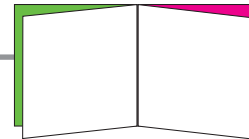




InDesign Template

Standard Jewelbox Eight Page Booklet

document size: 9.5" x 4.719"



(L->R)	Panel1	Panel2
front	4.75"	4.75"
back	4.75"	4.75"
Hieght: 4.719"		

***Design must bleed 1/8" beyond trim.**



george gershwin

(1898-1937)

MUSIC FOR VIOLIN AND PIANO

Suite from *Girl Crazy* (1930), arranged by Eric Stern (b. 1952) (2012) **WORLD PREMIER RECORDING**

1. "But Not for Me" [2:37]
2. "Bidin' My Time" [3:22]
3. "Embraceable You" [1:54]
4. "I Got Rhythm" [2:09]

Three Preludes for Piano (1926), transcribed by Jascha Heifetz (1901-1987)

5. I. [Allegro ben ritmato e deciso] (1940) [1:51]
6. II. Andante con moto e poco rubato (1944) [3:29]
7. III. Allegro ben ritmato e deciso (1942) [1:39]

Short Story (1925), arranged by Samuel Dushkin (1891-1976)

8. Andantino con fantasia; Allegretto scherzando [2:37]

An American in Paris (Excerpts) (1928), **WORLD PREMIER RECORDING**

transcribed by Jascha Heifetz (1901-1987), completed from the original sketches by Ayke Agus (b. 1949) (2000)

9. Allegretto grazioso; Tempo Blues, Andante, ma con ritmo deciso; Allegro (con anima) [5:09]

"Love Walked In" (1938) [from *The Goldwyn Follies*], arranged by Eric Stern (b. 1952) (2012) **WORLD PREMIER RECORDING**

10. Freely; Meno Mosso e Rubato [3:50]

"Nice Work If You Can Get It" (1937) [from *A Damsel in Distress*], arranged by Eric Stern (b. 1952) (2012) **WORLD PREMIER RECORDING**

11. With a Bouncy Swing [2:15]

Selections from *Porgy and Bess* (1935) transcribed by Jascha Heifetz (1901-1987) (1944)

12. "Summertime" and "A Woman Is a Sometime Thing" [3:59]
13. "My Man's Gone Now" [3:52]
14. "Bess, You Is My Woman Now" [4:40]
15. "It Ain't Necessarily So" [2:41]
16. "Tempo di Blues" (based on "Picnics Is Alright" and "There's a Boat Dat's Leavin' Soon for New York") [3:09]

Total Playing Time: 49:13

OPUSTWO

WILLIAM TERWILLIGER, VIOLIN | ANDREW COOPERSTOCK, PIANO

WITH GUEST ARTIST
ASHLEY BROWN, SOPRANO

ACD-71290



gershwin

MUSIC FOR VIOLIN AND PIANO

OPUSTWO

WILLIAM TERWILLIGER, VIOLIN
ANDREW COOPERSTOCK, PIANO

WITH GUEST ARTIST
ASHLEY BROWN, SOPRANO



Girl Crazy (1930) is one of the very few Broadway musicals of the pre-World War II period that has had anything resembling a shelf life of more than a year, a fact surely helped by its several hit songs. Most famous of course is “I Got Rhythm,” but the others included in Eric Stern’s medley here are “Bidin’ My Time,” “Embraceable You,” and “But Not for Me.” *Girl Crazy* also showcased an unusual complement of young talent on stage. It marked the second Broadway appearance and rise to stardom of Ginger Rogers. But even more famously, it was the debut show for a 21-year-old

george gershwin MUSIC FOR VIOLIN AND PIANO

better, Ethel Agnes Zimmerman, better known as Ethel Merman, whose first performance of “I Got Rhythm” is legend. The pit band, as well, included an

array of players on the verge of substantial careers: Red Nichols, Jimmy Dorsey, Benny Goodman, Gene Krupa, Charlie and Jack Teagarden, and Glenn Miller. Robert Russell Bennett is credited with the band’s arrangements. The future Hollywood composer Roger Edens was the band pianist, although Gershwin was famous for dropping in to rehearsals from time to time. With this combination of creative talent to present them to the public, is it any wonder that the songs from this show still seem so fresh and timely!

Gershwin piano solos have always been popular with the public. The *Three Piano Preludes* (1926), transcribed by Jascha Heifetz for violin and piano early on, are still well known and are frequently recorded and programmed to this day. They neatly summarize why Gershwin’s music has retained such wide appeal. The popular, jazz-flavored musical language,

which we recognize as his, as well as the work’s improvisational flair, is clear for all to hear. It is also worth noting that by using the term “prelude,” tradition-conscious Gershwin was summoning the ghosts of past classics of the same name, composed by Bach, Chopin, and Debussy, among others. Although short character pieces, these preludes are imminently challenging, and they exude a classical polish as well as a reminder that Gershwin grew up in an era of virtuosos, dominated by many classical lions at the keyboard—names like Paderewski, Josef Hofmann, and Rachmaninoff.

Although everyone knows that George Gershwin bonded with the piano at an early age—and he surely knew fiddle music of both the classical and popular variety—*Short Story* is pretty much all he wrote for violin and piano together. The work came about because a young virtuoso violinist friend of the composer named Samuel Dushkin—the man for whom Stravinsky wrote his violin concerto—requested a recital piece from Gershwin in late 1924. While 1924 had been a triumphant year for Gershwin (with the heady premiere of *Rhapsody in Blue* and the wonderfully successful launch of *Lady Be Good*), he was still learning his craft. Studying hard in order to orchestrate larger pieces and explore the palette of colors available on instruments other than keyboards, he was eager to take the opportunity to collaborate and to pick Dushkin’s brain. Together the two young men rapidly put *Short Story* down on paper, beginning with two short piano pieces that Gershwin pulled out of his trunk, a slow one and a fast one that had been written a couple of years before but not yet published. The first melody to catch Dushkin’s eye was a languid, bluesy, glissando-filled thing, which is used twice in *Short Story*, followed by a transition to a faster, lighthearted, syncopated tune, which has the feel of an old-fashioned ragtime or cakewalk. Part of the opening passage is brought back to conclude this three-minute





experiment. Though Dushkin and Gershwin premiered *Short Story* in 1925, and Dushkin programmed it often and recorded it in 1928, it never really caught on with audiences, despite its charms.

An American in Paris (1928) is probably the most overtly confessional, biographical piece for orchestra that Gershwin ever wrote. As he himself told the story, he began with the title alone, remembering a short trip he had made to France in 1926. While he claimed that the piece was not strictly programmatic, he and others were quick to supply a story line anyway. Gershwin proceeded to develop the work with a bit of plot only after he imagined himself, he says, away from New York City—as he often was during tours—feeling homesick for his native town, then singing the “blues” to himself. But then he decides—warming to this imaginary excursion—once in Paris, to do as the Parisians do: saunter down the Champs Élysées, stroll into a cafe, drink wine, flirt with the natives, drink more wine, check out the sights and sounds on the boulevard, delight in the can-can, and so forth. You get the idea. Along with its bounce and swing, this music is cleverly multi-layered. Rhythms and harmonies are inventively combined, as Gershwin constantly restates and overlaps a handful of winsome melodies. The so-called “walking themes” (for the tourist strolling along) are neatly woven with the rest, each a gem of tunefulness. The New York Philharmonic introduced the orchestral premiere of *An American in Paris* in December 1928 in Carnegie Hall. Jascha Heifetz was in the audience, by the way, taking notes. It was only in 2000, though, that violinist and Heifetz protégé Ayke Agus completed Heifetz's original sketches and transcriptions to make the version Opus Two has used on this premiere recording.

Most critics agree that, as wonderful as Gershwin's longer works are, it is his individual songs, all written in collaboration with his brother, that represent the pinnacle of his achievement overall. And although genius in art is never reducible to mere structural detail, one can note a few elements that almost invariably characterize a great Gershwin song: the basic AABA structure in typical pop song format, with special attention given to the harmony; the particular chord changes in the B section (usually referred to as the bridge or release); at least one catchy rhythm or series of beats that grabs a listener's attention and gets repeated several times; a tune that you can't shake out of your head; and one final surprising event—either an extended melody or a verbal turnaround—which arrives like the perfect dessert after a wonderful meal. The two arrangements here by Eric Stern, “Love Walked In” and “Nice Work If You Can Get It,” are fitting illustrations of this Gershwin phenomenon.

In addition to the works mentioned earlier, Heifetz also arranged selections from *Porgy and Bess* (1935) for violin and piano, and it is easy to understand why he—and Opus Two—were drawn to the powerful melodies that pervade the opera. The novel *Porgy*, published in 1925, and written by the Charleston, South Carolina, author DuBose Heyward, was the immediate inspiration for Gershwin's operatic masterpiece. But as we can tell from his early songs and an obscure one-act blues opera of 1922 called *Blue Monday*, Gershwin's curiosity and commitment to black idioms is even older than *Porgy*. When Gershwin first communicated with Heyward about setting the novel to music, the author put him off, since Dorothy Heyward, DuBose's wife, planned to write a musical play of her own based on the book. Eventually she did that quite successfully, using some borrowed spirituals as incidental music, but Gershwin was persistent in wanting to thoroughly musicalize the story himself. Finally in 1932 he won approval from both



Heywards to make his opera. DuBose Heyward wrote the libretto, with Ira Gershwin collaborating on the song lyrics, and of course George wrote the music and orchestrated the full score. *Porgy and Bess* is mature Gershwin, written over a decade after *Rhapsody in Blue*. Although it is now a work of classic status, this was not always the case. The sheer variety of its sounds puzzled many first hearers. "Summertime" uses the same pentatonic scale found in dozens of black spirituals. By sharp contrast, "I Got Plenty o' Nuttin'" is a pure Broadway showstopper. "My Man's Gone Now" has the emotional intensity and flavor of Italian opera. "It Ain't Necessarily So" combines wild word play with off-kilter minstrel show dialect. ("The t'ings dat yo' li'ble to read in de Bible, it ain't necessarily so.") It all seemed rather odd at first! And there are still elements in *Porgy and Bess* that give rise to controversy. Nevertheless, from a twenty-first century perspective, there seems to be a consensus that this music is among the very best that Gershwin wrote. It is by far Gershwin's most ambitious creation among thirty-five or so staged musical shows and orchestra pieces, and it is a work that has made a powerful and mostly positive social impact all over the world during its now near-80-year history.

— Thomas Riis

Opus Two has been internationally recognized for its "divine phrases, impelling rhythm, elastic ensemble and stunning sounds," as well as its commitment to expanding the violin-piano duo repertoire. The ensemble has performed in most of the 50 states and on six continents, including major tours of Europe, Australia, South America, Asia, and Africa, concerts at Carnegie Hall and Lincoln Center, and appearances on National Public Radio's "Performance Today," New York's WQXR, the BBC, and the Australian Broadcast Corporation.

OPUS TWO



Residencies for the U. S. State Department have taken them from Peru to Switzerland to Ghana to Japan and The Russian Far East to over a dozen more countries around the world. *The Strad* praised the duo's performance at London's St. John's, Smith Square as "beautifully drawn, brilliantly coloured and intense," remarking that "violinist William Terwilliger played with supreme tenderness and finely judged control and was partnered with assurance and sensitivity by pianist Andrew Cooperstock."

Opus Two's festival appearances include performances at Hong Kong's Hell Hot! New Music Festival, the Australian Festival of Chamber Music (Queensland), Piccolo Spoleto (South Carolina), Brevard Music Festival (North Carolina), the Round Top International Festival-Institute (Texas), and Rocky Ridge Music Center (Colorado). The *Boston Musical Intelligencer* called Opus Two's performance at Woodstock, New York's venerable Maverick Concerts, the oldest such music festival in the country, "one of the most significant and worthwhile concerts of the season," commenting that the program was "performed with virtuosity, musicianship and excellent balance." The duo's tours have also included their multi-media program dedicated to Gershwin's *Porgy and Bess*, which includes images on loan from the South Carolina Museum of Art.

Advocates for American music, Opus Two has recorded works by Paul Schoenfield, Aaron Copland, and Lowell Liebermann. A major grant from the American Music Center's Aaron Copland Recording Fund made possible Opus Two's world-premiere recording, *Souvenirs: Music of Paul Schoenfield* (Azica Records), which *American Record Guide* hailed as "accomplished, sophisticated, and filled with the sheer joy of music-making." The duo's recording of Aaron

Copland's complete works for violin and piano (Azica Records) features works never before recorded, including two early, unpublished preludes. The ensemble's recording of chamber music of Lowell Liebermann (Albany Records) features performances with cellist Andrés Díaz and the Ying Quartet, and was lauded as "splendid" by *Strings* magazine. John Fitz Rogers composed *Sonata Lunaris* for Opus Two, whose discography also includes two discs of works by Robert Starer, featuring the world premiere recordings of *Duo for Violin and Piano*, as well as *Dispositions*, written for the duo and clarinetist Martha MacDonald. Opus Two's recording *Leonard Bernstein: Violin Sonata; Piano Trio; New Transcriptions* (Naxos) features the world premiere of *Four Moments from Candide*, by Eric Stern, dedicated to Opus Two. Acclaimed as "an excellent recording, performed splendidly throughout," the disc includes two additional Stern arrangements: "My House" from *Peter Pan*, and "Take Care of this House" from *1600 Pennsylvania Avenue*, recorded with Tony-nominated actress-singer Marin Mazzie, as well as the duo's own transcription, for violin and piano, of Bernstein's Clarinet Sonata.

Andrew Cooperstock and William Terwilliger serve on the faculties of the University of Colorado and the University of South Carolina and have presented master classes at New York's Juilliard School, Beijing's Central Conservatory, Kiev's R. Glier Institute of Music, Berlin's Hochschule für Musik, and the University of Accra, among others.

For more information on **OPUSTWO**, please visit www.opustwo.org.



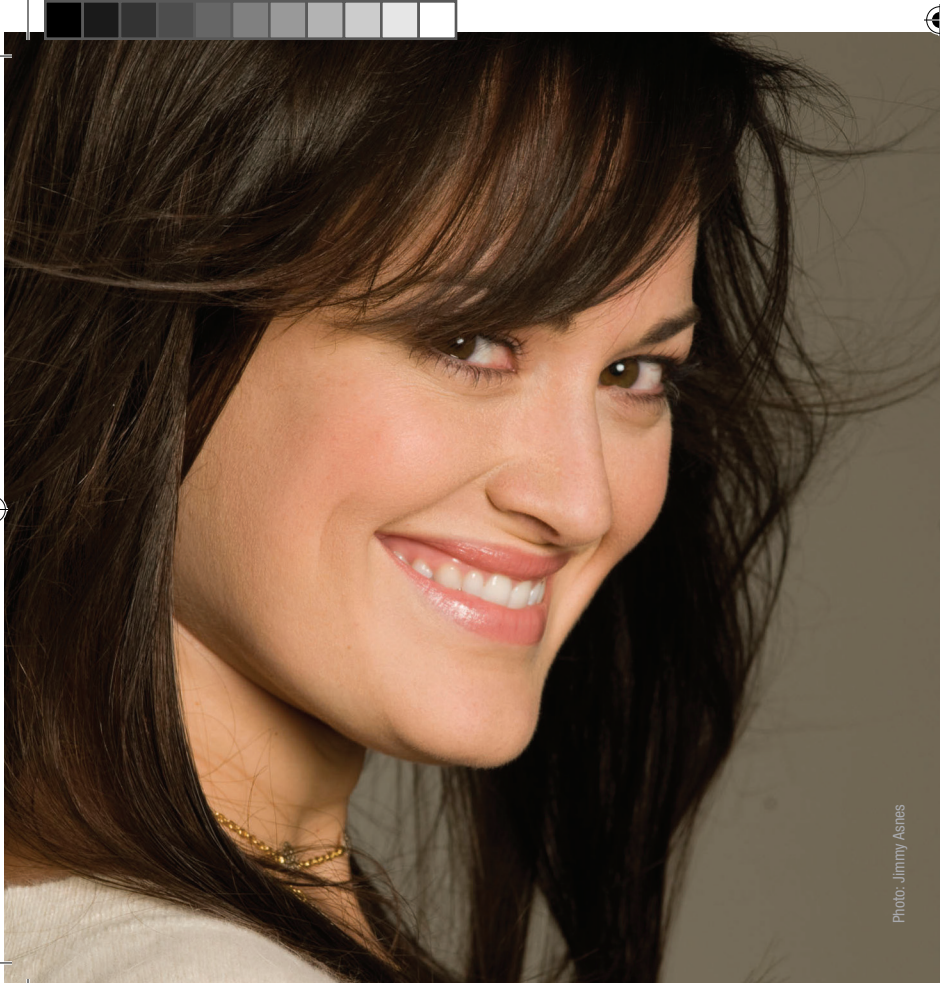


Photo: Jimmy Asnes

ASHLEY BROWN

Ashley Brown originated the title role in *Mary Poppins* on Broadway, where she was recognized by Outer Critics, Drama League, and Drama Desk with Best Actress nominations. Other Broadway credits include Belle in *The Beauty and the Beast*, as well as US national tours of *Mary Poppins* and *On the Record*. She also starred in the Lyric Opera of Chicago's productions of *Oklahoma* and *Showboat*. Ms. Brown has performed with virtually all of North America's top orchestras, including The New York and Boston Pops, the New York Philharmonic, the Hollywood Bowl Orchestra at Disney Hall, the Philadelphia Orchestra, and the BBC Orchestra opposite Josh Groban. She has performed on Barbara Cook's Spotlight Series at the Kennedy Center, Feinstein's at the Regency, and Birdland. Other projects include star turns in *Hello Dolly* at The Goodspeed Opera House, *The Sound of Music* at The St. Louis Muny, which garnered her a Kevin Kline Award, and her own PBS special, called *Ashley Brown: Call Me Irresponsible*, which received a PBS Telly Award. Additional television credits include NBC's *The Sound of Music*. Ashley is a graduate of the Cincinnati Conservatory of Music.

RECORDING CREDITS

Recorded at The Cleveland Institute of Music, Mixon Hall. June 12-14, 2013

Producer: Alan Bise | Recording Engineer: Bruce Egge

Digital Editor: Alan Bise | Piano Technician: Jeff Krill | Steinway piano

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Photographer: J. Henry Fair