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Recital: Choral Conducting Elective Recital

Dominick DiOrio

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ITHACA COLLEGE

SCHOOL OF MUSIC

**CHORAL CONDUCTING
ELECTIVE RECITAL**

**Dominick DiOrio, conductor
Rebecca Cole, piano
Allen Perriello, piano**

**Hockett Family Recital Hall
Saturday, September 17, 2005
1:00 p.m.**

ITHACA

Praises, Prayers, Humors, and Triumphs

An Afternoon of Spiritual Celebration

I. Praises

- Zion's Walls – Revivalist Song (1952)
from *Old American Songs, Set II* Adpt. Aaron Copland
(1900–1990)
Arr. Glenn Koponen
- Alleluia (1940) Randall Thompson
(1899–1984)

II. Prayers

- Simple Gifts – Shaker Song (1950)
from *Old American Songs, Set I* Adpt. Aaron Copland
Arr. Irving Fine
- Trinity* (2005) Dominick DiOrio
(b. 1984)

III. Humors

- I Bought Me a Cat – Children's Song (1950) Adpt. Aaron Copland
from *Old American Songs, Set I* Arr. Irving Fine
- The Passionate Shepherd to His Love
from *Liebeslieder Polkas* (1981) P.D.Q. Bach
(1807–1742?)
Ed. Peter Schikele
(b. 1935)

IV. Triumphs

- The Promise of Living (1956) - Finale Act I Aaron Copland
from *"The Tender Land"* Libretto by Horace Everett
- Faithful Over a Few Things (1991) Glenn Burleigh
from *Easter Cantata "Let God Arise" Op. 35*
- Twelve Gates to the City (2005)* Dominick DiOrio

* premiere performance

Dominick DiOrio is from the composition studios of
Dana Wilson and Gregory Woodward and has studied conducting with
Janet Galván and Lawrence Doebler.

As a conductor, I often ask myself where the inspiration for a piece of music has come from. Why did the composer choose to set this text? How do the words inspire, provoke, enlighten or encourage? Why should I take the time to share this music with other listeners, musicians, friends, and family?

As a composer, I find delight and wonder in what composers have done before me, and how their works inspire my own writing. What are some of the great masterpieces of the choral repertoire? Why should I choose to write for a choir? How does the power of text and the even greater power of a choir expressing the text influence and affect the listener?

As intellectual beings, we experience a full spectrum of thoughts, emotions, ideas, sensations, and feelings in our everyday lives. We perceive our world in color, sound, taste, smell, and touch. We observe, analyze, and categorize our surroundings. We use our brains to make associations between seemingly unrelated phenomena and go on to create incredibly complex cognitive webs of interrelated thoughts and ideas.

As spiritual beings, we long for belonging and companionship. We welcome the idea of community and being a part of something grander than ourselves. We are blessed with special qualities and gifts that set us apart as a unique individual, deserving of love and warmth.

Indeed, we are blessed.

We are blessed beyond our own comprehension to be able to partake in a world full of such riches. We are blessed to be able to interact with people gifted with caring hearts and life-giving compassion. We are blessed because we have been given the opportunity and the choice to live our own lives with humility, gratitude, and love.

This recital would not be possible without the amazing dedication, talents, and spirit of the people you see before you and the people that have loved and inspired me.

I invite you to join me this afternoon as we realize and celebrate our collective spirits of individual diversity through glorious, humble, and beautiful song.

Dominick DiOrio

NOTES

Born in Brooklyn, New York, on November 14, 1900 and the child of Jewish immigrants from Lithuania, Aaron Copland was one of the most respected American classical composers of the twentieth century. By incorporating popular forms of American music such as jazz and folk into his compositions, he created pieces both exceptional and innovative for their time.

"Zion's Walls" was first performed by William Warfield, baritone and Aaron Copland, piano in May 1958. This particular folk song became the

thematic and motivic basis for "The Promise of Living" from his opera, *The Tender Land*. The two works are chosen deliberately this evening to give a sense of symphonic rounding to the recital. Notice also how the program is organized with reference to a classical symphonic format (i.e. Sonata-Allegro, Adagio, Scherzo, Finale).

"Simple Gifts" and "I Bought Me a Cat" were first performed by Peter Pears, tenor and Benjamin Britten, piano in Aldeburgh, January 1955. They reflect Copland's commitment to the folk music of America and his avid promotion of American music throughout his life as conductor, composer, and lecturer.

The Tender Land is an opera about a farm family in the Midwest, inspired by the Depression-era photographs of Walker Evans. The story follows Laurie, the high-school senior daughter of the Moss family, as she decides how best to live her life. Two itinerant farmers, Martin and Top, appear at the farm looking for work and are accepted, and Laurie quickly captivates their attention. In the Act I Finale "The Promise of Living," Laurie, Ma Moss, Grandpa, Martin, and Top sing of their hopes for the coming season, whether for the harvest or for the heart.

Adapted from The Aaron Copland Collection, Library of Congress

Born on April 21, 1899, **Randall Thompson** found the academic world his natural environment, beginning his education at a New Jersey school where his father taught English. He entered Harvard University at the age of 17 and promptly failed the audition for the Harvard Glee Club. Not willing to let such a setback deter him, he eventually gained entry to the chorus and even became a protégé of Archibald T. Davison, the conductor. His compositional output is striking in two ways. First, it is predominantly choral and unfailingly accessible to amateur choruses; second, for that very reason, most of his works--whether religious, commemorative, or celebratory--were composed, enviably, in response to commissions.

Alleluia was commissioned by Serge Koussevitsky and the trustees of the Boston Symphony Orchestra in the spring of 1940 for the opening exercises of the new Berkshire Music Center at Tanglewood. The performance, conducted by G. Wallace Woodworth, successfully launched a tradition: to this day *Alleluia* is performed each summer at the center's opening.

The anthem's tempo mark of *lento* was very important to the composer. France had just fallen to the Nazis, and Thompson later explained, "The music in my particular *Alleluia* cannot be made to sound joyous...here it is comparable to the Book of Job, where it is written, 'The Lord gave and the Lord has taken away. Blessed be the name of the Lord.'"

Adapted from notes by Elliot Forbes, former conductor of the Harvard Glee Club and Radcliffe Choral Society

Peter Schickele was born on July 17, 1935, in Ames, Iowa, and brought up in Washington, D.C. and Fargo, North Dakota. He studied composition with Roy Harris and Darius Milhaud, and at The Juilliard School of Music with Vincent Persichetti and William Bergsma. Then, under a Ford Foundation grant, he composed music for high schools in Los Angeles

before returning to teach at Juilliard in 1961. In 1965 he gave up teaching to become the freelance composer/performer he has been ever since. Since 1965 the tireless Professor has kept audiences in stitches with his presentation of P.D.Q. Bach's uniquely typical music.

Liebeslieder Polkas is the first opus of P.D.Q. Bach to be discovered in which he inflicted his music on the work of well-known poets, or even known poets, for that matter. In "The Passionate Shepherd to His Love," P.D.Q. Bach has set the beautiful 16th-Century poem by Christopher Marlowe. As far as observing the integrity of the text is concerned, his attitude ranges from indifference to contempt.

Adapted from Peter Schickele's biography and program notes, schickele.com

Eleven years after his birth into a "family of ministers" in Guthrie, Oklahoma, Glenn E. Burleigh was to begin building on his roots in the Black Church. He was appointed Sunday School pianist and director of the children's choir at age 11 which later led to his holding posts as Minister of Music in Oklahoma, Nebraska and Texas. His compositions show evidence of his Christian commitment, and "Faithful Over a Few Things" is no exception. Mr. Burleigh is the founder of the Glenn Burleigh Music Workshop and Ministry, Inc.(1993), an organization that is dedicated to teaching and training of those in Christian Music Ministry, and to performing music at all academic levels focusing on the links between various musical styles.

Taken from Glenn Burleigh Music Workshop and Ministry, glenmusik.com

Dominick DiOrio is a senior Music Composition major at Ithaca College from the studios of Dana Wilson and Gregory Woodward. He has studied conducting with Janet Galván and Lawrence Doebler and was recognized nationally as one of four finalists in the American Choral Director's Association Undergraduate Student Conducting Competition in Los Angeles in February 2005. This past August, Dominick participated in the Transient Glory Choral Symposium and Chamber Music Festival where he conducted Bright Sheng's "Boatmen's Song" in concert with the Young People's Chorus of New York City after a coaching with the composer. He is an intern with the Ithaca Children's Choir this year and hopes to pursue a Masters Degree in Choral Conducting next fall.

Trinity is based on the formal principles of the Kyrie, Sanctus, and Agnus Dei from the Mass. Each is a 3-part form, but each is also a distinctly different 3-part form (ABA, ABB, AAB). The nine sections have been pulled apart and sectioned together, so that the resulting music is a quilted texture of lush harmonies. The music is constructed in such a way that the 3 mass parts can be put back together and still make musical sense. The work was written specifically for this recital and is meant to reflect the excitement, hope, and sense of peace with which I attempt to live each day, and especially the humble gratitude for the opportunity to grow far beyond my expectations thanks to the incredible contributions of so many people.

Twelve Gates to the City is a folk tune based on the Book of Revelations, Chapter 21. It is heavily influenced by rock, a genre of music I believe has much to offer to the world of contemporary concert music.

Recital Choir
Dominick DiOrio, conductor
Rebecca Cole, Allen Perriello, accompanists

Soprano I

Stephanie Barnes
Susie Hahn
Jilliann Law
Anna Luisi
Sophia Miller

Soprano II

Cat Bennett
Deirdre Callahan
Rebecca Cole
Carla Friend
Allison Holst-Grubbe
Miranda Selover
Melissa Sloand

Alto I

Natalie Andreoli
Kathryn Beneke
Amberly Foulkrod
Jessica Shaw
Alexandra Smith

Alto II

Katie Maslanka
Kim Salvatore
Amanda Schlenker
Naomi Williams

Tenor I

Brandon Coon
Wolcott Humphrey
Andrew Klima
Dan Lawler
Chris Nickelson
Dan Prior

Tenor II

Ryan Pangburn
Allen Perriello
John Schleiermacher
Robb Walton

Baritone

Ernest Backus
Tyler Flanders
Dewey Fleszar
Brett Fleury

Bass

Mark Cicola
Ian Power
Michael Quinn
Michael Rosenberg