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## GREETINGS FROM THE TDSF LEADERSHIP

As TDSF enters our twelfth season, we thank all of you for being with us on this journey! 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. 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.

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

For 2024, the TDSF Wesley Green Composer Project brings to Tucson the premiere of a commissioned song cycle by renowned composer Jimmy López Bellido; 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 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



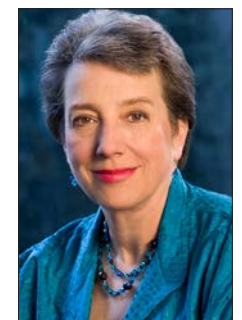
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George Hanson  
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Julia Pernet  
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Juliana Osinchuck  
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[azearlymusic.org](http://azearlymusic.org)

Arizona Opera

[azopera.org](http://azopera.org)

Arizona Arts Live

[arizonaartslive.com](http://arizonaartslive.com)

Ballet Tucson

[ballettucson.org](http://ballettucson.org)

True Concord Voices & Orchestra

[trueconcord.org](http://trueconcord.org)

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Tucson Symphony Orchestra

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[music.arizona.edu](http://music.arizona.edu)

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Share your favorite TDSF moments  
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instagram @TucsonSongFest,  
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or by using #TucsonSongFest2024.



# LOVE 20

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Intimate concerts with acclaimed vocalists



**Erika Burkhart, soprano**  
Feb. 27, 2024, 7PM  
The Century Room, Hotel Congress



**Nicole Cabell, soprano**  
Apr. 9, 2024, 7PM  
Holsclaw Hall University of Arizona

In partnership with the Tucson Desert Song Festival



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### OVERVIEW OF PERFORMANCES

#### JAN 14 BLUE HERON: PORTRAITS IN SONG – MUSIC FROM RENAISSANCE ITALY

3pm / St. Philip's in the Hills Episcopal Church / Arizona Early Music / Tickets: [azearlymusic.org](http://azearlymusic.org)  
Originally conceived as a musical complement to the exhibition *The Renaissance Portrait from Donatello to Bellini* at The Metropolitan Museum of Art, this program, featuring music by Johannes Ciconia, Guillaume Du Fay, Antoine Busnoys, Heinrich Isaac, and others, offers vivid evocations of Renaissance people. Performed by five singers and three players.

#### JAN 17 UNSUNG VOICES - AN EXPLORATION OF THE REPERTOIRE OF UNDER-REPRESENTED COMPOSERS & POETS OF SONG HOSTED BY DR. KRISTIN DAUPHINAIS

7pm / Holsclaw Hall / UA School of Music / Free and Open to the Public  
University of Arizona faculty artist **Dr. Kristin Dauphinais** will host the opening lecture of the 2024 Tucson Desert Song Festival. Graduate voice students **Bethany Jargstorf**, soprano and **Micheal Jackson**, tenor with **Grace Templeton**, piano will perform art song selections related to the topic.

#### JAN 19 CÉCILE MCLORIN SALVANT

8pm / Centennial Hall / Tucson Jazz Festival / Tickets: [ticketmaster.com](http://ticketmaster.com)  
MacArthur Fellow and three-time GRAMMY winner for Best Vocal Jazz Album, **Cécile McLorin Salvant** has a gift for storytelling and curating layered, evocative programs that draw connections between vaudeville, blues, international folk traditions, theater, jazz, and classical music.

#### JAN 26 NOCHE HISPANOAMERICANA: CECILIA DUARTE, MEZZO-SOPRANO WITH TRIO CHAPULTEPEC, GUITARS, JÉSUS PACHECO, PERCUSSION, & MISAEL BARRAZA-DÍAZ, CLASSICAL & FLAMENCO GUITARS

7pm / UA School of Music, Holsclaw Hall / Tucson Guitar Society / Tickets: [am.ticketmaster.com/uacfa/buy/tdsf](http://am.ticketmaster.com/uacfa/buy/tdsf)  
The romantic boleros on **Cecilia Duarte's** 2022 album *Reencuentros*, sung in Spanish, will be the program for the first set of this concert with Duarte accompanied by **Trio Chapultepec** and **Jesús Pacheco** on percussion. In the second set, Duarte will be joined by guitarist **Misael Barraza-Díaz** with a program primarily of Spanish song for voice, guitar, and percussion.

#### JAN 27 CECILIA DUARTE MASTERCLASS

1pm / UA School of Music, Holsclaw Hall / Tucson Guitar Society / Free and Open to the Public  
Singers from the **UA School of Music** participate in a masterclass led by celebrated mezzo-soprano **Cecilia Duarte**.

#### JAN 26-28 MOZART & HAGEN: TWO IMPORTANT ENCORES

3pm Jan 26 Valley Presbyterian Church, Green Valley / 7pm Jan 27 Catalina Foothills High School  
3pm Jan 28 Catalina Foothills High School / True Concord Voices & Orchestra / Tickets: [trueconcord.org](http://trueconcord.org)  
Mozart's powerful *C-Minor Mass* was the first major work performed by **True Concord** and particularly appropriate for the 40th anniversary year of the award-winning film *Amadeus*. A new classic, Hagen's *Notebooks of Leonardo Da Vinci*, incorporates images of da Vinci's writing and art throughout the 35-minute piece, but the focus is on her music.

Artists are subject to change

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MARK MORRIS DANCE GROUP

# THE LOOK OF LOVE

MAR 12, 7:30 PM | CENTENNIAL HALL

Experience an enchanting tribute to Burt Bacharach's hits featuring original choreography and new musical arrangements by a stellar ensemble with singer, actress, and Broadway star Marcy Harriell on lead vocals.

Just \$10 for *any* student!

[ARIZONAARTSLIVE.COM](http://ARIZONAARTSLIVE.COM)



Arizona Arts

Photo: Skye Schmidt



## JAN 31 NEW DIRECTIONS IN SONG

12pm / Holsclaw Hall / UA School of Music / Free and Open to the Public

**University of Arizona voice students** will present this annual recital of contemporary art song, featuring new trends and discoveries. Hosted by faculty artist **Dr. Kristin Dauphinais**.

## FEB 3-4 ROSSINI'S THE BARBER OF SEVILLE

7:30pm Feb 3 / 2pm Feb 4 / Linda Ronstadt Music Hall / Arizona Opera / Tickets: [azopera.org](http://azopera.org)

Considered one of the greatest opera buffa of all time, *The Barber of Seville* has maintained its popularity for over 200 years. Count Almaviva falls hopelessly in love with the beautiful Rosina, the young ward of grumpy Bartolo, who intends to marry her and claim her dowry. With the help of his companion Figaro, Almaviva stops at nothing as he pursues Rosina through a series of comical hijinks and bait-and-switch facades.

## FEB 9-11 WINTER CONCERT: WORLD PREMIERE BALLET "ETERNAL LOVE," SONGS OF EDITH PIAF SUNG BY KATHERINE BYRNES; CHIEKO IMADA CHOREOGRAPHY

7pm Feb 9 / 2pm & 7pm Feb 10 / 2pm Feb 11 / Leo Rich Theater / Ballet Tucson / Tickets: [ticketmaster.com](http://ticketmaster.com)

Ballet Tucson's Resident Choreographer **Chieko Imada** will create another dazzling world premiere featuring live music performed onstage with their talented company dancers. Artistic Director **Margaret Mullin** brings her breathtaking ballet *Lost In Light* to the stage, featuring original music by **Tucson Symphony Orchestra** Composer-in-Residence **Dan Coleman**.

## FEB 14 THE CREATIVE PROCESS: A DISCUSSION WITH MICHAEL FABIANO, TENOR, LAURENT PHILIPPE, PIANO, JIMMY LÓPEZ BELLIDO, COMPOSER, AND NILO CRUZ, POET

7pm / Holsclaw Hall / UA School of Music / Free and Open to the Public

Festival Coordinator George Hanson leads a discussion about the creative process behind Jimmy's new work. How do composers and performers collaborate, exchange ideas, and inspire each other? The atmosphere is casual with a Q and A opportunity for the audience.

## FEB 15 RECITAL: MICHAEL FABIANO, TENOR & LAURENT PHILIPPE, PIANO WORLD PREMIERE OF NEW SONG CYCLE QUIET POEMS BY JIMMY LÓPEZ BELLIDO WITH POEMS BY NILO CRUZ - A TUCSON DESERT SONG FESTIVAL COMMISSION

7pm / Holsclaw Hall / UA School of Music / Tickets: [am.ticketmaster.com/uacfa/buy/tdsf](http://am.ticketmaster.com/uacfa/buy/tdsf)

Renowned tenor **Michael Fabiano** and long-time performing partner pianist **Laurent Philippe** will present a recital, featuring the world premiere of a new song cycle by **Jimmy López Bellido** with poems by Pulitzer Prize-winning playwright Nilo Cruz. The work, titled *Quiet Poems*, was commissioned by the Tucson Desert Song Festival through the Wesley Green Composer Project.

Artists are subject to change





Don Giovanni APR 27 & 28

OBSESSION  
ICONIC



Visit our website to get tickets and more information on our 2024/25 Season

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## OVERVIEW OF PERFORMANCES

### MAR 2-23 MASTER CLASS: A PLAY BY TERRENCE MCNALLY

7:30pm Mar 2, 5-9, 14-16, & 20-23 / 7pm Mar 3 / 2pm Mar 9, 13-14, 16, 20, & 23

3pm Mar 10 & 17 / Temple of Music & Art / Arizona Theatre Company / Tickets: [atc.org](https://atc.org)

Based on a series of real-life master classes Maria Callas delivered at Juilliard, Tony-winning play *Master Class* inspires us, transports us, and transforms us by carving a window into the soul of one of the most complicated and celebrated artists of the 20th century.

### MAR 12 LAWRENCE BROWNLEE MASTERCLASS

6pm / UA School of Music, Holsclaw Hall / Arizona Opera / Free and Open to the Public

Singers from the **UA School of Music** participate in a masterclass led by celebrated tenor **Lawrence Brownlee**.

### MAR 12 MARK MORRIS DANCE GROUP: THE LOOK OF LOVE - SONGS OF BURT BACHARACH WITH VOCALIST MARCY HARRIELL

7:30pm / Centennial Hall / Arizona Arts Live / Tickets: [ticketmaster.com](https://ticketmaster.com)

This evening-length showpiece will feature original choreography by Morris and new, lush musical arrangements of the music of Burt Bacharach by Ethan Iverson to be performed by an ensemble of vocals, piano, trumpet, bass, and percussion with singer, actress, and Broadway star **Marcy Harriell** on lead vocals.

### MAR 13 RECITAL: LAWRENCE BROWNLEE, TENOR WITH KEVIN MILLER, PIANO

7pm / UA School of Music, Holsclaw Hall / Arizona Opera / Tickets: [am.ticketmaster.com/uacfa/buy/tdsf](https://am.ticketmaster.com/uacfa/buy/tdsf)

**Lawrence Brownlee** is a leading figure in opera, both as a singer on the world's top stages and as a voice for activism and diversity in the industry. Captivating audiences around the globe, he has been hailed as "an international star in the bel canto operatic repertory" (*The New York Times*) and "one of the most in-demand opera singers in the world today" (NPR).

### MAR 22 & 24 VERDI'S REQUIEM WITH KATIE VAN KOOTEN, SOPRANO, RONNITA MILLER, MEZZO-SOPRANO, MARIO CHANG, TENOR, AND MORRIS ROBINSON, BASS

7:30 Mar 22 / 2pm Mar 24 / Linda Ronstadt Music Hall / Tucson Symphony Orchestra / Tickets: [ticketmaster.com](https://ticketmaster.com)

This hand-picked quartet of international soloists and the uplifting massed voices of the **TSO Chorus** led by Maestro **José Luis Gomez** will bring this pinnacle of the orchestral-choral repertoire to Tucson. These concerts mark the work's 150th anniversary.

### APR 5-7 NICOLE CABELL: POULENC'S GLORIA & BERNSTEIN

3pm Apr 5 Valley Presbyterian Church, Green Valley / 7pm Apr 6 Catalina Foothills High School

3pm Apr 7 Catalina Foothills High School / True Concord voices & Orchestra / Tickets: [trueconcord.org](https://trueconcord.org)

Winner of the prestigious Singer of the World Competition, soprano **Nicole Cabell** will join **True Concord** for an exciting program of excerpts from Bernstein's hit musical *Candide*, orchestral-choral masterpiece *Chichester Psalms*, and Francis Poulenc's *Gloria*.

### APR 9 RECITAL: NICOLE CABELL, SOPRANO WITH WELZ KAUFFMAN, PIANO

7pm / UA School of Music, Holsclaw Hall / True Concord Voices & Orchestra / Tickets: [am.ticketmaster.com/uacfa/buy/tdsf](https://am.ticketmaster.com/uacfa/buy/tdsf)

The magnificent soprano **Nicole Cabell** will present a recital program including favorite opera and Great American Songbook selections from Puccini, Gounod, Gershwin, Jerome Kern, and Cole Porter.

*Artists are subject to change*

# 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."

Throughout the winter and spring of 2024, the Tucson Desert Song Festival will present its 12th 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.

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

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*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*

In her book *Song: A Guide to Art Song Style and Literature*, Carol Kimball 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 to adequately 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](http://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

Michael Fabiano's Feb. 15 premiere of Jimmy López Bellido's new song cycle with poems by Nilo Cruz 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 by Jennifer Higdon's *Summertime Music* for soprano Sasha Cooke in 2022 and Ricky Ian Gordon's *Marvin Gaye Songs* on poems of Vievee Francis for baritone Justin Austin in 2023.

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 Morrisson, 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. 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 TDSE, 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.

Our 2022 festival featured composer 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. One of her most ballyhooed projects is her sole opera to date, *Cold Mountain*. Higdon didn't meet Cooke until shortly before the premiere of *Summertime Music*, 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 *Arizona Daily 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."

Last year's festival featured a fresh song cycle by one of the hottest and hippest composers around, Ricky Ian Gordon. The work, titled *Marvin Gaye Songs*, was written specifically for the baritone voice of Gordon's close colleague and rising opera star Justin Austin. 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* magazine, "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."

And now we reach the final year of the Wesley Green Composer Project, we are thrilled to present Jimmy López Bellido's new song cycle *Quiet Poems* with text by Pulitzer Prize-winning playwright Nilo Cruz, written for the soaring tenor voice of Michael Fabiano. On those grounds alone, the latest commission seems likely to join its predecessors in wide circulation beyond their birthplace—the Tucson Desert Song Festival.





# ARIZONA EARLY MUSIC

SEASON 42 | WINTER & SPRING, 2024

January 14 at 3 p.m.

St. Philip's in The Hills Episcopal Church, Tucson

BLUE HERON RENAISSANCE CHOIR

Music from Renaissance Italy for Voices and Instruments

February 11 at 3 p.m.

St. Philip's in The Hills Episcopal Church, Tucson

PIFFARO, THE RENAISSANCE BAND

Music from the Court of Charles VIII

March 17 at 3 p.m.

Grace St. Paul's Episcopal Church, Tucson

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### Pictured

Piffaro (upper left)

Blue Heron (upper right)

Quicksilver (bottom right)



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## GUEST ARTISTS



Hailed by *The New York Times* as “sturdy,” “dynamic,” and “excellent,” bass-baritone **Aubrey Allicock** continues to make his mark among important opera companies and symphonies both at home and abroad. A GRAMMY nominee for his participation in John Adams’s *Doctor Atomic* as General Groves, Allicock adds to that nominee list a BBC Music Magazine Award for Opera. Allicock is slated for Spoleto USA in 2024 along with a recording of *The Shining* with Lyric Opera Kansas City and the role of John Henry in Daniel Roumain’s *We Shall Not Be Moved* for the Philly Music Lab.



Argentinian tenor **Santiago Ballerini** is recognized as one of the leading tenors in the Bel Canto repertoire, having performed at many of the major opera houses throughout North and South America. Recent highlights include the Duke in *Rigoletto* with the Pacific Symphony, his role and house debut as Edgardo in *Lucia di Lammermoor* with Cincinnati Opera, and the title role in Donizetti’s *Poliuto* with Teatro Nuovo in New York City.



American bass-baritone **Peter Barber** is a recent graduate of the prestigious Academy of Vocal Arts. A current member of the Marion Roose Pullin Studio at Arizona Opera, Barber will perform Basilio in *The Barber of Seville*, Count Capulet in *Romeo and Juliet*, and Masetto in *Don Giovanni* in AZO’s 2024 season. Recent highlights include Colline in *La Bohème*, Escamillo in *Carmen*, Figaro in *Le Nozze di Figaro*, Sarastro in *The Magic Flute*, and Don Alfonso in *Così fan tutte*. Barber was an Encouragement Award Winner in the Western Region Finals of the Metropolitan Opera Laffont Competition.



Born in Hermosillo, Sonora, **Misael Barraza-Díaz** is one of the most outstanding Mexican guitarists of his generation. He has received 10 first places in international competitions and has performed as a soloist throughout the United States, Mexico, Canada, and Europe. During the summer of 2019, Misael was part of the prestigious European tour organized by EuroStrings with a cast of artists made up only of guitarists who won first places in important European competitions.



Baritone **Alexander Birch Elliott**, a native of Florence, South Carolina, will return to The Metropolitan Opera as Papageno in *The Magic Flute* during the 2024 season. Recent and career highlights include a role and house debut as Enrico in *Lucia di Lammermoor* with Los Angeles Opera, Leandro in Sergei Prokofiev’s *The Love for Three Oranges* with Des Moines Metro Opera, Schaunard in *La Bohème* with the Metropolitan Opera, Zurga in *The Pearl Fishers* with both the Met and Houston Grand Opera, Marcello in *La Bohème* with San Diego Opera, and the title role in *Eugene Onegin* at Opera Omaha.



Stage director, writer, educator, and arts administrator **Joshua Borths** has directed dozens of professional productions, given over five hundred public lectures, and has written more than eight children’s operas. Originally from Cincinnati, Borths is currently the Resident Scholar of Virginia Opera and a member of the stage directing staff at Des Moines Metro Opera. Past directing highlights include *The Falling and the Rising* for Des Moines Metro Opera, *Rusalka* and *The Barber of Seville* for Arizona Opera, *Hansel and Gretel* and *The Tragedy of Carmen* for Opera Memphis, *Madame Butterfly* at Pensacola Opera, *Suor Angelica* for Crested Butte Music Festival, and *The Elixir of Love* for Opera Las Vegas.



Founded in 1999, **Blue Heron** has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for their “expressive intensity.” The ensemble performs a wide repertoire, from plainchant to new music, with particular specialities in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music. Blue Heron is committed to vivid live performance informed by the study of original source materials and historical performance practices.



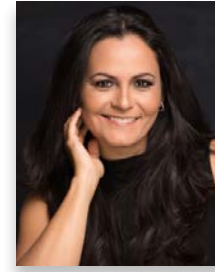
## GUEST ARTISTS



**Lawrence Brownlee** is a leading figure in opera, both as a singer on the world's top stages and as a voice for activism and diversity in the industry. Captivating audiences and critics around the globe, he has been hailed as "an international star in the bel canto operatic repertory" (*The New York Times*) and "one of the most in-demand opera singers in the world today" (*NPR*). Recent engagements include Count Almaviva in *Il Barbiere di Siviglia* at Wiener Staatsoper, Tonio in the Lyric Opera of Chicago production of *La Fille Du Regiment*, and the 2023 Wiener Konzerthaus Christmas in Vienna Gala.



**Katherine Brynes** is an award-winning vocalist, educator, and concert producer based in Tucson. Her projects have taken her as far as China as the featured vocalist with Art.if.act Dance Project and across Europe and the US with Blue Note recording artist Amos Lee. She has sung with a diversity of ensembles, from the Tucson Symphony Orchestra to cumbia sensation Orkesta Mendoza. Brynes is the co-director and choreographer of The Gaslight Theatre.



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, Duarte has performed around the world in a variety of music styles, especially early and contemporary music. Duarte created the role of Renata in the first mariachi opera, *Cruzar la Cara de la Luna*, with Mariachi Vargas de Tecalitlán in 2010, which has since been performed with such companies as Houston Grand Opera, Chicago Lyric Opera, San Diego Opera, Châtelet Theater in Paris, and Teatro Nacional Sucre in Ecuador.



The recipient of the 2014 Beverly Sills Artist Award and the 2014 Richard Tucker Award, internationally renowned tenor **Michael Fabiano** is the first singer to win both awards in the same year and is considered one of the great voices of our time. Of Fabiano's debut as Lensky in Tchaikovsky's *Eugene Onegin* at the Royal Opera, *The Sunday Times* in London wrote: "I can't think of a Lensky at Covent Garden who has held the audience so spellbound in 40 years of Onegin-going... a glorious debut." Recent appearances at The Metropolitan Opera, Vienna State Opera, and San Francisco Opera drew critical accolades.



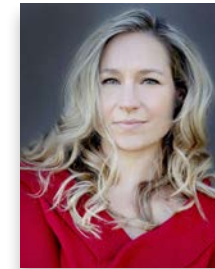
Universally acclaimed for her velvety timbre and finely nuanced interpretations, American soprano **Nicole Cabell** continues to demonstrate her incredible versatility in repertoire, ranging from Baroque to contemporary on the world's greatest opera and concert stages. Ms. Cabell's awards include winner of the 2005 BBC Cardiff Singer of the World Competition and first place in both the Palm Beach Opera Vocal Competition and the Women's Board of Chicago Vocal Competition.



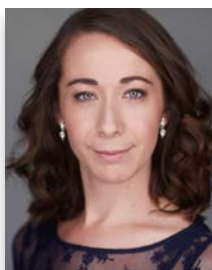
Winner of the 2014 Operalia Competition, Guatemalan tenor **Mario Chang** has been praised as a "born bel canto tenor" by *The New York Times*. Mr. Chang's 2023–2024 season sees his return to the Metropolitan Opera as Arcadio in Mary Zimmerman's new production of Catán's *Florencia en el Amazonas*, a return to Palm Beach Opera for his US debut as Cavaradossi in *Tosca*, his debut with Irish National Opera as Alfredo in *La Traviata*, and a return to Arizona Opera as Roméo in *Roméo et Juliette*.



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 in the 2010 International Sir Georg Solti Conductor's Competition in Frankfurt, Germany, securing a sensational and rare unanimous decision from the jury. In 2016, he was named music director of the Tucson Symphony Orchestra.



**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.



Mezzo-soprano **Lauren Cook** continues to garner acclaim for her captivating stage presence and "full bodied," (*Indie Opera*) "nuanced voice" (*Boston Musical Intelligencer*). Cook began the 2023 season with her debut at Opera Maine performing Ava in *Rocking Horse Winner*. In 2022, she returned to Virginia Opera to perform Cherubino in *Le nozze di Figaro*, returned to Painted Sky Opera to reprise the role of Justice Ruth Bader Ginsburg in *Scalia-Ginsburg*, and made her company debut with Arizona Opera, performing the Composer in *Ariadne auf Naxos*. Other notable credits include Rosina in *Il barbiere di Siviglia*, Poppea in *L'incoronazione di Poppea*, Susanna in *Le nozze di Figaro*, and Wellgunde in *Das Rheingold*.



Cuban-American playwright **Nilo Cruz** rose to national prominence in 2003 when he won the Pulitzer Prize for drama for his play *Anna in the Tropics*. The immigrant experience is a common theme in many of Cruz's plays, and he has become known for his ability to successfully weave strains of magic realism and other literary traditions into his works. As a lyricist, he has written the libretti for *The Conquest Requiem* and *The Santos Oratorio* for composer Gabriela Lena Frank and adapted Ann Patchett's 2001 novel *Bel Canto* for the Lyric Opera of Chicago with music by Peruvian composer Jimmy López Bellido.



**Marcy Harriell** is an American actress, singer, and writer. She is best known for her appearances on Broadway, starring in the Tony Award-winning musicals *In the Heights* and *Rent* after starring as Maria in the 1996 National tour of *West Side Story*. She went on to star in the Broadway musical *Lennon*, featuring the music of John Lennon, and has been a series regular on NBC's *Ed*, HBO's *Nurse Jackie*, and the CBS courtroom dramedy *Queens Supreme*.



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.



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. Her performing career has taken her throughout the United States as well on tours in Italy, China, and Australia with additional concert performances in Germany, Spain, Austria, and Luxembourg. Dr. Dauphinais is the chair of vocal studies at the University of Arizona.



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.





**Cecilia Duarte, Mezzo-soprano**

*Trio Chapultepec, mariachi guitars*  
*Jesús Pacheco, percussion*  
*Misael Barraza-Díaz, classical & flamenco guitar*  
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**David Russell** *Classical Guitar*

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\$35 / Students \$10 at door with ID



**Lovro Peretić** *Classical Guitar*

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**Marcin Dylla** *Classical Guitar*

Friday, March 29th, 7pm  
Holsclaw Hall, UofA SoM  
\$30 / Students \$10 at door with ID

TICKETS: [TucsonGuitarSociety.org](http://TucsonGuitarSociety.org)

GUEST ARTISTS



Composer and pianist **Ethan Iverson** was a founding member of avant-garde jazz trio The Bad Plus, who have been praised by *The New York Times* as “better than anyone at melding the sensibilities of post-60’s jazz and indie rock.” During his 17-year tenure, TBP performed in venues as diverse as the Village Vanguard,

Carnegie Hall, and Bonnaroo. In 2017, Iverson co-curated a major centennial celebration of Thelonious Monk at Duke University and in 2018 premiered an original piano concerto with the American Composers Orchestra.



Pianist **Welz Kauffman** served as CEO of the Ravinia Festival from 2000-2020 and throughout his tenure ensured the accessibility of classical music to Chicagoland residents of diverse backgrounds. As such, Kauffman expanded the The Steans Institute for Young Artists, which transforms gifted musicians into expert performing

artists. As a pianist, Kauffman won the Tanglewood Young Artist Award and performed concertos with five prestigious orchestras. He is a regular performer at the Ravinia Festival where he often accompanies Ravinia-commissioned projects.



Award-winning composer **Jimmy López Bellido** is considered “one of the most interesting young composers anywhere today” (*Chicago Sun-Times*) and an “expert in orchestration” (*New York Times*) with a distinct voice that is “adventurous and winning” (*Denver Post*). His works have been performed by leading orchestras

around the world and heard in prestigious venues such as Carnegie Hall, Kennedy Center, the Sydney Opera House, Gewandhaus Leipzig, Vienna’s Musikverein, and Konzerthaus Berlin. In 2015, the Lyric Opera of Chicago commissioned him a full-length opera based on the bestselling novel *Bel Canto*, which premiered to critical acclaim and became the bestselling opera of Lyric’s 2015-2016 season.



Mexican-born conductor **Roberto Kalb** is the newly appointed music director of Detroit Opera. Kalb made multiple debuts last season with San Francisco Opera, Compañía Nacional de Ópera at the Palacio de Bellas Artes in Mexico City, San Diego Opera, and Lyric Opera of Kansas City. Other recent collaborations include the

Opéra Orchestre National Montpellier, Wolf Trap Opera, and Opera Theatre of Saint Louis. Additional highlights include productions with Michigan Opera Theatre, Florida Grand Opera, Tulsa Opera, Kentucky Opera, Opera Maine, the Orquesta Carlos Chavez in Mexico City, and the Orquesta Sinfónica da USP in São Paulo.



American soprano **Katie Van Kooten**’s operatic and concert appearances continue to thrill audiences and earn her praise for using her “powerful, gleaming soprano” to bring vibrancy and life to all her performances. Operatic highlights from past seasons include the Marschallin in *Der Rosenkavalier* with the

Metropolitan Opera, Liù in *Turandot* with Opera New Orleans, Magda in *La Rondine* at Covent Garden, and critically acclaimed performances as Ellen Orford in Britten’s *Peter Grimes* with Oper Frankfurt and Houston Grand Opera.



Founded in New York City in 1980 by artistic director and choreographer Mark Morris, the **Mark Morris Dance Group** has been called “the preeminent modern dance organization of our time” (Yo-Yo Ma), and its members have received the “highest praise for their technical aplomb, their musicality, and their sheer human authenticity” (*Bloomberg News*). Live music and community engagement are vital components of the Dance Group, whose repertory ranges from 17th and 18th century works by John Wilson and Henry Purcell to more recent scores.





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## GUEST ARTISTS



The late Jessye Norman described MacArthur Fellow and three-time GRAMMY winner for Best Vocal Jazz Album **Cécile McLorin Salvant** as “a unique voice supported by an intelligence and full-fledged musicality which lights up every note she sings.” Salvant has a gift for storytelling and curating layered, evocative

programs that draw on connections between vaudeville, blues, international folk traditions, theater, jazz, and classical music. Born and raised in Miami to a French mother and Haitian father, she received a degree in French law while also studying baroque music and jazz at the Darius Milhaud Music Conservatory in Aix-en-Provence, France.



American pianist and collaborator **Kevin J. Miller** is acclaimed for his dynamically artful performances. Recent collaborations include recitals with international tenor Lawrence Brownlee at Carnegie Hall and Houston Grand Opera, countertenor John Holiday at Kennedy Center and

The Barbican in London, Joseph Calleja and Nadine Sierra at the Supreme Court of the United States, as well as an appearance with Calleja on NPR's Tiny Desk concert series.



American mezzo-soprano **Ronnita Miller** has performed internationally on some of the world's leading opera and concert stages. Most recently, she appeared as Big Stone in Matthew Aucoin's *Eurydice* with the Metropolitan Opera, Filipyevna in *Eugene Onegin* with San Francisco Opera, and

Ella in Anthony Davis' *X: The Life and Times of Malcolm X* with Michigan Opera Theatre. Other recent credits include her signature role of Erda in *Siegfried* at Lyric Opera of Chicago and further performances of Erda in *Das Rheingold* at Teatro Real in Madrid.



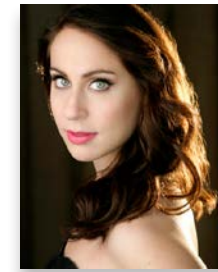
A French native, **Laurent Philippe** has established himself as a premier pianist and vocal coach to some of the world's greatest singers including Jonathan Abernathy, Ambur Braid, Michael Fabiano, and Denyce Graves. He has enjoyed a 19-year tenureship as a faculty member at the celebrated

Academy of Vocal Arts in Philadelphia and has worked as a guest coach for numerous opera companies and young artist programs across the globe. Philippe studied at the Conservatoire National Supérieur de Musique de Paris from which he graduated with two Premier Prix.



Atlanta-born bass **Morris Robinson** is one the most sought after basses performing today. He made his Metropolitan Opera debut in a production of Fidelio and has since appeared at the Met as Sarastro in *Die Zauberflöte*, Ferrando in *Il Trovatore*, and in productions of *Nabucco*, *Tannhäuser*, *Les Troyens*,

and *Salome*. Also a prolific concert singer, Robinson's many concert engagements have included appearances with the New York Philharmonic, Chicago Symphony Orchestra, and Boston Symphony Orchestra.



“Impressive coloratura soprano” (*The New York Times*) **Elizabeth Sutphen** has garnered praise for her sparkling voice and her ability to “soar deftly through stratospheric trills and arpeggios” (*Financial Times*). Sutphen has performed leading roles in opera houses around the world, including Sophie in *Der*

*Rosenkavalier* with the Glyndebourne Festival, Zerbinetta in *Ariadne auf Naxos* with both the Théâtre du Capitole de Toulouse and Oper Frankfurt, and Faustina in *Tarik O'Regan* and John Caird's *The Phoenix* with Houston Grand Opera.



**Trio Chapultepec**, formed in July 2019, is a multi-instrumental group based in San Antonio, Texas composed of Vincent Pequeño, Israel Alcalá, and William Carlton Galvez. The members have extensively studied Mariachi together and have been given national awards in both vocal and ensemble competitions. Trio Chapultepec was able to make their debut in December 2019 with Houston Grand Opera in *El Milagro del Recuerdo*, which they performed again with Arizona Opera during the 2021 Season.



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