



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Faculty Tuesday Series

Claude Debussy, 100 Years Later

Andrew Cooperstock, piano

with

Jennifer Bird, soprano

Jessica Nilles, piano

David Requiro, cello

William Terwilliger, violin

7:30 p.m., Tuesday, March 13, 2018

Grusin Music Hall

Imig Music Building

Be engaged. Be inspired. Be here.

Be Boulder.

Program

Sonata for Violin and Piano (1917)

- I. Allegro vivo
- II. Intermède: Fantasque et léger
- III. Finale: Très animé

Claude Debussy (1862–1918)

William Terwilliger, violin

Four Piano Preludes (1909–1913)

- La Fille aux cheveux de lin (“The Girl with the Flaxen Hair”)
- Feuilles mortes (“Dead Leaves”)
- Des Pas sur la neige (“Footsteps in the Snow”)
- Bruyères (“Heather”)

Sonata for Cello and Piano (1915)

- I. Prologue: Lent, sostenuto e molto risoluto
- II. Sérénade: Modérément animé
- III. Final: Animé, léger et nerveux

David Requiro, cello

Brief Pause

Voici que le printemps (1884)

Romance (1883)

Paysage sentimental (1883)

Apparition (1884)

Jennifer Bird, soprano

Minstrels (1910/1914)

Golliwog’s Cakewalk (1908/1942)

arr. Debussy
arr. Jascha Heifetz

William Terwilliger, violin

Petite Suite (1886-1889)

- I. En bateau
- II. Cortège
- III. Menuet
- IV. Ballet

Jessica Nilles, piano

Song Texts

Translated by Andrew Cooperestock

Voici que le printemps

Paul Bourget

Voici que le printemps, ce fils léger d'Avril,
Beau page en pourpoint vert brodé de roses blanches.
Paraît, leste, fringant, et les poings sur les hanches,
Comme un prince acclamé revient d'un long exil.
Les branches des buissons verdis rendent étroite
La route qu'il poursuit en dansant comme un fol;
Sur son épaule gauche il porte un rossignol,
Un merle s'est posé sur son épaule droite.
Et les fleurs qui dormaient
sous les mousses des bois
Ouvrent leurs yeux où flotte
une ombre vague et tendre,
Et sur leurs petits pieds se dressent, pour entendre
Les deux oiseaux siffler et chanter à la fois.
Car le merle siffle et le rossignol chante:
Le merle siffle ceux qui ne sont pas aimés,
Et pour les amoureux languissants et charmés,
Le rossignol prolonge une chanson touchante.

Here comes Spring, sprightly son of April,
Handsome page in a green doublet
embroidered with white roses.
He appears, nimble, dashing, hands on hips,
Like an acclaimed prince back from long exile.
Branches of green bushes crowd his road,
dancing like a fool;
On his left shoulder sits a nightingale,
a blackbird is on his right.
And the flowers that were sleeping under the forest moss
Open their eyes, where a vague
and tender shadow still floats.
And on their little feet they stand to hear the two birds
whistle and sing at once.
Because the blackbird whistles and the nightingale sings:
The blackbird jeers at the lovelorn
And for lovers, languishing and charmed, the nightingale
extends a touching song.

Romance

Paul Bourget

Silence ineffable de l'heure
Où le cœur aimant sur un cœur
Se laisse en aller et s'endort, —
Sur un cœur aimant qu'il adore !...
Musique tendre des paroles,
Comme un sanglot de rossignols,
Si tendre qu'on voudrait mourir, —
Sur la bouche qui les soupire !...

L'ivresse ardente de la vie
Fait défaillir l'amant ravi,
Et l'on n'entend battre qu'un cœur,
Musique et silence de l'heure !...

Ineffable silence of the hour
When a loving heart upon a heart allows itself to fall
asleep, —
Upon a loving heart that it adores!...
Tender music of words,
Like a sob of nightingales,
So tender that one would wish to die, —
On the mouth of one who whispers them!...
The passionate intoxication of life
Makes the delighted lover weak
And we only hear the beating of a heart,
Music and silence of the hour!...

Paysage sentimental

Paul Bourget

Le ciel d'hiver, si doux, si triste, si dormant,
Où le soleil errait parmi des vapeurs blanches,
Était pareil au doux, au profond sentiment
Qui nous rendait heureux mélancoliquement
Par cette après-midi de rêves sous les branches...
Branches mortes qu'aucun souffle ne remuait,
Branches noires avec quelque feuille fanée, —
Ah! que mon âme s'est à ton âme donnée
Plus tendrement encor dans ce grand bois muet,
Et dans cette langue de la mort de l'année!
La mort de tout, sinon de toi que j'aime tant,
Et sinon du bonheur dont mon âme est comblée,
Bonheur qui dort au fond de cette âme isolée,
Mystérieux, paisible et frais comme l'étang
Qui pâlisait au fond de la pâle vallée.

The winter sky, so sweet, so sad, so sleepy,
Where the sun wandered among the pale mists,
Was like the sweet, deep feeling
That makes us melancholy yet happy
On that afternoon of dreaming under the branches...
Dead branches that no breeze stirs,
Black branches with just a few faded leaves.
Ah, our lips together still more tenderly
in this great, silent wood,
And in this languor of the year's death!
Death of everything, except for you whom I love so,
And except for the happiness which fills my soul,
Happiness that sleeps deeply in this isolated soul,
Mysterious, peaceful and cool, like a pond
That grew pale deep in the faded valley.

Apparition

Stéphane Mallarmé

La lune s'attristait.

Des séraphins en pleurs

Rêvant, l'archet aux doigts, dans le calme des fleurs

Vaporeuses, tiraient de mourantes violes

De blancs sanglots glissant sur l'azur des corolles. —

C'était le jour béni de ton premier baiser.

Ma songerie aimant à me martyriser

S'enivrait savamment du parfum de tristesse

Que même sans regret et sans déboire laisse

La cueillaison d'un

Rêve au cœur qui l'a cueilli.

J'errais donc, l'oeil rivé sur le pavé vieilli

Quand avec du soleil aux cheveux, dans la rue

Et dans le soir, tu m'es en riant apparue

Et j'ai cru voir la fée au chapeau de clarté

Qui jadis sur mes beaux sommeils d'enfant gâté

Passait, laissant toujours de ses mains mal fermées

Neiger de blancs bouquets d'étoiles parfumées.

The moon became sad.

Seraphims in tears

Dreaming, bow in hand, in the calm of misty flowers,

Shooting dying viols of white tears sliding

over azure petals.

It was the blessed day of your first kiss.

My reverie, loving to torture me,

Skillfully became intoxicated with the perfume of sadness

That even without regret and without hindrance leaves

The gathering of a dream within the heart that gathered it.

I wandered then, my eyes riveted on the old cobblestones

When, with sunlight on your hair, in the street

And in the evening, you appeared to me smiling

And I thought I saw a fairy with a hat of light

Who in times past when I was a spoiled child

came to my sweet dreams

Always leaving with her carelessly closed hands

A snow of white bouquets of perfumed stars.

Biographies

Andrew Cooperstock, piano

Andrew Cooperstock performs widely as a soloist and chamber musician and has appeared throughout six continents and in most of the fifty states, including performances at New York's Carnegie Hall, Lincoln Center and the United Nations. He has been featured in recitals and concerto appearances at the Chautauqua, Brevard and Round Top music festivals, the Australian Festival of Chamber Music, Hong Kong's Hell Hot! New Music Festival, and on National Public Radio, Radio France and the BBC. Winner of the National Federation of Music Clubs Artist Competition, he has since served as juror for numerous international competitions in the U.S. and China.

Cooperstock and violinist William Terwilliger, as the award-winning Opus Two, have recorded a series of critically acclaimed single-composer discs of American music dedicated to the works of Aaron Copland, George Gershwin, Robert Starer, Paul Schoenfield and Lowell Liebermann. Cooperstock's recording, Leonard Bernstein: Complete Solo Works for Piano (Bridge Records), was lauded by Gramophone as "winning" and "brilliant." Dr. Cooperstock holds degrees from the Juilliard School and the Cincinnati and Peabody Conservatories. A Steinway artist, he is a professor of piano at CU Boulder and artistic director of the CU Boulder *Bernstein at 100* celebration.

Jennifer Bird, soprano

Jennifer Bird enjoys a busy and varied singing career in the U.S. and Europe, having built a reputation as a charismatic, intelligent and versatile performer of more than 50 roles in opera, operetta and musical theater, as well as much of the standard oratorio and concert literature. In addition to title roles in *Lulu* and *Lucia di Lammermoor*, she has sung Ann Trulove in *The Rake's Progress*, Pamina in *Die Zauberflöte*, Marguerite in *Faust*, Blanche in *A Streetcar Named Desire* and Violetta in *La Traviata* among many others, and she has served as soprano soloist in Messiah with the Berlin Symphony Orchestra, Dvořák's Stabat Mater with the Bremer Philharmonic and a Veteran's Day concert with the U.S. Army Band at Carnegie Hall. In 2010, Bird made her Alice Tully Hall debut in Orff's *Carmina Burana* with the Riverside Choral Society.

During the 2017–18 season, Bird will travel to Cape Town, South Africa, for Mendelssohn's Elijah and to Burlington, Vermont, for a program of cabaret songs with pianist Alexandra Nguyen. Bird has won First Prizes in the Sylvia Geszty, Elisa Meyer and Robert Stolz Competitions. She is a member of the voice faculty at CU Boulder.

Jessica Nilles, piano

Jessica Nilles—a native of Webster City, Iowa—is a doctoral candidate in piano performance at CU Boulder and studies with Dr. Andrew Cooperstock. She served as adjunct piano faculty during the 2016–2017 academic year at Wartburg College, her alma mater. She currently serves as music director and pianist for Denver Immersive Opera. Nilles' recent performances have included solo recitals at Wartburg College and the CU Boulder, as well as a concerto performance with the Wartburg Community Symphony. She also recently performed new solo piano works at a concert for Abundant Silence, an organization that strives to promote and publish 21st-century works.

Nilles has performed with many instrumentalists and singers, including opera star and Iowa native Simon Estes, with whom she performed at the White House and in his Roots & Wings tour across the state of Iowa. During her time as faculty at Wartburg College, she performed with other music faculty at the Easter Sunrise Service at Red Rocks Amphitheatre and joined the Wartburg Choir in performances at the National ACDA Conference.

David Requiro, cello

First Prize winner of the 2008 Naumburg International Violoncello Competition, David Requiro (pronounced re-KEER-oh) is recognized as one of today's finest American cellists. After winning first prize in both the Washington International and Irving M. Klein International String Competitions, he also captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó.

Mr. Requiro has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony and numerous orchestras across North America. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society and Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. The Chamber Music Society of Lincoln Center recently appointed Mr. Requiro to its prestigious CMS Two residency beginning in 2018. In 2015, Mr. Requiro joined the faculty of the CU Boulder College of Music as an assistant professor of cello.

William Terwilliger, violin

William Terwilliger enjoys an active and diverse career as a soloist, chamber musician and orchestral player throughout the U. S. and on six continents, including performances at New York's Lincoln Center, Carnegie Hall, Merkin Hall, (le) Poisson Rouge, BargeMusic and 54 Below, and festival appearances at the Australian Festival of Chamber Music, Hong Kong's Hell Hot! Festival of New Music, Maverick Concerts, Piccolo Spoleto, Round Top and Brevard, and he has been featured on NPR, the BBC, Radio France, Latvian National Radio and Australian National Radio. With pianist Andrew Cooperstock, as Opus Two he has recorded a critically acclaimed series of CDs of American music on the Azica, Albany and Naxos labels.

A noted pedagogue, Dr. Terwilliger has given numerous master classes at conservatories and universities across the U. S. and abroad, including the Juilliard School and the Beijing Central Conservatory, and he has served as Artist-Faculty at Brevard, Round Top, Rocky Ridge, Vianden (Luxembourg) and Saarbürg (Germany) summer festivals. Currently, he is Professor of Violin at the University of South Carolina, and he serves as the concertmaster of the Long Bay Symphony. Terwilliger holds a doctorate from the Eastman School of Music, where he studied with Zvi Zeitlin and Donald Weilerstein.

España en el Corazón

Our next Faculty Tuesdays concert

7:30 p.m., Tuesday, March 20



CU PERFORMING ARTS
music

Spring 2018 Faculty Tuesdays

American Celebration

7:30 p.m., Tuesday, Jan. 16
Grusin Music Hall
Dunn/Jennings/McDonald/
Reger/Requiro

Beethoven!

7:30 p.m., Tuesday, Jan. 23
Grusin Music Hall
David Korevaar

Romance in Italy

7:30 p.m., Tuesday, Jan. 30
Grusin Music Hall
Dusinberre/Erhard/Hsu/
Korevaar/Requiro

Hsiao-Ling Lin and Friends

7:30 p.m., Tuesday, Feb 6
Grusin Music Hall
Dusinberre/Fejér/Kim/Lin/Rhodes

A Few of My Favorites

7:30 p.m., Tuesday, Feb. 13
Grusin Music Hall
Elizabeth Farr

The Joy of Strings!

7:30 p.m., Tuesday, Feb. 20
Grusin Music Hall
CU string faculty and students

Faculty Tuesdays

7:30 p.m., Tuesday, Feb. 27
Grusin Music Hall
Bird/Korevaar

Beethoven for Piano and Violin

7:30 p.m., Tuesday, March 6
Grusin Music Hall
Dusinberre/Korevaar

Claude Debussy 100 Years Later

7:30 p.m., Tuesday, March 13
Grusin Music Hall
Bird/Cooperstock/
Requiro/Terwilliger

España en el Corazón

7:30 p.m., Tuesday, March 20
Grusin Music Hall
Bird/Chellis/Cremaschi/Garland

Double Standards

7:30 p.m., Tuesday, April 3
Grusin Music Hall
Case/Robert/Walter

Learn more at colorado.edu/music

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