

A Ghost Through the Winding Years

*song cycle for baritone and piano
on poems of Sara Teasdale*

Dominick DiOrio



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April 2013

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"a forward-thinking young composer filled with new ideas, ready to tackle anything,"

Conductor and composer **Dominick DiOrio** was named Best Composer 2011 by HoustonPress for *Klytemnestra*, his chamber opera with Divergence Vocal Theater and librettist Misha Penton. His second opera, *The Little Blue One* with librettist Meghan Guidry, had its premiere in April 2014 in Boston with Juventas New Music Ensemble and musical director Lidiya Yankovskaya. Of the opera, the Boston Examiner wrote, "*The Little Blue One* defies the widespread notion that contemporary classical music is inaccessible; DiOrio's score abounds with gorgeous lyricism, supported by compelling harmony."

DiOrio fills frequent commissions for organizations and institutions across the country including eighth blackbird, University of Richmond, Third Coast Percussion, Princeton Glee Club, Juventas, the Cincinnati Boychoir, the Texas Choral Directors Association, and the Houston Chamber Choir. His music has been heard in venues as diverse as the Museum of Modern Art (NYC), the Museum of Fine Arts (Houston), the Oriental Arts Center (Shanghai), the Rothko Chapel, the Meyerson Symphony Center (Dallas) and the Kimmel Center for the Performing Arts (Philadelphia). He has been awarded prizes in composition from ASCAP and ACDA, as well as from Boston Metro Opera, the Yale Glee Club, the Young New Yorker's Chorus and the Cantate Chamber Singers, among many others. His work is published with Alliance, Boosey & Hawkes, Carl Fischer, Éditions à Couer-Joie, Edition Peters, G. Schirmer, Lorenz, Mark Foster, Oxford and Santa Barbara.

DiOrio is assistant professor of choral conducting at the Indiana University Jacobs School of Music, where he directs NOTUS: IU Contemporary Vocal Ensemble, an auditioned chorus specializing in music of the last fifty years. He mentors graduate choral conducting majors and also teaches courses in score reading, choral literature, and undergraduate and graduate conducting. Under his leadership, NOTUS has performed at an interest session for the American Choral Directors Association (ACDA) Central Division Conference and as an invited ensemble on the Distinguished Concerts International New York (DCINY) Artist Series at Carnegie Hall.

DiOrio made his Carnegie Hall conducting debut in February 2012 as an invited fellow of the Carnegie Hall Choral Institute. In October 2009, he was one of only 12 conductors in the world invited to Sweden to compete for the Eric Ericson Award, the premier international competition for choral conductors. He was a finalist in the 2005 ACDA Undergraduate Conducting Awards in Los Angeles. A fierce advocate for new music, he has premiered works by many composers of his generation, including Dewey Fleszar, Santana Haight, Tawnie Olson, Aaron Travers, and Zachary Wadsworth, as well as his own compositions. His discography includes conducting (Albany Records with Jim Pellerite), composition (New Dynamic Records with NOTUS and Juventas), and singing (MSR Classics with Houston Chamber Choir).

DiOrio earned the Doctor of Musical Arts degree in conducting from the Yale School of Music, studying with Marguerite Brooks, Simon Carrington and Jeffrey Douma. His DMA research on Krzysztof Penderecki's St. Luke Passion is published in *The Choral Scholar*. He also earned the MMA and MM in conducting from Yale and the BM in composition summa cum laude from Ithaca College, where he studied with Gregory Woodward, Dana Wilson and Janet Galván. He currently serves as Treasurer on the Executive Board for the National Collegiate Choral Organization (NCCO) as well as on the advisory boards for the Choral Arts Initiative, the Princeton Pro Musica, and the Young New Yorker's Chorus (YNYC).

www.dominickdiorio.com

*Commissioned by Kyle Siddons and dedicated to Joanne Wuest,
in honor of her lifelong love and support of music*

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- I. Alone
- II. Spring Torrents
- III. Twilight
- IV. The Ghost
- V. Peace
- VI. Joy
- VII. New Love and Old
- VIII. Riches
- IX. Let it be Forgotten
- X. Song Making

Duration: 30 minutes

Difficulty: 4

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A Ghost Through the Winding Years

for baritone and piano

Sara Teasdale (1884-1933)

I. Alone

Dominick DiOrio (b. 1984)

Very free, approx. ♩ = 52

I am a-lone, in spite of love,

4 *not rushed, but with the inflection of speech*

in spite of all I take and give, in spite of all your ten-der ness, some-times I am not glad to live.

let resonant sound ring freely

5

I am a-lone, as though I stand on the high-est peak of the tired gray

7

world, a - bout me on - ly swirl - ing snow, a - bove me end - less space un -

f *ff*

Ped. Ped. Ped.

9

furred; with earth hid - den, and hea - ven hid - den and on - ly my spi - rit's pride

f *fff* *mf* 3

Ped. Ped. Ped. Ped.

11

to keep me from the peace of those who are not lone - ly, hav - ing died.

mp quietly

Ped.

13

f *fff* *mf* *pp* 8^{va}

Ped. Ped. Ped. Ped. Ped.

III. Twilight

Sara Teasdale (1884-1933)

Dominick DiOrio (b. 1984)

Very slow and steady ♩ = 56

phrase naturally

Dream - i-ly o-ver the roofs

shade dynamics naturally with the voice

6

the cold spring rain is fall - ing;

11

Out in the lone - ly tree a bird

16

is call - ing, call - ing.

This system contains measures 16 through 20. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has a melodic contour with slurs and ties. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has three flats, and the time signature is 4/4.

21

This system contains measures 21 through 25. The vocal line is mostly silent, with a few notes in measure 25. The piano accompaniment features a complex texture with triplets and a five-measure rest in the right hand. The bass line continues with a steady eighth-note pattern.

26

Slow - ly o - ver the earth the

This system contains measures 26 through 30. The vocal line has a melodic line with slurs and a triplet. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

31

wings of night are fall - ing; my

This system contains measures 31 through 35. The vocal line has a melodic line with slurs and ties. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

35

heart like the bird in the tree is

each eighth note slightly longer than the previous

39

call - ing, call - ing.

43

call - ing.

take time, do not rush

5 *let linger*

X. Song Making

Slow ♩ = 52 Unwavering ♩ = 52

ff *subito p* *f* *mf*

pedal wisely throughout

10

My heart cried like a beat-en child Cease-less-ly all night long;

mp

17

I had to take my own cries and thread them in-to a song... One was a cry at black mid-night and

mf

23

one when the first cock crew_ My heart_was like a beat-en child, but no one e-ver knew._

29

Life_ you have put me in your debt and I must serve you long_ but oh,_ the debt is

34

ter - ri-ble that must be paid in song._

niente

March 3, 2013
Bloomington, IN

Edo.