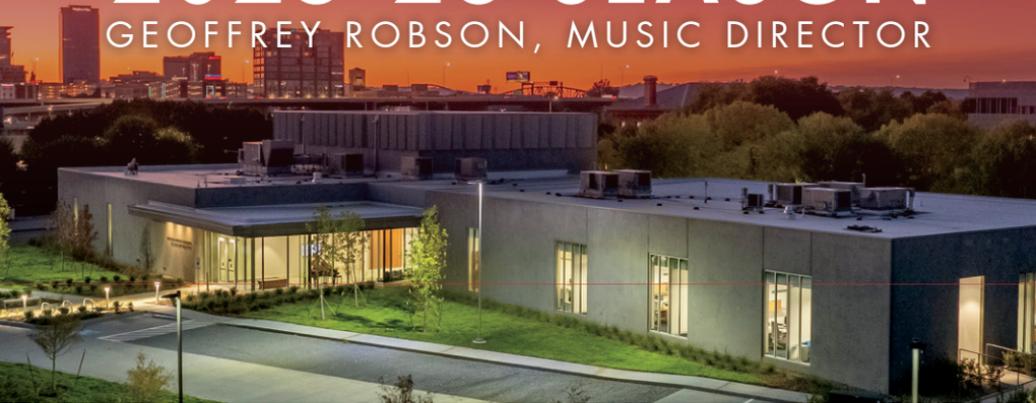




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Dear ASO family,

I am so excited to welcome you to ASO's 60th anniversary season. What a milestone!!! This September, we celebrated the first anniversary of the ASO Stella Boyle Smith Music Center, our first permanent home. If you have not attended a concert in Morgan Hall, please don't miss this year. *River Rhapsodies* concerts are now offered at night and during the day, so you can come when it works with your schedule. If you can't make a concert, drop by over the weekend to hear our youth ensembles or Community Orchestra rehearsing, or on a weekday to hear young violin students or our Quapaw and Rockefeller Quartets rehearsing. The acoustics in our home are so good that you can't actually hear the music unless you are in the room where it happens.



We could not be more delighted and surprised with the opportunities our new home has opened up to ASO and our community. Susie and Charles Morgan are making a \$1M investment in our youth programming so we can expand our most accessible programs to include *Intro to Violin* classes and a children's choir, and expand our service to our most advanced students, including chamber music coaching and two free private lessons before college or All-State auditions. That is just year one! We'll be announcing more programs for years two through five of the grant.

Community organizations, including the Mosaic Templars Cultural Center and the Arkansas Inland Maritime Museum, have come to us with amazing partnership ideas. We look forward to continuing our partnerships with the Saint Mark Baptist Sanctuary Choir and CALS this year. Many windows and doors have opened up for us to share music and build community through music with our new home.

This year's concert season features incredible repertoire for new concert attendees and those of us who have been attending for more decades than we can count. *Don Juan*, *Carmina Burana*, Dvořák, Beethoven, and Tchaikovsky are always new when I hear them; I'm truly a different person with each decade that zooms by.

Thank you for attending our concert tonight! If you are a subscriber, you get our deepest love. If you are a concert member, you are making orchestra history. And if you are neither, *why not?* Join the cool kids and become a subscriber or concert member so you don't miss a single moving, communal experience with your ASO. Visit our website or call our box office to find out how to enrich your life with more music!

Warmly,

A handwritten signature in black ink that reads "Christina Littlejohn". The signature is written in a cursive, flowing style.

Christina Littlejohn

ASO

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SYMPHONY
ORCHESTRA

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MASTERWORKS Series

Dear Music Lovers,

Welcome to this concert with your Arkansas Symphony Orchestra! Whether this is your first symphony concert or your 100th, you can expect to be treated to an inspiring display of musicality, passion, and virtuosity from the outstanding professional musicians of the ASO. It is a true honor and pleasure to be in my third season as the Music Director of this fine ensemble, and we continue to work our hardest to achieve ever greater heights of artistic excellence. I believe that each concert we perform is an opportunity to build connections through the shared experience of listening to live music. Each concert is its own unique event that can never be precisely recreated, and I like to think of each as an opportunity to leave the audience in a harmonious and uplifted mindset.

As Music Director, one of my primary responsibilities is to select the music we will perform on this stage here at the Robinson Center. It is always my goal to introduce the audience and the orchestra to new music each season, written by talented and creative living composers, that shows that the orchestral art form is full of vitality and relevance in the 21st century. We also perform iconic works written by the giants of the past, that have thrilled music lovers for generations; we connect with our musical ancestors as we fill the air with the transcendent sounds of the Romantic, Modern, and Classical musical eras.

Over the course of the season, we also showcase the ensemble's versatility. Whether we are performing heart-thumping music from the soundtrack of an action film or a holiday favorite, paying tribute to a popular artist, or playing Broadway show tunes, the lush and vibrant sound of the ASO truly brings the music to life. I encourage everyone to hear the orchestra play music in a variety of styles, and our concert membership program is the ideal, most accessible way to have this experience.

As the Arkansas Symphony Orchestra is now in its second year in its new home, the ASO Stella Boyle Smith Music Center, I want to highlight that the orchestra's professional musicians do so much more than just play in the orchestra. Virtually everyone is a teaching artist, dedicated to sharing their knowledge and passion with younger generations, helping to ensure that central Arkansas remains a place where music education is accessible, fun, and a uniting experience.

The ASO Stella Boyle Smith Music Center is the home of our Youth Ensembles, String Academy, and all of our continuing education programs for youth and adults. I encourage everyone to visit our website, not just to find out about upcoming concerts, but to explore the full range of opportunities to play music and learn about music that are available in our Music Center, which we have dubbed a "radically welcoming hub of musical activity for ALL Arkansans." We are so proud of this facility, and of our world-class instructors who are all members of this wonderful orchestra!

With that, I invite you to sit back and enjoy this and every special concert this season with your Arkansas Symphony Orchestra.

A handwritten signature in black ink, appearing to read 'Geoffrey Robson', written in a cursive style.

Geoffrey Robson



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FIRST ORION POP SERIES

The Legacy of Quincy Jones

Geoffrey Robson, *conductor*Dazz "King Honey" Murry, *creative consultant & co-producer*Genine LaTrice Perez, Mac Royals, Deshawn Harris, Satia Spencer, Crissy P., *vocalists*

QUINCY JONES arr. Vinson	Soul Bossa Nova	3'
QUINCY JONES arr. Toshi Clinch	Quintessence	5'
FRANK FOSTER arr. Quincy Jones	Shiny Stockings <i>Genine LaTrice Perez, vocals</i>	4'
ERROLL GARNER arr. Daryl McKenzie	Misty <i>Genine LaTrice Perez, vocals</i>	5'
ANTONIO CARLOS JOBIM arr. Mike Lewis	Desafinado	5'
QUINCY JONES transcr. Julius Williams	Main Title from <i>The Pawnbroker</i> (1964)	4'
FLEECIE MOORE & SAM THEARD arr. Daryl McKenzie	Let the Good Times Roll <i>Mac Royals, vocals</i>	3'
BART HOWARD arr. Quincy Jones	Fly Me To the Moon <i>Mac Royals, vocals</i>	3'

INTERMISSION

*continued next page***PLEASE SILENCE ALL ELECTRONIC DEVICES. THANK YOU.***Use of cameras and recording equipment is not permitted in the concert hall.*

The Arkansas Symphony Orchestra is supported in part by a grant from the Arkansas Arts Council, an agency of the Department of Arkansas Heritage.

PROGRAM

QUINCY JONES arr. John Berry	Theme from <i>Sanford & Son</i>	3'
QUINCY JONES arr. Chris Walden	Theme from <i>Ironside</i>	4'
JEFFREY TOWNES & WILLARD SMITH arr. Todd Sheehan	Theme from <i>The Fresh Prince of Bel Air</i> <i>Deshaun Harris, vocals</i>	3'
ROD TEMPERTON arr. Matt Smith	Thriller <i>Deshaun Harris, vocals</i>	5'
QUINCY JONES et al. arr. Randall Craig Fleischer	Home from <i>The Wiz</i> <i>Satia Spencer, vocals</i>	4'
QUINCY JONES & ROD TEMPERTON arr. Daryl McKenzie	Theme from <i>The Color Purple</i>	4'
CHAZ YANKEL & KENNY YOUNG Ai arr. Jeremy Crosmer	Ai No Corrida <i>Crissy P., vocals</i>	6'
ARETHA FRANKLIN arr. Daryl McKenzie	Think <i>Crissy P., vocals</i>	3'
LIONEL RICHIE & MICHAEL JACKSON arr. Paul Lorenz	We Are the World <i>Genine LaTrice Perez, Mac Royals, Deshaun Harris, Satia Spencer, Crissy P., vocalists</i>	5'

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ORCHESTRA

The Legacy of Quincy Jones

GEOFFREY ROBSON, *conductor, Pamela Diane Stephens Conductor's Chair*

DAZZ "KING HONEY" MURRY, *creative consultant & co-producer*

GENINE LATRICE PEREZ, MAC ROYALS, DESHAWN HARRIS,

SATIA SPENCER, CRISSY P., *vocalists*

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‡Linnaea Brophy

†Charlotte Crosmer

Leanne Day-Simpson

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OBOE

Leanna Renfro

Principal

Rachel Fuller

Memorial Chair

Lorraine Duso Kitts

ENGLISH HORN

Lorraine Duso Kitts

CLARINET

Marianne Shifrin

Principal

Karla Fournier

BASS CLARINET

Lyle Wong

BASSOON

Sofie Friedlander

Principal

Tom Dempster

SAXOPHONES

Barry McVinney

Kaleb Knight

Brandon Dorris

Matt Taylor

Dave Williams II

HORN

David Renfro

Principal

Robin Dauer

Erin Futterer

Evan Mino

Durham Hill

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Andrew Stadler

TJ Perry

George Worthen

Memorial Chair

Carl Mason

Nairam Simoes

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ARTISTS



GEOFFREY ROBSON, *Music Director*

Geoffrey Robson, violinist and conductor, has recently been named the Music Director of the Arkansas Symphony Orchestra. He has also served as the Artistic Director of the Faulkner Chamber Music Festival since 2017 and has served on the faculty since the festival's inception in 2006. In this role, he curates a summer concert series and serves as director of a chamber music camp for students of all ages. With his background in violin performance, Robson is in frequent demand as a chamber musician, studio musician, and instrumental arranger. His violin teachers have included Erick Friedman and Alexander Kerr.

As conductor of the Arkansas Symphony Orchestra, Robson has conducted critically acclaimed and sold-out masterworks, pops, chamber, and educational concerts throughout the state. His innovative programming has brought new audiences into the hall and made all feel welcome and has inspired and energized the orchestra.

Robson regularly conducts opera and ballet, as well as symphonic and chamber music. His conducting teachers have included David Hayes, John Farrer, and Larry Rachleff. He loves to collaborate with creative individuals and to make music outside of the 'classical' genre, especially improvised music.



DAZZ "KING HONEY" MURRY, *Creative Consultant & Co-Producer*

Dazz "King Honey" Murry is a 2x Emmy-nominated composer, creative director, and multidisciplinary artist known for blending musical excellence with cinematic storytelling and culturally resonant production design. As Creative Director and Founder of Yellow Velvet Studios, Murry leads a nationally recognized creative agency specializing in live experiences, original music composition, and strategic artistic consulting.

With a deep foundation in composition and narrative design, Murry brings a unique approach to orchestral collaboration—merging song selection, emotional pacing, and scriptwriting into one cohesive creative vision. Her

consulting work emphasizes clarity, impact, and audience immersion, helping orchestras shape performances that honor legacy while engaging audiences across a span of generations.

A voting member of both The Recording Academy and the National Academy of Television Arts & Sciences (NATAS), Murry's credits span across stage and screen, including televised specials, cultural festivals, and original content development. Recent highlights include creative direction for the 501FEST cultural campaign and multi-year artistic consulting for municipalities, universities, and entertainment platforms.

Murry has led creative partnerships with institutions such as the University of Arkansas at Pine Bluff, Gilead Sciences, the City of Little Rock, Arkansas Arts Council and the Little Rock Convention and Visitors Bureau and continues to develop projects that sit at the intersection of music, identity, and innovation. Her work reflects a deep respect for classical traditions while offering fresh, intentional contributions that expand the possibilities of orchestral storytelling.

ARTISTS



GENINE LATRICE PEREZ, *vocalist*

Genine LaTrice Perez is a genre-blending vocalist whose voice flows effortlessly from symphonic stages to jazz lounges, from intimate concert sets to the heart of the church choir. Whether backed by a trio or a full orchestra, she brings power, warmth, and soulful storytelling to every performance.

For Genine, it is an honor and a calling to share the gift that God has given her. Her voice is both a vessel of praise and a force of emotion—capable of moving audiences through gospel-rooted crescendos and smooth jazz phrasing alike.

She has recorded with the Rex Bell Trio, paying tribute to Frank Sinatra, Billie Holiday, and other jazz greats, and released a live album, *Café Windsong*, capturing the richness of her stage presence. Her original works span two EPs—I AM (October 2020) and REDEFINED (released May 2025)—both steeped in themes of identity, healing, and perso revival.

On stage, Genine performs with Lagniappe, The Dizzy 7 Band, and her own signature ensemble, Genine LaTrice Perez & The Sound—a fusion of soul, jazz, gospel, and R & B that brings her full voice and vision to life.

She recently curated *Legacy, Lyrics & The Local Sound* in celebration of Black Music Month and has headlined numerous benefit concerts, including *For the Love of Olivia*, honoring the legacy of her late daughter.

Off stage, Genine is a mother of four, a proud grandmother of four, a certified prevention consultant, podcast host (*How You Living?*), and founder of Teen Tours Society, Inc., a nonprofit empowering youth through leadership, wellness, and service.

“It’s more than just music—it’s purpose. And I’m grateful for every stage I stand on.”

— Genine LaTrice Perez



MAC ROYALS, *vocalist*

Mac Royals is an internationally recognized vocalist celebrated for his rich tone, expansive vocal range, and commanding stage presence. Rising to global prominence as a Top 9 finalist on Season 24 of NBC’s *The Voice*, he performed before millions worldwide, earning widespread acclaim and viral recognition for performances that resonated far beyond the broadcast stage.

Mac Royals has shared the spotlight in duets with EGOT-winning artist John Legend during select tour stops and was chosen to perform in the BMI Tribute to Babyface Icon Presentation, honoring one of the most influential architects of modern music. His artistry blends technical precision with soulful storytelling, positioning him as a distinguished and highly sought-after voice on today’s concert stages. Rooted in Arkansas yet resonating across the globe, Mac Royals carries a voice whose impact transcends borders.



DESHAWN HARRIS, *vocalist*

Deshawn Harris is a 33-year-old from Little Rock, Arkansas who served as Minister of Music at the Faith Temple Full Gospel Deliverance Center Church for three years. He has been singing since age 14. Has served on the Youth Worship Team at the Full Gospel International Conference for 3 years where he shared the stage with artists such as Bishop William Murphy, Tasha Cobbs, Tye Tribbett, and JJ Hairston, just to name a few. He has written songs for major artists in the city of Little Rock, such as Bishop Kenneth Robinson & Chosen, Revived, and the Saint Mark Sanctuary Choir. He has two singles out entitled *Champion* and *Give You Glory* on the Gospel side. He currently

serves as a Pastor’s Assistant at Saint Mark Baptist Church. He decided to seek a new journey in 2019 as an R&B artist, rebranding himself with the name Deshawn Harris. Since the switch, he has shared the stage with many industry artists, such as Ginuwine, Dru Hill, Angie Stone, Vedo, Trina, Ro James,

and Urban Mystic. He has written songs for local jazz artist Rodney Block called “Why I love You,” “One Time,” “Everything,” and “Who do U Luv” on all social media platforms. Deshawn has released his on new single called “Bestfriend” on 12/23/2022, also on all music platforms. Aside from the music, Roosevelt has also left his mark in the content creator world. Known around the world as “the Chicken Wing Guy,” he has gone viral on various social media platforms such as Twitter, TikTok, Facebook, and Instagram. Many celebrities you may know have been seen reposting and sharing his content, such as Snoop Dogg, Ginuwine, Tank, J Holiday, Anthony Hamilton, Monica, Pastor Jamal Bryant, and Chris Brown. Recently, Harris landed a partnership with Chris Brown’s slide collection NAMI Slides. He was also named one of Google’s Rising Content Creators of 2024.



SATIA SPENCER, *vocalist*

Satia Spencer is a mezzo-soprano, teacher, and veteran who honorably served in the U.S Marine Corps. She now serves as a music educator for the LRSD and clinician for various music and theater programs for youth in the central Arkansas region. ASO also appointed her as the new Co-Director of the ASO’s Children’s Choir.

Satia is an avid actor and performer of musical theater, both locally and regionally. Her most notable credits include Felicia in Memphis the Musical (ACT), Mother Abbess in The Sound of Music (ACT/Wildwood), Sarah in Ragtime (ACT), Stepmother in Into the Woods (The Rep), Nurse Ratched in One Flew Over the Cuckoo’s Nest (TWT), Celeste in Troubled Island (OITR), Miss Hannigan in Annie (Wildwood), and Alice’s Daughter in Big River (AST).

Satia is no stranger to the ASO Pops concert series. In 2022, Satia was a featured vocalist on the Home for the Holidays program, singing soulful gospel arrangements of “Go Tell It On the Mountain” and “Joy to the World.” Other previous performances include the 2010 Christmas Pops (David & The Divas), 2012 “Valentines in New York” (The Wedding Singer), 2017 “Home for the Holidays” (Praelara), 2022 “Tribute to the Queen of Soul: Aretha Franklin” (Aretha Tribute Choir with Capathia Jenkins), and 2022 “Halloween Spooktacular” (Spooky Singers).



CRISSHAUNDR A OLYSSA PULLOM, *vocalist*

Crisshaundra Olyssa Pullom (Crissy P) is a sultry soul artist whose presence and vocal stylings are largely inspired by R&B and neo-soul artists such as Erykah Badu, Jill Scott, Janelle Monáe, Chaka Khan, and Whitney Houston. Crissy P, from Birmingham, AL, has fostered a genuine love for the arts from her early childhood up to her current adulthood. The versatility of her art expression could be witnessed whenever she was playing violin in

the school orchestra, dancing on the dance squad, or singing in both school and church choirs. The program presented weekly shows to live audiences for a six-week period. After she completed high school, her musical journey took her to Little Rock, AR where she earned and received a Bachelor of Arts degree in Vocal Performance as a music major at Philander Smith College. The pursuit of her degree and continuation of her music journey made way for opportunities for her to collaborate with renowned national artists Vanessa Bell Armstrong, Tamela Mann, James Fortune, and LeAndria Johnson. She began actively developing herself as a solo artist in 2015. Since then, she has been featured in the following live entertainment productions: The Wiz Revised, Thoroughbred Derby, the Whitney Houston Tribute, and recently Arkansas Black Hall of Fame. Now with the release of her newest single R. U. N. on all streaming platforms, Crissy P aims to continue growing and sharing her incredibly amazing gifts and talents with not only the local market but also with the world.

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ASO's endowment is a source of long-term funding to support ASO's mission to serve Arkansas through music.

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Carmina Burana

65'

Introduction: *Fortuna imperatrix mundi*
(Fortune, Empress of the World)

1. *O Fortuna* (O Fortune)

2. *Fortune plango vulnere*

(I lament the wounds that Fortune deals)

Part I: *Primo vere* (In Springtime)

3. *Veris leta facies* (The joyous face of Spring)

4. *Omnia Sol temperat*

(All things are tempered by the Sun)

5. *Ecce gratum* (Behold the welcome)

Uf dem anger (In the Meadow)

6. *Tanz* (Dance)

7. *Floret silva* (The woods are burgeoning)

continued next page

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PROGRAM

8. *Chramer, gip die varwe mir*
(Monger, give me colored paint)
9. *Reie – Swaz hie gat umbe –*
Chume, chum, geselle min – Reprise
(Round dance – They who here go dancing
around – Come, come my dear companion –
Reprise)
10. *Were diu werlt alle min*
(If the whole world were but mine)

Part II: *In Taberna* (In the Tavern)

11. *Estuans interius* (Seething inside)
12. *Olim lacus colueram* (Once I swam in lakes)
13. *Ego sum abbas* (I am the abbot)
14. *In taberna quando sumus*
(When we are in the tavern)

Part III: *Cour d'amours* (Court of Love)

15. *Amor volat undique* (Love flies everywhere)
 16. *Dies, nox et omnia*
(Day, night and everything)
 17. *Stetit puella* (There stood a girl)
 18. *Circa mea pectora* (In my breast)
19. *Si puer cum puellula* (If a boy with a girl)
20. *Veni, veni, venias* (Come, come, pray come)
 21. *In trutina* (On the scales)
 22. *Tempus est iocundum* (Time to jest)
 23. *Dulcissime* (Sweetest boy)
Blanziflor et Helena (Blanchefleur and Helen)
24. *Ave formosissima* (Hail to the most lovely)
Fortuna, Imperatrix Mundi
(Fortune, Empress of the World)
25. *O Fortuna* (O Fortune)

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ARTISTS



KEELY FUTTERER, Soprano

Soprano, "KEELY FUTTERER, a native of Arkansas, is charging up the ladder of vocal-music prominence."

Ms. Futterer has been praised by Opera News as a "high-quality lyric soprano with a keen verbal nuance," and seen in performances across the globe. Career highlights of Ms. Futterer include the leading ladies of Elle in *La voix humaine*, the title role of *Suor Angelica*, Adina in *L'elisir d'amore*, and Countess Almaviva in *Le nozze di Figaro*. She received critical acclaim for her role debut of Marie in *La fille du régiment* at Opera Saratoga, where

she was reviewed as having "one of the most gorgeous voices you can imagine with charm to match. Hers [was] a performance you will remember and speak about for years." She has also performed in many new works, such as Isabella Beecher in Victoria Bond's *Mrs. President*, the Witch Mother in the American premiere of Philip Glass' *The Witches of Venice*, and recently as Angostura LaBelle in the pastiche *Tenor Overboard*, a new production spearheaded by Francesca Zambello and the Glimmerglass Festival, and which featured a book by Tony-award winner Ken Ludwig and Rossini's music.

Ms. Futterer has also had success in competition; she won 3rd place out of over 70 competitors from all over the world in Phoenix Art Network: Bologna International Voice Competition in Bologna, Italy and was given an additional discretionary prize from Varna State Opera. She was a semi-finalist at the Midwest Regional MET Auditions, was a finalist and won the Audience Favorite Award in the Rochester Classical Idol Competition, and took 2nd place for the American Prize. In recent years, she won first prize in Lyra New York's Mozart Competition, in both the aria and art song categories, and also placed first in Opera Mississippi's John Alexander National Vocal Competition.

A passionate interpreter of concert work, Ms. Futterer has covered Renée Fleming for the world premiere of Kevin Puts' *Letters from Georgia* with the Eastman Philharmonic, was the soloist for Mahler's *Symphony 4*, also with the Eastman Philharmonic, and performed Barber's *Knoxville: Summer of 1915* with the Arkansas Symphony Orchestra. She has also been the soloist for other oratorio and concert engagements such as Mozart's *Requiem*, Bach's solo cantata for soprano, *BWV 51: Jauchzet Gott in allen Landen*, Handel's *Messiah*, Orff's *Carmina Burana*, and Brahms' *Deutsches Requiem*, as well as scenes and aria concerts around the United States, China, and Italy. In 2019, Ms. Futterer had the great honor to work with the Lynx Project on their Autism Advocacy Concert Series, where she performed the world debut of two song cycles, both written expressly for her voice and featuring text by brilliant young poets with autism.

Ms. Futterer is an alumna of fine training programs such as The Glimmerglass Festival, Opera Saratoga, Tulsa Opera, Opera Naples' Coaching Intensive with Renata Scotto, and Si Parla, Si Canta. She earned her BA from Arkansas Tech University and her MM in Voice Performance and Opera Stage Direction from the Eastman School of Music, where she studied with Kathryn Cowdrick. In 2021, Ms. Futterer finished her doctoral degree in Vocal Performance and Literature, also from the Eastman School of Music.

This season will see her return to The Glimmerglass Festival to repeat the role of Armida in *Rinaldo* opposite Anthony Roth Costanzo in the title role. She will also make her debut with Hudson Hall as the title role in Handel's *Rodelinda* and Madison Opera as Léontine in *The Anonymous Lover*. She'll end the year with Minnesota Opera in the double bill of *Trouble in Tahiti/The Service Provider* and as Musetta in *La Bobème*.

ARTISTS



NICHOLAS SIMPSON, *tenor*

NICHOLAS SIMPSON, tenor, has been praised by Opera News for his performances which “immediately seized attention with his full-bodied, brightly projected voice.” An award-winning tenor, Nicholas’ singing has taken him to all seven continents in repertoire stretching from Broadway to opera. His roles include Cavaradossi in *Tosca* (Maryland Symphony), Charles II in *Prince of Players* (Little Opera Theatre of NY), Tannhäuser (Apotheosis Opera), Kronprinz in *Silent Night* (Fort Worth Opera), as well as Pinkerton in *Madama Butterfly* (Orchestra of St Peter by the Sea). When he performed the role of Paul in Korngold’s *Die Tote Stadt* with Cleveland

Opera, Cleveland Classical noted that he was “... splendid, negotiating a punishingly high and demanding vocal line with strength and agility.”

In 2015, Mr. Simpson became the first tenor to sing the title role in the Dresden version of Wagner’s *Tannhäuser* in New York City since 1966. Mr. Simpson was named the Grand Prize Winner of the MIOpera competition in Chicago in early 2020. In July of 2021, Nicholas made his Lincoln Center debut as with Teatro Nuovo, and was praised by the New York Times for his “bright sound and expansive lyricism,” and by Opera Wire as a “fantastic young tenor at his best, combining compelling acting with technical virtuosity.” Recent and upcoming credits include a return to Lincoln Center with Teatro Nuovo to sing Erisso in *Maometto II* and the title role in *Lohengrin* in a Vocal showcase with the Metropolitan Opera Guild and Wagner Society of New York. In May 2024, Nicholas reprised the role of Almaviva in *The Barber of Seville* with Opéra Louisiane, and further reprised the role with Druid City Opera in 2025. He was also featured an opera showcase as Samson in *Samson et Dalila* in New York City and performed Cavaradossi in *Tosca* with Teatro Lirico D’Europa and Spotlight on Opera at Tulsa Opera.

ARTISTS



ROLFE DAUZ, *baritone*

Filipino-American baritone Rolfe Dauz is quickly becoming recognized for his beautiful voice, sensitive artistry, and compelling stage presence and has garnered international acclaim for his "focused baritone, perfect diction, and dramatic acting" (Calgary Herald) and "warm, flexible singing made for rewarding listening" (Classical Voice North America).

For the '24/'25 season, Mr. Dauz will be seen as Der Lautsprecher in Viktor Ullmann's *Der Kaiser von Atlantis* with New World Symphony directed by Yuval Sharon and conducted by Stéphane Dèneve, Escamillo in Bizet's *Carmen* at both Virginia Opera and Florentine Opera, Trio Member in Bernstein's *Trouble in Tabiti* with Annapolis Opera, Curio in Händel's *Giulio Cesare* directed R.B. Schlather at the Hudson Valley Opera House, and Larry Itlting in the world premiere of *Dolores* with West Edge Opera and San Diego Opera. He also received the Audience Choice Award at the 2025 Fort Worth Opera McCammon Voice Competition.

Rolfe's '23/'24 highlights included concerts and recitals curated by internationally acclaimed soprano Dawn Upshaw at the renowned Tanglewood Music Center as a Vocal Fellow, after which he became a member of Detroit Opera's 2023/24 Resident Artist Program under the leadership of Christine Goerke and Nathalie Doucet. His roles for the season with Detroit Opera House included his company debut as Prince Yamadori in Puccini's *Madama Butterfly*, Jan (Cover) in Missy Mazzoli's *Breaking The Waves*, and *Europas: 3 & 4* by John Cage.

In the summer of 2022, Mr. Dauz joined the Chautauqua Opera Company as a Festival Artist, performing roles in Virgil Thomson's *The Mother Of Us All* and a contemporary opera by Kamala Sankaram entitled *Thumbprint*. During the 2021-22 season, Mr. Dauz performed the role of Wotan/Hinga'an Jann in Indonesian composer Yadi Nursalim Anugerah's new opera, *Ine Aya*, at the renowned Holland Festival and reprised this role in a Holland Festival touring production through Indonesia. His vocal-piano duo with Lithuanian pianist Gabrielė Žemaitytė, was awarded 2nd prize at the 2021 International Copenhagen Lied-Duo Competition, and he also performed a livestream recital in the Muziekgebouw aan 't IJ under the auspices of the Grote Zangers Recital Series.

During the 2020-21 season, Mr. Dauz toured with Opera2Day's production of Philip Glass's *The Fall of the House of Usher* as the Medic and understudy of William, performed as a soloist with the Bach Collegium 's-Hertogenbosch, and covered Leporello in Mozart's *Don Giovanni* with the Orchestra of the 18th Century under the baton of Kenneth Montgomery. Mr. Dauz's additional recent performances include Don Alfonso in Mozart's *Così fan tutte*, Leporello and Masetto in Mozart's *Don Giovanni*, Figaro and Il Conte in Mozart's *Le nozze di Figaro*, Achilla Claudio in Handel's *Agrippina*, Farasmane in Handel's *Radamisto*, and Dulcamara in Donizetti's *L'elisir d'amore*. In 2016, he was invited to the Banff Centre's Open Space: Opera in the 21st Century to perform the role of Junius in a production of Britten's *The Rape of Lucretia* directed by Paul Curran.

A native of San Francisco, Mr. Dauz is a graduate of the Dutch National Opera Academy, which he attended as a recipient of the Holland Scholarship and the AHK Talent Grant. He received his Master's Degree from the Graduate Vocal Arts Program at the Bard College Conservatory of Music under the tutelage of Sanford Sylvan and Dawn Upshaw. At Bard, Mr. Dauz performed the role of the Sprecher in Mozart's *Die Zauberflöte* and was a soloist in Handel's *Messiah*. During his studies at Bard, he also performed as a soloist with the Albany Symphony in Handel's *Alexander's Feast*, Dettingen *Tè Deum*, *Ode for Queen Anne*, and Bach's *Cantata BWV 78*.

PROGRAM NOTES

CARMINA BURANA / *Carl Orff*

b. Munich, Germany / July 10, 1895 – March 29, 1982

In 1934, Carl Orff happened upon a manuscript entitled *Carmina Burana* (Songs of Beuren), which consists of medieval poetry and satirical texts written by a group of defrocked clergy known as the “Goliards.” The contents of the text are focused on love, nature, drinking, and the church, all at the whim of the whirling wheel of fortune. Carl Orff was transfixed by the opening text “O fortuna” and was immediately inspired to compose. What followed is his most famous composition ever, one that listeners have surely heard in endless contexts.

The cantata comprises three main sections – “Primo Vere” (Spring), “In Taberna” (In the Tavern), and “Cour d’Amours” (The Court of Love)- with 25 separate movements, accompanied by chorus and three soloists. After the declaration of Fortune’s power in the introduction, Spring begins with “Veris leta facies” (The joyous face of Spring), in which we say goodbye to the frigid winter and welcome all the beauties of spring’s arrival. This flows into an energetic dance in the meadow, where couples come together to celebrate the warm weather. The mood turns raucous as we enter the tavern, in which a tenor soloist plays a swan lamenting its fate of becoming the evening’s roast dinner. Drinking, gambling, and seduction abound as a baritone soloist discusses his enjoyment of the evening’s company. The Court of Love explores all the facets of romance, from pain to joy and everything in between. The final section is a return of “O fortuna,” in which the queen returns in all her glory, reminding those who listen of her fickle nature.

The overall theme of Orff’s massive work is that of a return to tradition. At this point in the 20th century, there was a departure from typical “tonality,” with many composers abandoning conventional compositions in favor of “atonality.” Orff makes a stunning departure from the societal norms of the time in *Carmina Burana* and reminds listeners of the absolute power of melody and rhythm in their most basic form, similar in places to Gregorian chant. This return to a more medieval structure is the foundation for the entire work. Basic, infectious melodies are repeated over and over, with variety supplied by contrasts in vocal and instrumental colors. The combination of fortune’s ever-present reign, the celebration of *carpe diem*, and the return to a more simple and powerful rhythmic and harmonic landscape all combine to leave audiences breathless at the conclusion of this epic work.

Program Notes by Kami Curtis

**SCAN QR
TO VIEW THE
TRANSLATION
FOR CARMINA
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