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Wherever he sings, Sir Bryn Terfel brings his audience with him on a voyage of discovery. Through the music, the words, and his incomparably expressive voice, he can create an entire world for every song, in which every phrase can imprint itself on the listener's imagination. The power of his emotional communication makes the recital stage a magical place. It is with great joy that we welcome this extraordinary artist back to Lyric.



Lyric

Sir Bryn Terfel

PROGRAM

SIR BRYN TERFEL, bass-baritone
NATALIA KATYUKOVA, piano

In Recital
Lyric Opera House
February 2, 2020

Franz Schubert	"Liebesbotschaft," D. 957 "Gruppe aus dem Tartarus," D. 583 "Litanei auf das Fest aller Seelen," D. 343 "Auf dem Wasser zu singen," Op. 72 "Die Taubenpost," D. 965a
Frederick Keel	<i>Three Salt-Water Ballads:</i> "Port of Many Ships" "Trade Winds" "Mother Carey"
Trad, arr. Chris Hazell	Songs from the Celtic Isles (Selections to be announced from the stage)
	Intermission
Robert Schumann	"Belsatzar," Op. 57 <i>Zwei venetianische Lieder (Two Venetian Songs),</i> from <i>Myrthen</i> , Op. 25, No. 17 ("Leis' rudern hier") and No. 18 ("Wenn durch die Piazzetta") "Mein Wagen rollet langsam," Op. 142, No. 4
Idris Lewis	"Can yr Arad Goch"
Owen Williams	"Sul y Blodau"
W.S. Gwynn Williams	"My Little Welsh Home"

A tribute to John Charles Thomas (1891-1960)
(Selections to be announced from the stage)

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Artist profiles



SIR BRYN TERFEL

The internationally celebrated Welsh bass-baritone is heard regularly on the stages of the world's most prestigious concert halls and opera houses. His association with Lyric reaches back to the very beginning of his career, with performances including *Donner/Das Rheingold* (debut, 1992/93), *Leporello/Don Giovanni* (1995/96), *Jochanaan/Salome* (1996/97), the title role/*The Marriage of Figaro* (1997/98), the title role/*Falstaff* (1999/00), the title role/*Sweeney Todd* (2002/03), and the title role/*Don Giovanni* (2004/05).

After winning the Song Prize at the 1989 BBC Cardiff Singer of the World competition, Terfel made his professional operatic debut in 1990 as *Guglielmo/Così fan tutte* at Welsh National Opera. In 1991, the year of his international operatic debut as the Speaker/*The Magic Flute* at La Monnaie (Brussels), he also made his American debut as Mozart's Figaro with The Santa Fe Opera. He is also an acclaimed interpreter of *Méphistophélès*, *Scarpia*, *Gianni Schicchi*, the *Dutchman*, *Hans Sachs*, *Nick Shadow*, and the *Villains/The Tales of Hoffmann*.

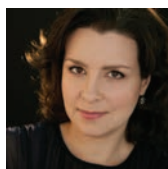
Sir Bryn marked his 50th birthday and 25 years in the profession in 2015 with a special gala concert at London's Royal Albert Hall, hosted by notable actor and fellow Welshman Michael Sheen. The celebrations continued at Cardiff's Wales Millennium Centre, where Sir Bryn sang *Scarpia* in a special concert performance of *Tosca* with Welsh National Opera.

Earlier this season Terfel portrayed Donizetti's *Don Pasquale* at the Royal Opera House and *Scarpia* in Vienna. Next month he stars in *The Flying Dutchman* at the Metropolitan Opera, followed by *Bluebeard's Castle* (Welsh National Opera) and *Tosca* (Royal Opera House). Other recent highlights include *Sweeney Todd* (Zurich Opera House), *Boris Godunov* (Deutsche Oper Berlin, Royal Opera House), and the world premiere of an original show by Robat Arwyn and Mererid Hopwood – *Hwn Yw Fy Mrawd* – chronicling the life of Paul Robeson, at the Wales Millennium Centre, Cardiff, as part of the National Eisteddfod of Wales arts festival.

Among other important career milestones are *Wotan/Ring* cycle at the Royal Opera House and the Metropolitan Opera; *Sweeney Todd* opposite Emma Thompson at English National Opera and Lincoln Center (PBS telecast); Sir Bryn's debuts as *Hans Sachs/Die Meistersinger von Nürnberg* (Welsh National Opera), *Tevye/Fiddler on the Roof* (Grange Park Opera), and the title role/*Boris Godunov* (Royal Opera House); and hosting Brynifest, a four-day festival in London, as part of the Southbank Centre's Festival of the World.

Successes in concert range from the opening ceremony of the Wales Millennium Centre, the BBC's "Last Night of the Proms," and the Royal Variety Show to a gala with Andrea Bocelli in New York's Central Park. For nine years Sir Bryn hosted his own festival in Faenol, North Wales.

Sir Bryn is a Grammy, Classical Brit, and Gramophone Award winner whose discography encompasses operas of Mozart, Wagner and Strauss, plus more than 15 solo discs including Lieder, American musical theater, Welsh songs, and sacred repertory. He was made a Commander of the British Empire (CBE) for his services to opera in 2003, was awarded the Queen's Medal for Music in 2006, and received a knighthood for his services to music in 2017. Sir Bryn was the last recipient of the Alfred Toepfer Foundation's Shakespeare Prize in 2006, and in 2015 he received The Freedom of the City of London award.



NATALIA KATYUKOVA

One of the highly regarded collaborators of her generation, the Russian pianist is an assistant conductor at the Metropolitan Opera and principal staff coach at the Lindemann Young Artist

Development Program.

Katyukova has performed with singers including Terfel, Anna Netrebko, Ildar Abdrazakov, Simon Keenlyside, and Paul Appleby at festivals and summer programs including the Ravinia Festival and Tanglewood Music Festival, and has appeared in recital throughout the U.S. and Europe. She has served on the faculties of The Juilliard School, Texas Wesleyan University, and the Conservatory "Monteverdi" (Bolzano, Italy). Her solo career began as the winner of the MTNA National Piano Competition (U.S.) and various international piano competitions.

A graduate of the Moscow State Conservatory, The Juilliard School, and the Lindemann Young Artist Development Program, Katyukova has studied with distinguished teachers including Margo Garrett, Jonathan Feldman, Brian Zeger, Ken Noda, and Lev Naumov.

Program notes

Schubert - Selected Songs

As its title suggests, “Gruppe aus dem Tartarus” (“Scenes from Hades”), is not so much a song as a panorama. In three verses, poet Friedrich Schiller describes the torments of the damned, matched by Schubert’s bizarrely modulating harmony. Verse one gives us the sound, verse two the image. In verse three, “Ewigkeit” (Eternity) appears, breaking Saturn’s scythe with pounding chords. The song is a metaphor for melancholy, for, as Susan Youens writes in *Schubert’s Late Lieder*, in the cosmology of planetary symbolism, “Jupiter and the sanguine temperament were considered the happiest state, Saturn and the melancholy temperament the unhappiest.”



Sir Bryn Terfel in the title role / *Falstaff*, Lyric, 1999/00 season.

Three of the songs in this set come from Schubert’s *Schwanengesang* (*Swan Song*), a collection made by the publisher Haslinger shortly after the composer’s death. Half of the song texts are by Ludwig Rellstab, who had sent his poems to the dying Beethoven. “A few had been marked with pencil, in Beethoven’s own hand,” writes the poet in his memoirs, “those which he liked best and had then passed on to Schubert to set, since he himself felt too

ill.” The brook in “Liebesbotschaft” (“Love’s Message”) is a clever thing, quick to echo the speaker’s words, and ready to offer a few riffs of its own.

In October 1828 Schubert wrote to his publisher, Heinrich Albert Probst: “I have also set several songs by [Heinrich] Heine from Hamburg which were extraordinarily well-liked here.” That was perhaps a little disingenuous. One of Schubert’s circle, Franz Hartmann, spoke for the consensus: Heine’s poems contained “a good deal of wit and many wrong-headed views.” “Die Taubenpost” (“Pigeon Post”) is Schubert’s last love song. Schubert’s setting of his friend J. G. Seidl’s poem is a delightful meeting of the pictorial and the metaphorical. A young man blithely tells of the carrier pigeon in his employ, and one can hear the occasional flutter of wings. The bird’s name: “Sehnsucht” (“Longing”).

“Auf dem Wasser zu singen” (“To Be Sung on the Water”) was composed in 1823, around the time of the *Arpeggione* Sonata and A-minor Quartet. Schubert translates into music the shimmering essence of water, that most ephemeral of substances.

– © 2016 by David Evan Thomas

“Litanei auf das Fest aller Seelen”

Among Schubert’s songs built on a quieter and more intimate scale, his “Litany for All Souls’ Day,” dating from 1816, is one of the most exquisitely lovely. In the poem by Johann Jacobi, the singer is able to intone a prayer for peace to everyone who has suffered. The mesmerizing effect of the song is achieved through the simplicity (both in the melodic line and the gentle accompaniment) that is the keynote of the song throughout. The lift in the voice toward the end of each stanza yields a series of heart-stopping moments in a song that has never lost its freshness or its power to move the listener.

– Roger Pines

Keel, *Three Salt-Water Ballads*

In London a century ago, you might have taken a singing lesson from the English baritone Frederick Keel (1871-1954), who made many arrangements of folk songs, and transcribed Elizabethan songs from lute tablature. Keel set poems by John Masefield, best known for the oft-anthologized “Sea Fever.” To the British, Masefield was an enduring presence as the Poet Laureate of England from 1930–67, a post held before him by Dryden and Wordsworth. He also wrote novels and verse-plays, but it is the early sea poems he published as *Salt-Water Ballads* for which he is remembered.

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Songs from the Celtic Isles

One can trace the existence of Celts as far as the seventh or eighth century B.C. It’s generally accepted that Celtic music was thriving beginning around 1600, accompanied by instruments as diverse as flute, fiddle, lute, and harp. In Cornwall, Wales, Scotland, and the “Celtic isles” (Ireland and the Island of Man), as well as in Spain (Galiccia) and France (Brittany), elements of Celtic folk music survive to this day, passed down through a diverse and vibrant oral tradition. The lyrics – usually incorporating a memorable refrain – place a particular emphasis on storytelling, as well as many of life’s most stressful experiences, often (but not always) with a tragic tone. A great many traditional Celtic songs in English have assumed a place among the world’s most beloved melodies.

– Roger Pines

Robert Schumann, “Belsatzar,” Opus 57; *Zwei Venetianische Lieder*, from *Myrthen*, Opus 25

On February 24, 1840, Robert Schumann wrote excitedly to his fiancée, Clara Wieck: “In the past few days I have fully completed a large, integrated cycle of Heine songs.” Heinrich Heine’s *Book of Songs* (1827) is a treasury of verse that would later inspire Schumann’s *Dichterliebe*. In his letter, Schumann also named Heine’s ballad “Belsatzar,” along with “a volume from Goethe’s *West-Östlicher Divan*, a volume by Burns (an Englishman (sic), not often put to music)...altogether, seven volumes. Isn’t that quite a feat?” Much of this music would be published in *Myrthen* (*Myrtles*), Opus 25.

“Belsazar” tells the story of Belshazzar’s Feast from the Book of Daniel, and of the flaming writing on the wall that appears after King Belshazzar scorns God. Schumann’s ballad owes something to Schubert’s “Gretchen am Spinnrade,” but it illuminates the details of the biblical story in a personal way. One hears the clanging of goblets in the introduction, the noble horn-sounds of the knights and their applause as Belshazzar drinks from the sacred cup and proclaims himself king of Babylon. But how fickle is public opinion; how the mighty are brought low!

Myrthen is a collection, not a cycle, and it contains many of Schumann’s most famous songs, like “Widmung,” “Der Nussbaum” and “Die Lotosblume.” It’s an international bazaar: nearly a third of the 26 songs are settings of Scottish bard Robert Burns, while Goethe is represented by five songs and Rückert by four. The Two Venetian Songs treat poems from 1822 by the Irish poet and entertainer Thomas Moore – of the famed *Irish Melodies* – in German translations by Ferdinand Freiligrath. Schumann presented *Myrthen*, bound in red velvet with gold lettering, to Clara on their wedding night.

– © 2016 by David Evan Thomas

Schumann composed his setting of Heine’s “Mein Wagen rollet langsam” (“My Carriage Slowly Rolls”) in 1840, but it wasn’t published until some years after his death. It is distinguished by its four sections that alternate in musical character. The text by Heine – the greatest German lyric poet of the time – finds the singer rolling in his cart through forests and valleys, with the music gently buoyant, but then, as he thinks of his sweetheart and “drei Schattengestalten” (“three shadowy forms”) look at him through the window, we have a change to more jaggedly structured lines in both voice and piano. Schumann captivates the listener further by assigning the final third of the song just to the piano, which becomes an intriguing commentator on the scene.

– Roger Pines

Songs of Britain

Head west from London on the M4, and in a little over two hours you’ll cross the River Severn and find yourself in Wales, a part of the U.K. but another land entirely, with its own language, history, heroes, and song tradition. Wales is about the size of New Jersey, with a population somewhat smaller than the Twin Cities metro area. It’s a largely rural country known for sheep farming, slate quarrying, and the coal that fueled the Industrial Revolution. The Welsh language (*Cymraeg*), which is spoken by about a fifth of Welsh natives, is a Celtic language related to Gaelic. Several of its phonemes do not exist in English, including those “soft consonants strange to the ear” described by poet R. S. Thomas. Wales is known as the “Land of Song” for its bardic traditions and international *Eisteddfod*, an annual festival-competition of word and song.

Idris Lewis (1889–1952), composer of “Can yr Arad Goch” (“Song of the Red Plough”), was the son of a coal miner from Llansamlet, near Swansea in south Wales. He studied at the Royal College of Music and became the first musical director of the BBC in Cardiff, where he pioneered orchestral broadcasts. Lewis set many texts by John Hughes, who used his middle



Sir Bryn Terfel in the title role/*Don Giovanni*, Lyric, 2004|05 season.

name, “Ceiriog,” in competition. “Sul y Blodau” (“Palm Sunday”) is a lullaby sung by a mother to her dead child. Its composer, Owen Williams (1877–1956), was the son of a cobbler from Eglwysbach in the old county of Denbighshire in north Wales.

– © 2016 by David Evan Thomas

The touching, achingly beautiful “My Little Welsh Home” has both music and lyrics by William Sidney Gwynn Williams (1896–1978). Welsh music was a subject on which

Williams enlightened audiences for decades through speeches, books, articles, and radio broadcasts. Among the many important projects in which his involvement was instrumental was the prestigious singing competition known as the international *Eisteddfod*, in which outstanding choruses from all over the world have participated since its founding 72 years ago. Williams’s leadership was also vital to the Welsh Folk Song Society, which he served for more than a quarter-century. His publications included the influential *Welsh National Music and Dance* and many folk-song collections, published over a period of nearly 50 years.

– Roger Pines

A tribute to John Charles Thomas

(Selected songs, announced from the stage)

Born in 1891, American baritone John Charles Thomas enjoyed a reputation as one of the most communicative artists of his time, earning admiration for his vibrant personality as much as for his magnificent voice. Thomas was of Welsh descent on his father’s side and German on his mother’s. After receiving impeccable training at the Peabody Conservatory in Baltimore, the Pennsylvania native chose to begin his professional career in operettas and musicals on Broadway. He spent a decade there in leading roles, acquiring legions of fans. He finally made his professional stage debut as a full-fledged opera singer in 1925 in Washington, singing Amonasro in *Aida*. Spending much of the late 1920s at one of Europe’s major houses – La Monnaie in Brussels – he returned to opera in America with his artistry significantly enhanced. His growing fame was continually boosted by recitals that made his name universally recognized throughout the United States. In his programs he mixed classical and popular repertoire with enormous confidence and flair, including numerous songs written especially for him. He retired in the early 1950s, and died in 1960.

– Roger Pines

“Catchy songs and exhilarating dance”

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Margaret Kellas, Marketing
Associate, Lyric Unlimited

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Special Programs

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Michael Calderone, *Music
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Orchestra and Ballet*
Sarah Cohn, *Music Administration
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Sharon Lomasney, *Director
of Presentations and Events*
Megan St. John, *Director of
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Maya Stallworth, *Presentations
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Lindsey Wolfeld, *Facilities
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Patrick Dowling, *Patron
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Stephen Dunford, *Chief Engineer*
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Supervisor*
Sheila Matthews and
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Jordan Lee Braun
David Carl Toulson
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Rachel C. Henneberry
Rachel A. Tobias
Stage Managers
Alaina Bartkowiak
Rachel C. Henneberry
Daniel Sokalski
Peggy Stenger
Amy C. Thompson
Rachel A. Tobias
Bill Walters
Sandra Zamora
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Kevin Krasinski,
Artist Services Manager
Marina Vecci,
Rehearsal Associate
Jeffrey Jauch
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The Ryan Opera Center Board
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Jannotta Family Endowed Chair*
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Cheney Foundation*
Emma Scherer, *Associate*

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Scott Marr, *Wardrobe, Wigs,
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Scott Wolfson, *Associate
Technical Director*
Maria DeFabo Akin, *Properties
and Scenic Design Director*
Chris Maravich, *Lighting Director,
Mary-Louise and James S.
Aargard Lighting Director
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*Production Manager - Lyric
Unlimited and Ryan Opera
Center*
Lea Branyan
*Technical Production
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Mike Reilly, *Head Flyman/
Automation*

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Automation Assistant
Chris Barker
Robert Hull, Jr.
Rigging/Automation Assistants
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Brian Grenda, *Layout Carpenter*
Drew Trusk, *Head Shop Welder*
Bruce Woodruff, *Layout Welder*
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Warehouse Coordinator
Dan DiBennardi, *Assistant
Warehouse Coordinator*
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Justin Hull
Ryan McGovern
Assistant Carpenters
Anthony Bernardy
Connor Ingersoll
John Ingersoll
Aiden McGovern
Johnny Rivers
Chase Toppinga
Carpenters
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Soren Ersbak, *Board Operator*
John Clarke, Jr.
Anthony Coia
Thomas Hull
Robert Reynolds
Assistant Electricians
Jason Combs
Thomas Fernandez
Gary Grenda
Brian Hobbs
Daniel Kuh
Asiel Simpson
Jose Villalpando
Electricians
Joe Schofield
Head Audio Technician
Nick Charlan
Matt Eble
Kelvin Ingram
Audio Technicians
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Michael McPartlin,
Properties Crew Head
Phil Marcotte, *Prop Carpenter*
Bob Ladd, *Armorer*
Rachel Boultinghouse,
Upholsterer
Robert Hartge
Michael O'Donnell, Jr.
Richard Tyriver
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Michael Buerger
Joseph Collins
Adam Gorsky
Gordon Granger
Joe Mathesius
Kevin McPartlin
Luigi Trupiano
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Brian Traynor
Charge Artist
Tim Morrison
Michael Murtaugh
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Wardrobe Mistress
Kristine Anderson
Louie Barrios
Molly Herman
Kate Keefe
Cecylia Kinder
Krystina Lowe
Talia Newton
Kathy Rubel
Toni Rubino
Joanna Rzepka
Marguerite Scott
Rebecca Shouse
Ewa Szylak
Barbara Szylo
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Isaac Turner
Maggie Zabierowski
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Samantha Holmes,
Wardrobe Crew Head
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Scott Barker
Robert Berry
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Dawn Marie Hamilton
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Wendy McCay
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Dulce Santillan
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Chris Valente
Roger Weir
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Sarah Hatten, *Wigmaster and
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Robert Kuper
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Wig Crew Head
Necole Bluhm
DeShawn Bowman
Martha Contreras
Brittany Crinson
Eric Daniels
Lillian Dion
June Gearon
David Grant
Chantelle Marie Johnson
Briette Madrid
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