



# **DANCING IN THE STREETS ARIZONA**

**2nd ANNUAL FREEDOM DANCE FESTIVAL**

**SATURDAY, MAY 20, 2023**



**[www.ditsaz.org](http://www.ditsaz.org)**





**Presents:**



**Mozart's Requiem:  
A Dance of Angels**



**Choreographers & Artistic Directors  
Joseph Rodgers & Soleste Lupu**



**Tucson Scottish Rite Cathedral  
160 S Scott Ave, Tucson, AZ 85701**

**Saturday, May 20, 2023  
Time: 2:00pm**



# DANCING IN THE STREETS ARIZONA

*Would like to thank the following sponsors:*







# ABOUT THE FOUNDERS

## SOLESTE LUPU

Soleste Lupu-Rodgers, Co-Founder/Artistic Director Soleste Lupu is a Tucson native and, by her own admission, she has been “dancing for any audience she could find” since she was two years old. Soleste received her early ballet training at Maria Morton’s Tucson Academy of Dance. Later, she trained under the direction of Ismet Mouhedin, George Zoritch, danseur noble of the famed Ballet Russe, José Valenzuela, Stephanie Steigers and Neil Cowey. Soleste is versed in both the Royal Academy of Dancing syllabus and the Vagonava syllabus. Mrs. Lupu has received additional professional instruction in jazz, operatic and musical theater. During her college years, she performed with the Arizona Light Opera Company (SALOC) and the University of Arizona College of Fine Arts Music and Dance programs, as well as playing viola with the University of Arizona Symphony Orchestra. Later, she choreographed and performed in productions of “Babes in Arms” and “Macbeth” at Camp Humphries, South Korea and performed with LaMond Dance Ensemble in Tacoma, Washington. She and Joseph received additional teacher training from the Finish Jhung teaching program in New York. As Co-Founder of Dancing in the Streets Arizona, Soleste works with her husband Joseph to help Tucson’s children experience the joy, creativity and self-expression that comes with the serious study of ballet. She also employs skills gained from her eclectic professional background to run the business side of the studio, without neglecting important duties such as stuffing lamb’s wool into toe shoes and coaxing fly-away hair into killer ballet buns. After spending years helping low-income families through public policy and advocacy work, Soleste sees Dancing in the Streets AZ as a way for children and families to discover a lifelong love for ballet and the arts. Recently Joseph and Soleste were selected as Arts Heros by ON Media for 2018-19 season, and they both received the Medallion of Hope awarded by Tucson City Council Member Richard Fimbres Ward V





# ABOUT THE FOUNDERS

## JOSEPH RODGERS

Joseph Rodgers, Co-Founder/Artistic Director Tucson native Joseph Rodgers began dance studies at the age of seven, when he was “discovered” at St. Ambrose School by Maria Morton of the Tucson Academy of Dancing and offered a full scholarship to train in the Royal Academy of Dancing syllabus. George Zoritch, danseur noble of the famed Ballet Russe, was another early architect of Joseph’s career, offering wisdom and encouragement as he grew in his profession. Rodgers received a second scholarship to continue his training with the San Francisco Ballet School. For the past 25 years, he has performed with companies such as the Arizona Dance Theater, Ballet Arizona, Feld Ballet New York, Ballet Chicago and Milwaukee Ballet. His final appearance was in a 2004 PBS-televised performance of *Der Fledermaus* with the Washington National Opera directed by Placido Domingo at the Kennedy Center in Washington, D.C. Joseph Rodgers’ energetic style and motivational talent have translated well as he moved from performer to teacher. As an at-risk child himself, he is proud to be able to give back to the community that helped him see another, better way of life and to help others do the same. Recently Joseph was selected and appointed to serve on the University of Arizona Advisory Board.





# HOW TO ENJOY LIVE THEATER

Let's share the excitement of live theatre together! When young people attend a live theatrical performance for the first time they often do not realize how different it is from watching a movie, YouTube video, or a television show. Because the performers and audience are together in the same room, they are creating the event together. The performers can see and hear the audience just as the audience can see and hear them. A live presentation has not been pre-recorded, with the mistakes taken out, which means it's riskier for the performers and more exciting for the audience. It also means the audience has a real contribution to make the overall experience enjoyable. Audience members affect those around them as well as the performers. The more the audience "gives" to the performers, the more the performers can give back to the audience. Remember, without the audience, there would be no show! Live theatre is successful because of the efforts of many people working together. Listening, laughing and applaud Clapping in the appropriate places is welcomed and greatly appreciated by performers. They are the signs of a good audience.

**The Audience • The Technical Crew • The House Manager •  
The Ushers • The Performers**

Talking or texting during a performance is distracting. Ushers have been instructed to ask anyone creating a distraction to leave the theater.

- No hats or chewing gum in the theatre; these must be removed upon entering the lobbies.
- Trips to the bathroom should be taken before and after the performance, or during intermissions.
- Please encourage your young children to listen to the ushers carefully when being seated and when leaving the theatre. The ushers are trained to ensure the comfort and safety of the audience.

There is no photography of any kind allowed during the performance ushers may ask you to leave the performance.



# A Note About Ballet Education



Every child benefits from quality dance training, even though he or she may ultimately choose another career path. In dance, children learn the cooperative teamwork necessary to produce a high quality work of art. They develop creative thinking skills and the ability to push themselves to higher achievements. They learn an immense amount about music and rhythm, and are introduced to the French language. They encounter spatial relationships and must think with both sides of their brain while learning to dance. All these skills will enhance a child's academic performance, as well as their physical well-being. Self-confidence and self-esteem continue to develop as a young person conquers new movements and grows more certain of his or her ability to apply themselves, work hard, and master any task put before him or her. Growing through this artistic process helps a child find the pathway to personal integrity and self-assured adulthood. He or she enters society with the ability to do well at whatever life places before them, and with the ability to maintain the uncompromising high standards absorbed during their dance training.



# Inspiration and Artistic Vision for Requiem

Although the music for Mozart's requiem is a setting of the words of the Catholic mass, the sentiments and feelings that the music conveys transcend any single religion or philosophy. The music begins by conveying the dark mysteries of pondering mortality. Later movements transport the listener with a luminous sound picture of the power of love to sustain our connection even after death. Inspired by the sense of connection and love in the music, we began to explore the many images religion and folklore have given us about messengers from other realms. Angels, as messengers of the Divine, came to mind first. But we also realized that folk stories of dwarves, elves, fairies, gnomes, tree spirits, water sprites, leprechauns and so many other non-human spirit forms, were another fruitful source of wisdom about mortality and immortality.

The very best of ballet also seems to transport us beyond usual human limitations. Dancers jump higher, bend farther, twirl faster, reach more gracefully than anyone thought possible, and thus inspire us to question our own usual limitations. Similarly, ballets live on past the lives of the composers, choreographers, designers and ballet corps that first created them, creating a way for one generation to send a living message on into future generations. In the dances we are offering today, we delve into these themes of loving connection and transcendence beyond human limitation. We hope that the fairies, sprites, and angels that you see on the stage today will inspire you. Love, connection, joy—these are the transcendent values that connect us all.



## Definitions of Angels



Heavenly being: in some religions, a divine being who acts as a messenger of God  
picture of heavenly being: a depiction of an angel as a human figure with wings  
kind person: somebody who is kind or beautiful





# History of Mozart's Requiem

Music is my life and my life is music.  
Anyone who does not understand this is not worthy of god. “

Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791) was one of the most influential, popular and prolific composers of the classical period. He composed over 600 works, including some of the most famous and loved pieces of symphonic, chamber, operatic, and choral music. Mozart was born in Salzburg to a musical family. From an early age, the young Mozart showed all the signs of a prodigious musical talent. By the age of 5 he could read and write music, and he would entertain people with his talents on the keyboard. By the age of 6 he was writing his first compositions. Mozart was generally considered to be a rare musical genius, and his death at age 35 tragically cut short the creations he might have given the world.

Mozart's requiem is the last piece he composed, and he left it unfinished at his death. An air of mystery shrouds the work's origins. The eccentric Count Franz von Walsegg commissioned the Requiem from Mozart anonymously through intermediaries. The Count, an amateur chamber musician who routinely commissioned works by composers and passed them off as his own, wanted a requiem mass he could claim he composed himself to memorialize the recent passing of his wife. Mozart received only half of the payment in advance, so upon his death his widow Constanze was keen to have the work completed secretly by someone else, submit it to the Count as having been completed by Mozart and collect the final payment. It is Constanze's efforts that created the flurry of half-truths and myths almost instantly after Mozart's death. According to Constanze, Mozart declared that he was composing the Requiem for himself, and that he had been poisoned. His symptoms worsened, and he began to complain about the painful swelling of his body and high fever. Nevertheless, Mozart continued his work on the Requiem, and even on the last day of his life, he was explaining to his assistant how he intended to finish the Requiem. Source materials written soon after Mozart's death contain serious discrepancies, which have made it hard for historians to verify the "facts" about Mozart's composition of the Requiem.





# Mozarts Requiem Cast

## Introitus- Ballet 4 Students (5:23)

Alondra Avalos, Elizabeth Brogdon, Alex Ozuna, Genesa Pallante, Jersay Portillo, Terah Rosmaier, Rosa Shonk, Lyla Thomas, Sewailo Vai Sevoi (Ballet 2.5/3 Students)-Masina Daniel, Kira Lewandowski-Pargas

## Kyrie- Ballet 4 Students (2:28)

Alondra Avalos, Elizabeth Brogdon, Alex Ozuna, Genesa Pallante, Jersay Portillo, Terah Rosmaier, Rosa Shonk, Lyla Thomas, Sewailo Vai Sevoi

## Dies Irae- Ballet 2 Students (1:59)

Ivy beaudry, Josephy Begoody, Giulianna Guiffre, Aubriana Roberts, Mia Trevino, Elsie Vander Woude

## Tuba Mirum- Ballet 4 Students (3:02)

Alex Ozuna, Terah Rosmaier

## Rex Tremendae - Ballet 1 Students (1:56)

Ahri Arrendondo, Brevin Coleman, Belen Coronado, Ayiana Felix, Zenida Felix, Daniela Gamboa, Delianna Gamez, Grace Grandados, Isabella Trujillo, Hazel Romero, Delanie Johnson

## Lacrimosa - Ballet 2.5/3 Students (3:14)

Jaleigha Berry, Masina Daniel, Isis Gutierrez, Bella & Naveah Honeycut, Kira Lewandowski-Pargas, Deborah Ramon, Kayla Shonk, Zamirah Yodel  
(*Rosa Shonk Understudy*)

## Domine Jesu - Ballet 4 Students (3:47)

Jersay Portillo, Sewailo Vai Sevoi



# Mozarts Requiem Cast

## Communio - Finale All Cast (6:52)

### Ballet 1 Students

Ahri Arrendondo, Brevin Coleman, Belen Coronado, Olivia Fallow, Ayiana Felix, Zenida Felix, Daniela Gamboa, Delianna Gamez, Grace Grandados, Isabella Trujillo, Hazel Romero, Delanie Johnson

### Ballet 2 Students

Ivy Beaudry, Josephyna Begoody, Giulianna Guiffre, Aubriana Roberts, Mia Trevino, Elsie Vander Woude

### Ballet 2.5/3 Students

Jaleigha Berry, Masina Daniel, Isis Gutierrez, Bella & Naveah Honeycut, Kira Lewandowski-Pargas, Deborah Ramon, Kayla Shonk, Zamirah Yodel, Marisol Valencia

### Ballet 4 Students

Alondra Avalos, Elizabeth Brogdon, Alex Ozuna, Genesa Pallante, Jersay Portillo, Terah Rosmaier, Rosa Shonk, Lyla Thomas





**Thank you  
All photos courtesy of  
Scott, Christian,  
& Anna Griessel,  
CREATISTA Red Star Studio**





# Special Note of Thanks to...

All those who volunteered, too numerous to mention, but without whom we would have been lost. All the local businesses who donated their services and time to help Dancing in the Streets Arizona. Thank you to the Dwight at the Gloo Factory for saving the program! A big shout out of thanks to the Civic Orchestra of Tucson, we are thrilled to have you safely back in the Orchestra Pit! Thank you to Rita Watters for creating great art for Dancing in the Streets AZ! Jim Heinz and Amy Douglas for never letting us bounce a check.

Thank you to our board of directors, and all our past and present donors. Thank you to South Tucson Mayor and South Tucson City Council and staff, whose support is so greatly appreciated. Many thanks to City of Tucson Former Mayor Jonathan Rothschild, and current Mayor Regina Romero, staff and City Council, all our special community guests, thanks for your participation and enthusiasm!

To our many past and present volunteers and parents, Roy & Yesenia Alvarez, Aurelio & Alica Cramer, Tenaya & Chris Rosmaier, Michael Daniel & Cynthia Qintero, Jan Hatunen, Carol Dupuis, among many others, words can't express our gratitude for all your hard work! Special note of thanks to Steve Farley, Executive Director at the Humane Society for jumping into our crazy idea at a moments notice!!

David Nevins, AJI you are truly a webmaster and you can dance too! Thank you Scott, Anna, & Christian Griessel, from CREATISTA for documenting our history and growth beautifully! Todd Poelstra, thank you for being a friend to Dancing in the Streets AZ., we cherish your Theatrical Technical expertise Jodi Horton thank you for all the word-smithing you have done! Special thank you to Pam Francis and Kacey Ernst for wisdom and help with grant writing. Thank you to Richard Moret, & David Slavin, thanks for your creative genius, and for passing your gift on to your students!

Big shout of thanks to Lynn W Jager, Special Coordinator, Scottish Rite Cathedral, for all your hard work making our performance great!! Big thank you to all of you sitting in the audience today enjoying the hard work these young people have put all year!





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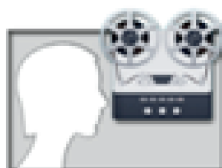
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# In Memorium

**Scott Griessel, Mary Anne Stubbs, Arianna Payne,  
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Elijah Miranda, Jo Ann Stephanie Rosmaier,**





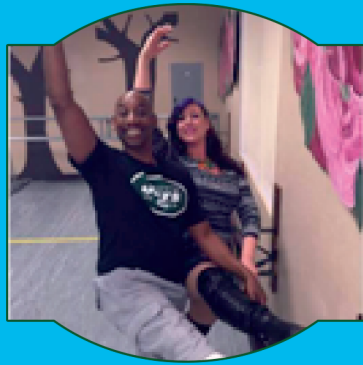
# Thank you for your support

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## FOUNDERS/DIRECTORS' MESSAGE

### Joseph Rodgers & Soleste Lupu-Rodgers

Although COVID-19 is no longer a public health crisis, many of us in the arts are still trying to recover financially. During this time of great uncertainty we've been comforted, encouraged, and humbled by the outpouring of generosity and support from our community. We are honored to continue serving the community in these difficult times and humbled by the many donations and continued support and we have received from individual donors, Foundations, and businesses!! Dancing In The Streets AZ is still facing new challenges, and as we adapt to these unprecedented circumstances, it is more important than ever to continue the work of DITSAZ!

look at what our students have accomplished, most of whom had no previous ballet training prior to joining DITSAZ! Dancing in the Streets AZ exists largely due to their efforts as well as the Board of Directors and the support of individual donors, and of course all of our wonderful students and families. Huge thank you to the following Board Members who truly understand the meaning of "a working board" David Adams, Sandy Emerson, thank you so much for all your extra efforts! A special thank you to our families who have donated supplies, toys, food, time, and energy!! We are all in this together and we are so grateful for all of your support and hard work! Special thank you to Steve Farley, Senator Andrea Dalessandro, and Congressman Raul Grijalva for being our arts advocates and honoring Marian Lupu! Thank you to Former Mayor Rothschild and Council Member Richard Fimbres for supporting our efforts Thank you to the Pima County Board of Supervisors for your continued support of the arts. Thank you to the South Tucson Mayor and Council for your support.

We are so grateful to Todd Poelstra and his technical expertise, Todd and his students, has made the visual magic happen since our very first show, and words just can not express how grateful we are for his technical brilliance!! We are equally grateful to all those volunteers who have given their time to coach, and mentor our DITSAZ students. We started this organization as full time volunteers because we believe that you can make a difference in making this world a better place for our children. As our organization grows and we have paid staff our vision will not waiver. We are committed to changing minds and changing lives one Jeté at a time.

We are grateful to all of you in the community who share this vision and believe in what we are creating. Keep watching and keep believing. All that remains is for you the audience to sit back and enjoy the vision.