

*Lyric*

RYAN  
OPERA  
CENTER



# Magical Music Around the World

Sixth Annual  
Ryan Opera Center Gala

# Magical Music Around the World



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Craig Terry

## Director

Joanie Schultz

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Maria Novella Malfatti, soprano

Lunga Eric Hallam, tenor

Denis Vélez, soprano

Leroy Davis, baritone

Katherine Beck, mezzo-soprano

Ricardo José Rivera, baritone

Katherine DeYoung, mezzo-soprano

David Weigel, bass-baritone

Kathleen Felty, mezzo-soprano

Anthony Reed, bass

Martin Luther Clark, tenor

Chris Reynolds, piano

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J’Nai Bridges

Mario Antonio Marra

Nicole Cabell

Takaoki Onishi

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*Filmed on location at Lyric Opera of Chicago and remotely from around the world.*



## About the Ryan Opera Center

The Patrick G. and Shirley W. Ryan Opera Center is Lyric’s preeminent artist-development program that nurtures the talents of some of the most promising operatic singers and pianists of each generation. The program’s Ensemble members earn their coveted spot by successfully auditioning among more than 400 artists worldwide. Its alumni are among the dominant names in opera today. Donor generosity ensures continued unparalleled training, performance experience, and professional readiness of Ensemble members. This highly competitive program, established in 1974, is honored to enjoy the support of acclaimed soprano Renée Fleming as Advisor, along with full-time staff Director Dan Novak, Music Director Craig Terry, and Director of Vocal Studies Julia Faulkner.

For more information, visit [lyricopera.org/ryanoperacenter](http://lyricopera.org/ryanoperacenter)

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## Program

**Chris Reynolds**, piano  
**Craig Terry**, piano  
Excerpts from *The Magic Flute*; *Falstaff*;  
*The Sorcerer's Apprentice*  
Composers: W. A. Mozart; Giuseppe Verdi; Paul Dukas  
(arr. Craig Terry, Chris Reynolds, Léon Roques)

**Katherine Beck**, mezzo-soprano  
**Lunga Eric Hallam**, tenor  
**Chris Reynolds**, piano  
"Tutto è deserto...Un soave non so che"  
from *La Cenerentola*  
Composer: Gioachino Rossini  
Librettist: Jacopo Ferretti

**Ricardo José Rivera**, baritone  
**Craig Terry**, piano  
"Do I Love You Because You're Beautiful?"  
from *Cinderella*  
Composer: Richard Rodgers  
Lyricist: Oscar Hammerstein II

**Maria Novella Malfatti**, soprano  
**Denis Vélez**, soprano  
**Katherine DeYoung**, mezzo-soprano  
**Martin Luther Clark**, tenor  
**Chris Reynolds**, piano  
Scenes from *La bella dormiente nel bosco*  
Composer: Ottorino Respighi  
Librettist: Gian Bistolfi

**Kathleen Felty**, mezzo-soprano  
**Leroy Davis**, baritone  
**Craig Terry**, piano  
"Once Upon a Dream" from *Sleeping Beauty*  
Composer: George Bruns (adapted from a melody  
by Peter Ilyich Tchaikovsky; arr. Craig Terry)  
Lyricists: Jack Lawrence, Sammy Fain

**Katherine DeYoung**, mezzo-soprano  
**David Weigel**, bass-baritone  
**Craig Terry**, piano  
"It's Magic" from *Romance on the High Seas*  
Composer: Jule Styne (arr. Craig Terry)  
Lyricist: Sammy Cahn

**Denis Vélez**, soprano  
**Craig Terry**, piano  
"El Faisán"  
Composer: Miguel Lerdo de Tejada  
Lyricist: José de J. Nuñez y Dominguez

**Lunga Eric Hallam**, tenor  
**Craig Terry**, piano  
"Themba Lam" and "Kutheni Sithandwa"  
Composer: Nomfundo Xaluva (arr. Lunga Eric Hallam  
and Craig Terry)

**Kathleen Felty**, mezzo-soprano  
**Anthony Reed**, bass  
**Craig Terry**, piano  
"Tango Magique"  
Composer: Philippe-Gérard (arr. Craig Terry)  
Lyricist: Max François

**Maria Novella Malfatti**, soprano  
**Craig Terry**, piano  
"Magia"  
Composer: Gino Mescoli (arr. Craig Terry)  
Lyricist: Andrea Lo Vecchio

**Katherine Beck**, mezzo-soprano  
**Craig Terry**, piano  
"That Old Black Magic"  
Composer: Harold Arlen (arr. Craig Terry)  
Lyricist: Johnny Mercer

**Martin Luther Clark**, tenor  
**Ensemble Members**  
**Craig Terry**, piano  
"Das Zauberlied"  
Composer: Erik Meyer-Helmund (arr. Craig Terry)  
Lyricist: Georg von Dyhern  
(English version by John P. Jackson)

# Magical Music Around the World



**Four-hand medley of excerpts from:**

**Wolfgang Amadeus Mozart, *The Magic Flute*; Giuseppe Verdi, *Falstaff*; Paul Dukas, *The Sorcerer's Apprentice* (arr. Craig Terry, Chris Reynolds, Leon Roques)**

**Chris Reynolds and Craig Terry, piano**

Mozart's *The Magic Flute* (1791) abounds in magical effects, and not just those related to the flute of the title, although that memorable instrument is, of course, central. Twice during the opera, when Tamino plays his flute, his beloved Pamina hears it and is able to find her way to him. Other magic includes the appearance of three boys who miraculously appear and are able to advise first Tamino, then later Pamina; the Queen of the Night, who appears on the scene as if by magic; delicious food that appears out of nowhere to delight the birdcatcher Papageno; and magic bells Papageno uses on various occasions, the last instance being when he plays the bells to bring the appearance of the sweetheart he longs for, Papagena.

In Verdi's final opera, *Falstaff* (1893)—the second of only two comedies composed during his long career—the opera's last scene begins with a sweetness and gentleness characteristic of all the episodes involving the two young lovers. An aura of magic and mystery pervades the opening of the scene, which finds the lovesick young Fenton alone in Windsor Park, eagerly anticipating the arrival of his beloved Nannetta, who will be disguised as the Queen of the Fairies.

One of the most popular orchestral pieces ever composed, Dukas's *The Sorcerer's Apprentice* (1897) found its dramatic source in a poem by Johann Wolfgang von Goethe. The music has reached an audience of millions thanks to its prominence in the justly celebrated animated Disney film *Fantasia* (1940). In Goethe's poem, the sorcerer leaves his workshop, with his apprentice remaining behind to take care of the chores he has been assigned. He decides to cast a spell on a broom to help him, but soon there is water all over the workshop because the apprentice lacks the skill to break the spell. Disaster is averted only when the sorcerer returns.

**Gioachino Rossini, *La Cenerentola*, "Tutto é deserto...Un soave non so che"**  
**("All is deserted...A sweet something")**

**Katherine Beck, mezzo-soprano; Lunga Eric Hallam, tenor;**  
**Chris Reynolds, piano**

For the 24-year-old Gioachino Rossini (1792-1868), *La Cenerentola* (*Cinderella*) was already the twentieth opera in a career then just seven years old. His works had been predominantly comedies, with which he was single-handedly revitalizing comic repertoire in Italian opera houses. *La Cenerentola* (1817) isn't pure comedy—instead, the composer and his librettist, Jacopo Ferretti, classified it as a "dramma giocoso" ("cheerful drama," now commonly known as a "dramedy"). They present only one totally comic figure, the prince's witty and clever valet Dandini. Cenerentola's stepsisters are unrelentingly silly when chattering with each other but nasty to Cenerentola, and the behavior of her father, Don Magnifico, is even worse. The work's heart comes from Cenerentola herself, and from the ardent prince who falls in love with her. Rossini's most emotionally affecting moment in this score—a scene demanding the ultimate in both expressive elegance and technical adroitness—is the duet in which these two encounter each other for the first time.

Magnifico's household is about to receive the prince, Don Ramiro, whose courtiers will be formally inviting the young women of the house to the ball where he will choose a bride. Ramiro has exchanged clothes with his valet in order to observe Magnifico's daughters without being recognized. Arriving alone, Ramiro finds no one in the foyer of the house except Cenerentola, who literally runs into him. She's deeply apologetic and confused, and he falls instantly in love with her. He begins their duet by confessing that there's a sweet feeling in his heart that he's never felt before. She answers with her own confession: her heart is beating so fast, and she doesn't know why. In the second half of the duet, Cenerentola tries to explain her complicated family history but again gets deeply flustered, which endears her to Ramiro even more.

# Magical Music Around the World



**Richard Rodgers and Oscar Hammerstein II, *Cinderella*,  
“Do I Love You Because You’re Beautiful?”  
Ricardo José Rivera, *baritone*; Craig Terry, *piano***

During the first half of the 1950s, several Broadway musicals were adapted splendidly for television, most notably *Peter Pan*, in which Mary Martin sang and flew her way into Americans’ hearts. *Cinderella*, however, was actually *created* for television. In 1957 Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960), whose string of successes had ended with the less-than-triumphant *Pipe Dream* in 1955, needed to renew audiences’ confidence in them. When NBC approached though, had the same idea and had a special advantage: Julie Andrews had already been contracted to star in their yet-to-be-written show. The chance to write for the exquisite young star of *My Fair Lady* was all that Rodgers and Hammerstein needed to commit themselves to CBS.

With Andrews giving a perfect performance in the title role, surrounded by a stellar supporting cast, *Cinderella* was telecast live to an audience of 100 million in March 1957. The show—which finally made it to the Broadway stage in 2013—has been seen in two other television productions, with the heroine played by Lesley Ann Warren (1965) and Brandy Norwood (1997).

Rodgers and Hammerstein adapted the familiar fairytale charmingly, with aptly comic songs as well as several captivating ballads. Among the latter is “Do I Love You Because You’re Beautiful?,” which the prince sings toward the end of the ball scene. He’s been totally enraptured by Cinderella, whose identity at this point is still a mystery to him. He now expresses his delight and disbelief that the girl before him could really be as beautiful as she seems.

**Ottorino Respighi, scenes from *La bella dormente nel bosco* (*The Beauty Sleeping in the Forest*)  
Maria Novella Malfatti, *soprano*; Denis Vézé, *soprano*;  
Katherine DeYoung, *mezzo-soprano*; Martin Luther Clark, *tenor*; Chris Reynolds, *piano***

None of the ten operas of Ottorino Respighi (1879-1936) are frequently heard today. There is, however, an occasional production of *La bella dormente del bosco*, his second version of Charles Perrault’s famous tale of the sleeping princess awakened by a prince’s kiss. Respighi’s initial musicalization of the story, written as a puppet opera, premiered at Rome’s renowned children’s theater, the Teatro di Piccoli di Podrecca, in 1922. Twelve years later the composer revised and reorchestrated the work, with the characters played onstage by child mimes while adults sang Respighi’s music in the pit (when performed today, adults sing these roles onstage). In 1967 yet another revision was supervised by the composer’s widow with additions by the composer Gian Lucca Tocchi, and premiered in Turin.

A romantic and musically sophisticated score, *La bella dormente nel bosco* is wonderfully varied in style, drawing on the influence of Massenet, Debussy, Puccini, Stravinsky, and especially Wagner. One major innovation is the final scene: the seventeenth-century princess and the court have been sleeping through 300 years. A prince of the 1930s, visiting the area with a group of rich Americans, discovers the vine-covered castle. When he sees the long-sleeping princess and awakens her, the rest of the court awakens as well. The Americans celebrate the couple’s nuptials by having the whole court join them in dancing a fox-trot (many longtime Respighi admirers were appalled with the 1967 revision, which had Tocchi change the dance to a twist).

In the opera’s opening tableau, the Nightingale (soprano) and Cuckoo (mezzo), in ravishingly ethereal music, set the scene in the forest. Then, shortly thereafter, the fairies (soprano and mezzo) tell the Royal Ambassador that they’ve received the invitation for the little princess’s christening and that they’ll be the girl’s godmothers. In the final scene of the opera, the prince (tenor) awakens the princess (soprano), and the two sing a rapturous love duet that reaches heights of ecstasy worthy of Puccini’s Butterfly and Pinkerton. Their happiness is celebrated by the dazzling reappearance of the Blue Fairy.

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**George Bruns, Jack Lawrence, and Sammy Fain,  
*Sleeping Beauty*, “Once Upon a Dream” (adapted from Tchaikovsky’s ballet, arr. Craig Terry)  
Kathleen Felty, *mezzo-soprano*; Leroy Davis, *baritone*;  
Craig Terry, *piano***

*Sleeping Beauty* (1959) is one of the greatest achievements in the history of Walt Disney Studios. Disney’s first animated feature filmed in “Technorama” (70 mm), it revealed a visual complexity, sophistication, and sheer artistry beyond what had been seen in two previous Disney triumphs, *Snow White* and *Cinderella*. The stylized visual approach proved captivating, inspired as it was by the creative team’s research into Medieval art and architecture. Disney found his greatest inspiration in the beloved score of Tchaikovsky’s *Sleeping Beauty* ballet. The melodies adapted from it by three brilliant and highly experienced musicians—composer George Bruns (1914-1983) and songwriters Jack Lawrence (1912-2009) and Sammy Fain (1902-1989)—included the waltz that became “Once Upon a Dream.” The song was introduced by American soprano Mary Costa. Her voice, which both sang and spoke the title role in the film, was chosen by Disney after a three-year search.

In the film, when the evil witch Maleficent predicts that Princess Aurora will prick her finger on a deadly spindle and die before her sixteenth birthday, the terrified king and queen send their daughter to live with three fairies. The fairies’ disguises lead Aurora (now known as Briar Rose) to believe that they’re actually peasant women. Briar Rose’s birthday arrives, and that morning, when she’s in the forest gathering berries, she sings to the animals. Her song is a lilting waltz, revealing that she’ll know her love when he appears because she’s seen him in her dreams. She’s interrupted by a stranger, who turns out to be handsome Prince Philip. By the time he repeats the song, the two have fallen in love.

**Jule Styne and Sammy Cahn, “It’s Magic” (arr. Craig Terry)  
Katherine DeYoung, *mezzo-soprano*; David Weigel, *bass-baritone*; Craig Terry, *piano***

In 1948 a popular young big-band singer was about to make the most eagerly anticipated film debut of the year. A soundtrack was needed that would do full justice to her warmly inviting sound and unfettered, confiding style. The singer was Doris Day, and of the four songs she introduced in *Romance on the High Seas*, one of them, “It’s Magic,” became especially closely identified with her. The song’s creators, composer Jule Styne (1905-1994) and lyricist Sammy Cahn (1913-1993), would become particularly notable contributors to the “American songbook.”

Styne and Cahn both enjoyed long, triumphant careers. Cahn’s Broadway credits included only one hit show (written with Styne)—*High Button Shoes* in 1947—but he was the king of Hollywood, with a staggering 31 Academy Award nominations. Four of his songs won between 1944 and 1972. The “Sammy” Film Music Awards were established in Cahn’s honor in 1988. Styne’s Broadway shows without Cahn included three of the most captivating musicals ever written: *Bells Are Ringing*, *Gypsy*, and *Funny Girl*. Like Cahn, Styne was hugely experienced in Hollywood, receiving ten Oscar nominations and winning for one of his collaborations with Cahn, the title song for *Three Coins in the Fountain* (1954).



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**Miguel Lerdo de Tejada and José de Jesús Núñez y Domínguez,  
“El Faisán” (“The Pheasant”)  
Denis Vélez, *soprano*; Craig Terry, *piano***

Miguel Lerdo de Tejada (1869-1941) was for decades one of Mexico’s most prominent musicians, working as a songwriter, pianist, and conductor. Throughout his career he composed zarzuelas that earned great public acclaim. Like many of his compatriot composers, Tejada also had a strong interest in adapting traditional melodies into modern arrangements. He was most famous, however, for his own songs, many of which gained huge popularity, among them the lush and emotional waltz “El Faisán.”

The lyrics of “El Faisán” are by one of Mexico’s most celebrated men of letters, José de Jesús Núñez y Domínguez (1887-1959), who made a powerful impact as a poet, essayist, historian, and journalist, as well as in his work as a diplomat.

**Nomfundo Xaluva, “Themba Lam” and “Kutheni Sithandwa?”  
(arr. Lunga Eric Hallam and Craig Terry)  
Lunga Eric Hallam, *tenor*; Craig Terry, *piano***

Nomfundo Xaluva’s effervescent “Themba Lam” and her memorable adaptation of the traditional melody “Kutheni Sithandwa?” have enchanted audiences in her native South Africa. Devoted to her nation’s musical history, she wrote her master’s thesis on her renowned predecessor among great South African singers, Miriam Makeba.

Xaluva, well established as one of her nation’s top jazz vocalists, is a native of Port Elizabeth and bases her performing activities in Cape Town. She has made recordings for Universal Music, and is also a faculty member of the University of Cape Town. A two-time recipient of the Metro FM Music Award for Best Urban Jazz Album, Xaluva has performed at the Cape Town International Jazz Festival and the Johannesburg Joy of Jazz Festival.

“Themba Lam” (“My Hope”) is all about the need to heal: “May you pick me up when I fall, bind my wounds when I’m bleeding. May you lend me your hand when I’m in need, because you’re my hope.” In “Kutheni Sithandwa?” (“What’s Up, My Love?”), one lover is distressed with the other, declaring that never before have they walked past each other on the street without saying a word.

**Philippe-Gérard and Max François, “Tango Magique”  
(arr. Craig Terry)  
Kathleen Felty, *mezzo-soprano*; Anthony Reed, *bass*;  
Craig Terry, *piano***

The well-known French composer/conductor Michel Philippe-Gérard (a.k.a. M. Philippe-Gérard, but more commonly referred to as “Philippe-Gérard”) wrote the delectably romantic “Tango Magique” in 1953. The song is all about how, under the spell of the tango, lovers can find true happiness. Already in 1954 it was known to English-speaking audiences through a recording sung in translation by Tony Brent, a well-known British popular singer. “Tango Magique” became a huge hit in the original French, thanks to a 1956 recording by one of the most celebrated French cabaret artists of that time, tenor Tino Rossi. Another gifted popular singer, the contralto Léo Marjane, made a marvelous recording of it as well.

In 1967, Philippe-Gérard made a formal accusation of plagiarism against Bert Kaempfert’s “Strangers in the Night,” which had won a Grammy that year for Frank Sinatra. The case was not settled until 1971, with Philippe-Gérard’s claim being rejected.

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**Gino Mescoli and Andrea Lo Vecchio, “Magia” (“Magic”), (arr. Craig Terry)  
Maria Novella Malfatti, *soprano*; Craig Terry, *piano***

“You ask me why I’m with you,” the singer asks in “Magia,” and then answers her own question: “Magic—call it magic. You have it in your eyes.” A distinguished duo, composer-conductor-arranger-recording producer Gino Mescoli (b. 1930) and the composer-conductor Andrea Lo Vecchio (b. 1942), wrote the song for Mina, the most celebrated Italian pop music icon of the 1960s and ’70s. The song became a huge hit for her. Mina gained fame for her colorful and wide-ranging voice, her command of style (from R&B to bossa nova to disco), and the boldness of her personality and lifestyle on- and offstage. An artist whose record sales have topped 150 million, she has recorded more than 75 albums, releasing an album every year from 1958 to 2003.

**Harold Arlen and Johnny Mercer, “That Old Black Magic”  
(arr. Craig Terry)  
Katherine Beck, *mezzo-soprano*; Craig Terry, *piano***

American popular music of the 1940s and ’50s was immeasurably enriched by two geniuses from opposite sides of the country. Hyman Arluck (1905-1986), who made his fortune as Harold Arlen, came from Buffalo, New York, and John Herndon “Johnny” Mercer (1909-1976) was a native of Savannah, Georgia.

Arlen was active in Hollywood during his career, and with another lyricist—the brilliant E.Y. “Yip” Harburg—he earned the devotion of millions with the score of *The Wizard of Oz* (“Over the Rainbow” brought them the 1939 Oscar for Best Song). Even after his death, Arlen’s best-known songs have continued to figure prominently in important Hollywood films. He also composed the scores of several Broadway shows, most notably *Bloomer Girl* (1944) and *House of Flowers* (1950).

Arlen was an ideal partner for Mercer, himself a longtime fixture among Hollywood composer-lyricists. Whether for movies or as stand-alone songs, the two created unforgettable American standards, such as “Blues in the Night,” “Out of This World,” “Ac-Cent-Tchu-Ate the Positive,” “Any Place I Hang My Hat is Home,” “Come Rain or Come Shine,” and “One for My Baby (and One for the Road).” One of their best-known songs, “That Old Black Magic” was written for the 1942 film *Star-Spangled Rhythm*. Frank Sinatra, Ella Fitzgerald, and Peggy Lee all covered it with great success, and film audiences will recall Marilyn Monroe—memorably portraying an untalented nightclub singer—performing it in the 1957 film adaptation of William Inge’s play *Bus Stop*.

**Erik Meyer-Helmund and Georg von Dyherrn, “Das Zauberlied” (“The Magic Song”)  
(English version by John P. Jackson; arr. Craig Terry)  
Martin Luther Clark, *tenor*; Ensemble Members; Craig Terry, *piano***

Comparatively little biographical material is available regarding either the poet or composer of this song. We do know that the sadly short-lived Georg von Dyherrn (1848-1878), born into an aristocratic family, was prevented by illness from pursuing a career in law. He chose instead to devote himself to writing novels and poetry. A number of his poems were set to music by the Russian-born, Berlin-based Erik Meyer-Helmund (1862-1932). The composer of five operas, Meyer-Helmund also wrote a good deal of piano music and nearly 300 songs. If he’s remembered at all today, it’s for several of the songs, which were performed by some of the most famous singers of his time.

Meyer-Helmund’s most popular composition may well have been “Das Zauberlied” (“The Magic Song”), in which the singer confesses that his beloved has sung her way into his heart—through a lusciously romantic waltz. Published in 1886 and orchestrated 11 years later, the song was a favorite of many of the greatest German-speaking tenors of the 1930s, including such legends of singing as lyric tenor Joseph Schmidt, spinto tenor Richard Tauber, and dramatic tenor Franz Völker.



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