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Justin Vickers, Tenor

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Justin Vickers

Tenor

R. Kent Cook

Piano

18 SEPTEMBER 2012 – EIGHT O’CLOCK IN THE EVENING
CENTER FOR PERFORMING ARTS – CONCERT HALL

PROGRAM

- | | |
|---|-------------------------------------|
| <i>Adelaide</i> , Op. 46 | Ludwig van Beethoven
(1770-1827) |
| <i>Poème d’un jour</i> , Op. 21
Rencontre
Toujours
Adieu | Gabriel Fauré
(1845-1924) |
| <i>Homenaje a Lope de Vega</i> , Op. 90
Cuando tan hermosa os miro...
Si con mis deseos...
Al val de Fuente Ovejuna... | Joaquin Turina
(1882-1949) |

INTERMISSION

- | | |
|---|--------------------------------|
| <i>Songs for Ariel</i> , 1962
Come unto these yellow sands
Full fathom five
Where the bee sucks | Michael Tippett
(1905-1998) |
| <i>Tre Sonetti di Petrarca</i> , S. 270
Pace non trovo
Benedetto sia’l giorno
I vidi in terra angelici costumi | Franz Liszt
(1811-1886) |

PROGRAM NOTES, TEXTS AND TRANSLATIONS

Adelaide (Friedrich von Matthison)

[Translation by Philip Miller]

Ludwig van Beethoven composed *Adelaide* in either 1795 or 1796 during his first years in Vienna. He studied the works of Paisiello, Mozart, Salieri, Handel, and Süssmayr. Among his contributions to the vocal repertory is the lengthy, through-composed *An die ferne Geliebte*, regarded by many musicologists as inciting the song cycle genre. In a letter which is ever-regarded as one of the greatest literary outpourings from a non-literary pen, the “Letter to the Immortal Beloved” draws the following sentiment: “*Yes, I am resolved to be a wanderer abroad until I can fly to your arms and say that I have found my true home with you and enfolded in your arms can let my soul be wafted to the realm of blessed spirits...*” Written to an unidentified lover in his life, one cannot doubt why or how Beethoven was drawn to Matthison’s depiction of longing and an eternal love for *Adelaide*.

Einsam wandelt dein Freund
im Frühlingsgarten,
Mild vom lieblichen
Zauberlicht umflossen,
Das durch wankende
Blüthenzweige zittert,
Adelaide!

*Lonely your friend wanders
in the garden of spring blossoms,
surrounded by the magical
soft light
that trembles through the
moving blooming branches,
Adelaide!*

In der spiegelnden Flut,
im Schnee der Alpen,
In des sinkendes Tages
Goldgewölken,
Im gefilde der Sterne
strahlt dein Bildniss,
Adelaide!

*In the shimmering waves,
in the snow of the Alps,
in the golden clouds
of the sinking day,
in the field of stars
shines your image,
Adelaide!*

Abendlüftchen im zarten
Laube flüstern,
Silberglöckchen des Mai’s
im Grase säuseln,
Wellen rauschen und
Nachtigallen Flöten:
Adelaide!

*The evening breezes whisper
through the soft leaves,
silver May bells nurnur
it in the grass,
waves roar it and
nightingales warble it:
Adelaide!*

Einst, o Wunder!
entblüht auf meinem Grabe,
eine Blume der Asche
meines Herzens;
deutlich schimmert
auf jedem Purpurblättchen:
Adelaide!

*Some day, o miracle,
upon my grave shall spring
a flower from the ashes
of my heart;
clearly it shall shine
on every purple leaf:
Adelaide!*

Poème d'un jour / Poem of One Day (Charles Grandmougin)

[Translation by Perry Gethner]

Gabriel Fauré was a contemporary of Franz Liszt and Johannes Brahms, and was also a sort of elder statesman to Maurice Ravel, Claude Debussy, and even Igor Stravinsky. However, his stylings were never influenced by the waves of Impressionism with which he was surrounded, rather Fauré owes a great deal to the heritage of French *mélodie* established by Charles Gounod. Ravel felt that, “*It is truly in his songs that Fauré offers us the flower of his genius.*” Fauré has three distinct stylistic periods, into which the subtleties of the *Poème d'un jour* fall solidly within the first. The distinctly different emotional arcs of each of the pieces that comprise the *Poème d'un jour* reflect the breaking off of Fauré’s engagement to Pauline Viardot in 1878.

Rencontre

Meeting

J'étais triste et pensif quand
je t'ai rencontrée;
Je sens moins auhord'hui
mon obstiné tourment.
O dis-moi, serais-tu
la femme inespérée,
Et le rêve idéal
poursuivi vainement?

*I was sad and pensive when
I met you;
Today I feel my obstinate
torment less.
O tell me, might you be
the unhoped-for woman
And the ideal dream
that I pursued in vain?*

O passante aux doux yeux,
serais-tu donc l'amie
Qui rendrait le bonheur
au poète isolé?
Et vas-tu rayonner
sur mon âme affermie,
Comme le ciel natal
sur un coeur d'exilé?

*O passer-by with gentle eyes,
might you then be the friend
Who would bring back happiness
to the lonely poet?
And are you going to shine
on my strengthened soul
Like the native sky
on an exile's heart?*

Ta tristesse sauvage,
à la mienne pareille,
Aime à voir le soleil
décliner sur la mer.
Devant l'immensité
ton extase s'éveille,
Et le charme des soirs,
à ta belle âme est cher.

*Your wild sadness,
just like mine,
Likes to see the sun
over the sea.
Facing that vastness
your ecstasy awakens,
And the charm of evenings
is dear to your beautiful soul!*

Une mystérieuse
et douce sympathie
Déjà m'enchaîne à toi
comme un vivant lien,
Et mon âme fremit,
par l'amour envahie,

*A mysterious
and sweet sympathy
Already binds me to you
like a loving bond,
And my soul quivers,
invaded by love,*

Et mon coeur tu chéris,
sans te connaître bien!

*And my heart cherishes you
without knowing you well!*

Toujours

Forever

Vous me demandez de ma taire,
De fuir loins de vous pour jamais,
Et de m'en aller solitaire,
Sans me rappeler qui j'aimais!

*You ask me to keep silent,
To flee far from you forever,
And to go away, lonely,
Without remembering whom I loved!*

Demandez plutôt aux étoiles
De tomber dans l'immensité,
A la nuit de perdre ses voiles,
Au jour de perdre sa claret!

*Rather ask the stars
To fall into the immensity of space,
The night to lose its veils,
The day to lose its light!*

Demandez à la mer immense
De dessécher ses vastes flots,
Et quand les vents sont en démenace,
D'apaiser ses sombres sanglots!

*Ask the immense sea
To dry up its vast waves,
And when the winds are in mad fury,
To calm its somber moaning!*

Mais n'espérez pas que mon âme
S'arrache à ses après douleurs,
Et se dépouille de sa flamme
Comme le printemps de ses fleurs.

*But do not hope that my soul
Will tear itself away from its sorrows
And will shed its passion
As spring sheds its flowers.*

Adieu

Farewell

Comme tout meurt vite,
la rose déclose,
Et les frais manteaux
diaprés des prés;
Les longs soupirs,
les bien-aimées,
fumées!

*How fast everything dies,
The rose that has opened up,
And the fresh mottled cloaks
Of the meadows;
The long sighs,
The beloved women,
Who have vanished in smoke!*

On voit dans ce monde
léger, changer
Plus vite que les flots
des grèves, nos rêves!
Plus vite que le givre
en fleurs, nos coeurs!

*In this fickle world
We see, the change,
Faster than that of the shore's
Waves, of our dreams!
Faster than that of hoarfrost
Into flowers, of our hearts!*

A vous l'on se croyait
fidèle, cruelle,
Mais hélas! les plus longs
amours sont courts!

*To you one thought oneself
Faithful, cruel woman,
But alas! the longest
Love affairs are short!*

Et je dis en quittant vos
charmes sans larmes,
Presqu'au moment de
mon aveu, adieu!

*And I say upon leaving
Your charms without tears,
Almost at the moment of
My avowal, farewell!*

Homenaje a Lope de Vega / Homage to Lope de Vega (de Vega)

[Translation by Justin Vickers]

Joaquin Turina was a native of Seville, Spain, but studied in Paris. While there, he was greatly influenced by French compositional style, particularly the music of Debussy. Rather than fall victim to epigonism, he chose to imbue his music with elements of his beloved homeland. To that end, Turina employed Spanish folk elements, dance rhythms, and the Andalusian melodic effect of fluctuating major-minor modalities within his *canciones*. Turina was a master of sensitively setting the intricacies of his native Castillian Spanish tongue. *Homenaje a Lope de Vega* is a vivid example of music that is borne of the composer's *simpatico* for the Lope de Vega's vision of their shared heritage. In the third piece, the knight errant is of the Order of the Cross of Calatrava, which is the oldest and most prestigious Order of Knighthood in Spain, given by Charlemagne (in Verdi's *La Forza del Destino*, it is referred to as *il marchesì di Calatrava*). Despite his Order, the knight is intent to seduce this young maiden more than anything, and thus, his true Spanish sensibilities are displayed. Traditionally, Spanish men approach a woman with a *piropo*, or, a beautiful flower of a compliment – something which is an entirely lost art outside of Spain or Latin America. Such a *piropo* is never obscene or lewd, but is the height of flattery and is given to a beautiful woman with elegance in a manner that is never brutal. It is this sophistication that Turina weaves throughout the fabric of these songs.

Cuando tan hermosa os miro...

When I see you so beautiful...

Cuando tan hermosa os miro,
de amor suspiro
y cuando no os veo
suspira por mi el deseo.

*When I see you so beautiful,
of love I sigh
and when I look at you
my desire becomes a sigh.*

Cuando mis ojos os ven
van a gozar tanto bien,
mas como por su desdén
de los vuestros me retiro,
de amor suspiro;
y cuando no os veo,
suspiro por mi deseo.

*When my eyes glance at you
truly they get so much joy,
just as when your eyes show disdain
from yours, mine must retire,
of love I sigh;
and when I gaze at you,
my desire becomes a sigh.*

Si con mis deseos...

If with my desires...

Si con mis deseos
los tiempos caminaran,
al sol aventajaran
los pasos gigantesos,
y mis dulces empleos
celebrara Sevilla,
sin invidiar celosa,
amante venturosa,
la regalada y tierna tortolilla,
que con arrullos roncros talamos
hace de los huecos torncos.

*If time could march on with my
desires at the same rate,
and if their gigantic steps
could go faster than the sun,
and my sweet pleading
was celebrated in Seville,
without envy and jealousy,
toward the happy lover,
the tender turtle-dove which was given me,
that with subdued cooing is able
to make a nuptial bed inside of the
hollow trunks of the trees.*

Al val de Fuente Ovejuna...

To the valley of Fuente Ovejuna...

Al val de Fuente Ovejuna
la niña en cabellos baja;
el caballero la sigue
de la Cruz de Calatrava.

*Down into the valley of Fuente Ovejuna
comes the young maiden with an uncovered head;
while the knight from the Cross
of Calatrava follows her.*

Entre las ramas se asconde,
de vergonzosa turbada;
fingiendo que no le ha visto,
pone delante las ramas.

*Between branches she hides,
shy and disturbed;
she pretends not to see him,
hidden behind the branches.*

“¿Para qué te escondes?
niña gallarda?
Que mis lincos deseos
paredes pasan.”

*“Why are you hiding?
Handsome maiden?
Since my fiery desires
can go through any walls.”*

Acercose el caballero,
y ella, confusa y turbada,
hacer quiso celosias
de los intrincadas ramas;
mas como quien tiene amor
los mares y las montañas
atraviesa fácilmente,
la dice tales palabras:

*The knight drew closer,
and she, confused and disturbed,
tried to make a lattice
out of the intricate branches;
just as anyone in love
may easily cross
the seas and the mountains
to her he again spoke these words:*

“¿Para qué te escondes?
Niña gallarda?
Que mis lincos deseos
paredes pasan.”

*“Why are you hiding?
Handsome maiden?
Since my fiery desires
can go through any walls.”*

Songs for Ariel (Shakespeare)

In 1962, Michael Tippett was asked to provide incidental music for a production of William Shakespeare's *The Tempest* at London's Old Vic Theatre. The result was three individual songs for the character Ariel to sing during the course of the stage play, which was a throwback to performance conventions during Shakespeare's days at The Globe Theatre. Originally scored for a small ensemble of woodwinds, harp, timpani, bells, and harpsichord, the songs were to have been sung by an actor. Thus, the songs maintain a simplicity that allows an untrained singer to interpret them effectively and candidly. Tippett arranged the work again for performance with tenor and harpsichord as the miniature cycle, the *Songs for Ariel*. This cycle was performed by the English tenor Peter Pears for a sixtieth birthday gala fêteing Tippett in 1965. On the same concert, Pears performed the first work that Tippett had composed for the tenor and Benjamin Britten, as pianist, the cantata *Boyhood's End* (1943).

The *Songs for Ariel* is alive with a neo-Elizabethan vitality and tenderness, yet is unmistakably infused with a twentieth-century harmonic modernism. The rhythmic structure of the accompaniment hearkens of lute strumming and plucking and bears the mark of a roving minstrel. The first song, "Come unto these yellow sands," evokes the early Baroque in its accompanimental patterns but not in its refined harmonic gesture. However, the entrance of the voice immediately alters the motion of the harpsichord, beckoning the listener into Tippett's new sound world. The whimsical "Bow-wow" of the "watch dogs" and the "Cock-a-diddle dow" of the chanticleer mark the song with a lightness and jocularity. Within the accompaniment, references are made to the opening motifs, which again close the song. In a performance alone with harpsichord, the middle song, "Full fathom five," evokes the very depths it depicts; in the small chamber version bells accompany it. Tippett's harmonic shifts align themselves with the text in surprising ways, notably at "But doth suffer a sea change," literally *changing* with the vocal line. If the final song of the short cycle is its dance, then the innermost song is its dirge. Finally, the cycle closes with Shakespeare's "Where the bee sucks," a text that is suggestive after a manner that is neither offensive nor tame. Flights of Purcellian rhythm accentuate the song without sounding affected.

Tippett is unique among composers for a number of reasons. Perhaps the most exceptional example is his penchant for extracting portions of his own operas and forming cycles around them. He did this with the *Songs for Achilles* (1961), upon which the second song, "In the tent," appeared in his opera *King Priam* of the same year. Essentially, Tippett created new scenes for the character that happened to occur outside the action that transpired onstage. The converse is true for the *Songs for Ariel*, its kernel having first appeared in the Old Vic production, but which inspired small motifs in the final act of his opera *The Knot Garden* (1970). Out of that opera grew his extended orchestral cycle, the *Songs for Don*, which again builds a work around an excerpt from the opera, to which Tippett re-imagines a further series of experiences or monologues for the character Dov.

Tre sonetti di Petrarca / Three Petrarchan Sonnets (Petrarch)

[Translation by Justin Vickers]

Franz Liszt received his musical education in Vienna and Paris, which was followed by his staggering success as a virtuoso pianist touring throughout Europe. The dawning of his composition of song began in 1840, the year he met the great *Lieder* composer Robert Schumann. As a great interpreter of other's works, as well as his own, he then championed the works of Schumann and Franz Schubert, accompanying the famous tenor Adolf Nourrit (the première Raoul in Meyerbeer's *Les Huguenots* and Eléazar in Halevy's *La Juive*) in the salons of Paris. Among his early songs, the *Tre Sonetti di Petrarca*, are extremely operatic in their vocal demands and *bel canto* melodic construction. These songs have a greater affinity to opera arias than to *Lieder*, and this may be due to Liszt's vast experience writing transcriptions of famous operas for the piano.

Pace non trovo (Sonetto CIV)

Peace I cannot find (Sonnet 104)

Pace non trovo,
e non ho da far guerra,
e temo, e spero,
ed ardo, e son un ghiaccio:
e volo sopra'l cielo,
e giaccio in terra;
e nulla stringo,
e tutto'l mondo abbraccio.

*Peace I cannot find,
and I don't have from making war,
and I am afraid, and I hope,
and I burn, yet I am as ice:
and I fly upon Heaven,
and I lie on the earth;
and I hold nothing,
Yet I embrace the entire world.*

Tal m'ha in prigion,
che non m'apre, nè serra,
nè per suo mi ritien,
nè scioglie il laccio,
e non m'ancide Amor,
e non mi sferra;
nè mi vuol vivo,
nè mi trahe d'impaccio.

*She has put me in a prison,
which I can neither open nor close,
neither does she think of me,
nor does she loosen the noose,
and love does not kill me,
nor does it heal me;
it will not let me live,
nor free me from its hindrance.*

Veggio senz'occhi;
e non ho lingua e grido;
e bramo di perir,
e cheggio, e cheggio aita;
ed ho in odio me stesso,
ed amo, ed amo altrui:
Pascomi di dolor;
piangendo rido;
egualmente mi spiace morte e vita.

*I see without eyes;
I have no tongue yet I cry out;
I long to die,
I ask, I ask for help;
and I have hatred in myself,
and I love, and I love another:
I am fed by pain;
I laugh through tears;
equally I loathe both death and life.*

In questo stato son, Donna,
per Voi, o Laura per Voi.

*I am in this condition, Woman,
because of You, oh Laura because of You.*

Benedetto (Sonetto XLVII)

Benedetto sia'l giorno,
e'l mese, e'l anno,
e la stagione, e'l tempo,
e l'ora, e'l punto,
e'l bel paese, e'l loco,
ov'io fui giunto
da duo begli occhi
che legato m'hanno;
e benedetto il primo dolce affanno
ch'i ebbi
ad esser con Amor congiunto,
e l'arco e le saette
ond'io fui punto,
e le piaghe,
ch'infino al cor mi vanno.

Benedette le voci tante,
ch'io chiamando
il nome di Laura,
di mia Laura ho sparte,
e i sospire e le lagrime,
e'l desio.
E benedette sian tutte le carte
ov'io fama le acquisto,
e il pensier mio,
ch'è sol di lei,
ch'altra non v'ha parte.

I vidi in terra angelici costumi
(Sonetto CXXIII)

I vidi in terra angelici costumi,
e celesti bellezze
al mondo sole;
tal che di rimembrar
mi giova, e dole:
che quant'io miro, par sogni,
ombre, e fumi.

E vidi lagrimar
que' duo bei lumi,
ch'han fatto mille volte
invidia al sole:

Blessed (Sonnet 47)

*Blessed is the day,
and the month, and the year,
and the season, and the time,
and the hour, and the moment,
and the beautiful country, and the location,
where I encountered
two beautiful eyes
which have captured me;
and blessed the first sweet worry
that I felt
when joined with Love,
and the bow and the arrows
which pricked me,
and the wounds,
that have reached my heart.*

*Blessed are the voice's sounds,
that I have spoken
in the name of Laura,
of my Laura I have spoken,
and the sighs and the tears,
and the desire.
And blessed are all the pages
wherein I have aquired her fame,
and my thoughts,
which are full of her,
such that for others there is no space.*

*I saw upon earth the angel's customs
(Sonnet 123)*

*I saw upon earth the angel's customs,
and celestial beauty
only on this world;
it brings to my remembrance
joy, and grief:
The more I look, it is like dreams,
shadows, and fumes.*

*And I saw tears
from those two beautiful lights,
which have made the sun jealous
a thousand times:*

ed udi sospirando dir parole
che farian gir i monti,
e stare i fiumi.

*and sighing, I heard words spoken
that would move mountains
and stop rivers.*

Amor! Senno! Valor,
pietate, e doglia
facean piangendo
un più dolce concerto
d'ogni altro,
che nel mondo udir si soglia.

*Love! Wisdom! Valour,
compassion, and grief
made with tears
a more sweet harmony
than any other,
in the world has ever been heard.*

Ed era'l cielo
all'armonia s'intento
che non si vedea in ramo
mover foglia.

*And Heaven's age
to this harmony so listened
that no leaf moving
on its branch was seen.*

Tanta dolcezza avea
pien l'aer e'l vento.

*So full of sweetness
were the air and the wind.*

BIOGRAPHIES

Dr. Justin Vickers, the American lyric tenor, has performed frequently at Carnegie Hall, Lincoln Center, The Kennedy Center, Vienna's Stephansdom, Moscow's International House of Music, and Beijing's Forbidden City Concert Hall. In 2011 alone, Vickers appeared in China, Moscow, France, England, New York, Boston, and Philadelphia—in opera, concert, recital, and in the recording studio—singing literature ranging from Michael Tippett and Benjamin Britten to Verdi's *La traviata* and Joseph Summer's operatic setting of *Hamlet* (forthcoming on Parma Recordings). Vickers was also pleased to première the song cycle he commissioned by American composer Tony Solitro, entitled *War Wedding*, setting the poetry of the Welsh poet Alun Lewis. Vickers created this work with pianist R. Kent Cook.

Vickers made his Carnegie Hall debut in November 1999 with Maestro Eve Queler and the Opera Orchestra of New York in the American première of Donizetti's *Adelia*, returning to perform in *Lucrezia Borgia* alongside Renée Fleming and Marcello Giordani. Vickers returned to Carnegie Hall with Opera Orchestra of New York in Meyerbeer's masterpiece *Les Huguenots*. The tenor has also performed the role of Cassio in Verdi's *Otello* under Queler's baton in Mexico. He has since appeared with The Washington National Opera, the Minnesota Opera, Hawaii Opera Theatre, Opera Boston, and the Connecticut Opera, as well as the National Symphony Orchestra, the San Francisco Opera Orchestra, the Russian State Symphony Capella, the Liaoning Symphony Orchestra, and the Orquesta Sinfónica del Estado de México, to name a few. His international engagements have taken him to the concert halls and opera houses of Austria, Spain, Albania, Russia, China, and Mexico. In 2006, after his first Gennaro in *Lucrezia Borgia* for Opera Boston, he was celebrated in the Boston Globe as “tall and swaggering, his singing sensitive and elegant... with a ringing tone!” Based on the success of that role, he was invited by The Washington National Opera to cover the role of Gennaro at the last

minute for their 2008-2009 performances of *Lucrezia Borgia* with Renée Fleming again singing the title role, under the baton of Maestro Plácido Domingo. With an operatic repertoire of more than thirty leading tenor roles, Vickers has performed the title role in Mozart's *Idomeneo*, Tamino in *Die Zauberflöte*, Belmonte in *Die Entführung aus dem Serail*, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*, Roméo in *Roméo et Juliette*, Rodolfo in *La bohème*, Rinuccio in *Gianni Schicchi*, Alfredo in *La traviata*, Lennie in *Of Mice and Men*, Gabriel von Eisenstein and Alfredo in *Die Fledermaus*, and the Italian Tenor in *Der Rosenkavalier*.

Vickers has created numerous roles in world première operas and symphonies, including Mario in Francis Thorne's *Mario and the Magician* (Albany Records); Giovanni in the revised version of Daniel Catán's *La hija de Rappaccini*, in which Vickers performed the world première of a newly-composed aria for Giovanni; and the tenor in Alexander Zhurbin's Fourth Symphony, *City of the Plague*. Additional premières include Amedeo "Dedo" Modigliani in Jerold Morgulas's *Anna and Dedo* for the Moscow Chamber Opera (Arbat); Leo Stein in William Banfield's *Gertrude Stein Invents a Jump Early On*; Tom Cobb in Seymour Barab's comic opera *A Perfect Plan*; and the American première of Zhurbin's *The Seagull*, singing the role of Konstantin Treplev to Judith Blazer's Arkadina.

In addition to enjoying a full studio of talented artists at Illinois State University where he is Assistant Professor of Voice, he is currently conducting research for his Ph.D. Musicology dissertation: "'A Tradition of Native Opera': Benjamin Britten's *Aldeburgh* and the History of the English Opera Group, 1947-1980."

Please visit justinvickers.com for additional information and updates.

Dr. R. Kent Cook, is Professor of Piano and Head of the Keyboard Department at Illinois Wesleyan University in Bloomington, Illinois. He keeps an active schedule as soloist and chamber musician, having performed throughout the United States. He has also performed widely in Europe with performances in Austria, Bulgaria, the Czech Republic, England, France, Germany and Italy.

Cook hails from Odessa, Texas where he began to play the piano at age six. He attended Baylor University to pursue dentistry, but quickly began serious study of the piano. After finishing a Piano Performance Degree with honors under the guidance of Roger Keyes, he continued his studies at Indiana University receiving both his Masters and Doctorate Degrees in Piano Performance. He has worked with distinguished pianists Leonard Hokanson, Eteri Andjaparidze, Michel Block, James Tocco, Karen Shaw, and in 1992-93, he studied with Herbert Seidel as a Fulbright Scholar at the Hochschule für Musik in Frankfurt, Germany.

Before joining the piano faculty at Illinois Wesleyan University in 1999, Cook served on music faculties at DePauw University, the Indiana University Piano Academy, and the Blue Lake Fine Arts Camp. He is currently active as an adjudicator and master teacher throughout the Midwest, and during the summer he teaches at the Illinois Chamber Music Festival. In 2009, he joined the faculty of the International Chamber Music Festival based in Kyustendil, Bulgaria.