

THE GENEROUS SUPPORT OF THE MANITOBA ARTS COUNCIL PRESENTS

# TO *love* AND TO BE *loved*

A VISUAL ART RECITAL TOUR

HEGGIE · DVOŘÁK · PONCE · MOZART · TURINA · EMERY

FEATURING

KAREN SANTOS, SOPRANO

MEGAN DUFRAT, PIANO

WINNIPEG	KILLARNEY	NEEPAWA	WINNIPEG	CARBERRY	BRANDON
JUNE 24	JUNE 29	JULY 6	JULY 7	JULY 8	JULY 9

MANITOBA  
ARTS COUNCIL



CONSEIL DES ARTS  
DU MANITOBA

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ROB HERRIOT, STAGE DIRECTOR  
MONICA HUISMAN, VOCAL COACH AND  
MENTOR

## PROGRAMME

Vado, ma dove?, K.583

W. A. Mozart  
(1756-1791)

Estrellita

M.M. Ponce  
(1882-1948)

Poema en forma de Canciones, Op. 19

I. Dedicatoria

II. Nunca olvida

III. Cantares

IV. Los dos miedos

V. Las locas por amor

J. Turina  
(1882-1949)

Písně milostné (Love Songs), Op. 83

I. Ó naší lásce nekvete to vytoužené štěstí

II. V tak mnohém srdci mrtvo jest

III. Kol domu se teď' potácím

IV. Já vím, že v sladké naději

V. Nad krajem vévodí lehký spánek

VI. Zde v lese u potoka

VII. V té sladké moci očí tvých

VIII. Ó duše drahá jedinká

A. Dvořák  
(1841-1904)

### ~ INTERMISSION ~

At the Statue of Venus\*

\*staged by Rob Herriot

J. Heggie  
(b.1961)

For Broken and Tired Am I

M. Emery  
(b.1991)

# ABOUT THE ARTISTS

## Karen Santos

Karen Santos is a versatile soprano and visual artist known for combining both art forms in new and innovative ways. Born and raised in Mexico City, Karen has been living in Canada for several years, and is a recent immigrant to Manitoba, having moved here in 2018. In 2020, Karen completed her Masters of Music at the Desautels Faculty of Music at the University of Manitoba, studying with Monica Huisman, Tracy Dahl, and Laura Loewen. Since moving to Manitoba, Karen has collaborated in many performances with local opera companies, including Manitoba Underground Opera, the Little Opera Company, and Flipside Opera. Karen is also the Director of Production for Manitoba Underground Opera, helping to bring new and interesting works to the community.

In addition, Karen has performed internationally. In 2017, she made her Carnegie Hall debut with the Manhattan Opera Studio. She also performed in the Festival de Ópera en Oaxaca in her native country, singing Micaëla in Bizet's Carmen. Karen's recent performances have included such leading roles as Rose (At the Statue of Venus), Isabelle/Madeline (The Face on the Barroom Floor) with the Little Opera Company, Belinda/Anna (Dido & Aeneas) with Manitoba Underground Opera, Rodrigo (Handel's Rodrigo) & Angela (Angela and her Sisters) with the University of Manitoba Opera Theatre, Papageno (Die Zauberflöte) and Lady Anna (Patience) with Opera NUOVA, Susanna (Le Nozze di Figaro) with the Manhattan Opera Studio, and Micaëla (Carmen) with Festival de Ópera en Oaxaca.

As mentioned, Karen is also an accomplished visual artist, having received a Fine Arts Degree from UBC in Visual Arts, and completed her Opera Performance degree at the Vancouver Academy of Music.

## Megan Dufrat

Having recently completed her Master of Music in Collaborative Piano at the Desautels Faculty of Music with Dr. Laura Loewen and Dr. Judy Kehler-Siebert, Megan Dufrat is a freelance collaborative pianist and teacher based in Winnipeg. In addition to her work as choral, vocal and instrumental collaborator, Megan is a vocal coach and collaborative pianist at the Desautels Faculty of Music. A passionate music educator, Megan has studied Suzuki Piano Pedagogy and has presented her research on introducing young pianists to collaborative piano and the role of culture and community in arts education at numerous conferences throughout North America. Megan is currently pursuing a degree in Psychology and is active in her community as a volunteer with the United Way of Winnipeg.

## PROGRAM NOTES AND TRANSLATIONS

To Love and To Be Loved is a visual art recital that combines visual art and classical music. Each piece speaks of the greatest collective human wish: to *love and to be loved*. Love—the most universal of human experiences, and yet a most unique sensation felt deep within our hearts. In this recital we explore different versions of love. Each piece portrays a woman struck by love's kaleidoscope of colours and shades. With the help of my colleagues who have modeled for me, I painted and sculpted an accompanying portrait of each of these leading ladies, depicting through visual art that which music could not. These works of art also serve as the backdrop for a staged performance of the one-act, one-woman opera "At the Statue of Venus" by American composer, Jake Heggie, staged by acclaimed director, Rob Herriot.

Throughout my training, teachers and coaches have often told me that no composer loves women more than Mozart. This is most evident in Mozart's insertion arias for the 1789 opera, *Il Burbero di buon core* (The Goodhearted Churl) by Martin y Soler. Mozart's "trunk" arias created a more in-depth version of Mme. Lucilla than Martin y Soler's original version, by taking a caricature of a capricious woman who spends all of her husband's money and transforming her into a woman who finds her strength in love. *Vado, ma dove?* was composed for soprano Louise Villeneuve (the first Dorabella in *Così fan tutte*), who performed the role of Mme. Lucilla in Martin y Soler's opera.



The text was written by Lorenzo Da Ponte, who was also the librettist for *Le Nozze di Figaro*, *Don Giovanni*, *Così fan Tutte*, as well as *Il Burbero di buon core*. In the opera, Mme. Lucilla is married to Giocondo, a man facing bankruptcy due to Lucilla's frivolous lifestyle of overspending. In the second act, Lucilla realizes that she is the cause of all of her husband's problems and decides that she must leave her husband in order to relieve him from the burden of caring for her. This aria consists of two contrasting sections: the first is a fast allegro featuring a falling, whimpering motif which depicts her anxiety and frantic indecisiveness. The second section is an andante sostenuto in which she becomes conscious of her love and gains the strength to carry on. It is a more resolute mood with soothing triplets accompanying the duple vocal line.

**Vado, ma dove?**

**Text by Lorenzo Da Ponte**

Vado, ma dove? Oh Deil!  
Se de' tormenti suoi,  
se de' sospiri miei  
non sente il ciel pietà!

Tu che mi parli al core,  
Guida i miei passi, amore;  
Tu quel ritegno or toglì  
Che dubitar mi fa.

**I go, but where?**

I go, but where oh Gods!  
If for these torments,  
for my sighs,  
Heaven feels no pity?

You who speak to my heart  
guide my steps, love;  
remove that hesitation that makes  
me doubt.



Next, I created a portrait of a woman who has survived the fires of a tumultuous relationship. Inspired by my Mexican heritage, I created a character based on a set of Spanish songs, starting with *Estrellita* by the great Mexican composer, Manuel M. Ponce, which tells the story of a woman praying to the stars to know if the man she loves in fact loves her back. As it happens, Ponce was my grandfathers uncle, and though Ponce wrote primarily for guitar, he did compose several songs for voice that convey the passion and colour of Mexcan folklore. To my family's knowledge I am still the only descendant of Ponce's

who has become a musician, and needless to say, I am passionate about bringing his music to an international stage.

To continue building the portrait of the woman of the fiery tumultuous relationship, I turn to the poetry of the songs in Joaquín Turina's set, *Poema en forma de canciones*. While this interpretation is not ever explicitly expressed by Turina, the poetry invites one to imagine a woman who would go through anything to love and be loved.

After studying in Paris under the tutelage of Vincent d'Indy, and marinating in the cultural innovations that marked La Belle Époque, Sevillian composer Joaquín Turina returned to Spain with a renewed sense of artistry. Interestingly, Ponce also studied in Paris around this time. Both of these composers were on a journey to capture the beauty and stories of the folklore heritage of their native lands, but had to abide by western classical standards and study in western Europe in order to achieve any level of legitimacy in the classical music world.

Turina's friend Albéniz had counseled him to channel his Spanish folk roots in his music, which is evident in *Poema en forma de canciones*. As is customary in the Andalusian tradition, this cycle opens with a virtuosic piano solo that mimics a guitar solo, often used to establish the mood of the songs to come. The lyrics, by Ramón de Campoamor, show passionate snippets of a very complicated love. Themes of forgiveness, passion, hate, yearning, and love are told through striking melodies, furtive rhythms, and lyric romanticism. Turina famously said: "my music is the expression of the feeling of a true Sevillian who did not know Seville until he left it... yet, it is necessary for the artist to move away to get to know his country, just as it is



for the painter who takes some steps backwards to be able to take in the complete picture.” With this in mind, the portrait I created was inspired by the women’s march in my home country of Mexico which happened on March 9th of 2020. Women raised their voices to protest against the violence against women which is rampant in my country. I heard their voices in the poetry of Ponce and Turina’s music, which inspired me to think of all of the women who are trapped in very dysfunctional and complicated relationships. These women feel immense amounts of love, and yet are hurt by the people they love the most.

### **Estrellita**

**Text by Manuel M. Ponce**

Estrellita del lejano cielo  
Que miras mi dolor  
Que sabes mi sufrir  
Baja y dime  
Si me quiere un poco  
Porque yo no puedo sin su amor vivir

¡Tu eres estrella mi faro de amor!  
Tu sabes que pronto he de morir  
Baja y dime  
Si me quiere un poco  
Porque yo no puedo sin su amor vivir

### **Little Star**

Little star of the distant sky,  
you see my pain,  
you know my anguish.  
Come down and tell me  
if he loves me a little,  
because I cannot live without his love.

You are my star, my beacon of love!  
You know that soon I shall die.  
Come down and tell me  
if he loves me a little,  
because I cannot live without his love.

### **Nunca olvida**

**Text by Ramón de Campoamor**

Ya que este mundo abandono  
antes de dar cuenta a Dios,  
aquí para entre los dos  
mi confesión te diré.

Con toda el alma perdono  
hasta a los que siempre he odiado.  
A ti que tanto te he amado  
nunca te perdonaré!

### **Never forget**

Now that I am leaving this world,  
And before I give my account to God,  
I will confess to you,  
Here, face-to-face.

With all my soul I forgive those  
Whom I have always hated.  
You, whom I have deeply loved,  
I will never forgive!



## Cantares

Màs cerca de mí te siento  
Cuando más huyo de tí  
Pues tu imagen es en mí  
Sombra de mi pensamiento.

Vuélvemelo a decir  
Pues embelesado ayer  
Te escuchaba sin oír  
Y te miraba sin ver.

## Los dos miedos

Al comenzar la noche de aquel día  
Ella lejos de mí,  
¿Por qué te acercas tanto?  
Me decía,  
Tengo miedo de ti.

Y después que la noche hubo pasado  
Dijo, cerca de mí:  
¿Por qué te alejas tanto de mi lado?  
¡Tengo miedo sin ti!

## Las locas por amor

Te amaré diosa Venus  
si prefieres que te ame mucho tiempo y  
con cordura

y respondió la diosa de Citeres:  
Prefiero como todas las mujeres  
que me amen poco  
tiempo y con locura.

Te amaré diosa Venus, te amaré

## I Feel Closer to You

I feel closer to you  
The more I run from you,  
For your image haunts  
The very shadow of my thoughts.

Tell me again,  
For yesterday I was spellbound:  
I heard you without listening  
And I looked at you without seeing.

## The Two Fears

It all began that night  
The way she looked to me,  
Why did you approach me?  
She would say,  
I fear you.

And after the night that has passed  
She said, close to me:  
Why are you so far from my side?  
I have fear without you!

## The mad ones for love

I will love you, goddess Venus  
if you prefer I will love you forever  
with sanity

and the goddess of Cythera responds:  
I prefer, like all women,  
that you love me for a short time  
and madly.

I will love you, goddess Venus, I will love you!

When Dvořák was a young budding composer, he played violin in the orchestra pit of a theatre. There he met and fell madly in love with an actress named Josefina Čermáková. Unfortunately, this love was unrequited, which prompted Dvořák to compose *The Cypresses*, a set of 18 songs about unrequited love set to the poetry by Pflieger-Moravský. Eventually Josefina married a Count, and Dvořák married Josefina's sister, Anna. The two couples were quite friendly, and Josefina and Dvořák always maintained a friendship. In fact, they were so close that Josefina



and the Count invited Anna and Dvořák to live with them in their home, where he composed many of his most famous pieces. These songs were never performed nor published during Dvořák's life. However, throughout his life it is evident that he always returned to these pieces and continued working on them, as if he was still reminiscing on what-may-have-been with Josefina. For example, some of the melodies appear in his operas *Vanda* and *Rusalka*, and his piano cycle *Silhouettes*. In fact, after Josefina's death, Dvořák composed his *Cello Concerto in B minor* in honour of her. Towards the end of his life, he selected 8 of the *Cypresses* and created his *Op. 83 Love Songs*.

O naši lásce...

Text by Gustav Pflieger- Moravský

Ó, naší lásce nekvete  
to vytoužené štěstí.  
A kdyby kvetlo, a kdyby kvetlo,  
Nebude dlouho, dlouho kvéstí.

Proč by se slza v ohnivě  
polibky vekrádala?  
Proč by mne v plné lásce své  
ouzkostně objímala?

O, trpké je to loučení,  
kde naděj nezahyne.  
Tu srdce cítí ve chvění,  
že brzo, ach, brzo bídně zhyne.

About our Love

Oh, that longed-for happiness  
does not bloom for our love;  
and if it would bloom, in this world  
it would not bloom for long.

Why would a tear  
steal into fiery kisses?  
Why would you embrace me  
in your full love with anxiety?

Oh, bitter is that parting  
where hope does not beckon:  
the heart then feels, trembling,  
that soon in misery it will die.

## V tak mnohém srdci mrtvo jest

V tak mnohém srdci mrtvo jest,  
jak v temné pustině,  
v něm na žalost a na bolest,  
ba, místa jedině.

Tu klamy lásky horoucí  
v to srdce vstupuje,  
a srdce žalem prahnoucí,  
to mní, že miluje.

A v tomto sladkém domnění  
se ještě jednou v ráj  
to srdce mrtvé promění  
a zpívá, zpívá, starou báj!

## Kol dome se teď potácím

Kol domu se teď potácím,  
kdes bydlívala dříve,  
a z lásky rány krvácím,  
lásky sladké, lživé!

A smutným okem nazírám,  
zdaž ke mně vedeš kroku:  
a vstříc ti náruč otvírám,  
však slzu cítím v oku!

Ó, kde jsi, drahá, kde jsi dnes,  
což nepřiđeš mi vstříce?  
Což nemám v srdci slast a ples,  
tě uzříť nikdy více?

## Ja vim, ze v sladke nadeji

Já vím, že v sladké naději  
tě smím přec milovat;  
a že chceš tím horoucněji  
mou lásku pěstovat.

## From the Heart

So many a heart is as though dead,  
as in a dark wasteland;  
Here, only for grief and for pain  
does it have room.

Then delusions of burning love  
enter into that heart,  
and the heart, yearning in misery,  
believes that it loves.

And in this sweet belief  
the dead heart once again  
transforms itself into a paradise  
and sings the old tale!

## The House

Around the house now I stagger  
where you used to live,  
and from the wound of love I bleed,  
of that love, sweet and deceitful!

And with a sad eye I watch  
whether you step toward me:  
and toward you my arms I open,  
but a tear I feel in my eye!

Oh where are you, love, where are you?  
Won't you come toward me?  
Am I not, with delight and joy in my heart, to  
behold you ever again?

## Hope

I know that in sweet hope  
I may love you after all,  
and that you want to nurture  
my love all the more fervently.

A přec, když nazřím očí tvých  
v tu přerokošnou noc  
a zívám jak nebe lásky z nich  
na mne snáší moc:

Tu moje oko slzami,  
tu náhle se obstrívá,  
neb v štěstí naše za námi  
zlý osud pozírá!

### Nad krajem vévodí lehký spánek

Nad krajem vévodí lehký spánek  
Jasná se rozpjala májová noc;  
Nesmělý krade se do listů vánek,  
S nebes se schýlila míru moc.

Zadřímlo kvítí, poto-kem šumá  
Tišeji nápěvů tajemných sbor.  
Příroda v rozkoši blaženě dumá,  
Neklidných živlů všad utichl vzpor.

Hvězdy se sešly co naděje světla,  
Země se mění na nebeský kruh.  
Mým srdcem, v němž-to kdys blaženost  
kvetla,  
Mým srdcem táhne jen bolesti ruch!

### Zde v lese u potoka já

Zde v lese u potoka já  
Stojím sám a sám;  
A ve potoka vlny  
V myšlenkách pozírám.

Tu vidím starý kámen,  
Nad nímž se vlny dmou;  
Ten kámen stoupá a padá  
Bez klidu pod vlnou.

And still, when I look into your eyes,  
into that blissful night,  
and learn how love's heaven brings down its  
power from them upon me,

then my eye suddenly  
clouds with tears,  
for in our happiness, behind us  
evil fate is watching!

### The May Night

Over the land a languor spreads,  
this pure May night.  
A light breeze rustles the leaves;  
A blanket of calm floats down.

Drowsy flowers whisper secret songs.  
Like a secretive choir, the brook babbles.  
Contented Nature dreams,  
all turmoil ceased.

Stars proclaim hope for the world.  
Earth and sky blend into one.  
But in this once-happy heart  
I feel only intense suffering.

### In the Woods by the Stream

In the woods by the stream  
I stand all alone,  
And lost in my thoughts  
I gaze into the stream's eddy.

There I see an old stone,  
Over which the water rolls.  
And that stone beneath the waves,  
Always rises and falls.

A proud se oň opírá,  
Až kámen zvrhne se.  
Kdy vlna života mne ze světa  
Odnese, kdy, ach, vlna života mne odnese?

### V te sladke moci oci tvych

V té sladké moci očí tvých  
Jak rád, jak rád bych zahynul,  
Kdyby mě k životu jen smích  
Rtů krásných nekynul.

Však tu smrt sladkou zvolím hned  
S tou láskou, s tou láskou ve hrdí:  
Když mě jen ten tvůj smavý ret  
K životu probudí.

### O duse draha jedinka

Ó, duše drahá, jedinká,  
Jež v srdci žiješ dosud:  
Má oblétá tě myšlenka,  
Ač nás dělí zlý osud.

Ó, kéž jsem zpěvnou labutí,  
Já zaletěl bych k tobě;  
A v posledním bych vzdechnutí  
Ti vypěl srdce v mdlobě.

The stone battles the waves,  
And finally overturns.  
When will the waves of life finally  
Sweep me away from this world?

### The Enchantment

In that sweet power of your eyes  
how gladly would I die,  
if only the laughter of lovely  
lips did not beckon me to life.

But I'll choose that sweet death at once  
with that love in my breast,  
if only those smiling lips of yours  
will awaken me to life.

### The Singing Swan

Oh, you, my soul's only dear one,  
Who will live in my heart forever:  
My thoughts circle around you,  
Even though cruel fate separates us.

Oh, if I were a singing swan,  
I would fly to you,  
and in my final hour I'd serenade you  
With my very last sigh.



*At the Statue of Venus*, written by composer Jake Heggie and librettist Terrance McNally, introduces us to Rose. She is a middle-aged woman, possibly divorced, waiting at the Statue of Venus for her blind date to arrive. We learn of her insecurities, her idiosyncrasies, and we join her on a journey towards finding herself. It is impossible not to fall in love with Rose, although she herself might never see what we find so extraordinary about her. She struggles to find self-love and suffers from a poor self-image. As she waits for her date to arrive, she is

suddenly overwhelmed by the beauty of all of the women in the portraits that surround her— and in that moment she finds herself. Venus has been the subject matter of many masterpieces throughout history, often being depicted as the idealized female figure. However, my rendition of the statue of Venus is of a woman, a real woman, who, like Rose, is imperfect. And yet every bit of her imperfect self makes her beautiful for who she is.

Finally, to close this recital, *For Broken and Tired am I* by young Canadian composer Matthew Emery portrays a journey of love and loss. Emery captures our collective experience through this world-wide pandemic unintentionally, since this piece was composed before 2020. However it tells our human story better than words alone ever could. In his words: "*For Broken Tired am I* calls us back to the wild, to be absorbed by nature, away from chaos and the material world. We are fading back into the earth, to a place of wholeness." Many of us lost loved ones during the pandemic, we lost things and we learned things, we transformed—we were yearning to love and be loved.

# **THANK YOU!**

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**Monica Huisman  
Rob Herriot  
Megan Dufrot**

**All of the women who modeled for me in these portraits:  
Sydney Clark, Sawyer Craig, Christina Thanisch-Smith, Paulina Gonzáles,  
Jacqueline Arthur**

**Mackenzie and Nicolas Jackson**