



DANIEL JUAREZ, TENOR

Tenor Daniel Juárez is a familiar and admired presence on opera stages throughout New England, having performed with Opera Theater of Connecticut, Connecticut Lyric Opera, Opera Connecticut, MassOpera, Modern Vintage Opera, Yale Opera, and the Western Connecticut State University Opera Studio. He is also a frequent recitalist and concert soloist, appearing regularly across the region.

Though based in Connecticut, Juárez's artistry has taken him across the United States and abroad. He has sung leading roles in fully staged productions at the Greve Opera Festival in Tuscany, Italy, and in concert opera with the Mid-Ohio Civic Opera.

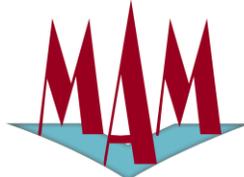
His operatic repertoire spans many of the genre's most demanding and iconic roles, including Radamès (*Aida*), Canio (*I Pagliacci*), Cavaradossi (*Tosca*), Don José (*Carmen*), the title role in *Faust*, Rodolfo (*La Bohème*), the Italian Singer (*Der Rosenkavalier*), Pinkerton (*Madama Butterfly*), Erik (*The Flying Dutchman*), the title role in *Don Carlo*, and Florestan (*Fidelio*).

Recent seasons have marked both the return to beloved roles and exciting new repertoire. In May 2024, Juárez appeared as Pinkerton with Connecticut Lyric Opera. He sang Calaf in a concert performance of *Turandot* with Coffee Milk Opera of Rhode Island in October 2024, and in November returned to the role of Rodolfo in *La Bohème* with Connecticut Virtuosi Chamber Orchestra, in collaboration with Teatro Lirico d'Europa. Most recently, in June 2025, he made a role debut as Turiddu in *Cavalleria Rusticana* with Modern Vintage Opera in Simsbury, CT.

As a concert artist, Juárez is in frequent demand for major oratorio and sacred works. His concert solo credits include Dvořák's *Requiem*, Handel's *Messiah*, Mozart's *Requiem* and *Vesperae solennes de confessore*, Schubert's *Mass in G Major*, Schütz's *Seven Last Words of Christ*, and Ariel Ramírez's *Misa Criolla*. He has also performed a range of Bach cantatas, including *Magnificat in D*, the *Coffee Cantata*, and *Liebster Gott, wenn werd ich sterben?* (BWV 8).

A graduate of the Yale School of Music, Juárez is a former Studio Artist with Minnesota Opera and was a finalist in the Metropolitan Opera National Council Auditions (Southwest Region).

Mr. Juárez resides in New Haven, Connecticut.



MIA Artists Management

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OPERATIC REPERTOIRE

Beethoven:

Florestan – *Fidelio*

Bizet:

Don Jose—*Carmen*

Gounod:

Faust—*Faust*

Leoncavallo:

Canio—*I Pagliacci*

Mascagni:

Turiddu – *Cavalleria Rusticana*

Menotti:

Jaspar—*Ahmal and the Night Visitors*

Puccini:

Rodolfo—*La Bohème*

Cavaradossi—*Tosca*

Lt. Pinkerton—*Madama Butterfly*

Calaf—*Turandot*

Strauss:

Italian Singer—*Der Rosenkavalier*

Verdi:

Il Duca—*Rigoletto*

Cassio—*Otello*

Don Carlo—*Don Carlo*

Otello—*Otello*

Radames--*Aida*

Wagner:

Erik—*Der fliegende Holländer*

ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

Magnificat in D, BWV243

Un Ist ein Kind Geboren, BWV 142

Beethoven:

Symphony No. 9

Dubois:

Seven Last Words of Christ

Handel:

Messiah

Mozart:

Requiem

Rachmanninov:

Vespers

Ramirez:

Missa Criolla

Rossini:

Stabat Mater

Verdi:

Requiem



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REVIEWS

TOSCA

The Day, New London, CT

Tenor Juarez as Tosca's lover Cavaradossi turned in some bravura singing, particularly in his opening love song, "Recondita armonia," and his final duet with Tosca, which includes the Italian words that translate as "In harmonious flight the soul is redeemed by the ecstasies of love." Juarez has a supple voice with a fullness not always heard among tenors on the opera stage.

Lee Howard

FAUST

The Town Times, Middletown, CT

...tenor Daniel Juarez seems to do his very best work for the CLO in French repertory — a blazing 2012 Don Jose here, concert arias from "Le Cid" — and his first Faust followed suit. His instrument is by nature built for heavier and darker roles (any takers for Samson?), but spintos like Corelli and Domingo have scaled their voices down for this part. So did Juarez, who sang a Faust of both great refinement and passion, and his top notes flowed freely and effortlessly.

Larry Kellum

The Day, New London, CT

As the aging philosopher/scholar undergoing the diabolic makeover, tenor Daniel Juarez masterfully handles the role's demands of power, tessitura and sensitivity.

Gerald Moshell

CARMEN

The Day, New London, CT

Saturday's production featured ... a riveting evening of musical drama by tenor Daniel Juárez as Carmen's victim Don José - as strong a performance as any CLO principal to date... Saturday, Juárez made a strong case for Don José as the opera's central character, a man complex and strong, yet vulnerable. His growing vocal ardor, a smooth and powerful tenor well-suited to this French material, and stagecraft through the final two acts as he realizes Carmen has tossed him aside after convincing him to desert his army post, were character development writ large. From the Act 2 aria "La fleur que tu m'avais jetée" through the impassioned duets that followed to the finale, Juárez was the evening's emotional epicenter.

Milton Moore



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REVIEWS (Cont.)

CARMEN (Cont.)

The Town Times, Middletown, CT

...the real revelation of the evening was tenor Daniel Juarez as Don Jose... he flooded the theater with big, burnished, baritone sounds, a powerful top, and plenty of gut-wrenching passion.

Larry Kellum

FLYING DUTCHMAN

The Day, New London, CT

Following up on his riveting performance as Don José in last season's CLO "Carmen," Juarez almost stole the show Saturday, his full-throated tenor filling the hall with anger and frustration in Act 2 as Senta sings of her sympathy for the Dutchman's fate, and he rages, "Does my suffering not move you more?"

Milton Moore

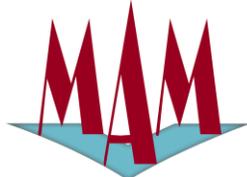
STABAT MATER (ROSSINI)

New Canaan News, New Canaan, CT

"The most spectacular of the arias was

"The most spectacular of the arias was "Cujus Animam," which takes the tenor soloist to a stratospheric high d-flat. Dan Juarez made it look easy. He has a full dramatic sound, somewhat dark, but flexible, undaunted by Rossini's demands that took him all over his range."

Arden Anderson-Broecking



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