

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



Hampton Roads  
Community Foundation  
*Inspiring Philanthropy. Changing Lives.*

arts@ODU



OLD DOMINION  
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



arts@ODU



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.

# 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](http://nconsort.org)) and co-founders of the award-winning Invenca Piano Duo ([invenca duo@wordpress.com](mailto: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

### **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

### **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.

### **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

### **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

### **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

# YOUR MUSICAL FUTURE IS HERE

Join a thriving community of students and faculty at ODU who are dedicated to the art of music performance, music education, composition, and sound recording.

Our students experience collaborative musical opportunities with the Virginia Symphony Orchestra, Virginia Arts Festival, Virginia International Tattoo, and other arts organizations throughout the Hampton Roads region, a nationally recognized metropolitan musical culture.

Be inspired to lead within the arts community at Old Dominion University and beyond.

## 2020 Audition Dates

Jan 11 | Feb 7 | Feb 22 | Mar 7



## OVER \$400,000

*awarded in annual music scholarships*

### Degree Programs

#### Bachelor of Music

Music Education, Performance, Emphasis in Sound Recording Technology, Composition

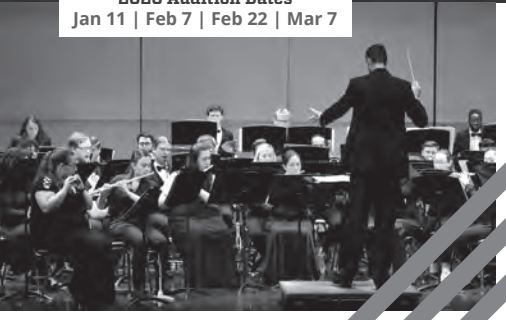
#### Bachelor of Arts in Music

Emphases in Music History, Theory, or Jazz

#### Minor in Music/

#### Master of Music Education

Applied, Research, or Pedagogy Concentrations



**OLD DOMINION**  
UNIVERSITY

DIEHN CENTER FOR THE PERFORMING ARTS

(757) 683-4061 | [music@odu.edu](mailto:music@odu.edu) |  
[www.odu.edu/music](http://www.odu.edu/music) | [www.facebook.com/ODUMusic](https://www.facebook.com/ODUMusic)

[www.youtube.com/OldDominionUnivMusic](https://www.youtube.com/OldDominionUnivMusic)  
[www.twitter.com/odu\\_music](https://www.twitter.com/odu_music) | [www.instagram.com/odu\\_music](https://www.instagram.com/odu_music)

*An Accredited Institutional Member of the National Association of School of Music*



*the*  
**FELDMAN**

Chamber Music Society

— bringing world-class —

*Chamber Music to Hampton Roads*

2019–2020 Concert Season



September 16, 2019  
**Neave Trio**  
Chrysler Museum of Art



October 14, 2019  
**Musica Pacifica**  
Chrysler Museum of Art



November 18, 2019  
**Harlem Quartet**  
Chrysler Museum of Art



February 24, 2020  
**Trio con Brio Copenhagen**  
Chrysler Museum of Art



March 23, 2020  
**Parker Quartet**  
Chrysler Museum of Art



April 20, 2020  
**Quatuor Danel**  
Chrysler Museum of Art

All concerts at Chrysler Museum of Art Kaufman Theater in Norfolk, VA

All concerts begin at 7:30pm. Season Tickets: \$150, Single Tickets: \$30  
Chrysler members (\$125 season/\$25 single) or students (\$75 season/\$15)

[www.feldmanchambermusic.org](http://www.feldmanchambermusic.org)

# arts@ODU

## F. LUDWIG DIEHN CONCERT SERIES 2019-20

For more information and to purchase tickets, visit [ODUArtsTix.com](http://ODUArtsTix.com) or call 757.683.5305



MONDAY, SEPTEMBER 23, 2019, 7:30 PM

### **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 Renaissance Choir**

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

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

Chandler Hall (Diehn Series)



Hampton Roads  
Community Foundation  
*Inspiring Philanthropy. Changing Lives.*



**OLD DOMINION**  
UNIVERSITY

[odu.edu/arts](http://odu.edu/arts) @oduarts #oduarts