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2023-24 Season



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Faculty Tuesdays

Celebrating Stephen Sondheim (1930-2021)

Arrangements by Eric Stern (b. 1952)

Andrew Cooperstock, piano

William Terwilliger, violin

Julian Bennet, cello

Jennifer Bird, soprano

Matthew Chellis, tenor

7:30 p.m., Tuesday, Feb. 20, 2024

Grusin Music Hall

Program

A Little Night Music: Suite for Violin and Piano

(1973/2018)

“Night Waltz”

“You Must Meet My Wife”

“A Weekend in the Country”

“Send in the Clowns”

“Night Waltz” (reprise)

“I Remember” from *Evening Primrose*

(1966/2020)

“Finishing the Hat” from *Sunday in the Park with George*

(1983/2022)

“Every Day a Little Death” from *A Little Night Music*

(1973/2022)

Main Title from *Stavisky*

(1974/2022)

“Not While I’m Around” from *Sweeney Todd*

(1979/2022)

“Broadway Baby” from *Follies*

(1971/2022)

“Johanna” from *Sweeney Todd*

(1979)

“The Girls of Summer” from *Marry Me a Little*

(1980)

“Sorry-Grateful” from *Company*

(1970/2022)

“Now You Know” from *Merrily We Roll Along*

(1981/2022)

Fleet Street Suite: A *Sweeney Todd* Medley

(1979/2022)

“The Ballad of Sweeney Todd”

“Wait”

“Pretty Women”

“A Little Priest”

“Johanna”

Program notes

Stephen Sondheim (1930-2021) is considered by many the most significant composer of American musical theatre to date. With a modern take on the idiom, he tackled unexpected themes—unrequited love, aging, survival, insecurity, struggle—producing music and lyrics that were often tinged with complexity, sophistication, and ambivalence. We are indebted to legendary Broadway musical director Eric Stern for creating most of the chamber music arrangements on this evening's program.

Lyrics by Stephen Sondheim

You Must Meet My Wife

She lightens my sadness
She livens my days
She bursts with a kind of madness
My well-ordered ways
My happiest mistake
The ache of my life—
You must meet my wife

A Weekend in the Country

A weekend in the country!
How amusing
How delightfully droll
A weekend in the country
While we're losing
Our control

A weekend in the country
How enchanting
On the manicured lawns
A weekend in the country
With the panting
And the yawns

With the crickets and the pheasants
And the orchards and the hay
With the servants and the peasants
We'll be laying our plans
While we're playing croquet

Send in the Clowns

Isn't it rich
Are we a pair
Me here at last on the ground
You in mid-air
Send in the clowns

Isn't it rich
Isn't it clear
Losing my timing this late
In my career
Where are the clowns
There ought to be clowns
Well, maybe next year

I Remember

I remember sky
It was blue as ink
Or at least I think
I remember sky.

White as sheets
Rain like strings
And changing things
Like leaves.

Muddy shoes,
Light and noise and
Bees and boys
And days.

I remember snow
Soft as feathers
Sharp as thumb tacks
Coming down like lint
And it made you squint
When the wind would
blow.

I remember leaves
Green as spearmint
Crisp as paper.
I remember trees
Bare as coat racks
Spread like broken
umbrellas.

I remember days,
Or at least I try.
But as years go by
They're sort of haze,
And the bluest ink
Isn't really sky
And at times I think
I would gladly die
For a day of sky.

And ice like vinyl
On the streets
Cold as silver

And parks and bridges,
Ponds and zoos,
Ruddy faces,

Finishing the Hat

Finishing the hat,
How you have to finish the hat.
How you watch the rest of the world
From a window
While you finish the hat.
Mapping out a sky.
What you feel like, planning a sky.
What you feel when voices that come
Through the window
Go
Until they distance and die,
Until there's nothing but sky
And how you're always turning back
too late
From the grass or the stick
Or the dog or the light,
How the kind of woman willing to
wait's
Not the kind that you want to find
waiting
To return you to the night,
Dizzy from the height,
Coming from the hat,
Studying the hat,
Entering the world of the hat,

Reaching through the world of the hat
Like a window,
Back to this one from that.
Studying a face,
Stepping back to look at a face
Leaves a little space in the way like a
window,
But to see-
It's the only way to see.
And when the woman that you wanted
goes,
You can say to yourself, "Well, I give
what I give."
But the women who won't wait for you
knows
That, however you live,
There's a part of you always standing
by,
Mapping out the sky,
Finishing a hat...
Starting on a hat..
Finishing a hat...
Look, I made a hat...
Where there never was a hat

Every Day a Little Death

Every day a little death
In the parlor, in the bed
In the curtains, in the silver
In the buttons, in the bread
Every day a little sting
In the heart and in the head
Every move and every breath
And you hardly feel a thing
Brings a perfect little death

Not While I'm Around

Nothing's gonna harm you
Not while I'm around
Nothing's gonna harm you
No, sir
Not while I'm around
Demons are prowling everywhere,
nowadays
I'll send them howling
I don't care, I got ways
Of course you do
What a sweet, affectionate child it is
No one's gonna hurt you
No one's gonna dare
Others can desert you
Not to worry
Whistle, I'll be there...

Broadway Baby

I'm just a Broadway baby
Walking off my tired feet
Pounding Forty-second Street
To be in a show

Johanna

I feel you, Johanna
I feel you,
I was half convinced I'd waken,
Satisfied enough to dream you
Happily I was mistaken
Johanna
I'll steal you, Johanna
I'll steal you
Do they think that walls can hide you?
Even now I'm at your window
I am in the dark beside you
Buried sweetly in your yellow hair
I feel you, Johanna
And one day, I'll steal you,
'Til I'm with you and I'm with you
there,
Buried sweetly in your yellow hair...

The Girls of Summer

The girls of summer get burned
They start the summer unconcerned
They get undone by a touch of sun in June
Plus a touch of the moon

The girls of summer get fooled
'cause soon the summer heat has cooled
And come September they can't remember why
Things were hot in July

Not me
It's too easy to fall
The moonlit sand, a faraway band, and that's all
Not me
I don't easily thrill -
Never did, never will

The end of summer's at hand
I thought the summer was grand
And here I am with the same undamaged heart
That I had at the start

The girls of summer forgot to run
The girls of summer were bound to lose
The girls of summer have all the fun
...I have nothin' but blues.

Sorry-Grateful

You're sorry-grateful,

Regretful-happy.

Why look for answers

When none occur?

You'll always be what you always were,

Which has nothing to do with, all to do with her.

Now You Know

Best thing that ever could have happened!

I say, best thing that ever could have happened,

It's your time, your time!

Yesterday is done!

See the pretty countryside!

Soon enough you're merrily, merrily

Rolling along!

You're beginning again,

Got another clean slate,

Got a whole new life,

You'll learn to adore it!

It's your time!

Now you know!

The Ballad of Sweeney Todd

Attend the tale of Sweeney Todd

His skin was pale and his eye was odd

He shaved the faces of gentlemen

Who never thereafter were heard of again

He trod a path that few have trod

Did Sweeney Todd

The demon barber of Fleet Street

Wait

Easy now
Hush, love, hush
Don't distress yourself
What's your rush?
Keep your thoughts
Nice and lush
Wait

Hush, love, hush
Think it through
Once it bubbles
Then what's to do?
Watch it close
Let it brew
Wait

Pretty Women

Pretty women at their mirrors
In their gardens
Letter-writing
Flower-picking
Weather-watching
How they make a man sing!
Proof of heaven, as you're living!

A Little Priest

LOVETT:

It's priest. Have a little priest.

TODD:

Is it really good?

LOVETT:

Sir, it's too good, at least!

Then again, they don't commit sins of
the flesh,

So it's pretty fresh.

TODD:

Awful lot of fat.

LOVETT:

Only where it sat.

Personnel

Text that is bold and underlined is a hyperlink; click or tap for more information.

Andrew Cooperstock, piano

Jennifer Bird, soprano

Matthew Chellis, tenor

William Terwilliger, violin

Violinist William Terwilliger enjoys an active and diverse career as soloist, recitalist, chamber musician, orchestral musician and teacher throughout the U.S. and on six continents. With pianist Andrew Cooperstock as Opus Two, Terwilliger has performed at New York's Carnegie Hall, Merkin Hall, (le) Poisson Rouge, BargeMusic, 54 Below and Lincoln Center, as well as at London's St. John's, Smith Square, Beijing's Central Conservatory, Maverick Concerts in Woodstock, New York and Dame Myra Hess Series in Chicago. Festival performances include Piccolo Spoleto, Round Top, Brevard, Australian Festival of Chamber Music and Hong Kong's Hell Hot! Festival of New Music. As a U.S. State Department Artistic Ambassador, he has been featured throughout Latin America and in Ghana, Korea, Japan, Eastern Russia, France, Switzerland, Germany and Australia. His live performances and recordings have been heard on Sirius XM, NPR, the BBC, Radio France, and Latvian and Australian National Radio. As champions of American music, Terwilliger and Cooperstock have recorded critically acclaimed single-composer CDs of Aaron Copland, Lowell Liebermann, Paul Schoenfield, Leonard Bernstein and George Gershwin. Their recording of Stephen Sondheim's *A Little Night Music* has enjoyed glowing reviews from American Record Guide, BBC Music, The Violin Channel, and Musical Theater Review.

A noted and committed pedagogue, Terwilliger has given master classes at the Juilliard School, the Cincinnati Conservatory, Arizona State and the Universities of Texas, Minnesota, Iowa, Oklahoma, Georgia and Colorado, as well as at institutions abroad in France, England, Germany, Sweden, Latvia, Ukraine, China, Korea, Taiwan, Hong Kong, Japan, Russia, Peru, Bolivia and

Ghana, among others. He has served as a member of the Artist-Faculty at Brevard (North Carolina), Round Top (Texas), Rocky Ridge (Colorado), Vianden (Luxembourg), Saarburg (Germany), and the International Concerto Festival (Czech Republic), and currently he is professor of violin at the University of South Carolina and concertmaster of the Long Bay and Rock Hill Symphonies. He earned a doctoral degree from the Eastman School of Music, where he studied with Zvi Zeitlin and Donald Weilerstein.

Julian Bennet, cello

Cellist Julian Bennett is an active and passionate chamber musician, having been featured as a guest artist in the Snake River Chamber Series in Colorado, as well as the Second City Chamber Series in Tacoma, Washington. In 2021, he was invited by conductor Michael Morgan to serve as principal cellist of the Bear Valley Symphony Orchestra. Bennett recently began doctoral studies at the University of Colorado Boulder where he serves as teaching assistant to David Requiro. This past spring, he completed his studies at the San Francisco Conservatory of Music where he graduated with a Professional Studies Certificate and a Master of Music degree. He additionally holds a Bachelor of Music degree from Lawrence University where he graduated magna cum laude. His primary teachers include David Requiro, Jennifer Culp and Horacio Contreras.

Upcoming Events

Event details are subject to change, but the CU Presents website will always be up to date. Click or tap below to explore your options.



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