The University of Arizona
College of Fine Arts – Fred Fox School of Music
TUCSON, ARIZONA

A premier university experience
in an environment of musical excellence

The University of Arizona Fred Fox School of Music vocal program boasts an energized and highly motivated group of singing teachers. The current configuration of voice and opera distinguished faculty has come together over the last several years and now includes Elizabeth Futral, soprano; Kristin Daughinis, mezzo-soprano; Hugo Vera, tenor; Andrew Stuckey, baritone; and Beth Greenberg, director of opera theater. Together they bring many years of performing experience, teaching acumen and passion for young singers that is providing an enviable experience to the students who join them in the beautiful desert of Southern Arizona.

Featuring the University of Arizona Voice Faculty
Elizabeth Futral, narrator
Kristin Daughinis, mezzo-soprano
Hugo Vera, tenor
Andrew Stuckey, baritone

with UA Alumnus
Christopher Cano, piano

Tuesday, March 15, 2016
Weill Recital Hall at Carnegie Hall
Manhattan, New York

The University of Arizona Fred Fox School of Music
1017 North Olive Road - P.O. Box 210004
Tucson, Arizona, 85721-0004
520-621-1655 phone · 520-621-8118 fax
music.arizona.edu
Cuatro Canciones Clásicas Españolas ........................ Fernando Obradors (1897-1945)

Al Amor
¿Corazón, porqué pasáis?
El majo celoso
Del cabello más sutil

Hugo Vera

Don Quichotte à Dulcinée ............................................. Maurice Ravel (1875-1937)

Chanson romanesque
Chanson épique
Chanson à boire

Andrew Stuckey

Siete canciones populares españolas ............................. Manuel de Falla (1876-1946)

El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

Kristin Dauphinais

INTERMISSION
Mr. Cano has performed as a guest soloist and chamber musician at the Killington Music Festival in Vermont, the Alamos Music Festival of Sonora, Mexico, and has participated as a pianist at the International Vocal Arts Institute in Tel Aviv, Israel and Blacksburg, Virginia. Mr. Cano has been a member of the music staff at the Festival Lyrique en Mer in Belle Isle, France, Toledo Opera, San Diego Opera, Utah Festival Opera, Opera Company of North Carolina, Florida Grand Opera, and Opera Theatre of Saint Louis. Mr. Cano has served on the faculties of Intermezzo Music Festival, Manhattan School of Music Summer Voice Institute, CoOPERAtive Program of Westminster College for the Arts and V.O.I.C.E Experience, a summer program for promising young singers in New York City, Orlando and Savannah under the artistic direction of renowned baritone Sherrill Milnes.

Recent recital appearances include collaborations with some of today’s most promising young vocal talent including, Jennifer Welch-Babidge, Jossie Perez, Wendy Bryn Harmer, Elaine Alvarez, Timothy Mix and Young Concert Artists Winners Jeanine DeBique and Jennifer Johnson Cano.

Currently, Mr. Cano maintains his private studio in New York City where he has prepared singers for appearances at the Metropolitan Opera, Teatro alla Scala, Chicago Lyric Opera, and orchestral appearances with the New York Philharmonic, San Francisco Symphony, Chicago Symphony Orchestra and the Berlin Philharmonic among others.

A native of Southern Arizona, Mr. Cano holds a Bachelor and Master of Music degree in piano performance from the University of Arizona where his teachers included the late Ozan Marsh, Nicholas Zumbro, Paula Fan and Rex Woods.

Mr. Cano and his wife, mezzo-soprano Jennifer Johnson Cano, currently reside in New York City where he was a full-scholarship student in the Professional Studies Program of Vocal Accompanying at the Manhattan School of Music. He currently serves on the vocal coaching faculty of that institution where he was a student of renowned pianist Warren Jones.

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**Three Character Vignettes**

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<tr>
<th>Name</th>
<th>Composer</th>
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<tr>
<td>Richard Cory</td>
<td>John Duke</td>
<td>(1899-1984)</td>
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<td>Luke Havergal</td>
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<td>Miniver Cheevey</td>
<td>Andrew Stuckey</td>
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<td>Orpheus and his Mistress</td>
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**Orpheus and his Mistress:**

*In honor of William Shakespeare’s 400th anniversary*

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<tr>
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<tr>
<td>Orpheus with his Lute</td>
<td>Ralph Vaughan Williams</td>
<td>(1872-1958)</td>
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<td>Sweet and Twenty</td>
<td>Peter Warlock</td>
<td>(1894-1930)</td>
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<tr>
<td>O Mistress Mine</td>
<td>Roger Quilter</td>
<td>(1877-1953)</td>
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**Images from New York City**

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<tr>
<td>Morris</td>
<td>Alan Smith</td>
<td>(b. 1955)</td>
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<td>Estelle</td>
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<tr>
<td>Central Park at Dusk</td>
<td>John Duke</td>
<td>(1899-1984)</td>
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<tr>
<td>Metropolitan Tower</td>
<td>Lori Laitman</td>
<td>(b. 1955)</td>
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<tr>
<td>Calypso</td>
<td>Benjamin Britten</td>
<td>(1913-1976)</td>
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**Kristin Dauphinais**

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The College of Fine Arts Dean’s Fund for Excellence
The Fred Fox School of Music Director’s Fund for Excellence
The Alan C. and Daveen Fox Endowment
Texts & Translations

Cuatro Canciones Clásicas Españolas

Al Amor (To the Beloved) – Cristobal de Castillejo*

Give me, Love, kisses without number, as the number of hairs on my head, and give me a thousand and a hundred after that, and a hundred and a thousand after that... and after those... many thousands... give me three more! And so that no one feels bad... Let us tear up the tally and begin counting backwards!

¿Corazón, porqué pasáis (Heart, Why do you…?) – 17th century*

My heart, why do you keep awake during the nights of love, if your master rests in the arms of another master?

El Majo Celoso (The Jealous Lad) – 18th century

From the Beauty I love, I have learned a plaintive song, Which I sigh a thousand and one times At her window night after night.

My darling, I am dying of a wild and cruel love Would that I could forget you, I try, but I cannot!

They told me that in the meadow they have been seen her with a dandy, Which I sigh a thousand and one times At her window night after night.

My darling, I am dying of a wild and cruel love Would that I could forget you, I try, but I cannot!

Del Cabello más sutil (Of the Softest Hair) – Volkslieder

Of the hair most delicate that you have in your braids, I have to make a chain to bring you to my side. A jug in your house, darling, I would like to be to kiss you on the mouth when you went to drink. Ah!

* Translation courtesy of www.lieder.net

Don Quichotte à Dulcinée – Paul Mourand

Romanesque song

If you told me that the earth by its turning offended you, I would dispatch Panza: you would see it fixed and quiet

Mr. Stuckey had the honor of working with maestro Lorin Maazel as Michele in Il Tabarro, Iago in Otello, and Sonora in La Fanciulla del West. Other roles on which Mr. Stuckey has put his unique stamp include Tonio in I Pagliacci, and Sharpless in Madame Butterfly, Don Pizarro in Fidelio, title role in Gianni Schicchi, and the High Priest in Samson et Dalila. He has interpreted these and other great leading roles for opera houses throughout the United States, including the Washington National Opera, San Francisco Opera, and the opera houses of Santa Fe, Baltimore, Palm Beach, Portland, Augusta, Tulsa, Kansas City, St. Louis and Sarasota.

In addition to his prodigious talent as a singer, Mr. Stuckey is a consummate professional who has proven himself well able to meet the rigors of the stage. He is excited to join the faculty at the University of Arizona and looking forward to working to ensure the success of his students.

Christopher Cano

A seasoned recitalist and orchestra soloist, pianist Christopher Cano has performed with the Tucson Symphony Orchestra, the Tucson Civic Orchestra, the Southern Arizona Symphony Orchestra, the Catalina Chamber Orchestra, and the University of Arizona’s Arizona Symphony Orchestra. Recital appearances have been in Europe, across the United States, Mexico, Israel and the Far East.

Mr. Cano has won numerous awards including the Green Valley Scholarship Competition, Emilio Osta Scholarship Competition, Tucson Symphony Orchestra Young Artist Competition, and is a recipient of the Theodore Presser Scholarship. He is also a two-time winner of the University of Arizona’s Concert Concerto Competition. Mr. Cano made his recording debut with the Catalina Chamber Orchestra in an acclaimed performance of Shostakovich’s Piano Concerto No. 1.

As a collaborative artist, he has played in master classes of the late Fedora Barbieri, the late Anna Moffo, Lauren Flannigan, Martin Katz, Craig Rutenberg and Suzanne Mentzer. Mr. Cano has also played for master classes of Marilyn Horne in New York City at Carnegie Hall. As a studio pianist, Mr. Cano has had the distinct privilege of working with some of the great artists and teachers of singing including Marilyn Horne, Sherrill Milnes, the late Luciano Pavarotti, Marni Nixon, Patricia McCaffrey, Joan Patenaude-Yarnell, the late Rita Shane and Diana Soviero.
If you told me that boredom was coming to you from the sky overfull of stars, breaking the divine ordinances, I would erase the night with one blow.

If you told me that space thus emptied does not at all please you, as a holy knight, lance in hand, I would fill with stars the passing wind.

But if you told me that my blood is more mine than yours, my lady, I would turn pale beneath the rebuke and I would die blessing you.

Ô Dulcinée.

Epic Song

Good Saint Michael who gives me the freedom to see my lady and to hear her, good Saint Michael who deigns to choose me to please her and defend her, good Saint Michael will you descend to the altar of the Madonna in the blue mantel.

With a ray from heaven, bless my sword and its equal in purity, and its equal in piety, as in modesty and chastity: my lady.

O great Saint George and Saint Michael, the angel who watches over my watching, my sweet lady so like unto you, Madonna in the blue mantel! Amen.

Drinking Song

A fig for the bastard, illustrious lady, who, that he may dishonor me in your sweet eyes, says that love and old wine bring grief to my heart and soul!

I drink to pleasure!

Pleasure is the only goal that I reach directly....

When I have drunk!

I drink to pleasure!
A fig to the jealous man, dark-haired mistress, who whines, who weeps and pledges to be always this pallid lover who adds water to his drunkenness!
I drink to pleasure! Pleasure is the only goal that I reach directly.... When I have drunk! I drink to pleasure!

– Translation by Jonathon Retzlaff from Exploring Art Song Lyrics

Siete canciones populares españolas

El paño moruno (The Moorish cloth)
On the fine cloth in the store A stain has fallen It sells at a lesser price Because it has lost its value Ay!

Seguidilla murciana (Mucian Seguidilla)
Who has a roof of glass Should not throw stones To their neighbor’s (roof) Let us be muleteers; It could be that on the road We will meet! For your great inconstancy I compare you to a coin that passes from hand to hand; which finally blurs and, believing it false, no one will accept it.

Asturiana (Asturian Song)
Asturian Song To see whether it would console me, I drew near a green pine To see whether it would console me. Seeing me weep it wept; And the pine, being green, Seeing me weep, wept.

El amor brujo and El sombrero de tres picos with orchestras such as the Phoenix Symphony, Tucson Symphony the Southern Arizona Symphony, and the Catalina Chamber orchestra. Additional performances as a featured soloist with orchestra include Alban Berg’s Sieben Frühe Lieder with the Arizona Symphony, Mozart’s Exultate, jubilate with the Apperson Strings and again with the Cadillac Symphony Orchestra, and Easy to Love - a review of Cole Porter, Richard Rodgers and Jerome Kern with the Sacramento Choral Society and Orchestra as well as Mozart’s Coronation Mass and Requiem, Mendelssohn’s St. Paul, Haydn’s The Creation, and Handel’s Messiah, narrations with chamber orchestra in William Walton’s Façade, and Stravinsky’s A Soldiers Tale.

On the operatic stage, her recent roles include Dorabella in Così fan tutte, Hänsel in Hänsel und Gretel, Mrs. McLean in Susanna, Zweite Dame in Die Zauberflöte, Farnace in Mitridate Re di Ponto, the title role in Handel’s Xerxes, and the role of Ottone in the American professional première of Vivaldi’s Ottone in Villa for the 2007 Arizona Vivaldi Festival.

Dr. Dauphinais currently serves on the voice faculty at the Saarburger Serenaden-International Music Festival in Germany and is the chair of vocal studies at the University of Arizona.

Hugo Vera

A native Texan, tenor Hugo Vera is described as possessing a “truly heroic voice” that is both “beautiful and brilliant.” Mr. Vera has performed 34 roles and 20 choral orchestral works with distinguished companies in the United States as part of his musical and artistic development of the full lyric tenor repertoire. In addition to The Metropolitan Opera, Mr. Vera has sung with Spoleto USA, Piccolo Spoleto Kansas City Symphony, New York City Opera, Illinois Symphony and Chorus, Fort St. Symphony and Chorus, Opera Memphis, Center for Contemporary Opera, New Opera NYC, Aspen Music Festival, Brevard Music Center, Sarasota Opera, Lyric Opera of Kansas City, Glimmerglass Opera, Opera North, Aspen Opera Theatre, Minnesota Opera, Chautauqua Opera, Nashville Opera, Shreveport Opera and Tanglewood Music. As an active recitalist and clinician he has performed recitals as an artist in residence at Dartmouth College, University of Texas-Pan America, Westminster College, Presbyterian College, GLOW Lyric Theatre, Edinburg Consolidated School District, and Lawrence Arts Center.
Jota

They say we do not love each other
Because they never see us talking;
Your heart and mine,
They should ask them.
They say we do not love each other
Because they never see us talking.
Now I take my leave of you,
Of your house and of your window
And although your mother does not approve,
Goodbye dear until tomorrow.
Now I take my leave of you,
Although your mother does not approve.

Nana (Nursemaid)

Go to sleep my child
Sleep my soul
Go to sleep little star of the morning
Lulla-lullaby
Lulla-lullaby
Sleep, little star of the morning

Canción (Song)

Because they are traitors, your eyes
I am going to bury them
You don’t know what it cost
“In the air!”
Dear to see them,
“Mother on the edge”
They say you did not love me
And me you have loved. . .
Away with what was won
“in the air”
for what was lost
“Mother”

Polo (an Andalousian song)

Ay!
I keep a sorrow in my breast
That I will tell to know one
Wretched be love, wretched !
Ay!
And he who gave me to understand it!
Ay!
Three Character Vignettes by John Duke

Richard Cory – Edwin Arlington Robinson

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
“Good-morning,” and he glittered when he walked.

And he was rich—yes, richer than a king—
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.


Go to the western gate, Luke Havergal,
There where the vines cling crimson on the wall,
And in the twilight wait for what will come.
The leaves will whisper there of her, and some,
Like flying words, will strike you as they fall;
But go, and if you listen she will call.

Go to the western gate, Luke Havergal—

Out of a grave I come to tell you this,
Out of a grave I come to quench the kiss
That flames upon your forehead with a glow
That blinds you to the way that you must go.
Yes, there is yet one way to where she is,
Bitter, but one that faith may never miss.
Out of a grave I come to tell you this—
To tell you this.

There is the western gate, Luke Havergal,
There are the crimson leaves upon the wall.
Go, for the winds are tearing them away,—
Nor think to riddle the dead words they say,
But go, and if you trust her she will call.
There is the western gate, Luke Havergal—

About the Artists

Elizabeth Futral

American soprano Elizabeth Futral has established herself as one of the world’s leading sopranos. With her vast vocal and dramatic range, she has embraced a repertoire that ranges from the Baroque to world premieres. Elizabeth is proud to have joined the voice faculty at the University of Arizona Fred Fox School of Music at the beginning of this academic year. Reared in Louisiana, Ms. Futral studied with Virginia Zeani at Indiana University. She joined the Lyric Opera Center for American Artists at Lyric Opera of Chicago, won the Metropolitan Opera National Council auditions in 1991 and was catapulted to stardom with critically acclaimed performances of Delibes’ Lakmé at the New York City Opera in 1994. Career milestones soon followed, cementing her star status: a win in Plácido Domingo’s Operalia Competition, the title role in Rossini’s Matilde di Shabran in Pesaro, her debut at San Francisco Opera as Stella in the world première of André Previn’s A Streetcar Named Desire, and her Metropolitan Opera debut in a new production of Lucia di Lammermoor.

Since that time she has returned to the Metropolitan Opera as Princess Eudoxie in a new production of La Juive, Princess Yeuyang in the world première of Tan Dun’s The First Emperor, Elvira in I Puritani, and additional performances of Lucia. With the Lyric Opera of Chicago she has sung a vast range of roles including Cunegonde in Candide, Susanna in Le nozze di Figaro, Handel’s Partenope, La Traviata, and The Merry Widow. She has notable relationships with Washington, Houston, Santa Fe, Los Angeles, New York City, Vancouver, and Minnesota opera companies. Internationally, she has been heard at Royal Opera Covent Garden, Bayerische Staatsoper, Deutsche Oper Berlin, Theater an der Wien, Gran Teatre del Liceu and Hamburg Staatsoper.

Ms. Futral debuted with the New York Philharmonic in Mahler’s Symphony No. 2 under Zubin Mehta and has returned there for Handel’s Messiah with Sir Neville Marriner and Mozart’s Abduction from the Seraglio with Sir Colin Davis. Other orchestral highlights include Berlioz’s Benvenuto Cellini with Sir Colin Davis and London Symphony, To Be Certain of the Dawn with Osmo Vänskä and Minnesota Orchestra, the Brahms Requiem with Michael Tilson Thomas and San Francisco Symphony, arias and duets with Plácido Domingo and Chicago
Miniver Cheevy – A Satire in the Form of Variations*  
Edwin Arlington Robinson

Theme

Melancholy
Miniver Cheevy, child of scorn,  
Grew lean while he assailed the seasons;  
He wept that he was ever born,  
And he had reasons.

Sprightly
Miniver loved the days of old  
When swords were bright and steeds were prancing;  
The vision of a warrior bold  
Would set him dancing.

Dreamy
Miniver sighed for what was not,  
And dreamed, and rested from his labors;  
He dreamed of Thebes and Camelot,  
And Priam’s neighbors.

Dolorous
Miniver mourned the ripe renown  
That made so many a name so fragrant;  
He mourned Romance, now on the town,  
And Art, a vagrant.

Grandiose
Miniver loved the Medici,  
Albeit he had never seen one;  
He would have sinned incessantly  
Could he have been one.

Indignant
Miniver cursed the commonplace  
And eyed a khaki suit with loathing;  
He missed the mediaeval grace  
Of iron clothing.

Puzzled
Miniver scorned the gold he sought,  
But sore annoyed was he without it;  
Miniver thought, and thought, and thought,  
And thought about it.

Calypso – W.H. Auden

Driver drive faster and make a good run  
Down the Springfield Line under the shining sun.

Fly like an aeroplane, don’t pull up short  
Till you brake for Grand Central Station, New York.

For there in the middle of the waiting-hall  
Should be standing the one that I love best of all.

If he’s not there to meet me when I get to town  
I’ll stand on the side-walk with tears rolling down.

For he is the one that I love to look on,  
The acme of kindness and perfection.

He presses my hand and he says he loves me,  
Which I find a admirable peculiarity.

The woods are bright green on both sides of the line,  
The trees have their loves though they’re different from mine.

But the poor fat old banker in the sun-parlour car  
Has no one to love him except his cigar.

If I were the Head of the Church or the State,  
I’d powder my nose and just tell them to wait.

For love’s more important and powerful than  
Ever a priest or a politician.
Tipsy
Miniver Cheevy, born too late,
Scratched his head and kept on thinking;
Miniver coughed, and called it fate,
And kept on drinking.

Epilogue

*Subtitle and Variations added by composer

Orpheus and his Mistress: In honor of William Shakespeare's 400th anniversary

Orpheus with his lute made trees – William Shakespeare
(from "Henry VIII")

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

O mistress mine where are you roaming? – William Shakespeare
(from "Twelfth Night")

O Mistress mine where are you roaming?
O stay and hear, your true love's coming,
Trip no further pretty sweeting.
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love, 'tis not hereafter,
Present mirth, hath present laughter:
What's to come, is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty:
Youth's a stuff will not endure.

Images from New York City

Morris – Morris Schneider (b. 1910)

New York looked like what I knew a fairy land was supposed to look like. It looked like something I had never dreamt of. I could never picture it. I had no knowledge. I had no schooling. I didn't read books. I had no pictures to look at. I had nothing to compare it to. So it was all a fairy land a make believe world. If my eyes could have popped. I guess they would have popped at the sight.

Estelle – Estelle Schwartz Belford (b. 1900)

All of a sudden we heard a big commotion and everybody started shouting that they see “the Lady,” the Statue of Liberty, and we all ran upstairs…

Everybody started screaming and crying, kissing one another. People that you didn't even know before were along side of you…

Ev’rybody was so excited to see America and see the Lady with her hand up.

Central Park at Dusk – Sara Teasdale

Buildings above the leafless trees
Loom high as castles in a dream,
While one by one the lamps come out
To thread the twilight with a gleam.

There is no sign of leaf or bud,
A hush is over everything --
Silent as women wait for love,
The world is waiting for the spring.

Metropolitan Tower – Sara Teasdale

We walked together in the dusk
To watch the tower grow dimly white,
And saw it lift against the sky
Its flower of amber light.

You talked of half a hundred things,
I kept each hurried word you said;
And when at last the hour was full,
I saw the light turn red.

You did not know the time had come,
You did not see the sudden flower,
Nor know that in my heart Love's birth
Was reckoned from that hour.