

Old Dominion University

2019-2020

F. Ludwig Diehn Concert Series



Rod Gilfry, Baritone

with the Norfolk Chamber Consort

Andrey Kasparov and Oksana Lutsyshyn, Artistic Co-Directors

Prince Igor and Poulenc

Concert: March 16, 7:30 p.m.

Master Class: March 17, 12:30 p.m.

Wilson G. Chandler Recital Hall

F. Ludwig Diehn Center for the Performing Arts



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UNIVERSITY**

Program

Rapsodie nègre (1917) Francis Poulenc
(1899–1963)
I. Prelude
II. Ronde
III. Honoloulou
IV. Pastorale
V. Finale

Deux poèmes de Paul Verlaine, Op. 9 (1910) Igor Stravinsky
(1882–1971)
I. Un grand sommeil noir
II. La lune blanche

Le travail du peintre (1956) Francis Poulenc
I. Pablo Picasso
II. Marc Chagall
III. Georges Braque
V. Paul Klee

Serenade in A for piano (1925) Igor Stravinsky
II. Romanza
III. Rondoletto
Oksana Lutsyshyn, *piano**

Le bestiaire (ou le Cortège d'Orphée) (1919) Francis Poulenc
I. La dromadaire
II. La chèvre du Thibet
III. La sauterelle
IV. Le dauphin
V. L'ecrevisse
VI. La carpe

Hyorim Kim, *flute*
Timothy Martin, *clarinet*
David Savage, *bassoon**
Lawrence Halsey, *piano*
Andrey Kasparov, *conductor**

Paul Kim, *violin**
Gretchen Loyola, *violin*
Anastasia Migliozi, *viola**
Avery Suhay, *cello*
†

Intermission

Con queste paroline *from* Pulcinella (1920) Igor Stravinsky
I burn! I freeze! *from* The Rake's Progress (1951)

Chansons gaillardes (1925–1926) Francis Poulenc
III. Madrigal
IV. Invocation aux Parques
V. Couplets bachiques

Five Easy Pieces (1917) Igor Stravinsky
I. Andante
II. Española
III. Balalaika
IV. Napolitana
V. Galop

Invencia Piano Duo

Le bal masqué: Francis Poulenc
cantate profane sur des poèmes Arr. Andrey Kasparov
de Max Jacob (1932) for baritone, piano duet
and percussion (2020)‡
I. Prélude et air de bravoure
II. Intermède
III. Malvina
IV. Bagatelle
V. La dame aveugle
VI. Finale

Invencia Piano Duo
David Walker, *percussion**

*ODU faculty †ODU student ‡ World premiere



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Biographies

Rod Gilfry, Baritone

American baritone Rod Gilfry, two-time Grammy award nominee, singer and actor, has performed in all of the world's music capitals. His most recent Grammy award nomination was for his performance in the title role of Messiaen's monumental opera *Saint François d'Assise* in Amsterdam. Best-known as an opera singer, he is also an acclaimed recitalist and concert artist, and appears frequently in musical theater classics. His discography of 28 audio and video recordings includes the DVD and CD of his one-man show *My Heart is So Full of You*. His radio program, *Opera Notes on Air*, aired on K-Mozart 105.1 FM in Los Angeles for over three years. With a 77-role repertoire, Mr. Gilfry sings music from the Baroque to that composed expressly for him. He was brought to worldwide attention when he created the role of Stanley Kowalski in the 1998 premiere of André Previn's *A Streetcar Named Desire* at the San Francisco Opera, opposite Renée Fleming. Other world premieres include Nicholas in Deborah Drattel's *Nicholas and Alexandra* (Los Angeles, opposite Plácido Domingo); Nathan in Nicholas Maw's *Sophie's Choice* (London, Washington D.C.); Jack London in Libby Larsen's *Every Man Jack* (Sonoma, CA); Edward Gaines in Richard Danielpour's *Margaret Garner* (Detroit, Cincinnati, Philadelphia), the title role in Marc-André Dalbavie's *Gesualdo* (Zurich), and Master Chen in Christian Jost's *Die Rote Laterne* (Zurich). Most recently, he originated the role of Walt Whitman in Matthew Aucoin's *Crossing* in Boston, Claudius in Brett Dean's *Hamlet* with Glyndebourne Festival, Mr. Potter in Jake Heggie's *It's a Wonderful Life* in Houston, and David Lang's *the loser* in New York City.

In the 2019–2020 season, Mr. Gilfry will perform the Father in the world premiere of Matthew Aucoin's *Eurydice* at Los Angeles Opera. In concert, he will perform as Alfred Stieglitz in Kevin Puts' *The Brightness of Light* opposite Renée Fleming with the National Symphony Orchestra, conducted by music director Gianandrea Noseda, as well as with the Colorado Symphony. He will also sing Claudius in Brett Dean's *Hamlet* with the Netherlands Radio Philharmonic Orchestra, give a concert at Old Dominion University with the Norfolk Chamber Consort, and perform a solo recital at Messiah College with pianist Peter Walsh.

In the 2018–2019 season, Mr. Gilfry sang Prospero in Katie Mitchell's production of *Miranda* with the Opéra Comique on tour at the Opéra National de Bordeaux and Théâtre de Caen. He also reprised the role of Henry Potter in *It's a Wonderful Life* at San Francisco Opera, sang Don Alfonso in *Così fan tutte* at Santa Fe Opera conducted by Harry Bicket and the same role at Korea National Opera, and performed *the loser* at Los Angeles Opera. In concert, Mr. Gilfry performed the world premiere of the expansion of *The Brightness of Light* at the Tanglewood Festival, a selection of songs by Cole Porter with the New York Philharmonic in Vail, Colorado, Mozart's Requiem and Kirchner's *Songs of Ascent* with the Los Angeles Chorale, Aucoin's *Crossing Suite* and Mahler's *Ich bin der Welt abhanden gekommen* with the San Diego Symphony, and excerpts from *Crossing* at the American Civil War Museum with Aucoin at the piano.

In the 2017–2018 season, Mr. Gilfry returned to The Metropolitan Opera to sing Alberto Roc in the American premiere of Thomas Adès's *The Exterminating Angel* and the Santa Fe Opera to sing the Musiklehrer in *Ariadne auf Naxos*. He also reprised his acclaimed performance in *Crossing* at the Los Angeles Opera and Brooklyn Academy of Music, as well as Brett Dean's *Hamlet* at the Adelaide Festival. In concert, he sang *Elijah* with the Phoenix Symphony, Beethoven's Symphony No. 9 with the Pacific Symphony, and a concert of Mozart arias with the San Bernardino Symphony. He gave a Broadway standards concert with Sylvia McNair and Kevin Cole at the Ravinia Festival, as well as a recital and series of masterclasses at James Madison University as part of the National Association of Teachers and Singing (NATS) convention.

In previous seasons, Mr. Gilfry has performed the role of Howard K. Stern in Mark-Anthony Turnage's *Anna Nicole* with the New York City Opera and the Royal Opera House, Covent Garden and returned to the Metropolitan Opera as Danilo in a new production of *The Merry Widow* opposite Susan Graham. Other highlights include Peter in *Hansel and Gretel* with the Alabama Symphony, the title role in *Don Giovanni* and Don Alphonso at the Aix-en-Provence Festival, Wotan in *Das Rheingold* at the Biwako Hall Center for the Performing Arts in Shiga, Japan, concerts with the San Francisco Symphony in music of Thomas Adès and Felix Mendelssohn, performances with the Dallas Symphony as Lyndon Baines Johnson in Steven Stucky's *August 4th, 1964* in Dallas and at Carnegie Hall, and selections from Mahler's *Des Knaben Wunderhorn* with the Grand Rapids Symphony. He sang the title role in Sondheim's *Sweeney Todd* at the Théâtre du Châtelet in Paris and with Opera Theatre of St. Louis, Frank Butler to Deborah Voigt's *Annie in Annie Get Your Gun* at the Glimmerglass Festival, and Brahms' *Ein deutsches Requiem* at the Oregon Bach Festival. He appeared with the Los Angeles Philharmonic and Gustavo Dudamel for the final installment of their Mozart/Da Ponte Trilogy as Don Alfonso.

Mr. Gilfry devoted an entire season to the music of Rodgers and Hammerstein, starring as Emile de Becque in the U.S. National Tour of the Lincoln Center production of *South Pacific*, a production that garnered 7 Tony awards. He also appeared as Captain von Trapp with the Théâtre du Châtelet in *The Sound of Music*, with his daughter Carin Gilfry in the role of his daughter Liesl.

In addition to his full-time performance schedule, Mr. Gilfry is an Associate Professor of Vocal Arts at the University of Southern California Thornton School of Music.

Andrey Kasparov and Oksana Lutsyshyn **Artistic Co-Directors, Norfolk Chamber Consort**

Andrey Kasparov and Oksana Lutsyshyn have won critical acclaim around the world for their compelling interpretations of diverse and adventurous repertoire. Hailing from Armenian and Ukrainian families, Andrey Kasparov and Oksana Lutsyshyn were educated at the Moscow State Conservatory and came to the United States in the 1990s to pursue advanced studies at Indiana University in Bloomington. They presently teach at Old Dominion University in Norfolk, Virginia. Additionally, they are Artistic Co-Directors of the Norfolk Chamber Consort (nconsort.org) and co-founders of the award-winning Invenca Piano Duo (invenca duo@wordpress.com).

The musicians are active as soloists and collaborators as well, having performed with such renowned artists as violinist Joshua Bell, tenor James King, tubist Harvey Phillips, and choreographer Jelón Vieira, among many others. While at Indiana University, Kasparov premiered the newly discovered edition of Béla Bartók's Piano Concerto No. 3, revised by the composer himself.

Both members of the duo are the recipients of prestigious awards. Lutsyshyn won Second Prize at the Vienna Modern Masters Third International Performers' Recording Awards Competition. She was also a prizewinner at the William Kapell International Piano Competition in College Park, Maryland. As a result of the latter award she debuted in the Weill Recital Hall at Carnegie Hall. Kasparov won the Albert Roussel Prize at the Orléans International Piano Competition for 20th-Century Music.

In addition to his career as a pianist, Kasparov is an active composer. His compositions have been performed at various festivals and other venues in Moscow, New York, Paris, Buenos Aires,

Darmstadt, Yerevan, Ottawa, Chicago, Cleveland, San Francisco, Salt Lake City, and many other cities in the former Soviet Union, Europe, and the Americas. He was awarded the Second Prize at the Sergei Prokofiev International Composition Competition in Moscow, Russia, for his Piano Sonata No. 2. His compositions and articles have been published by the Kompozitor Publishing House in Moscow and Hungarian Music Quarterly in Budapest. His most recent commissions include works and arrangements for symphony orchestra and band for the Flying Proms at the Military Aviation Museum in Virginia Beach.

Kasparov and Lutsyshyn are prolific and internationally acclaimed recording artists. Their chamber and solo performances, as well as Kasparov's compositions, are featured on labels such as Naxos Records, Albany Records, CRS and VMM. Lutsyshyn has also made a recording with violinist Joshua Bell for the BBC. They have recorded four CDs with the complete works by Florent Schmitt for piano duet and duo on Naxos Grand Piano. This set has gathered accolades such as "an interpretation as perfect as the music itself" (Michel Fleury, *Classica*, France), "elegance and telepathic sense of timing" (Byzantion, *MusicWeb International*, UK), "a refined and mellifluous interpretation" (Jonathan Sánchez Hernández, *Ritmo*, Spain), "an exceptional pair of musicians" (James Harrington, *American Record Guide*, USA) and "An outstanding production!" (Burkhard Schäffer, *Piano News*, Germany). In May 2013, CD 1 of the Schmitt series was chosen as Recording of the Month and Critics' Choice by *MusicWeb International* and Naxos, respectively. Kasparov and Lutsyshyn have also released a two CD set with the complete works by Paul Bowles for piano solo and duo on Naxos American Classics. Having received an unconditional endorsement by the *Gramophone* magazine, CD 1 of this series was included by Naxos in Critics' Choice for July 2016.

Kasparov presently serves as Organist at Freemason Street Baptist Church in Norfolk while Lutsyshyn is currently Music Director and Organist at Prince of Peace Lutheran Church and Organist at Chalice Christian Church in Virginia Beach.

Contributors to the NCC Fifty-first Season

(continued from the NCC booklet)

\$500+

Anonymous

\$250+

Vernon A. McCart

\$100+

Fred Bayersdorfer and John Wills

Texts & Translations

Deux poèmes de Paul Verlaine

Un grand sommeil noir

Un grand sommeil noir
Tombe sur ma vie:
Dormez, tout espoir,
Dormez, toute envie!

Je ne vois plus rien,
Je perds la mémoire
Du mal et du bien...
Ô la triste histoire!

Je suis un berceau
Qu'une main balance
Au creux d'un caveau:
Silence, silence!

La lune blanche

La lune blanche
Luit dans les bois;
De chaque branche
Part une voix
Sous la ramée...

Ô bien aimée.

L'étang reflète,
Profond miroir,
La silhouette
Du saule noir
Où le vent pleure...

Rêvons, c'est l'heure.

Un vaste et tendre
Apaisement
Semble descendre
Du firmament
Que l'astre irise...

C'est l'heure exquise.

— Paul Verlaine

Two poems by Paul Verlaine

A long black sleep

A long black sleep
Descends upon my life:
Sleep, all hope,
Sleep, all desire!

I can no longer see anything,
I am losing my remembrance
Of the bad and the good...
Oh, the sad story!

I am a cradle
That is rocked by a hand
In the depth of a vault.
Silence, silence!

The white moon

The white moon
shines in the woods.
From each branch
springs a voice
beneath the arbor.

Oh my beloved...

Like a deep mirror
the pond reflects
the silhouette
of the black willow
where the wind weeps.

Let us dream! It is the hour...

A vast and tender
calm
seems to descend
from a sky
made iridescent by the moon.

It is the exquisite hour!

— Translated by Corinne Orde

Le travail du peintre

Pablo Picasso

Entoure ce citron de blanc d'œuf informe
Enrobe ce blanc d'œuf d'un azur souple et fin
La ligne droite et noire a beau venir de toi
L'aube est derrière ton tableau

Et les murs innombrables croulent
Derrière ton tableau et toi l'œil fixe
Comme un aveugle comme un fou
Tu dresses une haute épée dans le vide

Une main pourquoi pas une seconde main
Et pourquoi pas la bouche nue comme une plume
Pourquoi pas un sourire et pourquoi pas des
larmes

Tout au bord de la toile où jouent les petits clous

Voici le jour d'autrui laisse aux ombres leur
chance

Et d'un seul mouvement des paupières renonce

Marc Chagall

Ane ou vache coq ou cheval
Jusqu'à la peau d'un violon
Homme chanteur un seul oiseau
Danseur agile avec sa femme

Couple trempé dans son printemps

L'or de l'herbe le plomb du ciel
Séparés par les flammes bleues
De la santé de la rosée
Le sang s'irise le cœur tinte

Un couple le premier reflet

Et dans un souterrain de neige
La vigne opulente dessine
Un visage aux lèvres de lune
Qui n'a jamais dormi la nuit.

The work of the painter

Pablo Picasso

Surround this lemon with shapeless egg-white,
coat this egg-white in a supple and fine azure.
However much the straight and black line comes
from you
the dawn is behind your painting.

And the countless walls crumble
behind your painting, and you, your eye fixed
like a blind man, like a mad man,
you stand a tall sword in the emptiness

A hand, why not a second hand,
and why not the mouth naked like a feather.
Why not a smile and why not tears right at
the edge of the canvas where the little nails are
playing.

Here is the the day of others give the shadows a
chance,
and in just one movement of the eyelids
renounce.

Marc Chagall

Donkey or cow, cock or horse
even the skin of a violin
a singing man a single bird
an agile dancer with his wife

a couple drenched in its springtime

the gold of the grass the lead of the skies
separated by the blue flames
of health of dew
the blood glistens the heart tolls

a couple the first reflection

and in an underground cavern of snow
the opulent vine draws
a face with moon-like lips
which has never slept at night.

Georges Braque

Un oiseau s'envole,
 Il rejette les nues comme un voile inutile,
 Il n'a jamais craint la lumière,
 Enfermé dans son vol,
 Il n'a jamais eu d'ombre.

Coquilles des moissons brisées par le soleil.
 Toutes les feuilles dans le bois disent oui,
 Elles ne savent dire que oui,
 Toute question, toute réponse
 Et la rosée coule au fond de ce oui.

Un homme aux yeux légers décrit le ciel d'amour.
 Il en rassemble les merveilles
 Comme des feuilles dans un bois,
 Comme des oiseaux dans leurs ailes
 Et des hommes dans le sommeil.

Paul Klee

Sur la pente fatale, le voyageur profite
 De la faveur du jour, verglas et sans cailloux,
 Et les yeux bleus d'amour, découvre sa saison
 Qui porte à tous les doigts de grands astres en
 bague.

ur la plage la mer a laissé ses oreilles
 Et le sable creusé la place d'un beau crime.
 Le supplice est plus dur aux bourreaux qu'au
 victimes
 Les couteaux sont des signes et les balles des
 larmes.

— Paul Eluard

Le bestiaire (ou *le Cortège d'Orphée*)**Le dromadaire**

Avec ces quatre dromadaires
 Don Pedro d'Alfaroubeira
 Courut le monde et l'admira.
 Il fit ce que je voudrais faire
 Si j'avais quatre dromadaires.

La chèvre de Thibet

Les poils de cette chèvre et même
 Ceux d'or pour qui prit tant de peine
 Jason, ne valent rien aux prix
 Des cheveux dont je suis épris.

Georges Braque

A bird flies away,
 he throws off the clouds like a pointless veil,
 he has never feared light,
 enclosed in his flight,
 he has never had a shadow.

Husks of the harvest, split by the sun.
 All the leaves in the woods say yes,
 they can only say yes,
 every question, every reply
 and the dew runs in the depth of this yes.

A man with flitting eyes describes the heaven of
 love.
 He gathers together its marvels
 like leaves in a wood,
 like birds in their wings
 and men in sleep.

Paul Klee

On the fatal slope the traveler benefits from the
 favor of the day, iced over and without gravel,
 and the eyes blue with love, finds out his season
 which wears on all its fingers great stars as rings.

On the beach the sea has left its ears
 and the gouged sand site of some handsome
 crime.
 The torture is harder on the torturer than on the
 victims.
 The knives are omens and the bullets are tears.

— Translated by Christopher Goldsack

The book of beasts (or *Orpheus's procession*)**The dromedary**

With his four dromedaries
 Don Pedro d'Alfaroubeira
 Roamed the world and admired it.
 He did what I would like to do
 If I had four dromedaries too.

The Tibetan goat

The hair of this goat and even
 The golden hair that so preoccupied
 Jason, cannot match
 The head of hair I'm smitten with.

La sauterelle

Voici la fine sauterelle,
La nourriture de Saint Jean.
Puissent mes vers être comme elle,
Le régal des meilleures gens.

Le dauphin

Dauphins, vous jouez dans la mer,
Mais le flot est toujours amer.
Parfois, ma joie éclate-t-elle?
La vie est encore cruelle.

L'écrevisse

Incertitude, ô mes délices
Vous et moi nous nous en allons
Comme s'en vont les écrevisses,
A reculons, à reculons.

La carpe

Dans vos viviers, dans vos étangs,
Carpes, que vous vivez longtemps!
Est-ce que la mort vous oublie,
Poissons de la mélancolie?

— Guillaume Apollinaire

The grasshopper

Behold the delicate grasshopper,
The food Saint John was wont to eat.
May my verses likewise be
A feast for the elite.

The dolphin

Dolphins, you play in the sea,
Though the waves are briny.
Does my joy at times erupt?
Life is still cruel.

The crayfish

Uncertainty, O! my delights
You and I we progress
As crayfish progress,
Backwards, backwards.

The carp

In your pools, in your ponds,
Carp, how you live for aeons!
Does death forget you,
Fish of melancholy?

— Translated by Richard Stokes

Con queste paroline

Con queste paroline
così saporitine
il cor voi mi scippate
dalla profondità.
Bella, restate quà,
che se più dite appresso
io cesso morirò.
Cosi saporitine
con queste paroline
il cor voi mi scippate,
morirò, morirò.

— Anonymous

With these little words

With these little words
That are so delicious
You are snatching away my heart
From the depths.
Beautiful woman, remain where you are,
For if you speak any more
I shall cease to be, I shall die.

— Translated by Stanley Applebaum

Chansons gaillardes

Madrigal

Vous êtes belle comme un ange,
Douce comme un petit mouton ;
Il n'est point de cœur, Jeanneton,
Qui sous votre loi ne se range.
Mais une fille sans têtions
Est une perdrix sans orange.

Ribald songs

Madrigal

You are beautiful as an angel,
gentle as a little sheep;
there is no heart, Jeanneton,
which does not come under your law.
But a girl without tits
is like a partridge without orange.

Invocation aux Parques

Je jure, tant que je vivrai,
De vous aimer, Sylvie.
Parques, qui dans vos mains tenez
Le fil de notre vie,
Allonger, tant que vous pourrez,
Le mien, je vous en prie.

Couplets bachiques

Je suis tant que dure le jour
Et grave et badin tour à tour.
Quand je vois un flacon sans vin,
Je suis grave, je suis grave,
Est-il tout plein, je suis badin.

Je suis tant que dure le jour
Et grave et badin tour à tour.

Quand ma femme me tient au lit,
Je suis sage, je suis sage,
Quand ma femme me tient au lit,
Je suis sage toute la nuit.

Si catin au lit me tient
Alors je suis badin
Ah! belle hôtesse, versez-moi du vin
Je suis badin, badin, badin.

— Anonymous

Le bal masqué

Air de bravoure

Madame la Dauphine,
Fine, fine, fine, fine, fine, fine,
Fine, fine, fine, fine.
Ne verra pas, ne verra pas le beau film
Qu'on y a fait tirer
Les vers du nez
Car on l'a mené en terre avec son premier-né
En terre et à Nanterre
Où elle est enterrée.

Quand un paysan de Chine
Chine, Chine, Chine, Chine
Veut avoir des primeurs
Il va chez l'imprimeur
Ou bien chez sa voisine
Shin, Shin, Shin, Shin, Shin, Shin,
Tous les paysans de la Chine
Les avaient épiés
Pour leur mettre des bottines
Tine! tine!
Ils leurs coupent les pieds.

Invocation to the Parcae

I swear, whilst I live,
to love you, Sylvie.
Parcae, who in your hands hold
the thread of our life,
lengthen mine, as long as you can,
I beg you.

Bacchic couplets

I am, for as long as the day lasts,
both serious and merry in turn.
When I see a flask without wine,
I am serious, I am serious,
if it is completely full, I am merry.

I am, for as long as the day lasts,
both serious and merry in turn.

When my wife holds me in bed
I am good, I am good,
when my wife holds me in bed
I am good all through the night.

If whore holds me in bed
then I am merry.
Ah! Beautiful hostess, pour me out some wine
I am merry, merry, merry.

— Translated by Christopher Goldsack

The masked ball

Bravura aria

Madam the Dauphine,
fine, fine, fine, fine, fine, fine,
fine, fine, fine, fine,
will not see, will not see the beautiful film
for which they had drilled her there
pulling the worms from the nose
for they lead her beneath the earth with her
first-born
beneath the earth and at Nanterre
where she is buried.

When a peasant from China
China, China, China, China,
wants to have early vegetables
he goes to the printer
or to his neighbour's wife
shin, shin, shin, shin, shin, shin,
all the peasants of China
had spied on them
to put little boots on them
tine! tine!
they cut off their feet.

M. le comte d'Artois
Est monté sur le toit
Faire un compte d'ardoise
Toi, toi, toi, toi,
Et voir par la lunette
Nette! nette! pour voir si la lune est
Plus grosse que le doigt.
Un vapeur et sa cargaison
Son, son, son, son, son, son,
Ont échoué contre la maison.
Son, son, son, son,
Chipons da la graisse d'oise
Doye, doye, doye,
Pour en faire des canons.

Malvina

Voilà qui j'espère vous effraie
Mademoiselle Malvina ne quitte plus
son éventail
Depuis qu'elle est morte.
Son gant gris perle est étoilé d'or.
Elle se tirebouchonne comme une valse tzigane
Elle vient mourir d'amour à ta porte
Près du grès où l'on met les cannes.
Disons qu'elle est morte du diabète
Morte du gros parfum qui lui penchait le cou.
Oh! l'honnête animal! si chaste et si peu fou!
Moins gourmet que gourmande elle était de
sang-lourd
Agrégé ès lettres et chargée de cours
C'était en chapeau haut qu'on lui faisait la cour
Or, on ne l'aurait eue qu'à la méthode hussarde
Malvina, ô fantôme, que Dieu te garde!

Monsieur the count of Artois
climbed onto the roof
to count up the tiles
you, you, you, you,
and to see through the telescope
clearly, clearly, to see whether the moon is
fatter than the finger.
A steamer and its cargo
son, son, son, son, son, son,
foundered against the house,
son, son, son, son.
Let's pinch some goose grease
doye, doye, doye,
with which to make cannons.

Malvina

There is the one I hope frightens you
Mademoiselle Malvina no longer leaves her fan
ever since she died.
Her grey glove is stared with gold.
She cork-screws like a gypsy waltz
she comes to die of love at your door
near the crock where they place the walking-sticks.
Let's say that she died of diabetes
died of the heavy perfume which bowed her neck.
Oh! The honest creature! So chaste and hardly mad!
Less gourmet than greedy she was of heavy blood
Doctor in letters and in charge of classes
it was in top hat that one courted her
now, one could only have had her by the hussar
method
Malvina! O phantom, may God keep you!

La dame aveugle

La dame aveugle dont les yeux saignent choisit
ses mots

Elle ne parle à personne de ses maux

Elle a des cheveux pareils à la mousse

Elle porte des bijoux et des pierreries rousses.

La dame grasse et aveugle dont les yeux saignent
Écrit des lettres polies avec marges et interlignes

Elle prend garde aux plis de sa robe de peluche
Et s'efforce de faire quelque chose de plus

Et si je ne mentionne pas son beau-frère
C'est qu'ici ce jeune homme n'est pas en honneur

Car il s'enivre et fait s'enivrer l'aveugle
Qui rit, qui rit alors et beugle.

Finale

Réparateur perclus de vieux automobiles,
L'anachorète hélas a regagné son nid,
Par ma barbe je suis trop vieillard pour Paris,
L'angle de tes maisons m'entre dans les chevilles.
Mon gilet quadrillé a, dit-on, l'air étrusque
Et mon chapeau marron va mal avec mes frusques.
Avis! c'est un placard qu'on a mis sur ma porte.
Dans ce logis tout sent la peau de chèvre morte.

— Max Jacob

The blind lady

The blind lady whose eyes bleed chooses her words
she speaks to nobody of her pains

she has hair like moss

she wears jewels and russet gems

the fat and blind lady whose eyes bleed
writes polite letters with margins and inter-line
spaces

she takes care of the pleats in her plush dress
and forces herself to do something more

and if I don't mention her brother-in-law
it is because that young man is not in favour here

for he gets drunk and makes the blind one get
drunk

who laughs, who laughs then and bellows.

Finale

Crippled repairer of old cars,
the hermit has alas returned to his nest,
by my beard I am too much an old man for Paris,
the angle of your houses sticks into my ankles.
My checkered waistcoat has, they say, Etruscan
looks
and my chestnut hat goes badly with my togs.
Warning! This is a notice-board they fixed on
my door.

In this dwelling all smells of the skin of dead goat.

— Translated by Christopher Goldsack

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Free Workshop Tuesday, November 5, 12:30 PM

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