

*The Arizona Symphony Orchestra*

**Thomas Cockrell, music director & conductor**

*Flute*

Kayla Blackburn  
Cole Nagoda  
Benjamin Rothermich, piccolo

*Oboe*

Dr. Sara Fraker, English horn  
Sara Hammelef  
Vito Toapha

*Clarinet*

Thomas Ewell, bass clarinet  
Cameron Galvin  
Allyson Sudduth

*Bassoon*

Micaela Castellanos  
Dr. Marissa Olegario, contrabassoon  
Oliver Zhao

*Horn*

Carson Hielscher  
Prof. Johanna Lundy  
Anya Merten  
Michael Messner, 2013-15, 2017-20  
Steph Moots  
Andy Schaefer

*Trumpet*

Prof. Jason Carder  
Paul Dempsey  
Addison Smith

*Trombone*

Ethan Owens, bass  
Sterling Powell  
Alex Thompson

*Tuba*

Guthrie Weishapl

*Percussion*

Mitchell Allaman  
Matt Kulm  
Dr. Morris Palter  
John Swartz

*Harp*

Denielle Eliason, 2006-11  
Sisiki Bidleman-Owens

*Celesta*

J Alexander Bennett

*Violin*

Maya Abela, 2002-06  
Madeline Ahluwalia  
Giah Bush\*\*  
Dr. Elena Chernova-Davis  
Jhenova Doan, 2014-20  
Yixuan Lai  
José Moore, 2007-09  
Zarni Newman  
Isaiah O'Mack, 2020-24  
Kelsey Osburn  
Shay Parchem  
Callum Robbins-Gennerich, 2014-20  
Qianqian Soyfer  
Jennalyn Tamio  
María Fátima Corona del Toro\*  
Kamryn Yessian  
Willow Yong

*Viola*

Ana Dominguez\*  
Jackson Hover  
Paige Kaufman  
Dr. Esteban Hernández Parra  
Tiezheng Shen, 2013-19  
Julia Swoape

*Violoncello*

Dr. Theodore Buchholz, 2006-09  
Robert Chamberlain, 2001-05  
Clovis Glasner  
Julian Hodge  
Pearl Liao  
Brennan McGoldrick-Doty  
Sarah Roland  
Joshua Vierra\*

*Bass*

Dr. Philip Alejo  
Daysha Fuller  
Holly Lowry  
Simon Missen  
Dr. Kelsey Nussbaum  
Liliana Peterson  
Cade Williams\*

*Assistant Conductors*

*Riddle Orchestral Assistants*

J Alexander Bennett  
Sean Bresemann, emeritus  
María Fátima Corona del Toro  
Yudai Ueda, emeritus

\* principal  
\*\* concertmaster

*A Farewell Concert*  
**Dr. Thomas Cockrell**

**The Arizona Symphony Orchestra**

featuring

**Latonia Moore, soprano**  
**UA Faculty Colleagues and Alumni**



Saturday, April 25, 2026, 7:30 p.m.  
Crowder Hall



THE UNIVERSITY OF ARIZONA  
COLLEGE OF FINE ARTS  
School of Music

Ooooo

**The Arizona Symphony Orchestra**  
**Thomas Cockrell, music director & conductor**

*Saturday, April 25, 2026*  
*Crowder Hall, 7:30 p.m.*

PROGRAM

**Overture: *Les Vêpres siciliennes*** ..... Giuseppe Verdi (1813-1901)

The 2025-26 Arizona Symphony Orchestra

**Vier letzte Lieder ("Four Last Songs")** ..... Richard Strauss (1864-1949)

*Frühling*  
*September*  
*Beim schlafengehen*  
*Abendrot*

Latonia Moore, soprano  
The Arizona Symphony Orchestra,  
School of Music faculty and alumni colleagues

*Latonia Moore's residency this week has been made possible by a grant from  
the College of Fine Arts Bank One Visiting Artist Professorship Awards  
and the School of Music Office of the Director.*

INTERMISSION - 15 MINUTES

**Compositions and arrangements by Nelson Riddle (1921-1985)**

Selections announced from the stage

Katherine Byrnes, vocalist

2025-26 Arizona Symphony Orchestra  
The UA Studio Jazz Ensemble  
Dr. Angelo Versace, director

**Saxophones**

Linden Solgonick  
Ben Canfield  
Dr. Edward Goodman  
Felicity Way  
Tyler Hansen  
Mattias Straub Martinez  
Ivanna Zuniga

**Trombones**

Prof. Michael Becker  
Joshua Schanie  
Aidan Schofield  
Dr. Matthew Tropman

**Trumpets**

Addison Smith  
Jibrael Alsooz  
Anthony Gibes  
Kaleb White

**Rhythm**

Leo Stealy-Euchner, Piano  
Colin McIlrath, Bass  
Kenji Lancaster, Drums

Ooooo

collaborate with Jory, Melissa and their inspiring students and faculty colleagues.

While I love performing and teaching the symphonic repertoire, especially the canon, opera has been the great musical love of my career. It began by singing the lead in *Amahl and the Night Visitors* as a boy soprano, and as a member of the boy's chorus for Bernstein's theatrical MASS in New Haven. *La bohème* at UM in 1980 was the event that turned me from the trumpet to the baton. I conducted my first *Le nozze di Figaro*, in an artist-organized production, while studying in Rome. Opportunities to assist on productions of *Le nozze di Figaro*, *Salomé*, *Elektra* and *Parsifal* at the Spoleto Festivals were life altering. I am thankful for Music Director Spiros Argiris and composer/director Gian Carlo Menotti who gave me my first professional conducting opportunities there. Opera Colorado Artistic Director Nathaniel Merrill and Louise Sherman entrusted me with apprentice artist productions in addition to assisting the great opera conductors Julius Rudel and Richard Bonyngé. I am grateful for their faith in me as a young conductor.

While associate conductor of the Colorado Symphony, I also served as music director of Denver Young Artists Orchestra, one of the nation's preeminent youth orchestra programs. Work with those young musicians inspired me to steer my career toward a home base conducting and teaching at the university level. I was fortunate to go directly from graduate school to teaching two years at SUNY Purchase. After three seasons in Denver we headed to the Pacific and UC Irvine, where our two children, Alexandra and James, were born. Five years at UCI ripened me up enough to be offered the director of orchestral activities position and Riddle Endowed Chair at the University of Arizona in 2000. I am thankful for my work with young people for the past quarter of a century at UA and before, and also teaching and conducting at Interlochen Arts Camp, Phoenix Youth Symphony and in Bucharest, Seoul and Mexico City during my three sabbatical leaves.

In 2003, I was introduced to General Director Jim Swiggart and Artistic Director Vern Sutton of Opera in the Ozarks at Inspiration Point, an opera training program and festival in beautiful and quirky Eureka Springs, Arkansas. They took me on as music director, and I conducted two productions each summer, 2003-2005. I was honored to be named artistic director in 2011; this summer will be fifteenth season in that position. After 75 years of performing in a hot, humid and barn-like theater, in 2025 OIO inaugurated a glorious new theater, a gift of the Walton Family Foundation, which sets the stage for increased growth, prominence and expansion of our mission. Opera in the Ozarks has been, and will continue to be, my legacy project, bringing together my passions of opera and shaping the lives of aspiring young singers, instrumentalists and conductors.

I am thankful for the privilege of serving twenty-six years at the University of Arizona, alongside inspired and inspiring faculty colleagues. To our audiences: you honor us with your presence, enthusiasm and much-needed financial support. I am extremely proud of my dozens of conducting students now making their careers in the world. I have been honored to teach, guide, and mentor thousands of student instrumentalists and singers, sharing with them the joys, discipline, rigor, devotion and privilege of a life in music.

With a full heart and abundant gratitude,



Dr. THOMAS COCKRELL

*For this, my final University of Arizona performance, the ASO and I are honored to be joined by dear faculty colleagues, distinguished soloists and cherished alumni artists. As a parting shot, I have chosen to jettison the standard, boring biography of credits and accomplishments. Instead, I wish to share with you many of the enduring influences and memorable experiences of my life in music—thus far.*



My love of music began with listening to records, in particular *Walt Disney Presents the Great Composers*, which I spun incessantly. My dad had been a trombonist and choral conductor before becoming an Episcopal priest. At his parish in Hartford, Connecticut I sang in the youth choir and studied recorder and piano with the parish organist, Uncle Bee, who was a close friend of the family. In 1972, when Dad took at position at Trinity Church on-the-Green, New Haven, I joined its choir of men and boys and was introduced to the great Anglican choral tradition. In my 20s, I sang bargain countertenor before sparing my voice, and others, that experience. Years later, in Tucson, I have relished opportunities to sing, occasionally conduct and otherwise enjoy this repertoire at St. Philip's in-the-Hills.

The trumpet became my primary voice throughout high school and my first years at Yale. I haven't played a lick in more than forty years, but I was privileged to have studied with some of America's finest performers and teachers, Richard Green, Allan Dean, Robert Nagel, Grant Cooper, Gerard Schwarz, and Armando Ghitalla. They inspired and encouraged me to pursue a career far from the back row of the orchestra and come forward to mount the podium.

After graduating from Yale, I was fortunate to study for two summers at the American Conservatory in Fontainebleau. Composer and ear training terrorist Louise Talma showed me all that I did not yet know about the rigors of being a musician. As a tonic to her dominance, the twenty-year-old Emile Naoumoff shared his genius and infectious joy of music in his class daily. At Fontainebleau, master classes with legendary artists such as Szeryng, Rampal, Gendron, Xenakis, Jolas, Dutilleux, and Bernstein were my first encounters with international giants.

I am thankful for the mentorship and teaching of great conductors from whom I have learned my craft: Carl St. Clair at University of Michigan, in whose class I met my wife, Yvonne Creangă; Robert Kapilow, John Mauceri and Otto-Werner Mueller at Yale; Gustav Meier, Seiji Ozawa and Leonard Bernstein at Tanglewood; Sergiu Celibidache at a one-month long experience at Curtis; Max Rudolf in a memorable seminar on the Mozart-DaPonte operas; and Murry Sidlin while a conducting fellow at Aspen. David Lawton and Arthur Weisberg were supportive, potent influences as my graduate school mentors at SUNY Stony Brook. I am most fortunate to have worked with the legendary Franco Ferrara in Rome and Siena, for an all-to-brief period before his death in 1985. His passion for music remains with me to this day.

I was introduced to the art of ballet and the discipline and physical lyricism of dancers as a high school senior at the NC School of the Arts. There, I once unknowingly lunched with the legendary Alexandra Danilova. Later, I was fortunate to conduct several of the great Romantic ballets, but I regard my pit-partnering School of Dance artists in Tchaikovsky/Balanchine's sublime *Serenade* as a peak experience at UA. I wish there had been more opportunities to

INTERMISSION - 15 MINUTES

**Symphony No. 1 in C Minor, Op. 68** .....Johannes Brahms (1833-1897)  
IV. *Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro*

**"The Promise of Living" from *The Tender Land***.....Aaron Copland (1900-1980)

Dr. Kristin Dauphinais, Professor Korby Myrick,  
Dennis Tamblyn, Dr. Octavio Moreno, Dr. Andrew Stuckey

The Arizona Symphony Orchestra,  
School of Music faculty and alumni colleagues

*Dr. Cockrell and the guest artists will greet friends and audience members outside in the Arts Oasis after the concert.*

The Arizona Symphony Orchestra is one of the principal large ensembles vital to the educational and artistic missions of The University of Arizona School of Music. With the goal of performing a broad cross section of the rich orchestral repertoire, the Symphony presents five symphonic programs and is in the pit for UA Opera Theater productions each season. Concerts feature faculty soloists and contemporary composers; student soloists and graduate students in orchestral conducting shine in the annual President's Concert. With the School of Music's choirs the orchestra frequently presents important works for chorus and orchestra. See [orchestra.music.arizona.edu](http://orchestra.music.arizona.edu)

Please consider supporting student success in the School of Music in honor of Dr. Thomas Cockrell's 26 years at the University of Arizona, by contributing to the School of Music Scholarship Fund or Music Fund for Excellence, both of which directly benefit our students as he retires and begins a new chapter.



## About the Soloists

**LATONIA MOORE** is considered one of the greatest sopranos in the world today. Moore's 2025-26 season includes the roles of Bess in *Porgy and Bess* at Teatro Municipal de São Paulo and Serena in the same opera at The Metropolitan Opera and Houston Grand Opera. She performs Liu in *Turandot* at Music Hall Detroit and joins The Cleveland Orchestra for the 46th Annual Martin Luther King Celebration Concert and "A Night at the Opera" Concert.

During 2024-25 season she performed Musetta in *La bohème* at the San Diego Opera, Mahler's Symphony No. 8 with the Boston Symphony Orchestra, the title role in *Jentifa* with the Cleveland Orchestra under the baton of Franz Welser-Möst, and an AVA Gala Concert at the Kimmel Center in Philadelphia.

Ms. Moore opened the 2023- 2024 season of The Metropolitan Opera as Sister Rose with *Dead Man Walking* (new production). During the 2023-2024 season she sang Margherita in *Mefistofele* at Teatro Lirico di Cagliari, she reprised Billie in *Fire Shut Up in My Bones* at The Met, a role she sang for her debut at Lyric Opera of Chicago. She sang the Verdi Requiem at the BBC Proms.

Ms. Moore has received global acclaim for her interpretation of the title role in *Aida*; houses where she has sung the role include the Metropolitan Opera, Royal Opera Covent Garden, Opernhaus Zürich, Opera Australia, Teatro Colón, English National Opera, New National Theatre Tokyo, Dubai Opera, Dallas Opera, San Diego Opera, Pittsburgh Opera, Detroit Opera, Polish National Opera, and at the Ravinia Festival with the Chicago Symphony Orchestra under James Conlon.

Additional operatic highlights include appearances as Cio-Cio-San in *Madama Butterfly* at the Metropolitan Opera, Liù in *Turandot* at Royal Ballet and Opera, the title role in *Tosca* and Elisabeth in *Don Carlo* with Opera Australia, *Tosca* with Washington National Opera, Cio-Cio-San and Mimì in *La bohème* with Semperoper Dresden, Cio-Cio-San at the Hamburg State Opera, Micaëla in *Carmen*, Liù, Elvira in *Ernani*, and Lucrezia in *I due Foscari* in Bilbao, Desdemona in *Otello* at Bergen National Opera, Serena in *Porgy and Bess* at both English National Opera and Dutch National Opera, and an appearance at the 50th Anniversary Gala of The Metropolitan Opera.

Orchestral highlights include the role of Lady Macbeth in a recording of *Macbeth* with Edward Gardner for Chandos, Mahler's Symphony No. 2 with the Vienna Philharmonic and Gilbert Kaplan for Deutsche Grammophon, Vietta in *L'Arlesiana* and Fidelia in *Edgar* with the Opera Orchestra of New York at Carnegie Hall, and Bess in *Porgy and Bess* with the Berlin Philharmonic Orchestra conducted by Sir Simon Rattle.

Moore is a three-time Grammy Award winner for best opera recording with the Metropolitan Opera: in 2021 for *Porgy and Bess*, in 2023 for Terence Blanchard's *Fire Shut Up in My Bones*, and in 2024 for Blanchard's *Champion*.

**KATHERINE BYRNES** is an award-winning vocalist, educator, and concert producer based in Tucson, AZ. She is the sell-out headliner of "Tapestry: The Album", a show honoring Carole King's landmark album, as well as "Piece Of My Heart", her tribute to the legendary Janis Joplin. Katherine has toured the world, from China to Europe, singing jazz, blues, and rock. Locally Katherine is co-director and choreographer of The Gaslight Theatre, and also sings with acts as diverse as the Tucson Symphony Orchestra, Calexico, and Orkesta Mendoza.

**ANGELO VERSACE** is a pianist, composer, and educator who serves as Director of Jazz Studies at the University of Arizona. He has performed with artists including Lewis Nash, Warren Wolf, Chuck Redd, Brice Winston, Jason Marsalis, Joe Saylor, Take 6, Benny Benack III, Greg Tardy, and Dave Potter. His performing career has included national touring and appearances in prominent jazz clubs and concert venues throughout the United States. At the University of Arizona, he directs the Studio Jazz Ensemble and teaches courses in jazz arranging, composition, improvisation, and pedagogy. He is also active as a clinician and guest artist, working regularly with students in festivals, workshops, and residencies.

A voice praised as being "passionate," "strong and agile" and imbuing her roles with "power and excitement" mezzo-soprano **KRISTIN DAUPHINAIS** is regarded for her artistry and versatility. Her performing career has taken her throughout the United States and internationally in Italy, China, Australia, Germany, Spain, Austria, Mexico, Costa Rica, Brazil, Luxembourg and the United Kingdom.

**KORBY MYRICK**, an alum of the UA School of Music, is the coach/pianist of Opera Theater. She has held positions at the Hartt School of Music, Wesleyan University, UA School of Theatre, Film and Television, and Arizona Opera Company, among others. As a mezzo-soprano, Korby Myrick's diverse repertoire and impeccable artistry have earned her praise throughout Europe and the US. She is artistic director of her own opera company here in Tucson, Passion Project: Opera!

**DENNIS TAMBLYN** holds a BM from the UofA and an MM from UNC-Greeley. He has enjoyed a 25-year performing career across the United States and Europe. He has collaborated with Dr. Cockrell on 19 operas and is grateful for his mentorship and friendship.

Mexican-American baritone **OCTAVIO MORENO** has been praised for his "vitality and fullness" and commanding stage presence. A leading voice in opera and mariachi, he has performed with companies across North and South America, Asia and Europe, bringing powerful storytelling, emotional depth, and vibrant Latin heritage to every performance. Moreno is especially celebrated for his work in repertoire that connects audiences to the rich traditions of Latin American music and Italian Opera.

Dr. **ANDREW STUCKEY**'s opera and concert performances are widely acclaimed for their visceral power and rich beauty. Dr. Stuckey is a baritone whose many and varied roles speak to his accomplished voice and broad appeal. Dr. Stuckey has put his unique stamp on the roles of Tonio, Iago, Rigoletto, Falstaff, Don Pizarro and Sharpless on stages that include the Lyric Opera of Chicago, Washington National Opera, San Francisco Opera, Santa Fe Opera as well as Arizona Opera.