



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Faculty Tuesday Series

Jennifer Bird, soprano

David Korevaar, piano

7:30 p.m., Tuesday, Feb. 27, 2018

Grusin Music Hall

Imig Music Building

Be engaged. Be inspired. Be here.

Be Boulder.

Program

L'invitation au voyage

Henri Duparc
(1848–1933)

Départ

Samuel Barber
(1910–1981)

La Captive

Hector Berlioz
(1803–1869)

Zigeunermelodien

Mein Lied ertönt
Ei, wie mein Triangel
Rings ist der Wald
Als die alte Mutter
Reingestimmt die Saiten
In dem weiten, breiten, luftgen Leinenkleide
Darf des Falken Schwinge

Antonin Dvorák
(1841–1904)

Intermission

Mignon Lieder

Heiss mich nicht reden
Nur wer die Sehnsucht kennt
So lasst mich scheinen
Kennst Du das Land

Hugo Wolf
(1860–1903)

Ferry me across the water

Ned Rorem
(b.1923)

Night Wanderers

Samuel Barber
(1910–1981)

Sail on, sail on

arr. Benjamin Britten
(1913–1976)

Lady of the Lamp

Lee Hoiby
(1926–2011)

Translations

L'invitation au voyage

(Charles Baudelaire)

My child, my sister,
Dream of the sweetness
Of going there to live together,
To love at leisure,
To love and die
In the country that is like you!
The misty suns
Of these cloudy skies
For my spirit are
the so-mysterious charms
Of your traitorous eyes,
Shining through your tears.
There, it is nothing but order
and beauty,
Luxury, peace, and pleasure.
See on these canals,
These sleeping vessels
Whose mood is for adventure;
It is to satisfy your least desire
That they come from
the ends of the earth.
The setting suns dress the fields,
The canals, the entire town,
With hyacinth and gold:
The world goes to sleep
In a warm light.
There, it is nothing but order
and beauty,
Luxury, peace, and pleasure.

Départ

(Rainer Maria Rilke)

My friend, I must leave.
Would you like to see where
on the map?
It's a black point.
In me, if things go well,
It will be a red point in a green land.

La Captive

(Victor Hugo)

If I weren't a prisoner,
I would like this country,
And this plaintive sea,
And these wheat fields,
And these numberless stars,
If, along the dark wall,
Was not the glimmer in the shadow
Of the saber of the Spahis.
I am no Tartar,
That a black eunuch
should tune my guitar,
Should hold my mirror.
Far from these Sodoms,
In the country where we are,
You can speak with the young men in
the evenings.
But I love a riverbank,
Where the cold winter wind
Never comes through
the open windows.
In summer, the rain is warm,
The green insect that wanders
Glistens, a living emerald,
Under the blades of the green grass.
But above all when the breeze
Touches me in its fluttering,
At night, I like to be sitting,
To be sitting while dreaming,
My eye on the deep sea,
While, pale and blonde,
The moon opens its silver fan
On the waves.

French translations by David Korevaar

Zigeunerlieder

("Gypsy Songs")

My song resounds

My song resounds,
a psalm of love,
when the day begins to fade;
and when the moss,
the weathered stalk
secretly drink dew pearls.
My song resounds full of wanderlust
In green forest halls
And on the Puszta's wide plain
I let my happy song ring out.
My song resounds with love also
Whenever storms rage
over the heath
When the breast of
my brother lifts
For his last breath.

Ah! How my triangle

Ah! How my triangle rings gorgeously!
One steps easily into death
accompanied by such sounds!
One steps into death to the ring
of a triangle!
Sounds, dances, love,
Farewell to everything!

All around the forest is so silent and still

All around the forest is so silent
and still,
My heart beats so anxiously;
The black smoke sinks ever lower
And dries my cheek.
Ah! My tears don't dry
You must seek other cheeks!
He who can sing about pain
Will not curse death.

When the old mother

When the old mother
taught me to sing
Tears often hung in her eyelashes.
Now the tears wet my brown cheeks,
Whenever I want to teach
the children
To sing and to play.

Well-tuned the strings

Well-tuned the strings,
Boy, dance in a circle!
Today happy, and tomorrow?
Gloomy in the old way!
Next day on the Nile,
At the father's table
Well-tuned the strings,
Merge yourself into the dance!
Well-tuned the strings!
Boy, dance in a circle!

In the wide, broad, airy linen dress

In the wide, broad,
airy linen dress
The Gypsy is freer than in
gold and silk!
Yes! The golden dolman
Binds the breast so tightly
Inhibits the happily
wandering sounds
Of the free song;
And whosoever finds joy in the
sound of the songs
Lets the base gold fall into Hell.

If the falcon's wings

If the falcon's wings
are allowed to
Beat around the heights
of the Tatra,
Will he exchange the rocky nest for
a cage?
If the wild foal can race through the
heath,
Will it find its joy
In a fence and the reigns?
Has Nature, Gypsies,
given you anything?
Yes! For freedom she has given me
the entirety of life!

Translations by Jennifer Bird

Mignon Songs

(Johann Wolfgang von Goethe)

Don't ask me to speak

Don't ask me to speak—ask me to
be silent,
for my secret is a [solemn]
duty to me.
I wish I could bare my soul to you,
but Fate does not will it.
At the right time, the sun's course
will dispell
the dark night, and it must
be illuminated.
The hard rock will open
its bosom; and
ungrudgingly, the earth will release
deep hidden springs.
Others may seek calm in
the arms of a friend;
there one can pour out
one's heart in lament.
But for me alone,
a vow locks my lips,
And only a god has the power to
open them.

Only one who knows longing

Only one who knows longing
Knows what I suffer!
Alone and cut off from all joy,
I look into the firmament in
that direction.
Ach! he who loves and knows me is
far away.
I am reeling, my entrails
are burning.
Only one who knows longing
Knows what I suffer!

So let me seem, until I become so

So let me seem,
until I become so;
don't take the white dress
away from me!
From the beautiful earth I hasten
down into that solid house.
There I will repose a moment
in peace,
until I open my eyes afresh;
then I will leave behind the spotless
garment,
the girdle and the wreath.
And those spirits of heaven
do not ask whether one is 'man'

or 'woman',
and no clothes, no robes
will cover my transfigured body.
Although I have lived
without trouble and toil,
I have still felt deep pain.
Through sorrow I have aged
too soon;
Make me forever young again!

Do you know the Land where the lemons blossom

Do you know the land where the
lemons blossom,
Golden oranges glow
among dark leaves,
A gentle wind blows
from the blue sky,
The myrtle is still, and the laurel
stands tall?
Do you know it well?
It is there!—there
That I would go with you,
my beloved.
Do you know the house?
Its roof rests on pillars.
Its hall is resplendent,
its chambers shine;
And marble statues stand
and watch me:
What have they done to you,
poor child?
Do you know it well?
It is there!—there
That I would go with you,
my protector.
Do you know the mountain
and its cloud-covered ridge?
The mule searches for its path
in the mist;
In caverns dwell the ancient spawn
of dragons;
Rocks tumble down, and over them,
a rush of water!
Do you know it well?
It is there!—there
That our path leads us!
Oh Father, let us depart.
Translations by Emily Ezust

Biographies

Jennifer Bird, soprano

American 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. As the recipient of a Rotary International Ambassadorial Scholarship, Bird studied in Germany in the Opernklasse of the Hamburg Musikhochschule, where she joined the vocal studio of renowned soprano Judith Beckmann. Soon thereafter, she began singing at the Landestheater Coburg and then at the Bremer Theater, where she became a pillar of the soloist ensemble, singing major roles in the lyric and lyric-coloratura soprano repertory and, in Coburg, twice earning the Audience Favorite Prize. Engagements followed at the Vienna Volksoper, Nationaltheater Mannheim, Theater Bonn, Theater Chemnitz, Theater Lübeck, Theater Würzburg and Theater Hagen, among others. Highlights have included the title roles in “Lulu” and “Lucia di Lammermoor,” Ann Trulove in “The Rake’s Progress,” Pamina in “Die Zauberflöte,” Sophie in “Der Rosenkavalier,” Marguerite in “Faust,” Blanche in “A Streetcar Named Desire,” Nedda in “I Pagliacci,” Gilda in “Rigoletto,” Violetta in “La traviata,” Euridice in “Orphée aux Enfers” and Konstanze in “Die Entführung aus dem Serail,” among many others.

Much in demand as a recitalist and concert singer, Bird has been the soprano soloist in “The Messiah” with the Berlin Symphony Orchestra, in Dvořák’s “Stabat Mater” with the Bremer Philharmonic and in a Veteran’s Day concert with the U.S. Army Band at Carnegie Hall. In 2008, she was invited to Brussels to perform with members of the Ictus Ensemble in honor of the 200th anniversary of Ricordi Publishing. She has been the featured soloist in gala concerts with the Stuttgart Philharmonic at the Stuttgart Konzerthalle and in Luxembourg with the Orchestra of the Warsaw Teatr Wielki. In 2010, Bird made her Alice Tully Hall debut in Orff’s “Carmina Burana” with the Riverside Choral Society. In 2012, she was the soprano soloist in the world premiere performances and recording of Frank Ticheli’s “Songs of Love and Life” with conductor Allan McMurray. Highlights of other recent concert seasons have included the soprano solos in Mozart’s “Requiem” and Beethoven’s 9th Symphony with the Midland-Odessa Symphony, Mahler’s 2nd and 4th Symphonies with the Boulder MahlerFest, performances of Vaughan-Williams’ “Dona Nobis Pacem” and Poulenc’s “Gloria” at Lincoln Center, Mozart arias with the Colorado Symphony, Chausson’s “Chanson Perpetuelle” with the Takács Quartet, Shostakovich’s 14th Symphony with Pro Musica Colorado, and Bach’s “St. Matthew Passion” in a semi-staged version with the Boulder Philharmonic Orchestra and Central City Opera. 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 been a prizewinner in several international competitions, including First Prizes in the Sylvia Geszty Competition, Elisa Meyer Competition and the Robert Stolz Competition. She is a member of the voice faculty at the University of Colorado Boulder.

David Korevaar, piano

David Korevaar, whose playing has been called a “musical epiphany” by Gramophone Magazine, performs an extensive repertoire as a soloist and chamber musician around the US and internationally. In addition to his teaching at the University of Colorado Boulder, where he holds the Peter and Helen Weil fellowship in piano and where he has been named Distinguished Research Lecturer (2016), he has been a regular participant as performer and teacher at Colorado’s Music in the Mountains summer festival and continues to teach and perform regularly in Japan under the auspices of The Music Center Japan. In the spring of 2016, Korevaar spent two weeks teaching in Kabul at the Afghanistan National Institute of Music (ANIM). The 2016-2017 season also included two tours to Brazil and a recital and master classes in Mexico City. In Fall 2017, he conducted and performed two of Mozart’s piano concertos in Boulder, bringing home a skill picked up in Japan and Brazil over the last several years.

Korevaar’s extensive discography includes numerous solo and chamber music recordings. Recent releases include a disc of chamber works by Tibor Harsányi with Charles Wetherbee (Naxos), and a Chopin recital on MSR, Hindemith’s three Piano Sonatas and Suite “1922” (MSR) and two Schubert Sonatas (MSR). In addition, his collaboration with members of the Takacs Quartet has resulted in a number of releases, including a disc of Brahms with violist Geraldine Walther and cellist Andras Fejer (MSR), two Beethoven Violin Sonatas with violinist Edward Dusingberre (Decca), and Hindemith’s music for Viola and Piano with Geraldine Walther (MSR). Korevaar also writes on various musical topics, with a focus on French music.

Beethoven for Piano and Violin

Our next Faculty Tuesdays concert

7:30 p.m., Tuesday, March 6



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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

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