



TUCSON DESERT
SONG FESTIVAL

PRESENTS
HEROES AND VILLAINS



Festival Sponsor
JEANNETTE SEGEL

ELEVENTH ANNUAL
JANUARY 18 – FEBRUARY 19 | MARCH 24 – APRIL 6



HOLUALOA COMPANIES

Real Estate Investment and Development

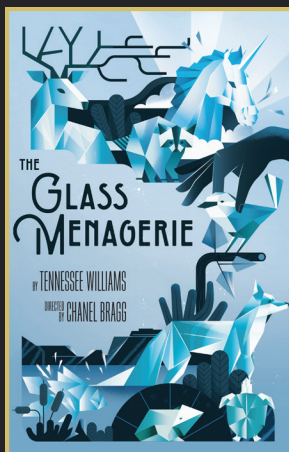
Holualoa Companies Salutes Two Tucson Treasures



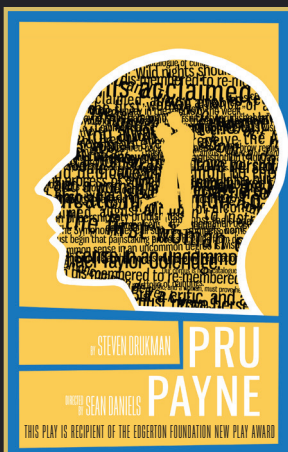
2022/2023

CELEBRATING 55 SEASONS

01/21/23 – 02/11/23



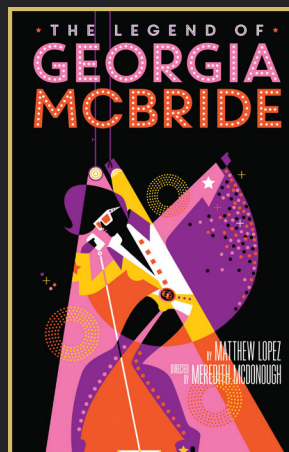
03/04/23 – 03/25/23



04/15/23 – 05/06/23



06/03/23 – 06/24/23



THE LEGACY CONTINUES. TICKETS AND SUBSCRIPTIONS ON SALE NOW!

ATC.ORG / 833-ATC-SEAT

ATC AT THE TEMPLE OF MUSIC AND ART
330 SOUTH SCOTT AVENUE TUCSON

HOLUALOA COMPANIES • 3573 E. SUNRISE DRIVE SUITE 225, TUCSON, AZ 85718 • 520.615.1094 • HOLUALOA.COM

GREETINGS FROM THE TDSF LEADERSHIP

As TDSF enters our second decade, we thank all of you for a great run so far! Our supporters, led by an outstanding board of directors and a generous community of donors, have made it possible for our festival to transform the cultural life in Tucson.

A mere ten years ago it was hard to imagine what TDSF would be like, and what impact it might have on Tucson's cultural life—but the vision of founders Jack Forsythe and Cecile Follansbee, plus tons of hard work by a devoted group of music lovers, created something unique and lasting.

A decade ago, it was hard to imagine Tucson's performing arts organizations coordinating and collaborating with mutually supporting programming. Few could dream of Tucson being regarded as a cultural destination for many of the greatest singers in the world. We are grateful to be able to say we achieved both of those, and with your continued support we will continue to grow.

For 2023, the TDSF *Wesley Green Composer Project* brings to Tucson the premiere of a commissioned song cycle by renowned composer Ricky Ian Gordon; extraordinary vocalists from the most important venues in the world will share the stage with Tucson's performing arts groups; TDSF education and outreach continue to expand and inspire young future musicians and music lovers.

We are honored to be part of this wonderful organization, and grateful to the supporters who have made it possible for TDSF to bring great voices to Tucson.



Jeannette J. Segel

Jeannette J. Segel
TDSF Board President



George Hanson

George Hanson
Festival Coordinator



Julia Pernet

Julia Pernet
Vice President &
Artistic Advisory
Committee Co-Chair



Juliana Osinchuck

Juliana Osinchuck
Artistic Advisor
Committee Co-Chair

TDSF BOARD MEMBERS

Jeannette Segel, *President*

John G. (Jack) Forsythe, *Founding President*

Julia Pernet, *Vice President & Artistic Advisory
Committee Co-Chair*

Susan Aceto

Carolynn F. Ahlstrom

Eric Ahlstrom

Marlys Beider

John Burcher

Carol des Cognets

Jean S. Cooper

William Coulter

Andrea Crane

Patricia Engels

John (Jack) Forsythe III

Linda Fulgenzi

Rosie Garcia

Juliana Osinchuk, *Artistic Advisory Committee Co-Chair*

Terry Forsythe, *Treasurer*

Celia A. Balfour, *Secretary*

Emily Hansen

Theodore N. Hariton, M.D.

Elizabeth F. Keaton

Mary P. Koss

Nancy March

Susan Markovich

Priscilla Marquez

Glenn C. Paris

Herschel Rosenzweig

Diana Varecka

Timothy Varecka

Andrew Watson

ARIZONA EARLY MUSIC

SEASON 41 | WINTER & SPRING, 2023





Scan with
your camera
to learn more!

AZEARLYMUSIC.ORG

INFO@AZEARLYMUSIC.ORG

(520) 314-1874

Find us on  

ARS LYRICA HOUSTON – JAN. 22

Villancicos and Music of Colonial Latin America



TUCSON BAROQUE



MUSIC FESTIVAL – FEB. 10-12

Three Days, Three Unique

LES DÉLICES – MAR. 26

Chamber Music from the Age of Revolution

ENSEMBLE CAPRICE – APR. 23

Delights from the Courts of Louis XIV and XV

All concerts to be performed at Grace St. Paul's Episcopal Church,
2331 E. Adams St., Tucson, AZ 85719

PARTICIPATING ORGANIZATIONS

Arizona Early Music	azearlymusic.org
Arizona Opera	azopera.org
Arizona Arts Live Company	arizonaartslive.com
Ballet Tucson	ballettucson.org
True Concord Voices & Orchestra	trueconcord.org
Tucson Guitar Society	tucsonguitarsociety.org
Tucson Symphony Orchestra	tucsonsymphony.org
University of Arizona Fred Fox School of Music	music.arizona.edu

ARTISTIC STEERING COMMITTEE

George Hanson, *TDSF Festival Coordinator*

Julia Pernet, *Vice President & Artistic Advisory Committee Co-Chair, TDSF; Chairman, Tucson Guitar Society*

Theodore N. Hariton, *M.D., Board Member, TDSF*

Juliana Osinchuk, *Artistic Advisory Committee Co-Chair, TDSF*

Laurie Camm, *Treasurer, Arizona Early Music Society*

Chad Herzog, *Executive Director, Arizona Arts Live*

Alan Hershowitz, *Board Vice President, Arizona Friends of Chamber Music*

Joseph Specter, *President and General Director, Arizona Opera*

Margaret Mullin, *Artistic Director, Ballet Tucson*

Eric Holtan, *Music Director, True Concord Voices and Orchestra, Tucson Chamber Artists*

Khris Dodge, *Executive Director, Tucson Jazz Festival*

Paul Meecham, *President and CEO, Tucson Symphony Orchestra*

Lori Jean Wiest, *DMA, Director, University of Arizona Fred Fox School of Music*

CAFÉ A LA C'ART

Baked goods, breakfast, lunch
and dinner in Tucson's historic
El Presidio neighborhood in the
Tucson Museum of Art courtyard.

150 N. MAIN AVE., TUCSON, AZ 85701
(520) 628-8533

CAFEALACARTTUCSON.COM

OVERVIEW OF PERFORMANCES

JAN 18 IS THIS ART SONG? DEFINING A GENRE, HOSTED BY PROFESSOR KRISTIN DAUPHINAIS

7pm / Fred Fox School of Music / Holsclaw Hall / Free and open to the public

University of Arizona faculty artist **Dr. Kristin Dauphinais** will host the opening lecture of the 2023 Tucson Desert Song Festival, which celebrates art song. University Voice students will perform selections related to the topic.

JAN 20 & 22 BEETHOVEN'S NINTH WITH THE TUCSON SYMPHONY ORCHESTRA

7:30pm Jan 20 / 2 pm Jan 22 / Linda Ronstadt Music Hall / Tucson Symphony Orchestra / Tickets: tucsonsymphony.org

There is no greater expression of humanity in music than Beethoven's choral symphony, culminating with the *Ode to Joy*. The TSO's performance features soprano **Maria Brea**, mezzo-soprano **Kelley O'Connor**, tenor **Richard Trey Smagur**, baritone **Kelly Markgraf** and the **Tucson Symphony Orchestra Chorus**. The TSO program also includes Richard Wagner's boisterous *Mastersingers* overture and his song-cycle *Wesendonck Lieder*.

JAN 22 CROSSING BORDERS WITH ARS LYRICA HOUSTON

3pm / Grace St. Paul's Episcopal Church / Arizona Early Music / Tickets: azearlymusic.org

This festive program includes *villancicos* and *romances* for voices and ensemble plus instrumental works drawn from 17th- and 18th-century colonial and Latin American cultures. Ars Lyrica Houston features several instrumentalists and soprano **Camille Ortiz** and mezzo-soprano **Cecilia Duarte**.

JAN 25 NEW DIRECTIONS IN SONG, HOSTED BY PROF. KRISTIN DAUPHINAIS

12 Noon / Fred Fox School of Music / Holsclaw Hall / Free and open to the public

University of Arizona voice professor **Kristin Dauphinais** presents students in the annual recital featuring more recent additions to the art-song repertory.

JAN 27-29 HERE I AM: SUSANNA PHILLIPS, SOPRANO, AND TRUE CONCORD VOICES & ORCHESTRA

7pm Jan 27 Valley Presbyterian Church, Green Valley / 7:30pm Jan 28 / 3pm Jan 29 Catalina Foothills High School

True Concord Voices & Orchestra / Tickets: trueconcord.org

Metropolitan Opera favorite, acclaimed recitalist and opera superstar soprano **Susanna Phillips** sings the ethereal *Exsultate, jubilate* by Mozart and the much-anticipated world premiere of **Jocelyn Hagen's** work, *Here I Am*, celebrating women's voices, plus music by or inspired by African Americans and Native Americans.

JAN 28-29 TOSCA

LAURA WILDE, SOPRANO, AND SEOKJONG BAEK, TENOR (JAN 28)

CAITLIN GOTIMER, SOPRANO, AND JOHN MATTHEW MYERS, TENOR (JAN 29)

7:30pm Jan 28 / 2pm Jan 29 / Linda Ronstadt Music Hall / Arizona Opera / Tickets: azopera.org

A political thriller set in Rome in 1800, *Tosca* tells a story of passionate yet tender love, jealousy, betrayal, lust and self-sacrifice. The story's action takes place over a span of less than 24 hours during the Napoleonic wars and amid great political unrest, making it one of the most dramatic thrill rides in opera. This performance features **Laura Wilde**, **Seokjong Baek** and **Aleksey Bogdanov**.

JAN 31 RECITAL: SUSANNA PHILLIPS, SOPRANO, WITH CHRISTOPHER CANO, PIANO

7pm / Fred Fox School of Music / Holsclaw Hall / True Concord Voices & Orchestra / Tickets: trueconcord.org

The Metropolitan Opera star, soprano **Susanna Phillips** with pianist **Christopher Cano**, tells the story of the Schumann circle through songs of Robert and Clara Schumann and their dear friend Johannes Brahms. Along with this come French songs with a Spanish influence, popular opera arias, and fun settings of Mark Twain texts.

FEB 3 MAGOS HERRERA AND BROOKLYN RIDER

8pm / Centennial Hall, UA Campus / Arizona Arts Live / Tickets: ticketmaster.com

Brooklyn Rider, credited by NCR with "recreating the 300-year-old form of string quartet as a vital and creative 21st-century ensemble," is joined by jazz singer-songwriter **Magos Herrera**. Come discover a new world of classical music as tradition meets invention.

S SOUTHWEST
PACIFIC
PARTNERS OF
RAYMOND JAMES®

Linda J. Fulgenzi
CRPC, CRPS, AIF
Senior Vice President

Let's chat about
your plans!
(520) 330-3650
(808) 561-5176



Scan QR for
Southwest Pacific website

Tailored advice for what's most important to you.

We understand there's more to financial planning
than helping you decide how to invest.

From private wealth management to customized estate planning
and wealth transfer, you can turn to us for comprehensive financial planning
and leading-edge resources.

Managing, growing, and preserving wealth for
generations is our highest objective.

5285 East Williams Circle, Suite 5500, Tucson, AZ 85711
Raymond James & Associates, Inc., Member New York Stock Exchange/SIPC

OVERVIEW OF PERFORMANCES

FEB 8 THE CREATIVE PROCESS: A DISCUSSION WITH COMPOSER RICKY IAN GORDON, BARITONE JUSTIN AUSTIN & MET OPERA PIANIST HOWARD WATKINS

6:30pm / Fred Fox School of Music / Holsclaw Hall / Free and open to the public

Composer **Ricky Ian Gordon**, baritone **Justin Austin** and pianist **Howard Watkins** discuss the creative process and how Ricky's new work came into being. How do composers and performers collaborate, exchange ideas, inspire each other? The atmosphere is casual, with a Q and A opportunity for the audience.

FEB 9 RECITAL: JUSTIN AUSTIN, BARITONE, WITH HOWARD WATKINS, PIANO AND A WORLD PREMIERE BY RICKY IAN GORDON

7pm / Fred Fox School of Music / Holsclaw Hall / Tickets: tucsonsongfest.org

Justin Austin, a rising young Metropolitan Opera baritone will present a full recital accompanied by **Howard Watkins**, pianist and assistant conductor of the Metropolitan Opera. The program will include the world premiere of renowned opera composer Ricky Ian Gordon's song cycle, composed for the Tucson Desert Song Festival as part of the Wesley Green Composer Project.

FEB 10-12 TUCSON BAROQUE MUSIC FESTIVAL WITH NOLA RICHARDSON, SOPRANO, AND TYLER DUNCAN, BARITONE

7pm Feb 10 Across the Alps / 3pm Feb 11 Heaven and Earth / 3pm Feb 12 Apollo and Daphne

Grace St. Paul's Episcopal Church / Arizona Early Music / Tickets: azearlymusic.org

Acclaimed early music expert Avi Stein has put together three concerts of Baroque gems in a festival that celebrates Arizona Early Music's 40th season. This first program features a cantata and opera arias by Handel with soprano **Nola Richardson**.

FEB 17-19 WINTER CONCERT: WORLD PREMIERE BALLET; ERIKA BURKHART, SOPRANO; CHIEKO IMADA CHOREOGRAPHY; DUO CHINOISERIE, GUITAR & GUZHENG

7pm Feb 17 / 2pm Feb 18 & 19 / Leo Rich Theater / Ballet Tucson / Tickets: ballettucson.org

Ballet Tucson's Chieko Imada creates a stellar world premiere work in partnership with the Tucson Desert Song Festival, sharing the legend of Japanese Queen Himiko. New music performed by the internationally acclaimed **Duo Chinoiserie**, **Bin Hu** and **Jing Xia** combine the Chinese guzheng and the European classical guitar to celebrate the elegance of the Chinoiserie.

MAR 24-26 RACHMANINOFF VESPERS WITH TRUE CONCORD VOICES & ORCHESTRA

7pm Jan 27 Valley Presbyterian Church, Green Valley / 7:30pm Jan 28 & 3pm Jan 29 Catalina Foothills High School

True Concord Voices & Orchestra / Tickets: trueconcord.org

Vespers, also known as *The All-Night Vigil*, has been praised as Rachmaninoff's finest achievement. Rachmaninoff's a cappella masterpiece is a showcase for the entire choir while making a special featuring of the bass voice.

MAR 31 & APR 2 MAHLER'S RESURRECTION SYMPHONY WITH KELLEY NASSIEF, SOPRANO, EMILY MARVOSH, CONTRALTO, TUCSON SYMPHONY ORCHESTRA

7:30pm March 31 / 2 pm Apr 2 / Linda Ronstadt Music Hall / Tucson Symphony Orchestra / Tickets: tucsonsymphony.org

The Tucson Symphony Orchestra's season culminates in one of the greatest of symphonic musical journeys from grief, following the death of a friend, to resolution, peace, and the beauty of afterlife and resurrection. Soprano **Kelley Nassief**, contralto **Emily Marvosh** and the **Tucson Symphony Orchestra Chorus** are featured in this performance.

APR 1 RECITAL: ANGEL BLUE, SOPRANO, WITH BRYAN WAGORN, PIANO

7pm / Fred Fox School of Music / Holsclaw Hall / Arizona Opera / Tickets: azopera.org

Arizona Opera will host a full recital by **Angel Blue**, a leading American opera soprano, classical crossover artist and winner of the Grammy for Best Opera Recording for the Metropolitan Opera production of **Porgy and Bess** at the 63rd Annual Grammy Awards.

TAKE A CHANCE

Experience Unexpected

Discover and welcome the best artists from around the world. You won't always know exactly what to expect. And that's the point.

ARIZONAARTSLIVE.COM

arizona
arts *LIVE*



Arizona Arts

OVERVIEW OF PERFORMANCES

APR 2 **PULLING DOWN THE CLOUDS, A WORLD PREMIERE WITH MEZZO MACK WOLZ AND THE TUCSON GUITAR SOCIETY ORCHESTRA**

7pm / Fred Fox School of Music / Holsclaw Hall / Free and open to the public

The Tucson Guitar Society Orchestra presents a new work commissioned from Olga Amelkina-Vera that sets poetry of Ofelia Zepeda, a member of the Tohono O'Odham nation, to music. Mezzo **Michaela (Mack) Wolz** will premiere this work along with guitarist **Misael Barraza Díaz** and the **Tucson Guitar Society Orchestra**.

APR 6 **RECITAL: FATMA SAID, SOPRANO, WITH RAFAEL AGUIRRE, GUITAR**

7pm / Fred Fox School of Music / Holsclaw Hall / Tucson Guitar Society / Tickets: tucsonguitarsociety.org

Egyptian soprano **Fatma Said** is thrilling audiences in the world's great concert halls and opera houses with her expressive warmth and rich tone. She will make her Carnegie Hall and Arizona debuts in April 2023 alongside celebrated Spanish guitarist **Rafael Aguirre** with a program that features Spanish and Middle Eastern songs.

TGS
TUCSON GUITAR SOCIETY

PRESENTS

SEASON

2022 - 2023

TICKET PRICES \$10 \$30 \$35

DAVID RUSSELL

Scotland Spain

SATURDAY FEBRUARY 18th 7:00 PM
SUNDAY FEBRUARY 19th 3:00 PM

All concerts take place at **HOLSCLAW HALL** of the **Fred Fox School of Music** at the *University of Arizona*.

@tucsonguitarsociety
tucsongs@gmail.com
(520) 342 0022

TGS
TUCSON GUITAR SOCIETY

PRESENTS

SEASON

2022 - 2023

TICKET PRICES \$10 \$30 \$35

RAFAEL FEUILLÂTRE

France

SATURDAY MARCH 18th 7:00 PM

All concerts take place at **HOLSCLAW HALL** of the **Fred Fox School of Music** at the *University of Arizona*.

@tucsonguitarsociety
tucsongs@gmail.com
(520) 342 0022

THE JACK AND TERRY FORSYTHE RECITAL SERIES

The History of the Tucson Desert Song Festival

Tucson has a long tradition of classical music leadership in the Southwest. The University of Arizona has offered instruction in music since the late 1800s, and the Tucson Symphony Orchestra is the oldest continuing professional performing arts organization in Arizona.

With these and other artistic partners as a foundation, the Tucson Desert Song Festival was formed in 2010 as a Section 501(c)(3) non-profit corporation by a group of music-loving volunteers. The driving force behind the festival was Jack Forsythe, co-founder of the successful St. Paul, Minnesota Summer Song Festival, which ran from 2002 to 2006.

Under Jack's leadership, the festival was founded to coordinate, subsidize and publicize a unique classical voice festival highlighting Tucson's rich musical tradition with the aim of bringing to Tucson internationally renowned vocal performers to celebrate and advance vocal music as an art form.

A Vision Realized

And it's working! According to the *Arizona Daily Star*, "The Tucson Desert Song Festival is a bonanza of gorgeous music. Arts groups and the fest folk have teamed up to bring us internationally known talent, as well as rising stars in the art song field."



Through the winter of 2023, the Tucson Desert Song Festival will present its 11th festival, showcasing, in collaboration with our performing partners, one of the widest array of world-class vocal performers since the festival's inception.

Clearly, Jack Forsythe's vision has been realized, enriching Tucson's cultural life in a way that will impact our community for generations to come.

“MUSIC PRODUCES A
KIND OF PLEASURE
WHICH HUMAN NATURE
CANNOT DO WITHOUT.”

– Confucius

Jack's Love of Classical Voice and Art Song

While Jack had a love of most forms of vocal performance, he had a particularly deep love of art song. An art song is a vocal music composition, usually written for one voice with piano or other instrumental accompaniment and usually in the classical tradition. An art song is most often a musical setting of an independent poem or text, intended for the concert repertory as part of a recital.

THE ARTS ARE INDISPENSABLE TO
WHO WE ARE AS A SOCIETY.
THEY INSPIRE BEAUTY, KINDLE NEW IDEAS,
REVEAL NEW TRUTHS, AND BIND US TOGETHER.

The German word for such classical song is *lied* (singular) and *lieder* (plural). In France the term is *mélodie*, and in Italy, *Romanza*. Depending on the origin of the art song, these terms are often used interchangeably

Carol Kimball, in her book *Song: A Guide to Art Song Style and Literature*, describes art song in this way:

“Music is often praised for its poetic expression, and poetry for its musical sound. Music without words has its own sense, its own causes, meanings and aesthetics...Poetry also has its own sensibilities – and they are different from those of music, although some of the terms are similar. But in an art song, a composer blends music and poetry in such a way that it is impossible to think of them apart. We do not hear poetry set to music, we hear a *song*.”

Honoring Jack and Terry Forsythe

It is difficult adequately to thank Jack for the contribution that his beloved Tucson Desert Song Festival has made to the Tucson community. Jack had a passion and dedication to music and a genuine love of our community with whom he happily shared that passion for nearly 8 years. His vision, as well as the generous support Jack and Terry have graciously provided since the festival's inception, have enabled the festival to grow and flourish.

We are committed to continuing Jack's work, and we are deeply dedicated to preserving for years to come the imprint Jack has made on our community. Toward this end, the Board of Directors of the Tucson Desert Song Festival, led by President Jeannette Segel, has established The Jack and Terry Forsythe Recital Series to honor Jack and Terry.

Our goal is to raise funds for the specific purpose of continuing the tradition of including world-class classical voice recitals as a key part of the Tucson Desert Song Festival in the years ahead.

Become a supporter of The Jack and Terry Forsythe Recital Series

You can do so by visiting TucsonSongFest.org/donate or by sending a check made out to the Tucson Desert Song Festival with “Jack and Terry Forsythe Recital Series” noted on the check's memo line to:

Tucson Desert Song Festival
P.O. Box 65866
Tucson, AZ 85728



Celebrating the Wesley Green Composer Project

by James Reel

Justin Austin's Feb. 9 premiere of Ricky Ian Gordon's song cycle on poems of Langston Hughes continues the Tucson Desert Song Festival's Wesley Green Composer Project, a commissioning series that introduces major new song cycles by leading American composers.

The project launched during the 2020 festival with Richard Danielpour's *Songs of Love and Loss*, written especially for soprano Hila Plitmann. In 2021 came Jake Heggie's *What I Miss the Most* for mezzo Jamie Barton, followed in 2022 by Jennifer Higdon's *Summertime Music* for soprano Sasha Cooke.

The new works have been revelatory to audiences inclined to assume that art song begins and ends with Schubert. The project has taken care to engage experienced composers of music that's both singable and listenable, working closely with specific voices they know well.

The series has been underwritten by Wesley Green, a retired insurance adjuster who moved to Tucson from Connecticut in 2003. When his wife died, Green memorialized her by taking advantage of the Arizona Friends of Chamber Music's own new-music program to fund an instrumental work in her honor. The commissioning bug bit hard; over the next years Green supported further AFCM works, and ultimately jumped at the chance to continue his philanthropic work with the Tucson Desert Song Festival.

The initial commission was serendipitous for Danielpour, who had been hoping to write a cycle for Israeli soprano Plitmann setting texts in Farsi by the 13th-century Persian poet Rumi. Danielpour and Plitmann had discussed Rumi over lunch one day, and before long Danielpour got a call from TDSF director George Hanson asking for a new song cycle, preferably in a language other than English.

"The entire arc of the work is about love, loss, and the eventual sense of renewal that sometimes follows," Danielpour told the *Arizona Jewish Post* shortly before the premiere. Danielpour had written music in every genre, including an opera with a libretto by Toni Morrison, but song has featured prominently in his catalog since the early 1990s. He even included major vocal parts in his Symphony No. 2 and String Quartet No. 3. So by the 2020 commission he was well aware of what the human voice can (and cannot) do—especially the voice of Plitmann, whom Danielpour has described as "like a little sister."

Jake Heggie is perhaps more closely associated with vocal music than any other living American classical composer. His catalog includes a cornucopia of nearly 300 art songs, as well as nine full-length operas, headed by the highly acclaimed *Dead Man Walking*. From the beginning of his composing career, in the mid 1990s, his music was championed by the likes of mezzo Frederica von Stade, who has praised his natural lyricism and seemingly intuitive

understanding of the voice.

What I Miss the Most was Heggie's rapid response to the COVID-19 lockdown in the spring of 2020. He and Jamie Barton began asking their friends what they missed most during the pandemic, and Heggie set five of the responses to music—texts from the unlikely circle of mezzo Joyce DiDonato, Broadway diva Patti LuPone, death-penalty abolitionist Sister Helen Prejean, Supreme Court Justice Ruth Bader Ginsburg and musician-writer Kathleen Kelly.

Reviewing the cycle's UK premiere in the Guardian, critic Flora Willson found "moments of poise and beauty" in the score and praised Barton's "bewitching musical sense." The same year that Heggie and Barton introduced *What I Miss the Most* at TDSF, the pair received a Grammy nomination for their album *Unexpected Shadows*—recorded, unfortunately, before Heggie had completed the new cycle, but indicative of the response to their work together.

Last year's featured composer was Jennifer Higdon, writing especially for Sasha Cooke. *Summertime Music*, Higdon told the *Arizona Daily Star*, was inspired directly by Cooke's artistry. "When I heard Sasha sing, my heart responded with a feeling much like that incredible contentment one feels on a summer's eve," Higdon told the *Star*. "It is a composer's joy to be inspired by the beautiful tone and exquisite artistry of such an artist."

Higdon has received three Grammys and one Pulitzer—all for concertos. But her vocal and choral worklist is substantial, too, and one of her most ballyhooed projects is her sole opera to date, *Cold Mountain*. Higdon didn't meet Cooke until shortly

before *Summertime Music*'s premiere, but she had studied the soprano's voice carefully through recordings. For texts, Higdon chose eight poems, three of which she wrote herself. "I wanted to celebrate the joy and breath of fresh air that you feel in summer," she said.

The *Star*'s Cathalena Burch responded enthusiastically to the score. "Higdon, who lives in Philadelphia, was thinking more East Coast than punishing Tucson summertime when she wrote about gathering blackberries and breathing in the sweet perfume of fresh-mowed grass," Burch began. "But the warmth of Higdon's music and the sentiments expressed in the texts certainly spoke to us. Higdon's song cycle, based on poems written mostly by women including Higdon, took us through the emotions we feel in summertime—even in the sweltering heat of a Tucson summer—rejuvenation, freedom and a sense of adventure.

"Higdon's music was all over the map emotionally—playful and light when Cooke, in a jazzy scat style, sang 'ping, pang, pong' to emulate rain dropping on a tin roof and richly reminiscent of Great American Songbook style on 'Summer Hue.'"

And now we reach the penultimate funded year of the Wesley Green Composer Project, introducing a fresh song cycle by one of the hottest and hippest composers around, Ricky Ian Gordon. He is equally adept in opera and popular musical theater, and already has a close working relationship with baritone Justin Austin. On those grounds alone, the latest commission seems likely to join its predecessors in wide circulation beyond their birthplace, the Tucson Desert Song Festival.

Of Ecstasy and Self-Loathing: The Songs of Ricky Ian Gordon

by James Reel



For a composer who claims that he often writes from “a place of grief,” Ricky Ian Gordon has much cause for joy.

At this time last year, he was opening not one but two well-received operas in New York City: *Intimate Apparel* at Lincoln Center Theater, and *The Garden of the Finzi-Continis* in a joint presentation by New York City Opera and the National Yiddish Theatre. Previous theater works have been staged at Houston Grand Opera, Opera Theatre of Saint Louis and Minnesota Opera. His songs have been performed by vocalists ranging from opera’s Renée Fleming to Broadway’s Audra McDonald. Even his occasional collaborative flop, like the off-Broadway musical *My Life with Albertine*, has garnered respectful reviews for the music from the likes of the *New York Times*.

Gordon’s comment about writing from grief alludes mainly to a handful of works that made his reputation in the 10 years beginning around 1996, many of them responding to the death of his lover from AIDS—most notably the song cycle *Green Sneakers* (which calls for an empty chair on stage alongside the baritone and instrumentalists) and the opera *The Tibetan*

Book of the Dead, which his publisher describes as “at once a ritual, an oratorio in 17 set numbers, a requiem, a warning, and a theatrically-staged wake.”

Add to this Gordon’s tendency to think of himself as a musical memorialist or elegist, often writing music that reflects loss and longing. The work that really brought him fame as a full-fledged opera composer is hardly a laugh riot: *The Grapes of Wrath*, which *Musical America* declared to be nothing less than “the great American opera.”

So no matter his subject matter, Ricky Ian Gordon ought to be one joyful composer. Another thing that should make him happy is Justin Austin’s Feb. 9 premiere of his new settings of prose poems by Vieve Francis on the subject of Marvin Gaye, commissioned by the Tucson Desert Song Festival.

Marvin Gaye, of course, was one of the great Motown recording artists, nicknamed the Prince of Soul. He was also murdered by his own father. So, yeah, there’s that “place of grief” again.

But don’t get the idea that Gordon’s catalog is one dirge after another.

Many of the Langston Hughes poems Gordon has set, for example, are actually optimistic. And in *Opera News*, Oussama Zahr offered this preliminary impression of the three operas Gordon was writing simultaneously in 2013:

“The three scores couldn’t be more different. *A Coffin in Egypt*, set in 1970s small-town Texas, has the resplendent, open sound of the American West in its veins. *Twenty-Seven* takes listeners into the world of Gertrude Stein’s famous salon at 27 Rue de Fleurus in Paris; it’s fast and flirty, embodying the urbane characters of Stein’s historic gatherings, where Fitzgerald, Picasso, Matisse and Hemingway were regulars. A delightful Joplinesque rag characterizes *Intimate Apparel*, a story about a black seamstress’s ambitions in turn-of-the-century Manhattan.”

Zahr went on to write this of Gordon’s earlier *Grapes of Wrath*: “A big, bright, beautiful work, *Grapes* has many of the qualities you’d expect from an acclaimed opera in a tonal palette—abundant melody, shining orchestrations—but it is Gordon’s lyrical exuberance that stands out as uniquely his own. Where other composers find so much shadow in their subjects, Gordon discovers only more light.” Zahr described Gordon’s distinctive style as “one that seems effortlessly to combine Broadway clarity, art-song melodies and jazzy flourishes with a sophisticated approach to harmony.”

Eric Myers, reviewing *Intimate Apparel* for *Opera News* a year ago, wrote, “Gordon weaves an evocative musical tapestry rich with appropriate period forms like rags, cakewalks, and marches. He also makes magical use of offstage ensemble voices, singing in gorgeous harmonies and

descants that convey a sense of history, passing time, and a personal drama taking place against a broader backdrop.”

In a lengthy article on Gordon for the *New York Times* in early 2022, Elizabeth Vincentelli wrote of “the years that bridged the turn of the 21st century, when it appeared as if he would be among a new generation of composers rejuvenating the American musical. [He drew] inspiration from Ned Rorem and Alban Berg, Dmitri Shostakovich and Scott Joplin.”

But Gordon was soon naturally pulled away from Broadway and toward Lincoln Center, she explained: “Gordon’s subtly lyrical harmonies slowly worked their way into your subconscious, and he suggested emotion rather than hitting the listener with it. That was not what musical theater wanted.”

Gordon has never seemed concerned about fitting into a particular genre. As a freshman at Carnegie Mellon, he was just as besotted with Stephen Sondheim as he was with Dmitri Shostakovich. He’d thought he would become a classical pianist, but that ambition lasted barely a semester. As Gordon himself wrote in *Spin* last March, “something felt wrong but I couldn’t put my finger on it. ... I did not feel I was able to express who I *was* as a pianist. ... I wanted to BE the music, not just PLAY the music. I wanted to make something great and profound and moving. ... I knew, I couldn’t BE music by being a pianist, so I became a composer. This act, this decision, was walking into the light for me. I have slowly since that moment been finding my way, and the road, though painful and paved with equal measure ecstasy and self-loathing, is no doubt the road I want and am meant to travel on.”



Susanna Phillips Pays Tribute to Great Women with Joyful Singing

by James Reel

If you listen to Metropolitan Opera radio broadcasts, you've had plenty of opportunities to hear Susanna Phillips over the past dozen seasons. Musetta, Pamina, Donna Anna, Micaëla, Countess Almaviva—she has brought all these characters to life on stage. But there's more to the soprano than grand opera, and the 2023 Tucson Desert Song Festival will showcase her talents in oratorio and song.

Phillips has a featured role in the world premiere performances of Jocelyn Hagen's *Here I Am* with True Concord Voices & Orchestra. She will then return to collaborate with pianist Christopher Cano on an intimate recital of Brahms, the Schumanns, and more.

She is not a one-voice-fits-all singer; her approach differs from one vocal genre to another. "Obviously you need basic technical proficiency, and that doesn't change much whether you're in an opera or

a recital," she said recently from her home in New York City, while her preschooler clamored for attention with as-yet undeveloped vocal proficiency. "But the way songs are presented is very different from opera, where you're just one of many people telling the same big story, with orchestra and costumes and sets and lights. When you do a song recital, it's more like you're stringing pearls onto a necklace, telling a series of short stories that mean something to you personally."

Her relationship with her collaborators changes, too. Phillips says that much of her communication with a pianist is non-verbal, and that the pianist and piano have an equal voice in the sounds being produced. With a conductor, in contrast, there's a great deal of conversation during the rehearsal process, working out myriad complexities of integrating her voice with an orchestra and other singers.

In her work with True Concord and music director/conductor Eric Holtan, Phillips is a significant but comparatively small component of *Here I Am*, Jocelyn Hagen's work written especially for the Tucson ensemble to celebrate the strength and beauty behind the voices of women around the world. Amid the professional adult chorus, orchestra, Tucson Girls Chorus, narrators, and projections of 47 new paintings of inspiring women, Phillips will negotiate a large aria and participate in a section of the final movement. "The music is very beautifully written, very vocally written," Phillips said. "And the words are dramatic and effective. It's quite an accomplishment."

For the first half of their recital program, Phillips and Cano will tell Clara Schumann's love story with Robert Schumann and her great, enduring friendship with Johannes Brahms, through their songs. According to Phillips, "Clara Schumann was the greatest working mother ever. She had seven children, a thriving performing career as a pianist—she kept her playing at a level that was compared with Liszt—she taught, she composed, she cared for her ill husband, and she clearly felt and loved very deeply. She's somebody I really admire, and Chris and I will get to celebrate this heroic woman in both our fields."

"The second half is to have a little fun; if you're not having fun in a recital, there's something wrong. It's French songs with a Spanish influence, several opera arias, and some funny songs by Gordon Myers with texts by Mark Twain."

You can't talk about women of song these days without touching on how the workplace has evolved for female singers since the #MeToo movement began

seeking social justice for victims of sexual abuse and harassment. "Things certainly have changed for the better in the last few years," she said, "but #MeToo is just one of several important movements happening in the world right now. All these movements together are allowing women to have a more unadulterated voice in our community, and showing us that it's important to have representation of women and people of color in our industry. Having more viewpoints is always a good thing; there are so many ways of seeing the world, and to see it with another lens only adds to the richness of our experience."

During the pandemic lockdown, Phillips did participate in several streaming events, but her engagements sharply declined. "I essentially lived in a Chekov play with four children, a husband, a father-in-law, his caregiver, and a cousin who was helping with the children. Every night we were feeding and entertaining people from age 3 to 89. The lockdown was very challenging and sad for our whole world. But we came through it, everybody in my family is healthy, and I'm very grateful we can work again."

And yet Phillips is also grateful, in a way, for her enforced sabbatical. "You start singing because you love it, and then you're singing as a job and it becomes more of a rhythm, a routine; then it was all taken away," she said. "That break gave me a chance to fall in love with music again."





MAIN STAGE
SERIES



TOSCA

January 28 & 29, 2023
The Linda Ronstadt Music Hall



COMPANY PREMIERE!

THE SOUND OF MUSIC

March 11 & 12, 2023
The Linda Ronstadt Music Hall

THE MAGIC FLUTE

April 15 & 16, 2023
The Linda Ronstadt Music Hall



2022/23 Season

THE ART OF OPERA



ARIZONA OPERA

TICKETS: azopera.org | 520.293.4336

GUEST ARTISTS



photo: European Music Foundation-Liz Isles

Rafael Aguirre is one of the most sought-after guitarists at an international level, having received 13 first prizes for his instrument, such as in the Tárrega Competition. He has performed in 40 countries. He is committed to expanding the guitar repertoire, working with living composers and including in his performances flamenco, Latin American and Spanish popular music, and even pop and film music.



photo: Gillian Riesen

Baritone **Justin Austin** made his Metropolitan Opera debut as Marcellus in *Hamlet* by Brett Dean. He debuted at the Lyric Opera of Chicago singing the leading role of Charles Blow in *Fire Shut Up In My Bones* by Terrance Blanchard, and starred in the return of *Intimate Apparel* by Lynn Nottage and Ricky Ian Gordon at Lincoln Center Theater.



photo: Ed Choo

San Francisco Classical Voice hails South Korean tenor **SeokJong Baek** for his “warm, beautifully modulated voice” He holds both a Bachelor of Music and Master of Music from the Manhattan School of Music. He recently transitioned from baritone to tenor, and previously joined San Francisco Opera as an Adler Fellow in 2019, where he sang in *Carmen*, *Roméo et Juliette* and *Manon Lescaut*.



photo: Dario Acosta

Grammy-winning soprano **Angel Blue** has taken the opera world by storm with historic performances as Violetta in Verdi’s *La Traviata*. Despite being told it would never happen, she was the first black woman to sing the fully staged role in Italy at Teatro alla Scala in 2019. She opened the Mer’s following season as Bess in Gershwin’s *Porgy and Bess*.



In Venezuelan soprano **Maria Brea’s** performance as Micaëla in *Carmen*, “her lush tones and thrilling diminuendos were warmly received,” according to the *Brooklyn Reporter*. Her other signature roles include Gilda in *Rigoletto*, Nedda in *Pagliacci*, Musetta in *La Bohème* and Elena in Giménez’s *El Barbero de Sevilla*, for which she was awarded Best Musical Actress by the Hispanic Organization of Latin Actors.



photo: Britta VanVranken

Soprano **Erika Burkhardt** has been praised for having a voice that is “simply sublime,” with “a breadth of colors ... from bright and mischievous to somber and resonant.” She has sung masterworks including J.S. Bach’s Magnificat, Mozart’s Mass in C minor, Mozart’s Requiem and Fauré’s Requiem, and is a regular soloist and ensemble member with Grammy-nominated True Concord Voices & Orchestra.



A seasoned recitalist, orchestra soloist and collaborative pianist, **Christopher Cano** has performed throughout the US, Mexico, Israel, Europe and the Far East. Beginning with the 2017/18 season, Mr. Cano was appointed as Head of Music and Director of the Marion Roose Pullin Opera Studio of Arizona Opera.



Mezzo-soprano **Kristin Dauphinais** is highly regarded for her artistry and versatility. She has worked in a variety of genres including musical theater, opera, concert, oratorio, chamber music and solo recitals. Dr. Dauphinais is the chair of vocal studies at the University of Arizona.



photo: Pin Lim

A soloist in the Grammy-winning album *Durufle: The Complete Choral Works*, **Cecilia Duarte** has been praised by the *New York Times* as “a creamy-voiced mezzo-soprano.” Born in Chihuahua, Mexico, she is has performed around the world in a variety of music styles, especially early and contemporary music. She starred in the first mariachi opera, *Cruzar la Cara de la Luna*.



Founded in 2016, **Duo Chinoiserie** was initiated by Chinese guzheng performer Jing Xia and classical guitarist Bin Hu. With their inclusive global vision, this duo reproduces the elegance of the Chinoiserie style and brings the best of Eastern and Western culture together through music. A carefully handpicked selection of repertoire explores the instruments’ dialogue and complementary textures while uniting contrasting musical styles.

Ballet TUCSON

22
23
SEASON

WINTER CONCERT

FEBRUARY 17-19, 2023
LEO RICH THEATER

Featuring a world premiere by Chieko Imada
with live music performed by Duo Chinoiserie

IN PARTNERSHIP WITH



SPRING CONCERT

MARCH 24-26, 2023
LEO RICH THEATER

Featuring five unique works
including George Balanchine's
Walpurgisnacht Ballet

FOR TICKETS
520.791.4101

ballettucson.org



GUEST ARTISTS



photo: Kristopher Johnson

Baritone **Tyler Duncan** has appeared at the Metropolitan Opera in *Madama Butterfly*, *Lulu* and *Barber of Seville* and in Japan in *Carmen* under Seiji Ozawa. At the Spoleto Festival he debuted in the 18th-century ballad opera *Flora*, returning in Mozart's *Magic Flute*. He has performed in Nic Gotham's *Nigredo Hotel* with City Opera Vancouver and Jonathan Berger's *Leonardo* at the 92nd Street Y.



photo: Kaupo Kikkas

The Venezuelan-born, Spanish conductor **José Luis Gomez** began his musical career as a violinist but was catapulted to international attention when he won first prize at the International Sir Georg Solti Conductor's Competition in Frankfurt in September 2010, securing a sensational and rare unanimous decision from the jury. In 2016, he was named music director of the Tucson Symphony Orchestra.



Ricky Ian Gordon is an American composer of art song, opera and musical theater. His songwriting is steeped in the traditions of cabaret and Broadway. His opera *The Grapes of Wrath* has been cited for achieving "instant success that is rare for an American opera." His latest opera, *The Garden of the Finzi-Continis*, recently opened at New York City Opera.



Praised for her "full, focused soprano," soprano **Caitlin Gotimer** recently completed her second year with the Marion Roose Pullin Arizona Opera Studio. During the 2021-22 season, she was seen as Micaëla in Bizet's *Carmen*, Mrs. Anderssen in Sondheim's *A Little Night Music* and Fiordiligi in Mozart's *Così fan tutte*. This season she returns to Arizona Opera to make her role debut as *Tosca*.



Jocelyn Hagen composes music that has been described as "simply magical" (*Fanfare Magazine*) and "dramatic and deeply moving" (*Star Tribune*, Minneapolis/St. Paul). She pushes the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera and publishing. The majority of her compositions are for the voice. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt.



photo: Adrien Tillman

Magos Herrera is a Mexican jazz singer, songwriter, producer and educator. She was nominated in 2006 and 2009 for Lunas del Auditorio awards, presented by Mexico City's Auditorio Nacional for the best live performances, for Best Jazz Concert of the Year. In 2011 she was selected along with Michelle Obama as one of the most important women of the year by *Siempre Mujer* magazine.



photo: Tom Spitz

Conductor **Eric Holtan**, the founding music director of True Concord Voices & Orchestra, previously served as associate conductor of the Southern Arizona Symphony Orchestra, and as the assistant director of the Tucson Symphony Orchestra Chorus. He continues his work in church music, which he began as an organist at age 12, as minister of music, art and liturgy at Dove of Peace Lutheran Church.



photo: Tom Spitz

Japanese-born choreographer **Chieko Imada**, assistant artistic director of Ballet Tucson, has danced professionally with companies including Inoue Ballet of Tokyo and Ballet Arizona. She has staged many classical ballets and has also created numerous original contemporary works during her more than three decades with Ballet Tucson. She also appeared regularly with the Orts Theatre of Dance and Tenth St. Danceworks modern troupes in Tucson.



Possessing a voice that the *New York Times* calls "heart-stirring" and a "charismatic and powerful" stage presence, American baritone **Kelly Markgraf** has distinguished himself as a dynamic artist of commitment and gravity on the opera and concert stages. His credits include the groundbreaking premiere of the world's first transgender opera, *As One*, at the Brooklyn Academy of Music



photo: Tatiana Daubek

American contralto **Emily Marvosh** has been gaining recognition for her "plum-wine voice" and "graceful allure" on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague's Smetana Hall and Vienna's Stefansdom. Following her solo debut at Boston Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society.

true
concord
voices & orchestra




SPRING 2023

JANUARY 27-29
SUSANNA PHILLIPS SINGS MOZART &
HAGEN'S WORLD PREMIERE
CELEBRATION OF WOMEN
HERE I AM

In partnership with Tucson Desert Song Festival

FEBRUARY 24-26
**HAYDN
CREATION**

MARCH 24-26
**RACHMANINOFF
VESPERS**

**CLOSE UP
RECITALS**



JANUARY 31
SUSANNA PHILLIPS IN
HER CARNEGIE HALL
PROGRAM!
HOLSCLAW HALL

FEBRUARY 28
EMILY MARVOSH
CELEBRATES
HOTEL CONGRESS'
SCANDALOUS
HISTORY



THE CENTURY ROOM



MARCH 27
EDWARD VOGEL'S
ALL ENGLISH
PROGRAM - GRAB
A GIN & TONIC AND
ENJOY!
HACIENDA DEL SOL

VISIT

TRUECONCORD.ORG
FOR CONCERT DETAILS,
LISTENING EXPERIENCES,
AND TO BUY TICKETS!



OUT OF THIS
WORLD

2022-23 SEASON

TUCSON'S GRAMMY NOMINATED ENSEMBLE

TRUECONCORD.ORG | (520) 401-2651

GUEST ARTISTS



photo: Fey Fox

Tenor **John Matthew Myers**, declared an “artist to watch” by *Opera News*, has rapidly established himself among the ranks of today’s exceptional young voices. He has collaborated with companies such as the Verbier Festival, Santa Fe Opera and LA Opera, and made his surprise Los Angeles Philharmonic debut in 2017 as Mao in John Adams’ *Nixon in China* conducted by the composer.



Soprano **Kelley Nassief** is a leading concert and recital artist. Wrote the *Leipziger Volkszeitung* when she sang Mendelssohn’s *Elijah* with the Leipzig Gewandhaus Orchestra, “If the angels in heaven really sing, please let them do it like Nassief. Her voice combines the best of two worlds: It has *bel canto* size, warmth and height, and yet is svelte, with a youthful sparkle.”



photo: Ben Dashwood

Possessing a voice of uncommon allure and intuitive and innate dramatic artistry, mezzo-soprano **Kelley O'Connor** has received unanimous international acclaim for her numerous performances in Osvaldo Golijov’s *Ainadamar*, which she recorded with the Atlanta Symphony. Her discography also includes Lieberson’s *Neruda Songs* with Robert Spano and the Atlanta Symphony and Beethoven’s Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra.



photo: Julianne Emansky

Internationally recognized for her compelling performances of Baroque and concert repertoire, native Puerto Rican soprano **Camille Ortiz** is quickly establishing herself as a leading artist in standard operatic roles. The 2021-22 season included recitals and master classes of Latin American art song across the United States, and an Ars Lyrica Houston tour of Spanish Baroque repertoire.



photo: Dario Acosta

Soprano **Susanna Phillips**, known for her sparkling portrayal of Musetta in *La bohème*, has sung at the Met for 12 consecutive seasons, most recently as Countess Almaviva, a role close to her heart. Role highlights at the Met include Fiordigili, which the *New York Times* called a “breakthrough night,” and Clémence in the Met premiere of Kaija Saariaho’s *L’amour de loin*.



photo: Suzanne Vinnik

Making her mark as an “especially impressive” (*New York Times*) soprano, **Nola Richardson** won first prize in all three major American competitions focused on the music of J.S. Bach. This has catapulted her to the forefront of Baroque ensembles around the country, where she has been praised for her “astonishing balance and accuracy,” “crystalline diction,” and “natural-sounding ease” (*Washington Post*).



TUCSON GUITAR SOCIETY

PRESENTS

SEASON

2022
- 2023

TICKET PRICES \$10 \$30 \$35




FATMA SAID & RAFAEL AGUIRRE

Egypt
 Spain

THURSDAY APRIL 06th | 7:00 PM

All concerts take place at **HOLSCLAW HALL**
of the **Fred Fox School of Music** at the *University of Arizona*.

[f @ tucsonguitarociety](https://www.facebook.com/tucsonguitarociety)
[✉ tucsongs@gmail.com](mailto:tucsongs@gmail.com)
 ☎ (520) 342 0022



Your
TUCSON SYMPHONY
2022-2023 SEASON

Join us this spring for these concerts and more!

Beethoven's Ninth
January 20 & 22, 2023

A Venezuelan Valentine
February 17 & 19, 2023

Tantalizing Tricksters
March 17 & 19, 2023

An Evening with Hilary Hahn
March 22, 2023

Mahler's "Resurrection"
March 31 & April 2, 2023

BOLD
Vibrant
COLORFUL



**TUCSON
SYMPHONY
ORCHESTRA**

José Luis Gomez, Music Director

To learn more and purchase tickets,
visit TucsonSymphony.org or call 520-882-8585

GUEST ARTISTS



photo: James Bort

At the age of 14, soprano **Fatma Said** embarked on a musical journey that would take her from her home in Cairo to the Academy of Milan's Teatro alla Scala and ultimately to the world's most prestigious concert and opera stages. She released her debut album, *El Nour*, in 2020 to much critical acclaim.



photo: Simon Pauly

American tenor **Richard Trey Smagur**, winner of the Metropolitan Opera National Council Auditions in 2017, has been praised by *Opera Today* for his "attractive lyric tenor" and "vivid presence." This season he appears in *The Flying Dutchman* at both the Met and Santa Fe Opera. He also makes his role debut with Virginia Opera in its *Ring* cycle as Siegmund.



Canadian pianist **Bryan Wagorn** serves as assistant conductor at the Metropolitan Opera and regularly performs throughout North America, Europe, and Asia as soloist, chamber musician and recital accompanist to the world's leading singers and instrumentalists, including Angel Blue, Eric Owens, Nadine Sierra and Joyce DiDonato. A participant at the Marlboro Music Festival, he has also been engaged by the Ravinia and Glyndebourne festivals.



American pianist **Howard Watkins** is a frequent associate of some of the world's leading musicians on the concert stage; he's also an assistant conductor at the Metropolitan Opera, and a music coach at Juilliard. His appearances throughout the Americas, Europe, Asia, Russia and Israel have included collaborations with Joyce DiDonato, Diana Damrau, Kathleen Battle, Grace Bumbry, Mariusz Kwiecień, Anna Netrebko and Matthew Polenzani.



photo: Kelly Kruse

A 2019 Richard Tucker Foundation career grant recipient, American soprano **Laura Wilde** has been praised by *Opera News* as having "a ravishingly beautiful sound, [and] a fine sense of style and character." In the 2022-23 season, she is returning to the Metropolitan Opera to sing Ellen Orford in *Peter Grimes*, debuts the role of Floria Tosca at Arizona Opera and Opera Theatre of St. Louis, and covers the Marschallin in *Der Rosenkavalier* at the Metropolitan Opera.

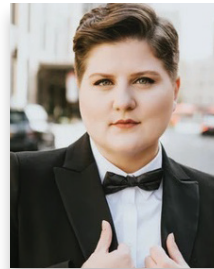


photo: Gillian Riesen

Rising American mezzo-soprano **Mack Wolz** joined Arizona Opera as a member of the Marion Roose Pullin Opera Studio for the 2020-21 season. Praised by *Opera News* for a "keen sense of character," Wolz was seen as Mercèdes in *Carmen*. Concert engagements include Handel's *Messiah* and Beethoven's Ninth Symphony with the Phoenix Symphony; and a program of early motets with harpsichordist Jory Vinikour.



TUCSON GUITAR SOCIETY

PRESENTS

SEASON

2022 - 2023

TICKET PRICES \$10 \$30 \$35



TUCSON GUITAR SOCIETY ORCHESTRA

with the premier of their new commission
by OLGA AMELKINA-VERA

SATURDAY APRIL 22nd | 7:00 PM

All concerts take place at **HOLSCLAW HALL**
of the **Fred Fox School of Music** at the *University of Arizona*.

Facebook: @tucsonguitarsociety

Email: tucsonsgs@gmail.com

Phone: (520) 342 0022



Partnering with Tucson's top performing arts groups to bring premier vocal soloists to Tucson each year for a unique winter festival benefiting the entire community



As a nonprofit organization, the Tucson Desert Song Festival relies on your support to assist Tucson's arts organization to engage world-class vocalists to perform with them during our multi-week festival. It's a costly endeavor, but individuals and business in our community make it possible.

HOW CAN YOU HELP MAKE OUR COMMUNITY SING?

You can help put breathtaking programs on stages throughout our community by making a gift today. You'll enjoy our performing partners' amazing performances even more knowing that your generosity has made it happen.

Our mission is to promote Tucson's performing arts organizations and to bring world-class singers to Tucson with the goal of enriching the experiences of our audiences and establishing Tucson as a winter cultural destination.

Your support will enable us to:

- Assist many of Tucson's performing arts organizations to engage some of the country's finest vocal artists to perform with them during our annual winter song festival.
- Publicize our unique classical voice festival and the rich musical life of Tucson locally and around the country.
- Make possible a series of master classes, panel discussions and educational visits to our schools to enhance our community's appreciation and love of music.

**Invest in the Cultural Life of Our Community
by Becoming a Tucson Desert Song Festival Donor.**

Visit TucsonSongFest.org/donate

or mail a check made out to the Tucson Desert Song Festival to:

Tucson Desert Song Festival

P.O. Box 65866

Tucson, AZ 85728

DONORS 2021 - 2022

FESTIVAL 2022 LEAD GIFT PARTNERS \$60,000+

Theresa Forsythe

Jeannette Segel

PLATINUM SPONSORS \$20,000 - \$44,999

James H. and Frances R. Allen Family Foundation (A Festival Partner with Ballet Tucson)

Marlys Beider

Wesley Green (The Wesley Green Composer Project)

Dr. Herschel and Jill* Rosenzweig

Diana Varecka

GOLD PLUS SPONSORS \$15,000 - \$19,999

Michael and Beth Kasser

Dr. Paul G. and Dr. Mary P. Koss

Julia Pernet

GOLD SPONSORS \$10,000 - \$14,999

Anonymous Donor, the Connie Hillman Family Foundation

Shirley Chann

Cynthia and Jorgen Hansen

Sarah and William Hufford

Juliana Osinchuk

SILVER SPONSORS \$5,000 - \$9,999

John Burcher

Barbara Molotsky

Carol des Cognets

Deborah and James Quirk -
In memory of Eleanor "Dee" Lee

Andrea and Harry Crane

Nancy March and Neil Ampel

Andrew Watson and Cammie* Neumann

BRONZE SPONSORS \$2,500 - \$4,999

Eric and Carolyn Ahlstrom

Ludwig and Rosemarie Deppisch

George* and Velta Anast

James and Louise Glasser

Benevity Fund/Alphabet

Linda Fulgenzi / Raymond James

The Honorable Jean Cooper

Elizabeth and Harold Keaton

William and Cheryl Coulter

Susan Markovich

**In Memoriam*

Represents gifts and pledges received between April 1, 2021 and December 15, 2022.

DONORS 2021 - 2022

INVESTORS \$1,000 - \$2,499

Celia Balfour	Dr. Marilyn Heins and Milton Francis
John Burcher Facebook Birthday Donations	John and Patricia Coyne Johnson
Patricia Engels	Dr. Peter and Elizabeth Lance
John G. Forsythe III	Francis Manley
Dr. Edward Gelardin	Coppelia and Joseph Samaha
Edward and Cristine Hansen	Mina Shah
Emily Hansen	Renate Maria Sharp
Dr. Theodore and Vikie Hariton	Edwin D. Van Woert
Timothy Varecka	

FRIENDS PLUS \$250 - \$999

Susan and Thomas Aceto	Welz Kauffman
Robert Alpaugh and Rob Waters	Sharon Landis
Laurie and John Camm	Eva and Edward Marquart
Dr. and Mrs. George Citron	Mayfield Florist
Raul Delgado	Harry Nungesser
Monika Dorman	Rivers Lidke Financial Group LLC
Cecile Follansbee	Alice F. Roe
David Farneth and David Gilbert	Neelam Sethi
Elliot and Lorraine Glicksman	Barbara F. Thelen
Jane and Robert Wienke	

FRIENDS \$50 - \$249.99

Amazon Smile	Jan and Wendy Green
Donald And Karen Bahnick	Andrew S. And Veronica Heideman
R. Stephen Browning	Silkie and William Hoffman
Kelly Cain	Daniel and Shari Hofstadter
Randy and Lin Cross	Stardust Johnson
Helen C. Deluga	Gerald and Nancy Monsmon
Larry Deutsch	Julie Paulson
Adrienne Drell	Bruce Robinson
Alisa J. Feller	Kathleen Snow White
Diana Feller	Lori Wiest
Elizabeth Gaus Giles	Andrew A and Melinda M Wilcox

Represents gifts and pledges received between April 1, 2021 and December 15, 2022.

CUMULATIVE EXTRAORDINARY GIFTS, PLEDGES AND INITIATIVES

FESTIVAL LEAD PARTNERS 100,000 - \$250,000

Marlys Beider
John G. (Jack)* and Theresa Forsythe
Jeannette Segel
Dorothy Vanek*

THE JAMES H. AND FRANCES R. ALLEN FAMILY FOUNDATION, A FESTIVAL PARTNER WITH BALLET TUCSON \$90,000+

Jim and Fran Allen

THE WESLEY GREEN COMPOSER PROJECT \$60,000+

Wesley Green

THE ARTIST IN RESIDENCE SPONSORSHIP PROJECT \$35,000+

Dr. Herschel and Jill Rosenzweig*

THE WORLD PREMIERE PRODUCTION SPONSOR \$15,000

Dr. Paul G. and Dr. Mary P. Koss

**In Memoriam*

FESTIVAL SPONSOR

JEANNETTE SEGEL

CORPORATE SPONSORS



MARKETING SPONSOR

copenhagen

MEDIA SPONSORS



live with joy and comfort



Copenhagen is a proud sponsor of
Tucson Desert Song Festival.

copenhagen

contemporary
furniture & accessories

TUCSON 3660 E. Fort Lowell 520-795-0316

www.CopenhagenLiving.com