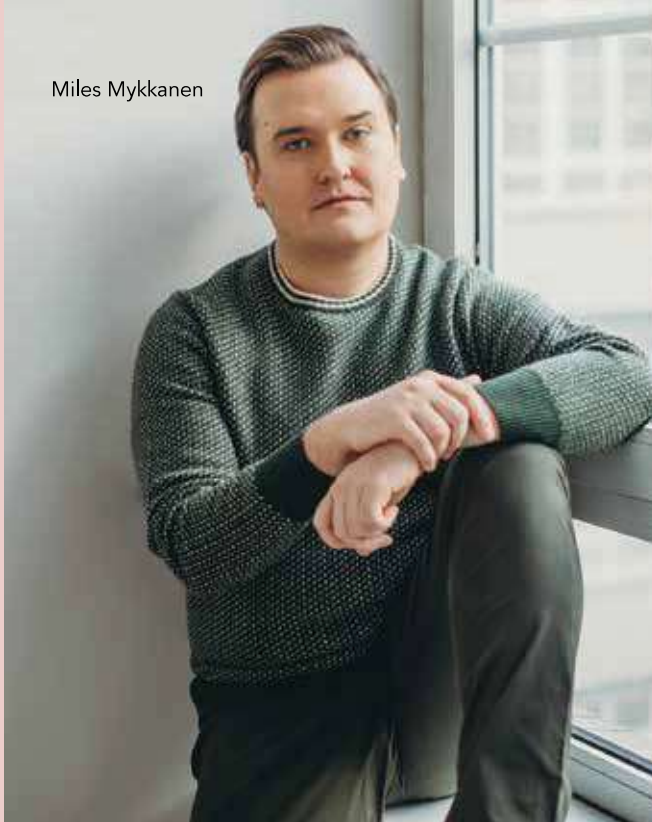
The career of exuberant young Finnish-American tenor Miles Mykkanen was launched with a national win of the Metropolitan Opera Laffont Competition in 2019. He has since impressed with a series of important debuts on the world's major stages, including the Metropolitan Opera, Bayerische Staatsoper, Canadian Opera Company, and Royal Opera House Covent Garden, where *They* declared his performance "the most beautiful singing of the evening" and *Opera Magazine* dubbed it "so striking and brilliant" that "he managed to turn the Steersman into a principal character."

Mykkanen has quickly become the go-to tenor for roles requiring a deft balance of power, lyricism, and dramatic acuity, including a new Barrie Kosky production of *Die Fledermaus* and Philip Venables' world premiere *We Are The Lucky Ones*, both at Dutch National Opera, a new Ted Huffman production of *L'incoronazione di Poppea* at Festival d'Aix-en-Provence, and the North American premiere of Kaija Saariaho's *Innocence* at San Francisco Opera.

Additional appearances include *Die tote Stadt* (Bayerische Staatsoper), *Falstaff* (Staatsoper Hamburg), *Candide* (Opéra de Lausanne, Ravinia, Tanglewood), *Silent Night* (Minnesota Opera), *A Midsummer Night's Dream* (Opera Philadelphia), and *Boris Godunov*, *Die Meistersinger von Nürnberg*, *Ariadne auf Naxos*, and *Wozzeck*, all at the Met. His Albert Herring at Chicago Opera Theater was praised by *Opera News* for "an appealing honeyed sweetness which he employed with intelligence and humor."

Mykkanen has performed under the baton of Franz Welser-Möst (*Ariadne auf Naxos* with Cleveland Orchestra), Krzysztof Urbanski (*Carmina Burana* with Atlanta Symphony Orchestra), Manfred Honeck (*Bruckner's Te Deum* with Pittsburgh Symphony), and Leonard Slatkin (*West Side Story* with

Miles Mykkanen



New York Philharmonic and Mohammed Fairouz's *Another Time* with Detroit Symphony). His in-demand interpretations of Handel's *Messiah* have taken him to the symphonies of Atlanta, Kansas City, Indianapolis, and New Jersey, as well as the National Symphony Orchestra at the Kennedy Center. This season, he debuts with Phoenix Symphony in Beethoven's Ninth Symphony with Music Director Tito Muñoz amidst returns to the Cleveland Orchestra for staged performances of *Jenůfa* with Welser-Möst and Atlanta Symphony Orchestra for Beethoven's *Missa Solemnis* with Music Director Nathalie Stutzmann.

Mykkanen's compelling blend of charisma and honesty has engaged audiences in cabaret performances at Joe's Pub, Neue Galerie's Cabaret at Café Sabarsky, and the Metropolitan Museum of Art, where he curated *Lavender Nights*, a live installation of queer anthems. He honed his artistic flexibility in explorations of chamber music and art song with legendary musicians like Mitsuko Uchida, Malcolm Martineau, Roger Vignoles, and Steven Blier at the Marlboro Music Festival, New York Festival of Song, New World Symphony, Philadelphia Chamber Music Society, and Chamber Music Society of Lincoln Center.

A proud Yooper from Michigan's Upper Peninsula, Mykkanen leveraged his pandemic downtime to create community around the arts in his hometown of Ironwood. As founding Artistic Director of the Emberlight Festival, he has built a formidable board, raising \$750,000 in a county where the

annual median income is \$29,000. Emberlight has now produced 119 individual events – including a film festival with entries from 83 countries, live performances of chamber music, cabarets, and plays, a photography show and public art installations, and performance infusions featuring regional artists in everything from Ojibwe basket weaving to wool waulking. More than 70% of those events have been free to attend, ensuring that the arts are accessible to everyone in the rural region.

Mykkanen is grateful for the support he has received from the Richard Tucker Foundation, Sullivan Foundation, Toulmin Foundation, YoungArts, and the Juilliard School, where he received a Novick Career Advancement Grant and the Joseph W. Polisi Award. He is a graduate of the Interlochen Arts Academy and earned his BM, MM, and Artist Diploma in Opera Studies from Juilliard under the tutelage of Cynthia Hoffmann.

BASS-BARITONE

Michael Dean

Lauded by the New York Times for his "strong appealing bass-baritone," American Michael Dean has been hailed by the San Jose Mercury News as "the standout, his voice a penetrating wake-up call." Recent highlights include performance Mozart's *Requiem* with the Eugene Symphony, Handel's *Messiah* with the Rochester Philharmonic, and Brahms' *Ein deutsches Requiem* at the Bach Festival Society of Winter Park.

Recent highlights include Bach's *Ein Deutsche Requiem* at the Bach Festival Society of Winter Park, Handel's *Messiah* with the Rochester Philharmonic Orchestra, Mozart's *Requiem* with the Eugene Symphony, Haydn's *The Creation* with the Florida Orchestra, and Verdi's *Requiem* with Eugene Symphony. Other recent highlights include a soloist performance in Mozart's *Requiem* with the Baltimore Symphony Orchestra, Handel's *Messiah* with the Eugene Symphony and the Milwaukee Symphony Orchestra and returns to the Bach Festival Society of Winter Park. He has also been a featured soloist in *Messiah* with the Richmond Symphony; in *Faure's Requiem* and Mozart's *Requiem* with the Bach Festival Society of Winter Park (the latter recorded and released); *Messiah* with the Indianapolis Chamber Orchestra and the Milwaukee Symphony; and Beethoven's *Mass in C* with the Naples Philharmonic.

Michael Dean made his debut with the Utah Symphony Orchestra in Beethoven's *Symphony No. 9*, and with the Boulder Bach Festival as soloist in Bach's *Mass in B Minor*. Michael Dean made his New York Philharmonic debut in the world premiere of Aaron Jay Kernis' *Garden of Light*, and returned the following season for a concert performance of *Street Scene*. Additional appearances on the concert stage include Handel's *Messiah* with the Pacific Symphony, Alabama Symphony, Baltimore Symphony, Calgary



Michael Dean

Philharmonic, Houston Symphony, Louisiana Philharmonic, Nashville Symphony, Pittsburgh Symphony, and I Musici de Montréal; Mozart's Requiem with the Louisiana Philharmonic, Modesto Symphony, and Quad City Symphony; Michael Tippett's *A Child of Our Time* with the Bach Festival Society of Winter Park; Beethoven's *Missa Solemnis* with the Richmond Symphony; and Haydn's *Creation* and Brahms' *Ein deutsches Requiem* with the Louisiana Philharmonic.

On opera stages Mr. Dean has made frequent appearances with the legendary New York City Opera, where he performed the title role in *Le nozze di Figaro*, Leporello in *Don Giovanni*, George in *Of Mice and Men*, Papageno in *Die Zauberflöte*, and was seen and heard as Jason McFarlane in the "Live from Lincoln Center" broadcast of *Lizzie Borden*. Other notable operatic performances include Gregorio in *Roméo et Juliette* with Los Angeles Opera; the title role in *Don Giovanni* and Silva in *Ernani* at the Landestheater in Linz, Austria; *Le nozze di Figaro* in Antwerp, Belgium; *Of Mice and Men* at Arizona Opera; and Colline in *La bohème* in Strasbourg and Berlin. Michael Dean has received high critical praise for his numerous recordings of baroque opera, including *Agrippina*, *Ottone*, *Dido and Aeneas*, *Radamisto*, *Giustino*, and *Serse*.

Michael Dean is currently the Chair of Vocal Studies and Professor of Voice at The University of California, Los Angeles.

World Premiere

Eunike Tanzil

The Philharmonic's Centennial Season reaches one of its most anticipated moments: the world premiere of a new orchestral work by Eunike Tanzil, our Composer-in-Residence, written specifically for this season and inspired by Colorado Springs itself. The piece shares the Masterworks program with one of the greatest works in Classical music — one century of music answering another.

Tanzil, whose *Ascending Creatures* opened our Centennial Season in September, returns to close out the year's centerpiece commission with a work still taking shape on her desk as this guide goes to print. Stay tuned for updates on the piece's title and program notes as the premiere draws closer.

Symphony No. 9

Duration: Approximately 70 minutes

Composer: Ludwig van Beethoven (*Born* (baptized) in Bonn, Germany on December 17, 1770; *died* in Vienna, Austria on March 26, 1827)

Work composed: Beginning in 1817, Beethoven began sketches of this Symphony, but toiled with the ultimate introduction of voice into the symphonic format, to sing German poet Friedrich Schiller's (1759 – 1805) 1785 (revised and published in 1808 posthumously), "*An die Freude*" ("*Ode to Joy*"). In 1822, Beethoven decided to move ahead with the composition including voice, completing his "*Choral*" Symphony in February, 1824

World premiere: The premiere took place on May 7, 1824 at the Kärntnerthor Theater in Vienna with Beethoven conducting. Also on the concert were his *Overture*, "*Die Weihe des Hauses*" ("*The Consecration of the House*"), Op. 124 and excerpts from his *Missa Solemnis*

Instrumentation: Vocal soloists: soprano, alto, tenor, and bass, and four-part mixed chorus, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, triangle, strings

Symphony No. 9

- I. Allegro ma non troppo, un poco maestoso
- II. Molto vivace – Presto
- III. Adagio molto e cantabile
- IV. Presto – Prestissimo (*Ode to Joy*)

Beethoven began making sketches for his immortal *Ninth Symphony* between 1817-18, but the direction of the work hit a roadblock – whether or not to introduce the human voice into that instrumental form. Beethoven had long wanted to set German poet, Friedrich von Schiller's 1785 poem, "*An die Freude*" ("*Ode to Joy*") to music – a poem



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with an exhortation to all humans to embrace brotherly unity – but the composer couldn't quite come to terms with adding voice to the symphony's sacrosanct tradition of being a purely instrumental genre. Thus, the *Ninth* led a dual life for several years in Beethoven's mind – on the one hand, conceived as a work which ended with voices singing Schiller's *Ode*, and on the other, a purely instrumental symphony in D minor. In 1822, Beethoven finally committed to including voice and finished his immense *Symphony* in 1824. On May 7, 1824, Beethoven himself conducted the premiere in

Vienna, despite being profoundly deaf, and the event was likely the most successful moment in his storied career. One can hardly imagine Beethoven's own joy when, as the *Symphony* concluded, one of his vocal soloists turned the deaf composer around to see a hall filled with wild applause and admiration not only for Beethoven, but for one of Western music's most extraordinary works. And over the past two centuries it continues to tower as one of the greatest achievements in Classical music.

The first movement, *Allegro ma non troppo, un poco maestoso* (fast but not too much, and a little majestic), begins with open fifths in the horns and quickly pulsating middle strings, all very quietly, and with striking effect, as though light is shimmering through mists. A short, descending two-note motive with a clipped rhythm emerges out of that boiling pulse. Devoid of any definable key, any larger rhythm, or ultimate direction, this introduction then expands quickly and exponentially until it erupts with profound power. This introduction was extremely innovative for its time, and it gave the *Symphony* a sense of outsized gravity, expectancy and tension, from which Beethoven will lead us to the work's cathartic conclusion almost one hour later. The movement then progresses through a wide array of emotions after this, sometimes venturing into almost sheer terror, while the clipped two-note motive is virtually always present somewhere in the musical tapestry. The movement's Coda (ending section), takes on an almost dangerous aura, with a feeling of chilling menace that builds from the very soft into a frightening power at the final bars, and offering no resolution to the movement's anxious energy.

The second movement, *Molto vivace* (very lively), begins in an extremely novel manner. Using the first movement's clipped two-note motive, the strings begin to jump down the triad of D minor, including the timpani as an integral part of the melody. And throughout, as this scherzo rollicks along at hyper speed and in fugal treatment, the timpani are treated almost as an angry interloper, often conspicuously barging into the orchestral fabric. A rustic, good-natured Trio (contrasting middle section) emerges at about five minutes, now in duple meter and with a hint of the *Ode to Joy* theme that will dominate the last movement, but the opening wildness returns, closing down this Scherzo with an unexpected abruptness.

The third movement, *Adagio molto e cantabile* (very slowly and singingly), is a reminder that, with all the power and struggle that Beethoven could create, he was equally powerful creating tenderness. The movement revolves around two themes, the first heard immediately at the beginning as the first violins play a beautifully drifting and dream-like melody – a theme that recalls the slow movement of Beethoven's 1798 "*Pathétique*" Sonata (Piano Sonata No. 8, Op. 13). The second theme arrives three minutes later, now introduced by the second violins, in an equally gorgeous but slightly more restless character. These two themes then expand into a compelling set of alternating variations. The ending measures wrap themselves in increasingly florid and gold-leafed beauty, until they conclude with a quietly radiant dignity.

The last movement finale is a multi-tempoed work, by far the longest movement of the *Symphony*, ending with a barnstorming feast of song and exuberance. Musicologist David Levy observed that this finale is built, innovatively, as a

“symphony-in-a-symphony,” in which the movement progresses in four distinct sections that mirror the four movements of this Symphony itself (fast opening, scherzo, slow movement, fast finale), and this indeed was a first of its kind in symphonic structure to be found in the Classical repertory. The first section-movement begins Presto (very fast) with a tremendous clamor – with dissonant and angry machine gun-like notes from the brass, winds, and timpani – that Wagner later called the *Schreckensfanfare* (“fanfare of horror”) – signaling that something big is about to happen.

This section opens with only instruments, and cycles through excerpts of each of the prior movements’ main themes, and each theme is halted by a stern recitative-like passage in the cellos. Then the *Ode to Joy* theme is played outright by the orchestra only. To introduce the voice, once again the *Schreckensfanfare* breaks in again, but this time, the solo tenor voice enters to tell us “O Freunde, nicht diese Töne!” (“O Friend, not these tones!”) in the same recitative melody as was just played by the lower strings. Following the solo tenor’s introduction, the entire chorus then launches into the full-on *Ode to Joy* as this section-movement ramps up into a gigantic, sun-soaked climax on the words “Und der Cherub steht vor Gott” (“And the Angel stands before God”). And then, rightly, a moment for pause.

The second section-movement then begins, *Allegro assai vivace – Alla marcia* (fast and very lively – like a march), mirroring the *Symphony’s* Scherzo movement in Beethoven’s “symphony-in-a-symphony” structure, but here with a surprising twist – cast as a so-called “Turkish march,” so called because it includes the typical Janissary percussion instruments (cymbals, bass drum, and triangle). Turkish Janissary (military) bands were well-known in Vienna at the time because of the Ottoman–Habsburg wars that had plagued the Turks and the Austrians from 1526 to 1791. Beethoven used this sonic familiarity as a clear indication that his *Ode to Joy* “brotherhood” included all peoples. What unfolds with this “Turkish” march, therefore, is a brilliant variation on the brotherhood verses of *Ode to Joy*. And then again, a moment of pause before the slow section-movement.

Until now, Schiller’s text had been celebrating the joys of earthly delights and nature. But then, in the third section-movement, *Andante maestoso* (rather slow and with noble character), the male chorus begins a new theme with the words “Seid umschlungen, Millionen!” (“Be embraced, you Millions!”), and the poem shifts to celebrating the Divine. The music, marked *divoto* (with devotion), is passionate and swirling, uncannily conveying a sense of wonderment and celestial beauty. This section-movement concludes with a vast but hushed chord from the entire orchestra and chorus in an aura of *lux Aeterna*. And again, a breath.

The fourth section-movement, *Allegro energico, sempre ben marcato* (fast and energetic, always very articulated), begins wondrously with the chorus combining the third section’s “Divine” melody with the “Ode to Joy” melody, melding celestial awe with earthly joy. This final section then journeys through several large moments of musical might, and concluding with one of the most spine-tingling endings in music. The ending *Prestissimo* (extremely fast) begins with a colossal double fugue, and then with the entire orchestra and every voice in the chorus – in what feels like the most gigantic sound on earth – the *Symphony* concludes with uninhibited joy.

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Chloé Dufresne

Music Director

"Chloé Dufresne endeared herself with a rare combination of humility and authority... Chloé took control of the piece, telling its story, picking at its colours, literally 'conducting' its magic."

- Andrew Mellor, Gramophone.

With her clear technique, calm authority and imaginative palette, Chloé Dufresne has made her mark as a conductor only a few years since graduating from the Sibelius Academy. In 2025, she was appointed Music Director of the Colorado Springs Philharmonic and serves as Associate Artist of the Orchestre National de Bretagne and Artistic Director of Orchestre Ostinato.

A background in singing and choral conducting has led Dufresne naturally to opera, and in the 2024–25 season she conducted *Carmen* at Theater Magdeburg, *Orphée aux enfers* with Opéra national du Capitole de Toulouse, *L'Elisir d'amore* with Opéra national de Lorraine, and a new production of Leonard Evers' *Humanoid* at Semperoper Dresden. Earlier productions include *Don Giovanni*, *Norma*, *Albert Herring* and Offenbach's *Pomme d'Api* for Opéra Rouen, Opéra de Toulon, Opéra de Nice and Opéra National de Lorraine, as well as a Bayreuth production of Wagner's *The Ring for children* at the Helsinki Festival. Alongside her commitments in Colorado, this season Dufresne conducts Deutsche Staatsphilharmonie Rheinland-Pfalz, Stuttgarter Philharmoniker, Staatsorchester Rheinische Philharmonie Koblenz and Kuopio Symphony Orchestra.

In France, she returns to Orchestre National de Bretagne, Opéra Grand Avignon (with Offenbach's *La Belle Hélène*) and Opéra national de Paris for Mozart's *La Finta Giardiniera*. As well as specializing in core repertoire by composers such as Debussy, Tchaikovsky, Stravinsky, Dvořák and Beethoven, Dufresne is a strong advocate for new music and won a prize for her interpretation of music by Camille Pepin at the Besançon Conducting Competition.

Dufresne studied viola, singing and choral conducting before completing her Masters in conducting from the Sibelius Academy in Helsinki in 2020, where her teachers included Atso Almila, Sakari Oramo and Alain Altinoglu. She was a Conducting Fellow at the 2022 Lucerne Festival and a Dudamel Fellow with the Los Angeles Philharmonic.