

Faculty Tuesdays

Virtuosic Collaboration

Margaret McDonald, piano

With

Abigail Nims, mezzo-soprano

Ryan Gardner, flugelhorn

Andrew Garland, baritone

David Requiro, cello

7:30 p.m., Tuesday, Sept. 3, 2019

Grusin Music Hall

Imig Music Building



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Program

O lieb', so lang du lieben kannst, S. 298
Im Rhein, im schönen Strome, S. 272
Freudvoll und leidvoll II, S. 280bis
Freudvoll und leidvoll I, S. 280/2
Die Lorelei, S. 273

Franz Liszt
(1811-1886)

Abigail Nims, mezzo-soprano

Vocalise, Op. 34, No. 14

Sergei Rachmaninoff
(1873-1943)

Ryan Gardner, flugelhorn

О, нет, молю, не уходи! (O, no, I beg you, do not leave!) Op. 4, No. 1
Утро (Morning) Op. 4 no. 2
в молчаньи ночи тайной (In the silence of the secret night) Op. 4, No. 3
Не пой, красавица, при мне (Do not sing, my beauty, to me) Op. 4, No. 4
Весенние воды (Spring Waters) Op. 14, No. 11

Andrew Garland, baritone

—Intermission—

Sonata in G minor for Cello and Piano, Op. 65
I. Allegro moderato
II. Scherzo
III. Largo
IV. Finale. Allegro

Frédéric Chopin
(1810-1849)

David Requiro, cello

Texts and translations

O lieb', so lang du lieben kannst

Text: Ferdinand Freiligrath

O lieb, so lang du lieben kannst!

O lieb, so lang du lieben magst!

Die Stunde kommt, die Stunde kommt,

Wo du an Gräbern stehst und klagst.

Und Sorge, daß dein Herze glüht

Und Liebe hegt und Liebe trägt,

So lang ihm noch ein ander Herz

In Liebe warm entgegenschlägt.

Und wer dir seine Brust erschließt,

O tu ihm, was du kannst, zulieb!

Und mach ihm jede Stunde froh,

Und mach ihm keine Stunde trüb.

Und hüte deine Zunge wohl,

Bald ist ein böses Wort gesagt!

O Gott, es war nicht böse gemeint, -

Der andre aber geht und klagt.

O lieb, solange du lieben kannst!

O lieb, solange du lieben magst!

Im Rhein, im schönen Strome

Text: Heinrich Heine

Im Rhein, im heiligen Strome,

Da spiegelt sich in den Well'n

Mit seinem grossen Dome,

Das grosse, heilige Köln.

Im Dom da steht ein Bildnis,

Auf gold'nem Leder gemalt;

In meines Lebens Wildnis

Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein

Um unsre liebe Frau;

Die Augen, die Lippen, die Wäng'lein,

Die gleichen der Liebsten genau.

O love, love as long as you can

Translation: ©Thomas Ang

O love, love as long as you can!

O love, love as long as you will!

The time will come, the time will come,

When you will stand grieving at the grave.

And let it be that your heart glows

And nurtures and carries love,

As long as another heart is still

Warmly bestruck by love for you!

And to one who spills his breast to you,

O to him, do what you can, in Love!

And make him happy for each moment,

And never let him be sad for one!

And guard your tongue tightly,

In case any slight escapes your mouth!

O God, it was not meant that way, -

But the other recoils, hurt and sighing.

O love, love as long as you can!

O love, love as long as you will!

In the Rhine, in the holy river

Translation: ©Richard Stokes

In the Rhine, in the holy river,

Mirrored in its waves,

With its great cathedral,

Stands great and holy Cologne.

In the cathedral hangs a picture,

Painted on gilded leather;

Into my life's wilderness

It has cast its friendly rays.

Flowers and cherubs hover

Around Our beloved Lady;

Her eyes, her lips, her cheeks

Are the image of my love's.

Freudvoll und leidvoll

Text: Johann Wolfgang von Goethe

Freudvoll
Und leidvoll,
Gedankenvoll sein;
Hangen
Und bängen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betrübt—
Glücklich allein
Ist die Seele, die liebt.

Die Lorelei

Text: Heinrich Heine

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.
Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel der Berge funkelt
Im Abendsonnenschein.
Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.
Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewalt'ge Melodei.
Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.
Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Loreley getan.

Full of joy and full of sorrow

Translation: ©Richard Stokes

Full of joy,
And full of sorrow,
Full of thoughts;
Yearning
And trembling
In uncertain anguish;
Exulting to heaven,
Cast down unto death—
Happy alone
Is the soul that loves.

Loreley

Translation: ©Richard Stokes

I do not know what it means
That I should feel so sad;
There is a tale from olden times
I cannot get out of my mind.
The air is cool, and twilight falls,
And the Rhine flows quietly by;
The summit of the mountains glitters
In the evening sun.
The fairest maiden is sitting
In wondrous beauty up there,
Her golden jewels are sparkling,
She combs her golden hair.
She combs it with a golden comb
And sings a song the while;
It has an awe-inspiring,
Powerful melody.
It seizes the boatman in his skiff
With wildly aching pain;
He does not see the rocky reefs,
He only looks up to the heights.
I think at last the waves swallow
The boatman and his boat;
And that, with her singing,
The Loreley has done.

О, нет, молю, не уходи!

Text: Dmitry Sergeevich Merezhkovsky
(1865-1941)

О, нет, молю, не уходи!
Вся боль ничто перед разлукой,
Я слишком счастлив
Этой мукой,
Сильней прижми меня к груди,
Скажи люблю.

Пришёл я вновь,
Больной, измученный и бледный.
Смотри, какой я слабый, бедный,
Как мне нужна твоя любовь...

Мучений новых впереди
Я жду как ласку, как поцелуя,
И об одном молю, тоскуя:
О, будь со мной, не уходи!

Утро

Text: M.L. Yanov

«Люблю тебя!»
Шепнула дню заря
И, небо обхватив, зарделась от признанья,
И солнца луч, природу озаря,
С улыбкой посылал ей жгучие лобзанья.

А день, как бы ещё не доверяя,
Осуществлению своих заветных грёз,
Спускался на землю, с улыбкой утирая
Блестевшие вокруг ряды алмазных слёз...

O, no, I beg you, do not leave!

Translation: ©Anton Besspalov and Rianne
Stam, used with permission

O, no, I beg you, do not leave!
All my pains are nothing compared to
separation
I am only too fortunate
with that torment,

Press me tightly to your bosom
and say you love me.
I came anew
full of pain, pale and exhausted.
See how poor and weak I am,
how I need your love...

The new torments ahead
I await like a caress or kiss,
and again I beg you in anguish:
O stay with me, do not leave!

Morning

“I love you!”
Daybreak whispered to day
and, while enfolding the skies, blushed from
that confession,
and a sunbeam, illuminating nature,
with a smile sent her a burning kiss.

And the day, as if still doubting
the fulfillment of his most cherished dreams,
descended over the land, and with a
smile dried her glittering tears like rows of
diamonds.

в молчаньи ночи тайной

Text: Afanasy Afanas'yevich Fet
(1820-1892)

О, долго буду я, в молчаньи ночи тайной,
Коварный лепет твой, улыбку, взор
случайный,
Перстам послушную волос густую прядь,
Из мыслей изгонять, и снова призывать;

Шептать и поправлять былые выраженья
Речей моих с тобой, исполненных
смущенья,
И в опьянении, наперекор уму,
Заветным именем будить ночную Тму.

Не пой, красавица, при мне

Text: Aleksandr Sergeyevich Pushkin
(1799-1837)

Не пой, красавица, при мне
Ты песен Грузии печальной;
Напоминают мне оне
Другую жизнь и берег дальний.

Увы, напоминают мне
Твои жестокие напевы
И степь, и ночь, и при луне
Черты далекой, бедной девы!

Я призрак милый, роковой,
Тебя увидев, забываю;
Но ты поёшь, и предо мной
Его я вновь воображаю.

Не пой, красавица, при мне
Ты песен Грузии печальной;
Напоминают мне оне
Другую жизнь и берег дальний.

In the Silence of the Secret Night

Translation: ©Sergei Rybin, used with
permission

Oh, for a long while, in the silence of the
mysterious night,
Your beguiling murmur, smile, fleeting glance,
A luscious strand of your hair, obedient to my
fingers,
Will I banish from my thoughts - but then
recall again;

Whisper and reconsider the phrases
Of my embarrassed conversations with you,
And, as if intoxicated, against all reason,
With your cherished name awaken the nightly
haze.

Do not sing, my beauty, to me

Translation: ©Anton Bepalov and Rianne
Stam, used with permission

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

Alas, They remind me,
your cruel melodies,
of the steppe, the night and moonlit
features of a poor, distant maiden!

That sweet and fateful apparition
I forget when you appear;
but you sing, and before me
I picture that image anew.

Do not sing, my beauty, to me
your sad songs of Georgia;
they remind me
of that other life and distant shore.

Весенние воды

Text: Fyodor Ivanovich Tyutchev
(1803-1873)

Ещё в полях белеет снег,
А воды уж весной шумят --
Бегут и будят сонный брег,
Бегут, и блещут, и гласят...

Они гласят во все концы:
«Весна идёт, весна идёт!
Мы молодой весны гонцы,
Она нас выслала вперёд.

Весна идёт, весна идёт,
И тихих, тёплых майских дней
Румяный, светлый хоровод
Толпится весело за ней!

About the performers

Pianist **Margaret McDonald**, a native of Minnesota, is associate professor of collaborative piano at the University of Colorado Boulder. She joined the College of Music keyboard faculty in the fall of 2004. She helped to develop the college's graduate degree program in Collaborative Piano and the undergraduate collaborative curriculum. Praised for her poetic style and versatility, McDonald enjoys an active performing career and has partnered many distinguished artists, including the Takács Quartet, Glenn Dicterow, Zuill Bailey, Joshua Roman, Paula Robison, Carol Wincenc, Eugene Izotov, Ben Kamins, David Shifrin, David Jolley, Julie Landsman, Craig Morris, Paul Merkelo, Ian Bousfield, Joseph Alessi, Steven Mead and Velvet Brown. She has performed throughout the United States, Canada and Europe. McDonald is active throughout the country, giving master classes at institutions from coast to coast, including The Juilliard School,

Spring Waters

Translation: ©Sergei Rybin, used with permission

The fields are still whitened with snow,
But the waters already roar with Spring.
They rush and awaken the sleepy riverbank,
They rush, and sparkle, and proclaim...

They proclaim to all corners of the earth:
“Spring is coming, Spring is coming!
We are the heralds of the young Spring,
She has sent us forward!”

Spring is coming, Spring is coming,
And the quiet, warm days of May
In a bright and glowing round dance
Bustle joyfully behind her.

Indiana University, New England Conservatory of Music, University of Texas at Austin, University of Minnesota Twin Cities, Arizona State University, University of California Santa Barbara and Louisiana State University. She has released recordings with Michelle Stanley, flute; Velvet Brown, tuba; Aaron Tindall, tuba; and Erika Eckert, viola for the Potenza, Parma and Meridian record labels. McDonald has been a staff accompanist at the Meadowmount School for Strings in New York and an official accompanist at the Music Teachers National Association national competitions and the National Flute Association annual convention. She spends her summers as a member of the collaborative piano faculty at the Music Academy of the West in Santa Barbara, California.

Mezzo soprano **Abigail Nims** has established herself as a musician of integrity and versatility, garnering praise for her performances of

repertoire from the baroque to contemporary premieres. Acclaimed for her committed interpretations and tonal beauty in the concert repertoire, Nims has performed as soloist with renowned orchestras and festivals, including the San Francisco Symphony, the Saint Paul Chamber Orchestra, the Detroit Symphony, the Baltimore Symphony, the São Paulo Symphony, Orquestra Sinfónica Nacional de México, Teatro Municipal de Santiago in Chile, Orchestra Sinfonica di Milano Giuseppe Verdi, Boston Baroque, the Bach Festival Society of Winter Park in Florida, the Indianapolis Symphony, the Louisiana Philharmonic and the Masterworks Choir and Orchestra at Carnegie Hall. In Colorado, Nims has appeared as soloist with the Colorado Symphony, the Colorado Music Festival, the Colorado Springs Philharmonic, the Boulder Philharmonic and Colorado MahlerFest and is a regular soloist with the Colorado Bach Ensemble. On the opera stage, she has appeared in leading roles with companies throughout the United States and abroad, including the Wexford Festival, New York City, Atlanta, Palm Beach, Florentine, Gotham Chamber, New Jersey and Princeton Festival operas, along with Opera Omaha, Opera Grand Rapids, Opera Delaware and Opera North. Her recordings include the role of Melanto in Boston Baroque's Grammy-nominated *Il ritorno d'Ulisse in patria* (Linn Records, 2015), the role of Veruca Salt in *The Golden Ticket* with Atlanta Opera (Albany Records, 2013), and Martin Bresnick's song cycle "Falling" on the composer's album *Every Thing Must Go* (Albany Records, 2011).

Ryan Gardner originally hails from Santa Monica, California. He received a Bachelor of Music from the Eastman School of Music with highest distinction. He received a Master

of Music from Shepherd School of Music at Rice University and a Doctor of Musical Arts from the Manhattan School of Music. While in New York, he worked with former principal trumpeter of the Metropolitan Opera Orchestra, Mark Gould, and the former second trumpet player of the New York Philharmonic, Vincent Penzarella. Outside of his work at the university, he maintains his private studio, gives master classes and lectures internationally, and continues to perform. As an orchestral performer, Gardner has played with the Los Angeles Philharmonic, the Kansas City Symphony, the Honolulu Symphony, the Charleston Symphony, the Rochester Philharmonic, the Music Academy of the West Orchestra, the Aldeburgh Festival Britten-Pears Orchestra in England, the Verbier Festival Orchestra in Switzerland and many more. He has also performed in many prestigious venues, including Carnegie Hall, Symphony Space, Merkin Concert Hall, Avery Fisher Hall, Alice Tully Hall and the Palau de la Música Catalana in Barcelona, Spain. He plays principal trumpet with the Distinguished Concerts International Orchestra in New York City and has also performed with Broadway touring shows, including *Young Frankenstein* and *The Three Phantoms*. He can be heard on the Naxos, Mark Records and BX Entertainment labels and is a Bach performing artist and clinician. His newest album, *Sempiternal Songs*, features new music and arrangements for trumpet and harp. In 2010, Gardner was honored for his philanthropic work as Spotlight Artist of the Year by Music for Autism and is now the organization's artistic coordinator. He has served on the Board of Directors for the International Trumpet Guild since 2016.

Baritone **Andrew Garland** is widely recognized as a leader in recital work, with dozens of performances around the country including Carnegie Hall with pianist Warren Jones and programs of modern American songs all over the United States and Canada. He brings his highly communicative style to the concert stage with orchestras such as the Atlanta Symphony, Boston Baroque, the Handel and Haydn Society, Boston Youth Symphony, National Philharmonic, Albany Symphony and others. Garland is a regular with the New York Festival of Song (NYFOS) and has given multiple recitals with Vocal Arts DC, the Marilyn Horne Foundation, the Bard Festival, Camerata Pacifica, Andre-Turp Society in Montréal, Voce at Pace, Huntsville Chamber Music Guild, Fort Worth Opera and dozens of college music series around the country. His latest solo album *American Portraits* (with Donna Loewy, piano) went to Number 1 on Amazon classical. Garland has five other recordings on the Telarc, Naxos, Roven Records and Azica labels. On the concert stage, he has joined the NYFOS at the Moab Music Festival and National Sawdust, sings *Messiah* with Boston Baroque and Colorado Bach Ensemble and sings in orchestral performances and recitals in Cincinnati, Indianapolis, Boston, Fort Worth, Springfield, Boulder and other cities. Other highlights include *Dandini* with Opera Philadelphia and Fort Worth Opera, *Mercurio* and the title role in *Galileo Galilei* at Cincinnati Opera, and *Riolo* and *Schaunard* at Seattle Opera. Garland is the winner of the Lavinia Jensen, NATSAA, Washington International, American Traditions, NATS and Opera Columbus competitions and was a prize winner in the Montréal International, José Iturbi, Gerda Lissner, McCammon and Palm Beach International

competitions. He was an apprentice at the San Francisco Opera Center and the Seattle Opera and Cincinnati Opera Young Artists programs.

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. Requiro has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, Requiro also completed the cycle of Beethoven's Sonatas for Piano and Cello at the Phillips Collection in Washington, D.C. 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 Requiro to its prestigious Bowers Program (formerly CMS Two) beginning in the 2018-19 season. In 2015, Requiro joined the faculty of the University of Colorado Boulder as assistant professor of cello. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss and Richard Aaron.

Upcoming performances

🎟 Ticketed events 🎧 Live stream at cupresents.org

Tuesday, Sept. 10

Faculty Tuesdays

Cleveland Orchestra guests

7:30 p.m., Grusin Music Hall 🎧

Tuesday, Sept. 17

Faculty Tuesdays

Wolf's Italian Songbook

7:30 p.m., Grusin Music Hall 🎧

Thursday, Sept. 19

Wind Symphony and Symphonic Band

7:30 p.m., Macky Auditorium 🎧

Tuesday, Sept. 24

CU Symphony Orchestra

7:30 p.m., Macky Auditorium 🎧

Wednesday, Sept. 25

Pendulum New Music Ensemble

7:30 p.m., Grusin Music Hall 🎧

Tuesday, Oct. 1

Faculty Tuesdays

Love and Death

7:30 p.m., Grusin Music Hall 🎧

Thursday, Oct. 3

Fall Festival of Choirs

7:30 p.m., Macky Auditorium 🎧

Monday, Oct. 7

CU Philharmonia Orchestra

7:30 p.m., Grusin Music Hall 🎧

Tuesday, Oct. 8

Faculty Tuesdays

Die schöne Müllerin

7:30 p.m., Grusin Music Hall 🎧

Wednesday, Oct. 9

**Artist Series: Chick Corea Trilogy with
Christian McBride and Brian Blade**

7:30 p.m., Macky Auditorium 🎟

Chamber Winds

7:30 p.m., Grusin Music Hall 🎧

Thursday, Oct. 10

**Concert Jazz Ensemble and Jazz
Ensemble II**

7:30 p.m., Grusin Music Hall 🎧

Events are subject to change:

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at cupresents.org to verify.*

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