Old Dominion University
2019 – 2020
F. Ludwig Diehn Concert Series

Blue Heron
Scott Metcalfe, director

Owen McIntosh, Jason McStoots, Stefan Reed and Sumner Thompson, tenor and contratenor
Margot Rood and Martin Near, cantus
Paul Guttry and Steven Hrycelak, bassus

Concert: November 4, 7:30 p.m.
Workshop: November 5, 12:30 p.m.

Wilson G. Chandler Recital Hall
F. Ludwig Diehn Center for the Performing Arts
Program Notes

*Flos florum / Flower of flowers*
Devotional music for a Book of Hours

*et signum magnum paruit in caelo mulier amicta sole*
*et luna sub pedibus eius et in capite eius corona stellarum duodecim*

And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon beneath her feet, and upon her head a crown of twelve stars.

Revelation 12:1

The Book of Hours was a prayer book used for private devotion that typically took the form of an abbreviated breviary, the liturgical book containing the Divine Office (or “hours” of prayer) that was chanted in convents and monasteries all over Christendom. Emerging in the 13th century in a culture of increasing literacy and individual piety among lay people, Books of Hours offered devout, literate laity a way to experience a devotional practice similar to that of the monastic orders. Books of Hours are largely centered on Mary — her life, joys and sorrows, and her special role as intercessor with her son on behalf of believers. They contain a calendar of church feasts, excerpts from the Gospels, the Little Office or Hours of the Blessed Virgin Mary, a selection of psalms including the Seven Penitential Psalms, Marian antiphons and other prayers, a Litany, an Office for the Dead, and the Hours of the Cross.

The commissioning of a manuscript Book of Hours for a wealthy patron also provided the occasion for the creation of sumptuous decorative art, such as that, well known nowadays, in the *Très Riches Heures* of the Duke of Berry. Illuminations in Books of Hours depict events in the life of Mary and Jesus and other moments in biblical history, and include images of saints, portraits of donors or patrons, illustrations of seasonal work and play, and natural, whimsical or grotesque marginalia—a splendid visual encyclopedia of religious and secular life in Christian Europe.

We might see a loose analogy to a Book of Hours in a small group of later 15th-century chansonniers copied in central France, the so-called Loire Valley chansonniers, pocket-size collections of secular songs that often open with a devotional work in a song-like form. (*Flos florum* would be perfect for the purpose, although it was composed earlier in the century.) The songs in a chansonnier — at least those in elevated courtly diction — might be read allegorically as referring to Mary. What woman could be better described by the words of *Ma maistresse*: “Parfaicte en biens s’onques maiz le fut femme, / Celle seulle de qui court bruit et fame / D’estre sans per” (“Perfect in good qualities, if ever a woman was, she alone whose reputation and fame it is to be without peer”)? And like Books of Hours, chansonniers often feature gracious, whimsical or grotesque illustrations.
This program of 15th-century Franco-Flemish devotional music was originally designed as a musical complement to the exhibition at the Musée des Beaux-Arts de Montréal entitled “Resplendent Illuminations: Books of Hours from the 13th to the 16th Century in Quebec Collections” (Sept. 5, 2018, to Jan. 6, 2019). Our program is inspired by the contents of a Book of Hours, and like a Book of Hours, is principally devoted to Mary. It includes devotional music in her praise (Celsitonantis ave genitrix), a hymn (Stabat mater), a motet setting of Gabriel’s salutation at the Annunciation (Ave Maria), one of the Penitential psalms (De profundi clamavi), a song-like sacred cantilena (Flos florum), two secular chansons whose texts could be read allegorically as Marian (Je ne vis onques la pareille and Ma maistresse), and music for the Ordinary of the Mass based on those songs (Credo Je ne vis onques la pareille and the Missa Ma maistresse, of which only two movements survive). The remaining work, Permanent vierge, is a song in the hybrid form known as the motet-chanson. Here the uppermost of five voices sings a text in the strophic forme fixe called a rondeau — written in French like a courtly song, but alluding and glossing the text in Revelation that describes the apparition of the crowned woman in Heaven. Two other voices contribute florid counterpoint, while the whole structure is underpinned by two more voices, each singing a sacred text in Latin to a plainchant melody or cantus firmus.

—Scott Metcalfe
Program

*Flos florum / Flower of flowers*

I. A woman clothed with the sun and the moon beneath her feet  
Johannes Regis (c. 1425-1496), *Celsitonantis ave genitrix*  
MR MN JM ST SH  
Johannes Ockeghem (c. 1420-1497), *Permanent vierge / Pulcra es / Sancta dei genitrix*  
MN JM ST DM SH

II. Flower of flowers  
Guillaume Du Fay (c. 1397-1474), *Flos florum*  
MR OM SR  
Ockeghem, *Ave Maria*

III. A lady without equal  
Gilles de Bins, dit Binchois (c. 1400-1460), *Je ne vis onques la pareille*  
MN OM PG  
Alexander Agricola (c. 1450-1506), *Credo Je ne vis onques*  
MN OM JM PG

*Intermission*

IV. *De profundis*: The mother at the cross  
Josquin des Prez (c. 1450-1521), *De profundis clamavi*  
Gaspar van Weerbeke (c. 1450-after 1516), *Stabat mater / Vidi speciosam*  
MR SR JM ST PG

V. Perfect in all things  
Ockeghem, *Ma maistresse*  
MN JM ST  
Ockeghem, *Missa Ma maistresse*  
Kyrie & Gloria

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This program is funded by an endowment established at the Hampton Roads Community Foundation and made possible by a generous gift from F. Ludwig Diehn.
Hail, mother of the High-Thunderer of lofty Heaven, both mighty in power and mistress over all above, whom as one that glows with perpetual light the angelic choir, exalting thee above itself, praises, cherishes, and reveres, and the confusion of the company of dread Hell obeys! For in Heaven thou art known as high, and in Hell as deep.

Who to thee, Star of the Sea, knowing not a man, nurturing Mary, who to thee, Virgin Mother, shall be able to render worthy thanks? Ah, by what and how great pains of Hell – and wherever thou thyself shinest – was to be tormented the sinful soul that rejoices to have found through thee the entry to peace!

For the unbegotten Father's begotten Son, by whom all things are ruled, surpasses the heights of commanders, surmounting the lofty reaches of kings. Though not departing from the Father, he came down into thee from high Heaven, bemoaning the sin of the first man, willingly slain, and able to take away the highest nobility with his nod. Here this chorus sings thee songs of thy praises, beseeching thee that for us thou urge thy Son with prayer that he grant that we may feel his Godhead. Amen.

A promise is made to Abraham that his descendance should increase as the sand and become equal to the stars.

(22:17)

A woman clothed with the sun and the moon beneath her feet

Permanent virgin, more worthy than any other, woman clothed with the sun of justice, head crowned by divine artifice with twelve stars, standing above the moon.

Astounding nature and earthly law, you bore a child by supernal action,
Soiez pour nous advocate propice,
Toy supplions, tres belle, clere, brune,
Permanent vierge, plus digne que quesune…

TENOR I
Pulcra es et decora, filia Jherusalem:
terribilis ut castorum acies ordinata.

TENOR II
Sancta dei genitrix, virgo semper Maria,
intercede pro nobis ad dominum Ihesum Christum.

Flos florum, fons ortorum,
regina polorum,
spes venie, lux leetie,
medicina dolorum,
virga recens et virgo decens,
forma bonorum:
parce reis et opem fer eis
in pace piorum,
pasce tuos, succure tuis,
miserere tuorum.

Ave Maria gratia plena, dominus tecum:
benedicta tu in mulieribus et benedictus
fructus ventris tui Ihesus Christus. Amen.

Je ne vis onques la pareille
de vous, ma gracieuze dame,
car vo beaulté est, par mon ame,
sur toutes aultres nonpareille.

En vous voiant je m'esmerveille
et dis qu'est ceci nostre dame?

Je ne vis onques la pareille
de vous, ma gracieuze dame.

Vostre tres grant douceur resveille
mon esprit, et mon oeil entame
mon cuer, dont puis dire sans blame,
puisqu'a vous servir m'apareille:

Je ne vis onques la pareille...

be a propitious advocate for us,
we beseech you, most lovely, radiant, burnished,
Permanent virgin, more worthy than any other…

Fair and comely art thou, O daughter of Jerusalem:
terrible as an army arrayed for battle.

Holy mother of God, ever-virgin Mary,
intercede for us with the lord Jesus Christ.

Flower of flowers, fount of gardens,
queen of the heavens,
hope of pardon, light of joy,
remedy of sorrows,
fresh branch and seemly virgin,
model of goodness:
spare the guilty and grant them a reward
in the peace of the righteous,
feed thine own, succour thine own,
have mercy upon thine own.

Hail Mary, full of grace, the Lord is with thee:
blessed art thou among women and blessed
is the fruit of thy womb, Jesus Christ. Amen.

I have never seen the equal
of you, my gracious lady,
for your beauty is, upon my soul,
by all others unequalled.

Upon seeing you I marvel
and ask, Is this Our Lady?

I have never seen the equal
of you, my gracious lady.

Your very great sweetness awakes
my spirit, and my eye opens up
my heart, thus I may say without blame,
for I am prepared to serve you:

I have never seen the equal...


Stabat mater dolorosa
Iuxta crucem laceriosa
Dum pendebat filius,
Cuius animam gementem,
Contristantem et dolentem
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti,
Que merebat et dolebat
Dum videbat
Nati penas incliti.

Quis est homo qui non fleret
Christi matrem si videret in tanto supplicio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Pro peccatis sue gentis
Vidit Ihesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Cum emisit spiritum.

Eya mater fons amoris,
Me sentire vim doloris
Fac ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum deum
Ut sibi complaceam.

Sancta mater istud agas
Crucifixi fige plagas
Cordi meo valde
Tui nati vulnerati
Tam dignantis pro me pati
Vim amoris imprime.

Fac me vere tecum flere
Crucifixo condolere
Donec ego vixer.
Juxta crucem tecum stare
Te libenter sociare
In planctu desidero.

Virgo virginum preclara,
Michi iam non sis amara,
Fac me tecum plangere,
Fac ut portem Christi mortem
Passionis eius sortem
Et plagas recolere.

Fac me plagis vulnerari,
Cruce hac inebriari
Ob amorem filii.
Inflammatus et accensus
Per te, virgo, sim defensus
In die iudicii.

who mourned and grieved
when she saw
the torment of her glorious son.

Who is the man who would not weep
if he saw the mother of Christ in such agony?
Who could not have compassion
on beholding the devout mother
suffering with her son?

For the sins of his people
she saw Jesus in torment
and subjected to the scourge;
she saw her sweet son
dying desolate
when he gave up his spirit.

O mother, fount of love,
make me feel the power of sorrow
that I may grieve with you:
grant that my heart may burn
with the love of Christ, our God,
that I may greatly please him.

Holy mother, grant this,
strike the wounds of the crucified
deep within my heart:
impress the power of the love
of your wounded son
who deigned to suffer so much for me.

Let me truly weep with you
and lament the crucified
for as long as I shall live:
to stand with you beside the cross
and join with you
in mourning, this is what I desire.

Most eminent virgin of virgins,
do not be bitter towards me now:
let me mourn with you,
let me bear the death of Christ
and remember the fate of his passion
and his wounds.

Let me be wounded with afflictions,
thus inebriated with the cross
for love of the son:
kindled and set alight,
let me be defended by you, virgin,
on the day of judgment.
Fac me cruce custodiri,
Morte Christi premuniri,
Confoveri gratia.
Quando corpus morietur
Fac ut anime donetur
Paradisi gloria.
Amen.

Let me be guarded by the cross,
fortified by the death of Christ,
and supported by grace,
and when my body dies
let my soul be given
to the glory of paradise.
Amen.

TENOR
Vidi speciosam sicut columbam ascendentem desuper rivos aquarum, cuius inestimabilis odor erit nimis nimis in vestimentis eius; et circumdabant eam flores rosarum et lilia convallium.

I beheld the beautiful one like a dove arising from above the rivers of water, whose matchless scent was strong in her garments, and she was surrounded by flowers of roses and lily of the valley.

Ma maistresse et ma plus grant amye,
De mon desir la mortelle ennemye,
Parfaicte en biens s'onques maiz le fut femme,
Celle seulle de qui court bruit et fame
D'estre sans per: ne vous verray je mye?

My lady and my greatest friend,
 mortal enemy of my desire,
perfect in good qualities, if ever a woman was,
she alone whose reputation and fame it is
to be without peer: will I never see you at all?

Helas, de vous bien plaindre me devroie,
S'il ne vous plaist que brefvement vous voye,
M'amour, par qui d'autre aymer n'ay puissance.

Alas! certainly I should complain of you
if it does not please you that I see you soon,
my love, because of whom I am powerless to love another.

Car sans vous voir, en quelque part que soye,
Tout quant que voys me desplaist et ennoye,
Ne jusque alors je n'auray souffisance.

For when I do not see you, wherever I might be,
everything I see displeases and vexes me,
nor until I see you will I be satisfied.

Incessammant mon dolent cueur larmye
Doubtant qu'en vous Pitié soit endormye.
Que ja ne soit, ma tant amée dame!
Maiz s'ainsy est, si malheureux me clame
Que plus ne quiers vivre heure ne demye.

Ceaselessly my sorrowing heart weeps,
fearing that in you Pity might be asleep.
May it not be so, my so-beloved lady!
But if so it is, I declare myself so unhappy
that I do not want to live one hour more, nor even one half.

Ma maistresse et ma plus grant amye...

My lady and my greatest friend...


Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria in excelsis deo, et in terra pax hominibus bone

Glory to God in the highest, and on earth peace to all of good will. We praise you. We bless you. We adore you.
We glorify you. We give thanks to you for your great glory. Lord God, heavenly king, almighty God the Father. Lord Jesus Christ, only begotten Son. Lord God, lamb of God, Son of the Father. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

Translations from the French by Scott Metcalfe.
Winner of the 2018 Gramophone Classical Music Award for Early Music, **Blue Heron** has been acclaimed by The Boston Globe as “one of the Boston music community’s indispensables” and hailed by Alex Ross in The New Yorker for its “expressive intensity.” The ensemble ranges over a wide repertoire from plainchant to new music, with particular specialties in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music, and is committed to vivid live performance informed by the study of original source materials and historical performance practices.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in Cambridge and London, England. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra.

Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a five-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral and restored by Nick Sandon. The fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a set entitled *The Lost Music of Canterbury*. In 2015 Professor Jessie Ann Owens and Blue Heron won the Noah Greenberg Award from the American Musicological Society, providing initial stimulus for the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, which was released just last month. In 2015 Blue Heron also embarked on Ockeghem@600, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497), which will wind up around 2021 in time to commemorate the composer’s circa-600th birthday. A parallel project to record all of Ockeghem’s songs and motets sees its first fruits this fall with the November 1 release of *Johannes Ockeghem: Complete Songs, Volume I*. Blue Heron’s recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*. 
Bass-baritone Paul Guttry has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York's Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Guttry can be heard on all Blue Heron's recordings, on discs of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music's Bach CDs.

Steven Hrycelak, bass, is equally at home as an operatic, concert or ensemble performer. He is an ensemble member and soloist in the Grammy-nominated Choir of Trinity Wall Street. Other ensembles include ekmeles, the New York Virtuoso Singers, Toby Twining Music, Early Music New York, Vox, TENET, Meridionalis, Seraphic Fire, and the vocal jazz quintet West Side 5. He has also been a soloist with NYS Baroque, Pegasus, Publick Musick, the Mimesis Ensemble, Musica Sacra, 4x4, the Waverly Consort, the American Symphony Orchestra, Sacred Music in a Sacred Space, Union Avenue Opera, and the Collegiate Chorale. His performance in the role of Monteverdi’s Seneca with Opera Omnia was hailed by The New York Times as having “a graceful bearing and depth.” He has traveled the US, Canada and Europe singing in Frank London’s klezmer musical *A Night in the Old Marketplace*. Hrycelak received degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He is also a vocal coach and accompanist.

Described by The New York Times as a “lovely, tender high tenor” in one concert and “appropriately brash” in another, three-time Grammy nominee and Gramophone Award-winning tenor Owen McIntosh is widely known for the color and creativity he brings to the stage. Recent solo engagements include *Carmina Burana* with the Carmel Bach Festival, Monteverdi’s *L’Orfeo* with Apollo’s Fire, Bach's St. John Passion with TENET, Mozart’s *Die Zaubерflöte* with Boston Baroque, Haydn’s *L’isola disabitata* with the American Classical Orchestra, Monteverdi’s Vespers of 1610 with the Green Mountain Project, Bach’s St. Matthew Passion with the Grand Rapids Symphony and Monteverdi’s *Il ritorno d’Ulisse in patria* with Boston Baroque.

Reviewers have praised Jason McStoots as having an “alluring tenor voice” (*ArtsFuse*) and as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*). In 2015 he won a Grammy award in opera with the Boston Early Music Festival (BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include Le Jeu in *Les plaisirs de Versailles* by Charpentier, Apollo in Monteverdi’s *Orfeo*, and Eumete and Giove in Monteverdi’s *Il ritorno d’Ulisse in patria*. Other recent solo performances include Pedrillo in Mozart's *Abduction from the Seraglio*, Bach's Christmas Oratorio and St. Mark Passion with Emmanuel Music, and Monteverdi’s Vespers of 1610 with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach
Scott Metcalfe is widely recognized as one of North America's leading specialists in music from the 15th through the 17th centuries and beyond. From 2010 to 2019 he was also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director) and he has been guest director of TENET (New York), the Handel & Haydn Society (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, B.C.), Les Délices and Quire Cleveland, and other ensembles; this season he has been invited to direct both the Toronto Consort in a 15th-century program and the Dryden Ensemble in Bach's St. John Passion. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (director, Debra Nagy) and L'Harmonie des Saisons (director, Eric Milnes). His scholarly activities include research on the performance practice of English vocal music in the 16th and 17th centuries, including two essays that will be published in a forthcoming book, and he has edited music by Francisco de Peñalosa for Antico Edition (U.K.) and songs from the recently rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); a long-term project is a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe has taught at Harvard University, Boston University, Boston Conservatory, and Oberlin Conservatory. This year he is a visiting member of the faculty of music history at The New England Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).

Martin Near has been acclaimed for the “sweet limpidity” of his singing (The New York Times), with a “cool, beaming countertenor” commended for its “crystal clear ... beautiful, blooming top notes” (New York Classical Review). He enjoys a varied career exploring twin passions for early music and new music. Highlights of recent solo performances include a concert version of Machaut's Remede de Fortune, created as a collaboration between Blue Heron and Cleveland's Les Délices (Debra Nagy, director) and returning to Blue Heron's season in 2019, and Richard Rodney Bennett's Ophelia (1987) with Boston's Odyssey Opera under the artistic direction of Gil Rose. Near maintains a parallel career in the pipe organ industry, providing services in organ pipe reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Co. of Waltham. He has also been known to compose, arrange and engrave using Finale.
Originally from Glasgow, Virginia, **Stefan Reed** is currently based in Jamaica Plain, Massachusetts, and is enjoying an active career in chamber music, oratorio and recording, with performances and projects in New England and throughout the country. Reed has been characterized as an “intense, focused, lyric tenor” (Miami Herald) and his performances have been described as “dramatically expressive and technically impressive” (Boston Musical Intelligencer). He performs regularly with Boston Baroque, Blue Heron, Conspirare, the Handel & Haydn Society, and Seraphic Fire. Recent and upcoming solo engagements include performances with the Vermont Symphony Orchestra, Coro Allegro, the Handel & Haydn Society, Boston Baroque, and Boston Cecilia. Reed spent two summers as a fellow at the Tanglewood Music Festival and holds performance degrees from the New England Conservatory and George Mason University.

Soprano **Margot Rood**, hailed for her “luminosity and grace” by The New York Times, performs a wide range of repertoire. Recent and upcoming solo appearances include those with Philharmonia Baroque, New Jersey Symphony, Cleveland Orchestra, Charlotte Symphony, Boston Symphony Orchestra, New World Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, Cape Symphony, Bach Collegium San Diego, and Grand Harmonie, as well as onstage with the Boston Early Music Festival, Monadnock Music, St. Petersburg Opera, and Green Mountain Opera Festival. Rood is a recipient of numerous awards, including the St. Botolph Emerging Artist Award, the Lorraine Hunt Lieberson Fellowship at Emmanuel Music, and third place in The American Prize competition in art song and oratorio. She has been invited for performances and masterclasses by composers at Columbia University, the University of Pennsylvania, McGill University and Keene State College. She has recorded numerous 20th- and 21st-century works for Albany Records, Sono Luminus, and New World Records, most notably the leading role of Emily Webb in Ned Rorem's operatic rendering of Thornton Wilder's *Our Town*. Rood holds degrees from the University of Michigan and McGill University.

Praised for his “elegant style” (The Boston Globe), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage include roles in the Boston Early Music Festival's productions of Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L'Orfeo*. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades (Montreal), Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi's *Vespers of 1610* and a new *Vespers of 1640* with the Green Mountain Project, Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic and several guest choruses.
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Klezmer Conservatory Band
University Theatre
Free Workshop: Tuesday, September 24, 12:30 PM
Chandler Recital Hall, Diehn Center

MONDAY, NOVEMBER 4, 2019, 7:30 PM
Blue Heron
Chandler Recital Hall, Diehn Center
Free Workshop Tuesday, November 5, 12:30 PM

MONDAY, FEBRUARY 17, 2020, 7:30 PM
The American Brass Quintet
Chandler Recital Hall, Diehn Center
Free Master Class: Tuesday, February 18, 12:30 PM

MONDAY, MARCH 16, 2020, 7:30 PM
Rod Gilfry with the Norfolk Chamber Consort
Chandler Recital Hall, Diehn Center
Free Master Class: Tuesday, March 17, 12:30 PM

MONDAY, APRIL 20, 2020, 7:30 PM
Veronica Swift with the John Toomey Trio
Chandler Recital Hall, Diehn Center

THURSDAY, APRIL 16
3:00 PM Clinic, Diehn 1201
4:30 PM Open Rehearsal, Jazz Orchestra
Diehn 1105

FRIDAY, APRIL 17
10:00 AM Clinic, Diehn 1201
1:00 PM Open Rehearsal, Jazz Choir
Chandler Hall

SATURDAY, APRIL 18
1:00 PM Concert, Jazz Orchestra and Choir
Chandler Hall

SUNDAY, APRIL 19
4:00 PM Concert, Jazz Orchestra and Choir
Chandler Hall

MONDAY, APRIL 20
1:00 PM Clinic, Diehn 1201
7:30 PM Concert, John Toomey Trio