

**Jay G. White, D.M.A.**  
**701 East Seminary Street, Apt. D • Greencastle, IN • 46135**  
**301-537-5583**  
**jay@jgwhite.net**

### ***Education***

- 2005 D.M.A., Voice/Opera, Maryland Opera Studio, University of Maryland – College Park  
Principal Faculty: Linda Mabbs, Leon Major, Martha Randall, Carmen Balthrop
- 1995 M.M., Early Music Vocal Performance, Early Music Institute, Indiana University  
Principal Faculty: Paul Elliott, Thomas Binkley
- 1991 B.M., University of Maryland at College Park  
Principal Faculty: Paul Traver, Linda Mabbs

### ***Teaching Experience***

- 2006- Assistant Professor of Music, DePauw University, School of Music, Greencastle, IN  
Courses: Applied Voice, IPA, French & English Diction and Solo Vocal Literature  
Committees: Curriculum Committee, Chair; Music Library Advisory Committee;  
Departmental Promotional Committee
- 2006 Teacher of Voice, St. Mark's Episcopal Church, Music Studio, Washington, DC  
Courses: Conduct weekly half-hour lessons for 12 adult students
- 2005-06 Adjunct Assistant Professor, University of Delaware, Newark, DE  
Courses: Applied Voice, IPA, English, Italian and German Diction
- 2004-06 Adjunct Teacher of Voice, Columbia Union College, Takoma Park, MD  
Courses: Conduct weekly hour lessons for BA voice majors
- 2003-06 Vocal Instructor, College Park, MD  
Courses: Private lessons to a studio varying in size
- 2003-05 Graduate Teaching Assistant, University of Maryland, School of Music, College Park  
Courses: Undergraduate German Diction, undergraduate Vocal Pedagogy, Applied  
Voice to Voice Minors and Intermediate Class Voice
- 2004 Vocal Coach, University of Maryland, Arts! at Maryland (Summer)  
Courses: Junior and Senior High School students in a 3-week musical theatre course

### ***Self-Designed Courses***

- 2007 *The Physical Autobiography* (DePauw University, Winter Term)  
Creation of student autobiographies through performance combining sounding, visual art, written & spoken word and movement

### ***Professional Training***

- 2007 NATS Intern Program – University of North Carolina at Charlotte  
Ten-day internship with nationally recognized master teachers
- 2005 Carnegie Hall – Professional Training Workshop  
Works of J.S. Bach under the direction of Ton Koopman
- 2003 Britten-Pears Young Artists Programme  
Staged production of Monteverdi's *Il Ritorno d'Ulisse in Patria* under the direction of Michael Chance and Tim Carroll

### ***Musical Training***

- Voice: Paul Elliott, Drew Minter, Linda Mabbs, Carmen Balthrop, Michael Chance and Silvia Beamish (London)
- Opera: Tim Carrol, Yves Coudray, David Morelock, James Lucas, Leon Major
- Master Classes: Charlie Riecker, Wendy Gillespie, Elizabeth Wright, Paul O'Dette, Kenneth Slowick, Jaap Schroeder, Dr. Ellen Harris
- Research: Thomas Binkley, Dr. Paul Traver, Dr. Howard Serwer
- Diction: Various coaches in over 15 languages including: French, German, Italian, Latin, Greek, Swedish, Latvian, Mandarin, Japanese, and Hebrew

### ***Guest Lectures***

- 2007 Mar *Ornamentation in 18<sup>th</sup>-century Italian Cantatas*  
Improvisation Class – DePauw University
- Jan *Wow! You Sing High? – A Contemporary Look at the Countertenor Voice*  
DePauw University Faculty Forum
- 2006 Oct *The Vocal Pedagogy of a Countertenor*  
Columbus State University – Columbus, GA
- Feb *Introduction to the Countertenor Voice and Q&A on University Level Teaching*  
University of Maryland – College Park
- 2005 Mar *Introduction to Italian Diction for Music Educators*  
University of Maryland – College Park

### ***Conference Presentations***

- 2008 Jul *Wow! You Sing High! – A Contemporary Look at the Countertenor Voice*  
Presentation at the 2008 NATS National Conference, Nashville, TN
- 2007 Jan *Wow! You Sing High! – A Contemporary Look at the Countertenor Voice*  
Presentation at the 3<sup>rd</sup> Indiana University SNATS New Educators Symposium
- 2006 Jul *Does It Hurt? – Facts and Fallacies of the Countertenor Voice*  
Poster paper presentation at the 2006 NATS National Conference, Minneapolis, MN

### ***Master Classes/Clinician***

- 2006 Mar Columbus State University, Columbus, GA
- 2005 Nov University of Delaware, Newark, DE
- 2004 Mar Baltimore School for the Arts, Baltimore, MD
- 1995-2003 Conduct master classes of choral ensembles from grade school through college and amateur community, church, and civic choruses; conduct master classes for soloists, primarily male sopranos and altos at the college level (with Chanticleer)

### ***Ensemble Workshops/Clinician***

- 2006 Oct St. Mark's Choir, Washington, DC (Fauré – *Requiem*)
- 2004-06 Suspicious Cheese Lords, Washington, DC
- 2004 Sons of Pitch, George Washington University, Washington, DC

### ***Professional Affiliations***

- 2003- National Association of Teachers of Singing (NATS)  
College Music Society (CMS)
- 2003-2005 Voice and Speech Teachers Association (VASTA)
- 1995- Early Music America (EMA)
- 1998-2004 National Association of Recording Arts and Sciences (NARAS)

### ***Adjudication***

- 2007 Oct NATS Indiana State Adjudications, Terre Haute, IN.
- 2007 Feb *Classical Singer* High School Competition, DePauw University, IN.
- 2006 Mar Prince George's County Solo/Ensemble Adjudications, Largo, MD.
- 2004 Apr NATS Mid-Atlantic Regional Adjudications, College Park, MD.
- Mar Prince George's County Solo/Ensemble Adjudications, Largo, MD.

### ***Awards, Grants and Honors***

- 2007 Faculty Development Grant for work with the NATS Intern Program, DePauw University
- 2006 Recipient, Individual Artist Award in Solo Vocal Performance from the Maryland State Arts Council
- 2004 Recipient, Daniel L. Pomeroy Award for Outstanding Study in 18th-Century Music.

- 2003 Nominee, NARAS Grammy® for Best Classical Crossover Album for Chanticleer's recording, *Our American Journey*.
- 2002 Recipient, NARAS Grammy® for Best Small Ensemble Performance with or without a conductor for Chanticleer's recording, *Tavener: Lamentations & Praises*.
- 1999 Recipient, NARAS Grammy® for Best Small Ensemble Performance with or without a conductor for Chanticleer's recording, *Colors of Love*.
- 1992 Recipient, Recital Series for the Maryland Department of Culture and Arts.
- 1991 Finalist, District Auditions, Metropolitan Opera Young Singers Competition.
- 1990 Recipient, Daniel L. Pomeroy Award for Outstanding Study in 18th-Century Music.
- 1990 Spring and Fall Recipient, Research and Scholarship Grant from Research in the Field of Handel.

### ***Guest Artist Appearances***

- 2008 Jun Armonia Nova, (Music of Hildegard), Washington Early Music Festival, Washington, DC.  
 Apr Gravitacìon, (Music of Schütz, Monteverdi, and Others) Decatur, IL.  
 Northminster Presbyterian Church, (Haydn *Paukenmesse*), Indianapolis, IN.  
 Mar Armonia Nova, (Medieval music for Lent) Alexandria, VA.  
 Feb Columbus State University Chorus, (Bernstein's *Chichester Psalms*), Columbus, GA.
- 2007 Nov Voice of the Muse, (Renaissance Madrigals), DePauw University, Greencastle, IN.  
 Oct Woodstown Presbyterian Church, (Spirituals), Woodstown, NJ.  
 Sep Armonia Nova, (Medieval Drinking Songs), Washington, DC.  
 Jul Carmel Bach Festival Chorale, Featured Soloist, Carmel, CA.  
 Seaside Episcopal Church, (Bach Arias), Seaside, CA.  
 Jun Richmond Early Music Festival, (Music of Handel), Richmond, VA.  
 Mar Northminster Presbyterian Church, (Mozart's *Mass in C*), Indianapolis, IN.  
 Jan Concord Ensemble & Sting, (*Songs from the Labyrinth*), Disney Concert Hall, Los Angeles, CA.  
 Armonia Nova, (*Twelfth Night*), Alexandria, VA.
- 2006 Dec Northminster Presbyterian Church, (Music of Bach), Indianapolis, IN.  
 Nov Armonia Nova, (Music of Medieval Spain), Alexandria, VA.  
 Jul Carmel Bach Festival Chorale, Featured Soloist, Carmel, CA.  
 Jun Armonia Nova, (Music of Medieval Italy), Washington Early Music Festival, Washington, DC.  
 May Handel Choir of Baltimore, (Bernstein's *Chichester Psalms*), Baltimore, MD.  
 Feb Alexandria Choral Society, (Renaissance Motets), Alexandria, VA.
- 2005 Dec Armonia Nova, (Medieval Love Songs), DACOR, Washington, DC.  
 Oct Handel Choir of Baltimore, (Handel's *Alexander's Feast*), American Musicological Society, Washington, DC.  
 Folger Consort, (Music of Germany), Folger Shakespeare Library, Washington, DC.  
 Jun Armonia Nova, (English Medieval Music), Washington Early Music Festival, Washington, DC.  
 Mar Santa Fe Pro Musica, (Handel Anthems), American Handel Festival, Santa Fe, NM.  
 Feb Bach Sinfonia, (Solo Recital), Washington, DC.  
 Master Chorale of Washington, (Bernstein's *Chichester Psalms*), Washington, DC.
- 2004 Dec Concord Ensemble, (Renaissance Christmas Music), Los Angeles, CA.  
 Armonia Nova, (Medieval Drinking Songs), Cosmos Club, Washington, DC.  
 Fanfare Consort, (Melani Cantatas), Library of Congress, Washington, DC.  
 Nov Bel Voce, (Bernstein's *Chichester Psalms*), Pittsburgh, PA.  
 Sep Fanfare Consort, (Melani Cantatas), Monroe, CT.  
 Apr Liz Lerman Dance Exchange (*Near/Far/In/Out*), College Park, MD.  
 Mar Ensemble Mirable, (Bononcini Cantatas) San Francisco Early Music Society, CA.  
 Washington Bach Consort, (Bach Motets), Washington, DC.  
 Feb Armonia Nova, (*Twelfth Night*), Washington, DC.
- 2003 Nov Orchestra of the 17<sup>th</sup> Century, (Italian Renaissance), Washington, DC.  
 Bach Sinfonia, (Purcell's *Indian Queen*), Washington, DC.  
 May Golden Gate Mens Chorus, (Bach Cantatas), San Francisco, CA.
- 2002 May Ensemble Mirable, Bloomington Early Music Festival, Bloomington, IN.
- 2001 May music.period.bach, San Francisco, CA.
- 2000 Jun Florilegia, Berkeley Early Music Festival & Exhibition, Berkeley, CA.
- 1999 Feb The Benevolent Order for Music of the Baroque, Seattle, WA.

- 1997 May The Benevolent Order for Music of the Baroque, Seattle, WA.  
 1995 Apr Indiana University Baroque Orchestra, Bloomington, IN.  
 University of Indianapolis Concert Choir, Indianapolis, IN.  
 1994 May The Benevolent Order for Music of the Baroque, Bloomington, IN.  
 1992 May The Heritage Singers, Fort Washington, MD.

### ***Recitals***

- 2008 Feb Maria, Mater Dei (duet recital of 18<sup>th</sup>-century works)  
 2007 Apr Il miei favoriti (solo recital of standard vocal repertoire)  
 2006 Apr Voci di amori (duet recital of Italian music of the 17<sup>th</sup>- & 18<sup>th</sup>-centuries)  
 2005 Feb L'Haute Voix (lecture recital on the countertenor voice)  
 Jan Soirée Musicale (solo recital tour of Switzerland)  
 2004 Oct Anima: Music that Moves (various composers set to choreography)  
 Mar The Life of an English Woman in Music & Poetry (20th-century English music with narration)  
 2002 Jun ALLA SACRA MAESTA (vocal/chamber music of G. Bononcini)  
 2000 May The Life of an English Woman in Music & Poetry (20th-century English music with narration)  
 1994 Feb Sacred Music of the Late Baroque (sacred music of Europe).  
 1993 Apr Of Light, Love, and Lamenting (15th- to 20th-century English music)  
 1992 Aug Three Hundred Years of Romance (20th-century English music)  
 Jul The Many Faces of Love (sacred and secular English music)

### ***Ensemble Experience***

- 2006 Meridian Vocal Consort (Indianapolis, IN)  
 Professional vocal ensemble of varying sizes, directed by Michael Messina.  
 2005- Carmel Bach Festival Chorale (Carmel, CA)  
 Professional vocal ensemble of varying sizes, directed by Dr. Andrew Megill: 2007- (Dr. William J. Gray: 2005-06), devoted to Bach and other major composers' works.  
 2003-06 St. Paul's Rock Creek Parish (Washington, DC)  
 An Episcopal church choir of 8 professionals directed by Dr. Graham J. Elliott, performing weekly services of Anglican music.  
 2004 Chantry (Washington, DC)  
 Twelve singers directed by David Taylor, performing primarily Renaissance music.  
 2003 Woodley Ensemble (Washington, DC)  
 Founding member (1991). Fifteen to 20 singers directed by Frank Albinder, performing Anglican church music and secular music.  
 1995-2003 Chanticleer (San Francisco, CA)  
 12 male singers directed by Joseph Jennings, performing music from medieval times to the present; focusing primarily on Renaissance sacred and new music. Over 900 performances.  
 1992-95 Pro Arte Singers (Indiana University)  
 Six to 12 singers directed by Thomas Binkley, performing music of the middle ages and Renaissance; focusing primarily on larger works from those eras.  
 1988-92 Washington National Cathedral Choir of Men and Boys (Washington, DC)  
 Featured soloist with professional choir directed by Douglas Major, performing Anglican church music of British and American composers from 12th century plainsong to the present.  
 1987-91 University of Maryland Chorus (College Park, MD)  
 Featured soloist with choir directed by Dr. Paul Traver, performing music of all types with focus on major composers including Handel, Vivaldi, Bach and Mendelssohn.

### ***Discography***

- Handel - Alexander's Feast (with Bach Sinfonia and the Handel Choir of Baltimore), Dorian, 2007.  
 In His Temple: Music of Edward Elgar (with St. Paul's Parish Choir), 2005.  
 Missa L'homme armé: Sacred Music of Ludwig Senfl (with Suspicious Cheese Lords), 2004.  
 How Sweet the Sound (with Chanticleer), Teldec, 2004.  
 beginnings (Eighth Blackbird with Chanticleer), Cedille Records, 2004.

Evening Prayer: Music of Purcell (with Chanticleer & Capriccio Stravagante), Teldec, 2003.  
 Chanticleer: A Portrait (with Chanticleer), Teldec, 2003.  
 Our American Journey (with Chanticleer), Teldec, 2002.  
 Old New Borrowed Blues (Princeton Singers with Chanticleer), 2002.  
 Tavener - Lamentations and Praises (with Chanticleer), Teldec, 2002.  
 Christmas with Chanticleer featuring Dawn Upshaw, Teldec, 2001.  
 Magnificat (with Chanticleer), Teldec, 2000.  
 Evensong for the Feast of the Epiphany (with Grace Cathedral Choir, SF), Gothic, 1999.  
 Colors of Love (with Chanticleer), Teldec, 1999.  
 Matins for the Virgin of Guadalupe (with Chanticleer), Teldec, 1998.  
 Reflections (with Chanticleer), Teldec, 1997.  
 Wondrous Love (with Chanticleer), Teldec, 1997.  
 The Music of Chen Yi (with Chanticleer), New Albion, 1996.  
 Lux Æterna (with Woodley Ensemble), WE Recordings, 1995.  
 Beyond Plainsong (with Pro Arte Singers), Focus Recordings, 1994.  
 Dufay - Missa: Ecce Ancilla Domini (with Pro Arte Singers), Focus Recordings, 1994.  
 Light's Glittering Morn (with Washington National Cathedral Choir), Angel/EMI, 1992.

### **Radio/TV/Film Appearances**

*Emile Norman: By His Own Design*, with Chanticleer; produced by KQED, San Francisco with Jill Eikenberry and Michael Tucker (2006).  
 Laryngeal Teaching Series, Vol. 1, *Inside the Voice*, on-camera vocal talent (2006).  
 Laryngeal Teaching Series, Vol. 3, *Inside the Singing Voice*, on-camera vocal talent (2006).  
*Nacho Libre*, film soundtrack with Chanticleer (2006).  
*Music of New Spain*, recorded in Studio 4A for NPR's Performance Today (2005).  
*Handel & the Chapel Royal*, recorded for NPR's Performance Today from the 2005 American Handel Festival, Santa Fe, NM (2005).  
 Chanticleer, recorded for St. Paul Sunday, Performance Today, Around New York, various other NPR and PRI affiliated programs, CBC, German, Australian, and Japanese Classical Radio, as well as an American Public TV Christmas special, "Christmas with Chanticleer" (2002) and TV appearances on CBS' Early Show & Saturday Morning, Germany's SAT 1, and Australia's Channel 3, 1995-2003.  
*The American Countertenor* and *BLEMF Highlights*, featured on NPR's Harmonia, 2002 & 2004.  
 Pro Arte and as an individual, recorded for NPR's Harmonia, 1994-1995.  
 Woodley Ensemble, recorded for NPR, 1991-1992.  
 University of Maryland Chorus, recorded for East German Radio, NPR and its affiliates, 1987-1991.

### **Sample Repertoire**

#### **Solo**

|   |             |                          |
|---|-------------|--------------------------|
| Bereitet die Wege (alto solo)                   | Bach (#132) | National Cathedral       |
| Erschallet, ihr Lieder (alto solo)              | Bach (#172) | Bloomington, IN          |
| Gott ist mein König (alto solo)                 | Bach (#71)  | University of Virginia   |
| Gottes Zeit ist die allerbeste Zeit (alto solo) | Bach (#106) | Indiana University       |
| Jesu, der du meine Seele (alto solo)            | Bach (#78)  | San Francisco, CA        |
| Laßt uns sorgen, laßt uns wachen (Hercules)     | Bach (#213) | Maryland Handel Festival |
| Magnificat (alto solo)                          | Bach        | Adelphi, MD              |
| Messe in H-moll (alto solo)                     | Bach        | Princeton University     |
| St. John Passion (alto solo)                    | Bach        | National Cathedral       |
| Uns ist das Kind Geboren Ein (alto solo)        | Bach (#140) | College Park, MD         |
| Chichester Psalms (countertenor solo)           | Bernstein   | George Mason University  |
| The Lark: French Choruses (countertenor solo)   | Bernstein   | Germany, Belgium         |
| Missa Brevis (countertenor solo)                | Bernstein   | Bowie, MD                |
| Già la stagion d' Amore (alto cantata)          | Bononcini   | San Francisco, CA        |
| Lasciami un sol momento (alto cantata)          | Bononcini   | Indiana University       |

|   |                    |                            |
|---|--------------------|----------------------------|
| Luci barbare spietate (alto/soprano cantata)      | Bononcini          | Seattle, WA                |
| O mesta Tortorella (alto cantata)                 | Bononcini          | San Francisco, CA          |
| Siedi, Amarilli mia (alto cantata)                | Bononcini          | Indiana University         |
| Charm of Lullabies                                | Britten            | Various                    |
| Mass for Three Voices                             | Byrd               | San Francisco, CA          |
| La Dispute de L'Amour et de L'Hymen (alto solo)   | Campra             | Seattle, WA                |
| Apollon et Doris (Apollon)                        | Clerambault        | Seattle, WA                |
| Méloides  | Fauré              | Various                    |
| Let us Garlands Bring                             | Finzi              | College Park, MD           |
| Alexander's Feast (countertenor solo)             | Handel             | Händelfestspiele, Halle    |
| Choice of Hercules (Hercules)                     | Handel             | Maryland Handel Festival   |
| Dettingen Te Deum (countertenor solo)             | Handel             | Händelfestspiele, Halle    |
| Messiah (countertenor solo)                       | Handel             | Alexandria, VA             |
| Mi palpita il cor (alto cantata)                  | Handel             | Seattle, WA                |
| Ninfe e pastori (alto cantata)                    | Handel             | San Francisco, CA          |
| Venne voglia ad amore (alto cantata)              | Handel             | San Francisco, CA          |
| Geometry (voice, contemporary music)              | Hanks              | Indiana University         |
| Große Orgelmeße in Es (alto solo)                 | Haydn              | National Cathedral         |
| Mass in B-Flat "Theresienmesse" (alto solo)       | Haydn              | Indiana University         |
| Five Shakespeare Songs                            | Howells            | Various                    |
| O Lord My God (countertenor solo)                 | Humphrey           | Indiana University         |
| Rückertlieder                                     | Mahler             | College Park, MD           |
| Requiem Mass (alto solo)                          | Mozart             | National Cathedral         |
| Stabat Mater (alto solo)                          | Pärt               | Indiana University         |
| Stabat Mater (alto solo)                          | Pergolesi          | Berkeley Early Music Fest. |
| Come Ye Sons of Art (countertenor solo)           | Purcell            | Georgetown University      |
| My Beloved Spake (countertenor solo)              | Purcell            | Indiana University         |
| In te, Domine, speravi, SWV 259 (alto solo)       | Schütz             | Indiana University         |
| Missa brevis, TVWV 9:14 (alto cantata)            | Telemann           | Blgtn. Early Music Fest.   |
| Four Last Songs                                   | Vaughan Williams   | College Park, MD           |
| Gloria (alto solo)                                | Vivaldi            | Washington, DC             |
| Missa Dei filii (alto solo)                       | Zelenka            | Indiana University         |
| <b>Opera/Drama</b>                                |                    |                            |
| Nixon in China (Secretary #3)                     | Adams              | Indiana University         |
| Ludus Paschalis (Maria Salome)                    | Anon. (Tours)      | San Francisco, CA          |
| Medieval Plays of St. Nicholas (Var. roles)       | Anon. (Fleury)     | Indiana University         |
| Curlew River (chorus)                             | Britten            | San Francisco, CA          |
| Midsummer Night's Dream (scenes)                  | Britten            | Univ. of Maryland          |
| Fatal Song (Master of Ceremonies)                 | Cahill             | College Park, MD           |
| Il Giasone (Giasone)                              | Cavalli            | Indiana University         |
| The Little Match Girl (James)                     | Faith              | Indiana University         |
| Ahknaten (scenes)                                 | Glass              | Univ. of Maryland          |
| Giulio Cesare (Cesare & Tolomeo)                  | Handel             | Univ. of Maryland          |
| Ssibaji (Shaman Singer)                           | Lee                | Univ. of Maryland          |
| Il Ritorno d'Ulisse (L'Humana Fragilitá/Pisandro) | Monteverdi         | Aldeburgh/London, UK       |
| The Return of Ulysses (Human Frailty/Peisander)   | Monteverdi         | Opera Vivente, Balto. MD   |
| Tosca (Shepherd Boy)                              | Puccini            | Indiana University         |
| Dido and Æneas (chorus-alto)                      | Purcell            | Blgton. Early Music Fest   |
| The Stoned Guest (Don Octave)                     | Schickele/PDQ Bach | Indiana University         |
| Fiddler on the Roof (Mendel)                      | Stein/Bock         | Indiana University         |
| Lamentations & Praises (chorus)                   | Tavener            | San Francisco, CA          |

## **Biography**

Countertenor **Jay White** has enjoyed a variety of performing experiences ranging from the works of Bach, Handel, and Haydn to the works of Bernstein, Britten, and Vaughan Williams. Trained by countertenors Drew Minter and Michael Chance, tenor Paul Elliott of Indiana University's Early Music Institute, and soprano Linda Mabbs, Mr. White has been hailed by the press as "a counter tenor of rare tone", "most impressive", "displaying beauty and flexibility", and "a voice with a full measure of passion." He has performed with members of America's finest Early Music ensembles including the Smithsonian Players, Tafelmusik, and the Seattle and Philharmonia Baroque Orchestras. He has graced some of the world's most prestigious stages including Cleveland's Severance Hall, London's Globe Theatre and Wigmore Hall and Taipei's (Taiwan) National Theatre. Mr. White has performed in the Berkeley, Bloomington and Washington, DC Early Music Festivals as well as the Maryland, American and Halle (Germany) Handel Festivals and has sung under the batons of Ton Koopman, Bruno Weill, Christopher Hogwood and Joanne Falletta.

Equally at ease in the genres of opera, oratorio and solo song, Mr. White has played such differing characters as Pisandro in Monteverdi's *Il Ritorno d'Ulisse in Patria* (London, England), Cesare and Tolomeo in Handel's *Giulio Cesare* (College Park, MD), Secretary No. 3 in John Adam's *Nixon in China* (Bloomington, IN) and the "Voice of Sylvia Blakely" in a self-produced multi-media performance of early 20<sup>th</sup>-century English compositions for narrator, medium voice, piano and visual art.

Mr. White sang eight seasons with the internationally acclaimed ensemble, Chanticleer with whom he traveled to over 40 states and 15 foreign countries, appeared in such venues as Chicago's Orchestra Hall, Boston's Symphony Hall, the Metropolitan Museum of Art (NY), performed at the Tanglewood, Ravinia, Interlochen, Schleswig-Holstein, and Brisbane (Australia) Music Festivals, and shared the stage with Frederica von Stade, Dawn Upshaw, Sting, the San Antonio, Atlanta, and Virginia Symphonies, the St. Paul Chamber Orchestra and the New York Philharmonic.

Mr. White's discography includes Chanticleer's Grammy® Award-winning recordings, *Colors of Love* and *Tavener: Lamentations & Praises*, and recordings on the Angel/EMI, Focus, New Albion, and Teldec labels. He has also been heard on numerous public radio broadcasts in the USA and abroad.

After receiving his DMA in 2005 from the University of Maryland, Dr. White has taught at his *alma mater*, Columbia Union College (MD), the University of Delaware and is currently Assistant Professor of Music at DePauw University (IN).

## ***References***

Caroline B. Smith, Associate Professor of Music  
DePauw University, School of Music  
605 S. College Street  
Greencastle, IN 46135  
765-658-4386  
cbsmith@depauw.edu

Dr. Caroline Jetton, Dean  
DePauw University, School of Music  
605 S. College Street  
Greencastle, IN 46135  
765-658-4380  
cjetton@depauw.edu

Martha Randall, NATS President  
University of Maryland, School of Music  
2110 Clarice Smith Performing Arts Center  
College Park, MD 20742  
301-405-5497  
mrandal@umd.edu

Paul D. Head, D.M.A.  
Amy E. DuPont Music Building  
University of Delaware  
Newark, DE 19716  
302-831-3397  
pdhead@udel.edu

Melanie DeMent, D.M.A.  
Amy E. DuPont Music Building  
University of Delaware  
Newark, DE 19716  
302-831-1212  
mdement@udel.edu

Linda Mabbs, Professor of Voice  
University of Maryland, School of Music  
2110 Clarice Smith Performing Arts Center  
College Park, MD 20742  
301-405-5507  
lmabbs@umd.edu

“...Jay White a counter-tenor of rare tone...”

Robert Thicknesse, *London Times*

∞

“... especially memorable...rare and unforgettable...”

Stephen Brookes, *Washington Post*

∞

“...one of the most lyrical, delicate counter tenor voices I have heard...”

Kathryn Dean, *East Anglia Daily Times*

∞

"...expressive Hercules... surpassed himself as the dramatic hero..."

Ken Krehbiel, *Washington Post*

∞

"White's uncannily clear countertenor soared... most impressive..."

Cheryl Allison, *The Bowie Blade-News*

∞

“...could match a female mezzo any day for warmth and richness of tone...full and clean.”

Nancy Plum, *Town Topics*, Princeton, NJ

∞

“(White’s) voice was vibrant and round (with) a full measure of passion.”

“..displayed beauty and flexibility...(his) phrasing was flawless...”

Peter Jacobi, *Herald-Times*, Bloomington, IN