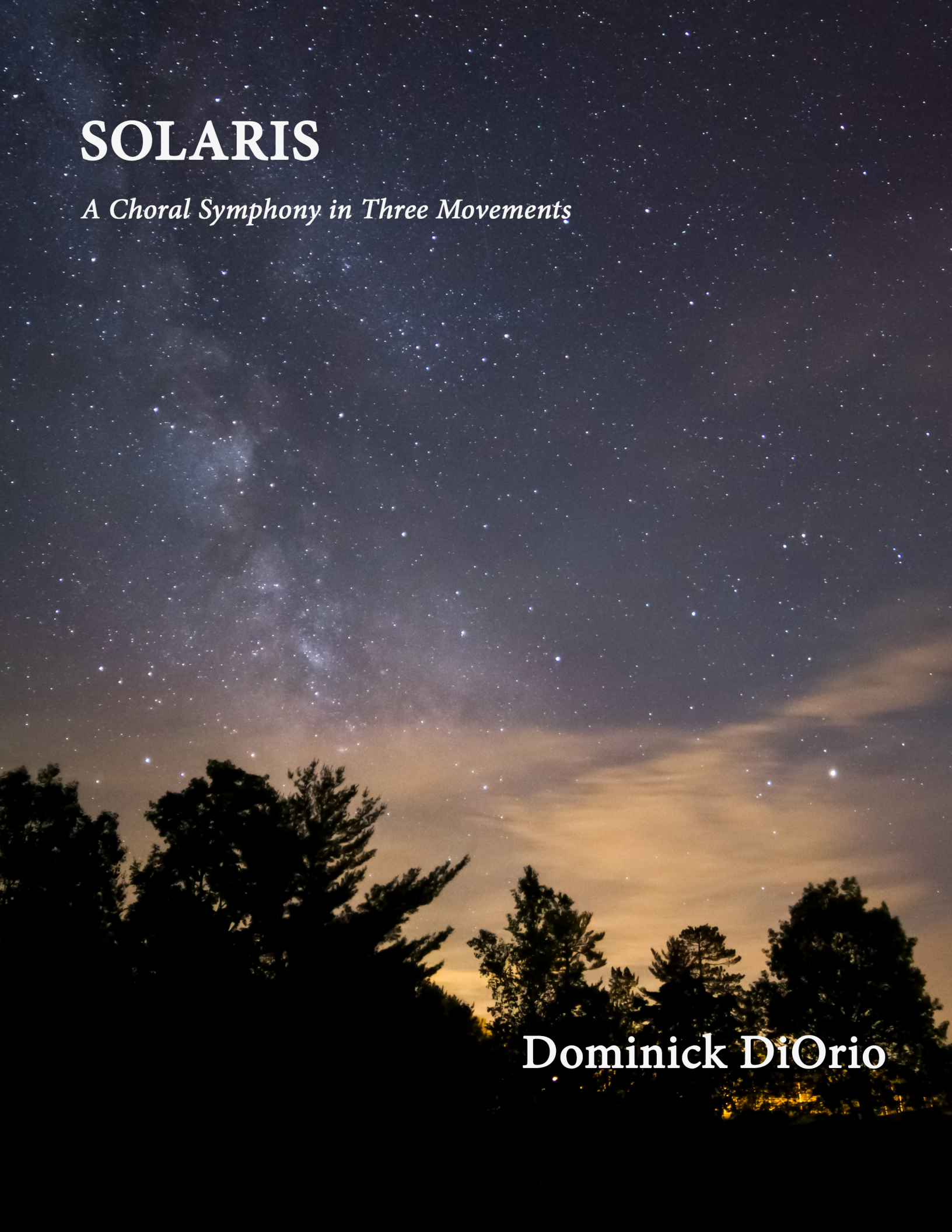
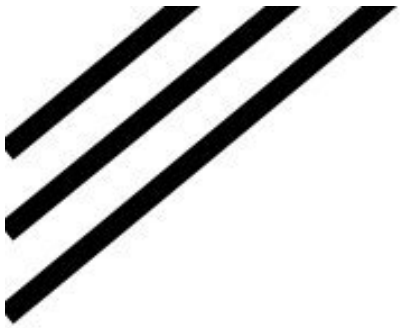

SOLARIS
A Choral Symphony in Three Movements
Dominick DiOrio



# SOLARIS

*A Choral Symphony in Three Movements*

January 2017

Full Score

**Dominick DiOrio**

The music of young American composer **Dominick DiOrio** has been called “a tour de force of inventive thinking and unique colour” (Gramophone) and “[full of] sunny rays of heavenly light” (Opera News). In 2014, he was named the winner of The American Prize in Composition with the judges saying "his depth of vision, mastery of compositional technique, and unique style set him in a category by himself."

DiOrio’s music is widely performed, published, and recorded, having been presented in major venues across the United States (including Carnegie Hall, Lincoln Center, the Kimmel Center in Philadelphia, and the Meyerson in Dallas) as well as in Austria, Canada, China, Hong Kong, Korea, Sweden, and the UK. Recent commissions include new works for the GRAMMY award-winning Kansas City Chorale, eighth blackbird and the University of Richmond, the University of Michigan Men’s Glee Club, the Texas Choral Directors Association, and the Handel Society of Dartmouth College. His works are published internationally with Boosey & Hawkes, Carl Fischer, Éditions à Couer-Joie, Edition Peters, G. Schirmer, Graphite, Lorenz, Mark Foster, Oxford and Santa Barbara; and they can be heard on albums released with Divergence, MSR Classics, Naxos of America / Seraphic Fire Media, and New Dynamic Records.

Also an accomplished conductor, DiOrio has guest conducted ensembles both domestically and abroad including the Young People's Chorus of New York City, the University of Maryland Chamber Singers, the University of Hawai’i Choirs, Allmänna Sången, Ars Veritas (Göteborg), and the Houston Chamber Choir. He 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 twelve conductors in the world invited to Sweden to compete for the Eric Ericson Award, the premier international competition for choral conductors. He was also a finalist in the 2005 American Choral Directors Association (ACDA) Undergraduate Conducting Awards in Los Angeles.

Hired at age 28 and promoted to associate professor at 31, DiOrio is the youngest-ever tenured member of the conducting faculty at the Indiana University Jacobs School of Music. He is the director of NOTUS, an elite chamber chorus that specializes in performing and commissioning new music of living composers. Under his leadership, NOTUS has performed at both regional and national ACDA conferences and as an invited ensemble on the Distinguished Concerts International New York Artist Series at Carnegie Hall. DiOrio mentors graduate conducting majors and also teaches courses in score reading, choral literature, and undergraduate and graduate conducting. He was named a recipient of the 2014 Outstanding Junior Faculty Award--IU Bloomington's highest honor for tenure-track faculty--joining university colleagues who specialize in public affairs, psychology, informatics, and physics. In 2015, he was one of fourteen American conductors chosen for the ACDA International Conductor Exchange Program with Sweden, and through this program he co-presented a session at the Nordic Choral Conference (Malmö) with Kimberly Dunn Adams. They will repeat this presentation for the 11th World Symposium on Choral Music in Barcelona in July 2017.

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 a member of the Board of Directors for Chorus America, and on advisory boards for the Choral Arts Initiative, the Princeton Pro Musica, and the Young New Yorker's Chorus (YNYC).

**dominickdiorio.com**

*Commissioned by and dedicated to the Ithaca College School of Music, Karl Paulnack, Dean; and the Ithaca College Choir, Janet Galván, Director of Choral Activities*

# SOLARIS

## *A Choral Symphony in Three Movements*

I. that love was you (Megan Levad)

II. After Hahn (Misha Penton)

III. One Lone Star (Meghan Guidry)

**Music by Dominick DiOrio (b. 1984)**

Duration: 23 minutes

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# Composer's Note

With every next project, I find myself drawn more and more to collaborations with living artists. I am inspired by the virtuosity and expressivity of the best solo performers, by the insight and curiosity of the best ensemble leaders, and—especially—by the evocative turns of phrase conjured by living poets.

**SOLARIS** is a work indebted to the contributions of three such wordsmiths: Megan Levad, Misha Penton, and Meghan Guidry. Each has contributed their voices to other projects in my past, and this collaboration is an effort to bring their words together in service of a greater, loftier musical form: the choral symphony.

Each movement progresses in time through an ordinary day, following the solar orbit that gives the work its title. Megan's poem "that love was you" sparkles with the corona of the mid-day sun—extroverted, exultant, and golden—and my music borrows its energy, agility, and vigor from the rush of emotion one feels when first in love.

Misha's poem "After Hahn" captures that moment of dusk and twilight, just before living things retreat for the evening. The words are a paean to the earth, forever keeping its mysteries as "the day holds out against a dark insistence." As Misha takes her French from the composer Reynaldo Hahn's art song "L'heure exquise," so too do I borrow Hahn's music at those moments, existing both out of its own time and present in ours, reminding us that all things come from all others.

Finally, Meghan Guidry wrote "One Lone Star" deliberately for this symphony, and for that I am deeply honored and grateful. Her images are bright and bold, set at night, where the stars provide the light lost from day. The tone is one of optimism and hope, where the frustrations of an older self evaporate with the aura of new love embodied in the soul of another. And its setting is Ithaca, both the source of the commission from Janet Galván and her students, and the place of my very first musical inspirations.

The work is dedicated gratefully to the Ithaca College Choir, to Dean Karl Paulnack, and especially to Janet, who continues to enable and foster my artistry. It has been 15 years since I first joined your chorus, Janet, when I matriculated as an undergraduate on South Hill. My journey since that time has been rich in art, life, and song in no small part because of your guidance. May this work stand as a light for you and the countless students you have touched in your time as an educator. And may its ravishing and unabashed joy be my gift back to you for all you have given to me.

-- Dominick DiOrio
January 2017

# Scoring

SATB chorus, with divisi to 9 parts (SSSAATTBB)

Soprano solo (2nd movement)
Cello solo (2nd movement)

Percussion 1: Glockenspiel / Tam-Tam / Crotales
Percussion 2: Marimba
Percussion 3: Timpani / Triangle / Tom-Toms

Strings:
- Violin I
- Violin II
- Viola
- Cello
- Bass

# Performance Note

The Percussion 2: Marimba part may be played by multiple players, on multiple instruments, and divided or doubled accordingly, as the conductor wishes.

The ideal string size should be at least 88664, to allow for strength of sound in the divisi sections.

The string bass part requires lower extensions to C for at least half of the instruments in the section.

The cello soloist and soprano soloist in the second movement should be at the front of the stage, each on opposite sides of the conductor.

# Texts

**I. that love was you**

The love
on the round green hill

the one no one
the one who only comes

to me

forehead, eyesquint, palm
to the honeyed sun

that love was you

*Megan Levad*

**II. After Hahn**

another day turns to darkness and I'm a strange and colorful flower like those odd crucifix blossoms: a purple stamen and splayed petals— passion vine I think they're called
closing up for a night's repose among the garden's duranta golden berries, sage and cosmos flower, red clover and andover reed
*o bien, aimée...*

a world in ever-slowly-slow-motion
genesis / sprout / grow / bloom / metamorph / mature / decay
a spade dives into soil
wind on cheek
mud brushed from brow
i kneel and the earth takes in my breath

the day holds out against a dark insistence
a rustle of little musics peeking out like seraphim haunting the trees
a skein of tiny every days
a requiem for all our moments
*c'est l'heure exquise*

*Misha Penton*

*I have long thought that anyone who does not regularly – or ever – gaze up and see the wonder and glory of a dark night sky filled with countless stars loses a sense of their fundamental connection to the universe — Brian Greene*

**III. One Lone Star**

In winter's pitch
beside Cayuga Lake
the stars reflect
on mirrored snow,
ablaze in specks
of stolen light.

What I knew of stars
was the space
between effigies:
forgotten myths,
novas too heavy
to hold in the sky.

These were my stars
when I met
you, who was named
for the light
in Scorpio's heart.

I can trace
your namesake,
but never guessed
that one lone star,
instead of bursting,
would light
the way home.

*Meghan Guidry*

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*and the Ithaca College Choir, Janet Galván, Director of Choral Activities.*

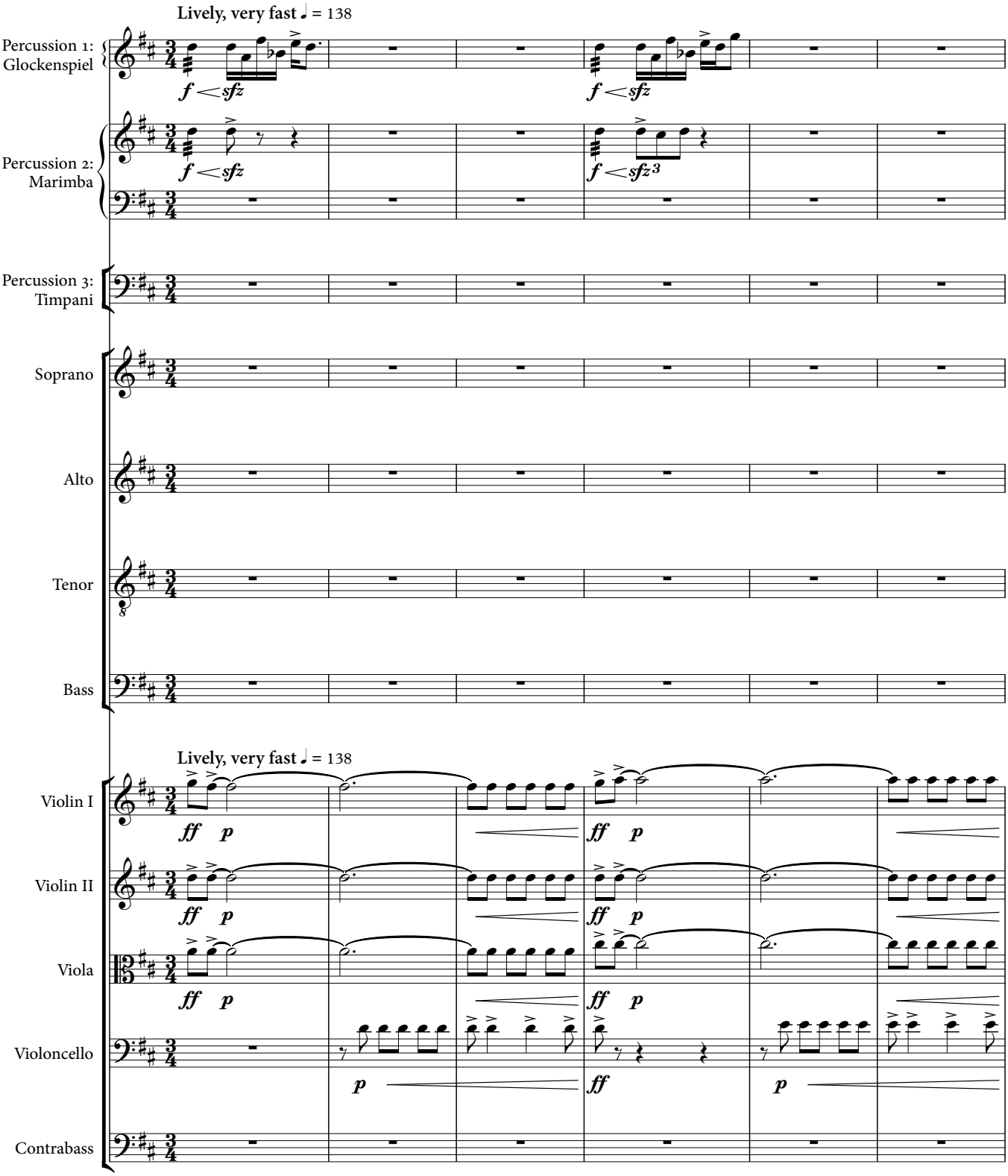
# SOLARIS

A Choral Symphony in Three Movements

Megan Levad, Misha Penton,
and Meghan Guidry

Dominick DiOrio (b. 1984)

## I. that love was you (Megan Levad)

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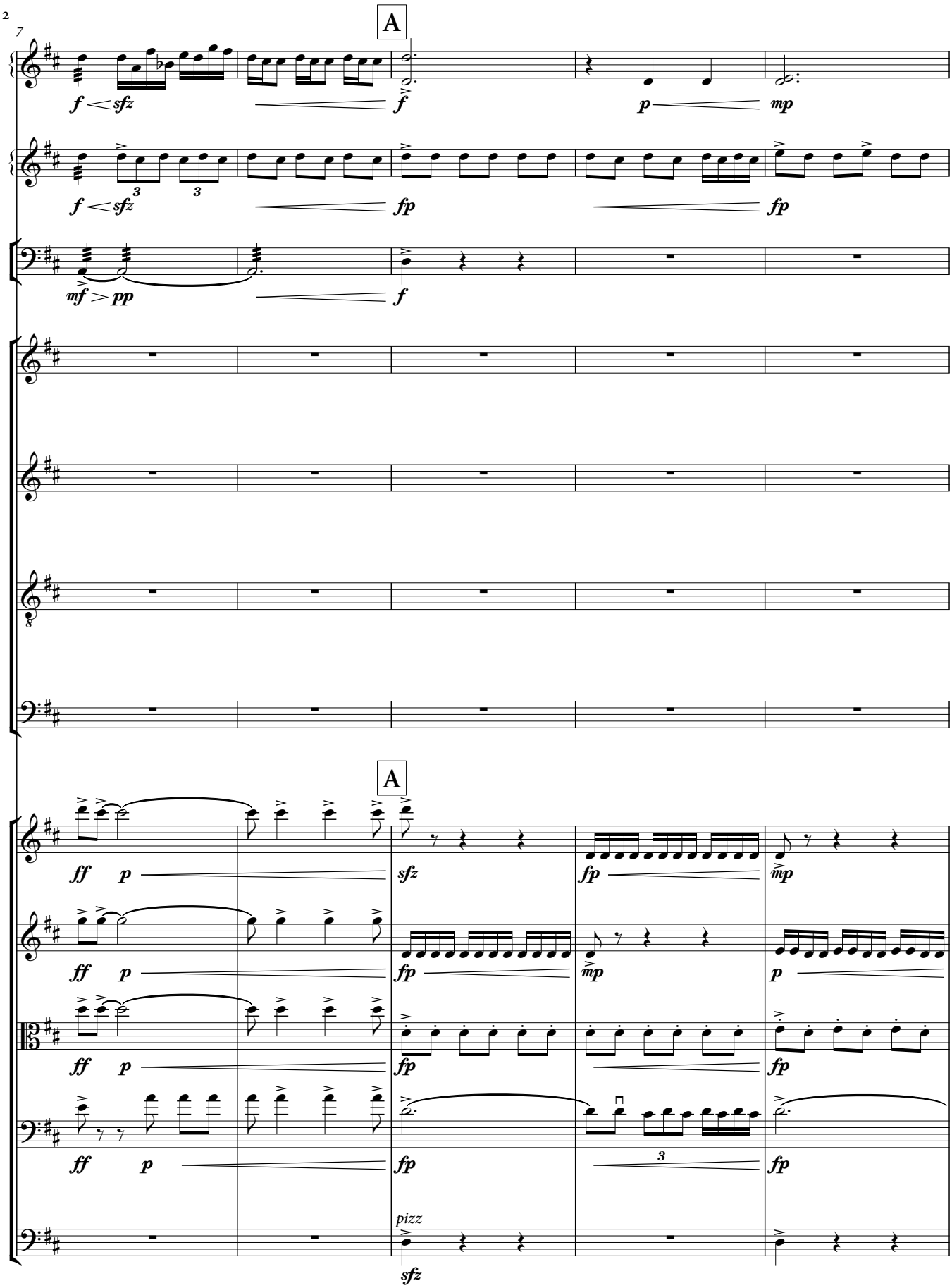
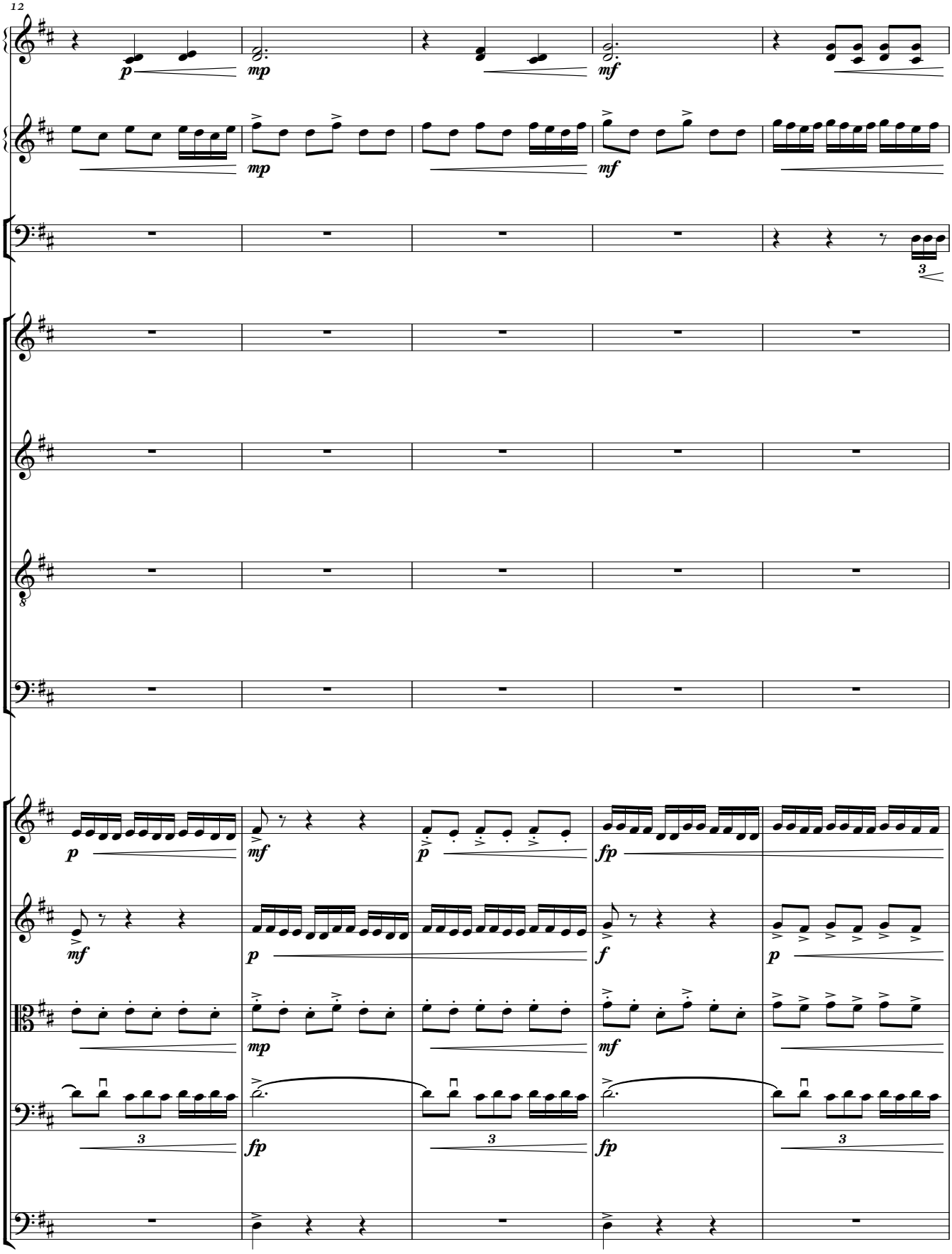
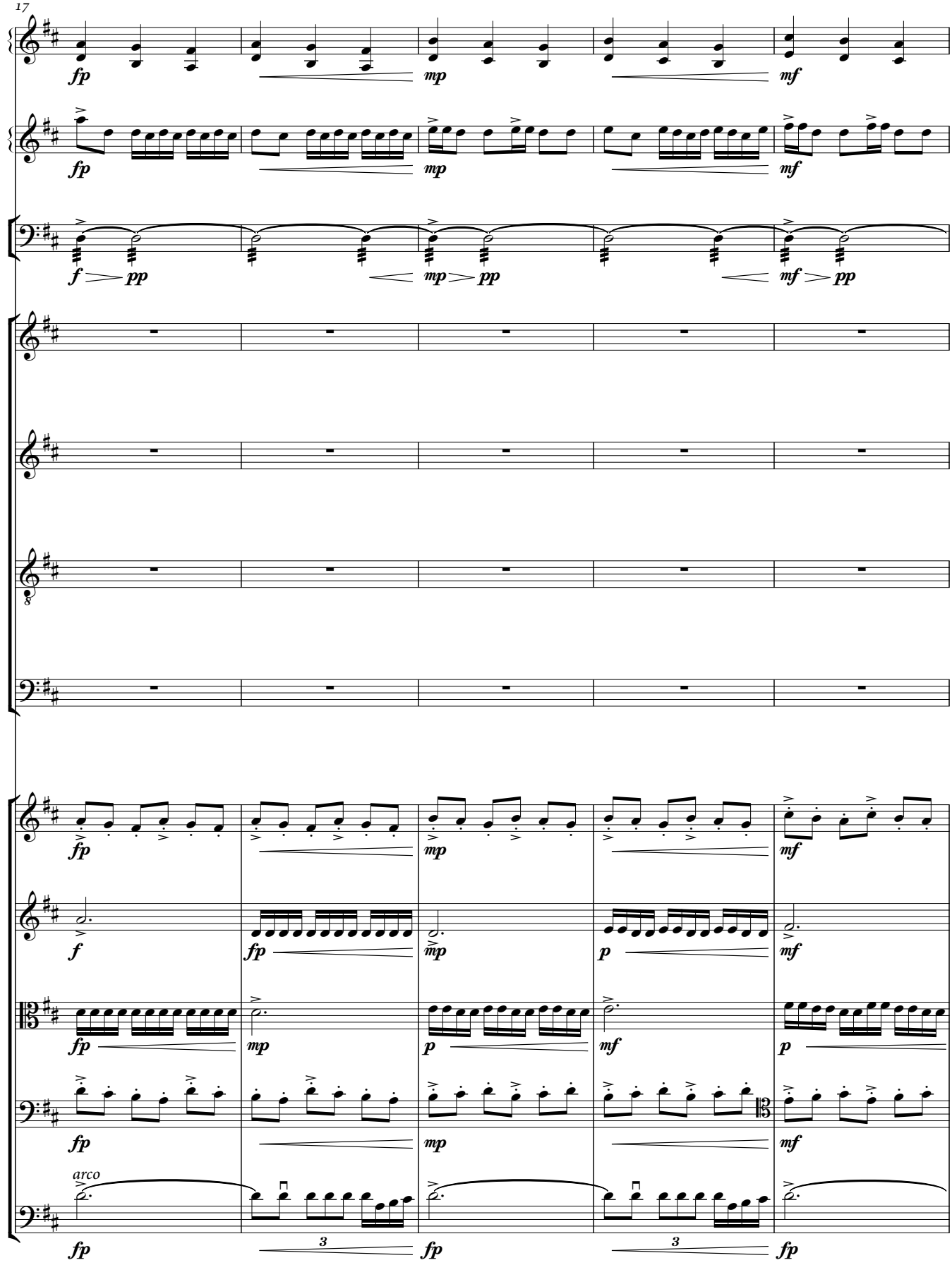
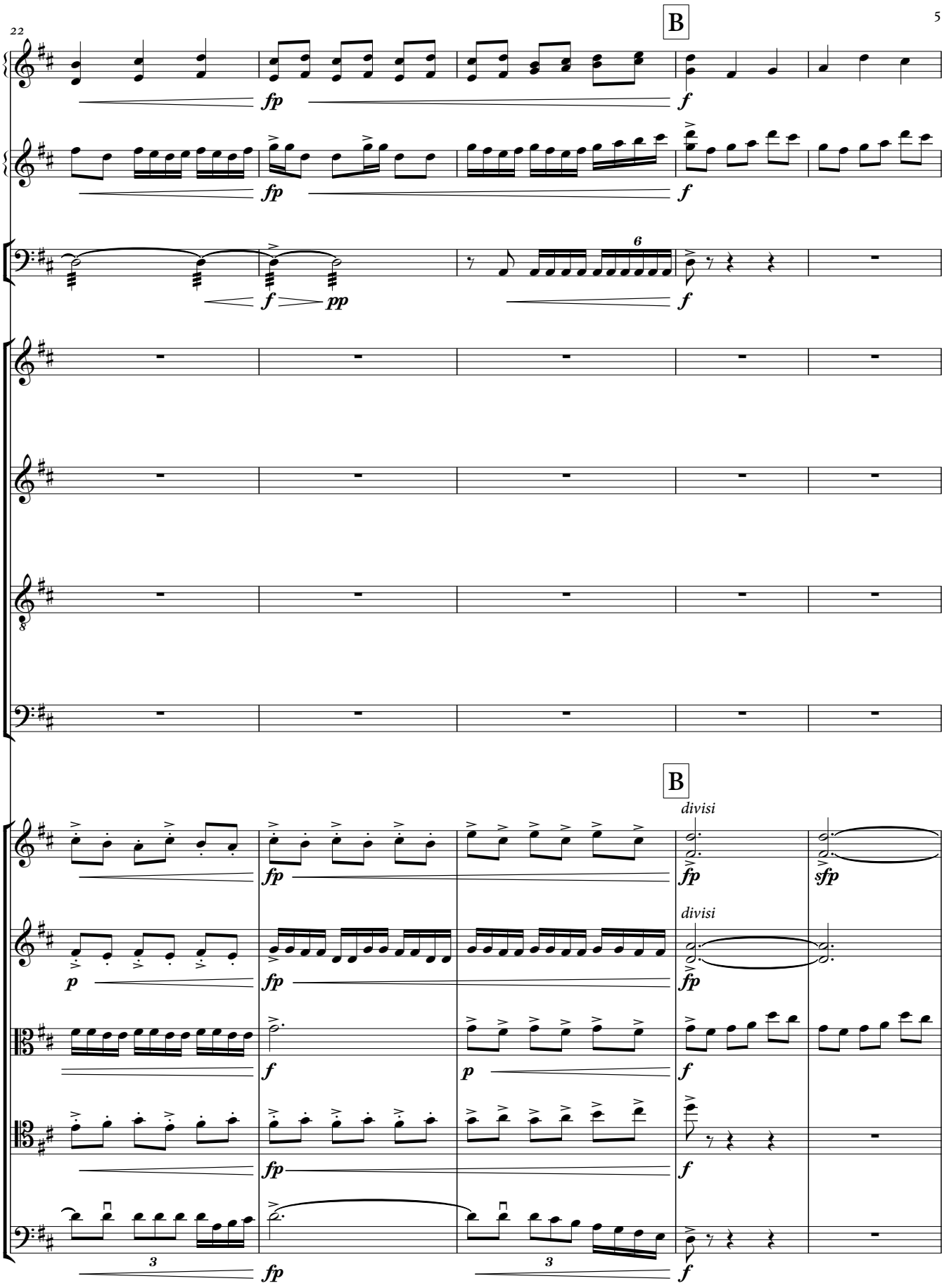

7
A
f < sfz
f
p
mp
f < sfz
fp
fp
mf > pp
f
8
A
ff p
sfz
fp
mp
ff p
fp
mp
p
ff p
fp
fp
ff p
fp
3
fp
pizz
sfz

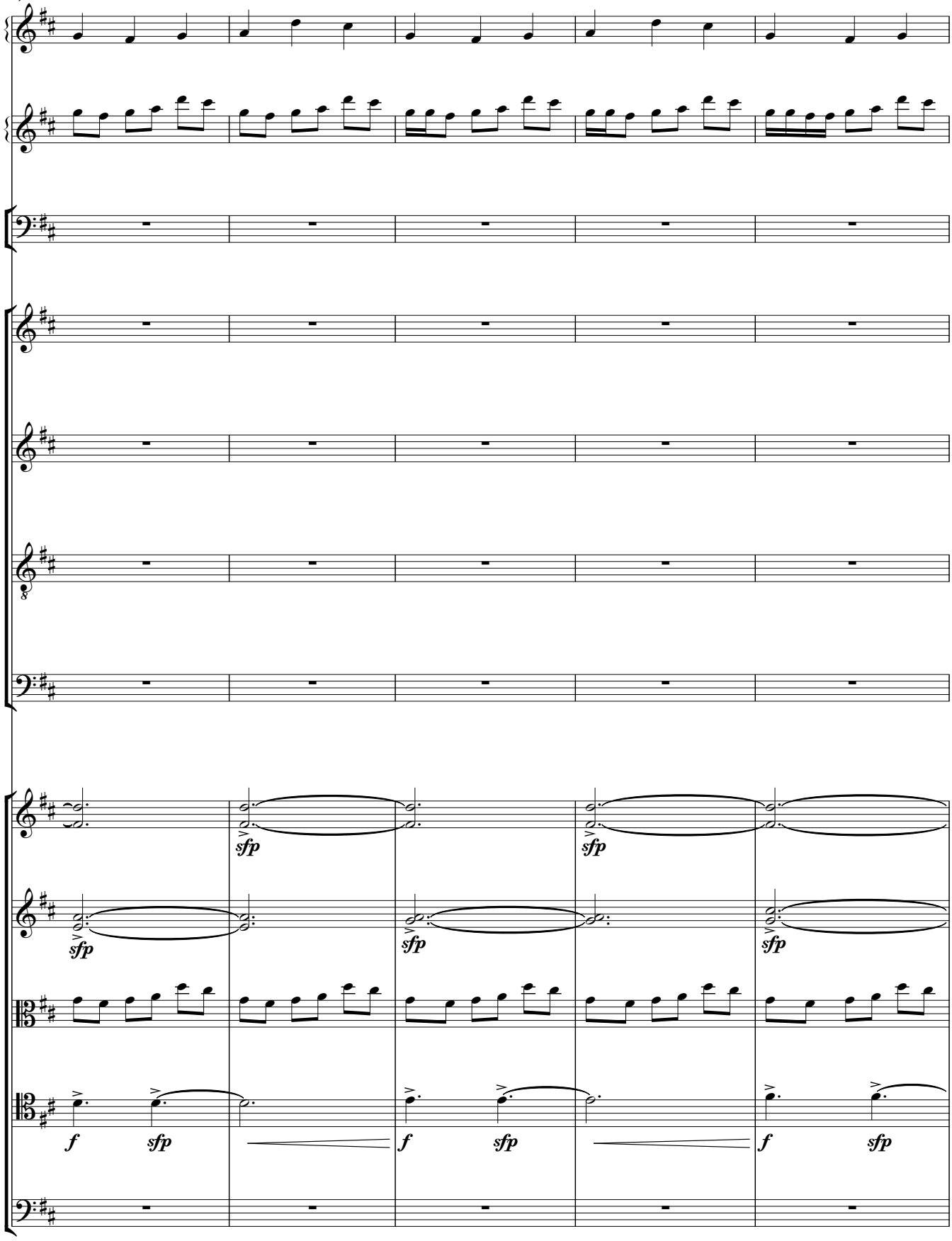
12




17
fp
mp
mf
f
pp
arco
3


22
B
fp
f
fp
f
f
pp
6
f
B
divisi
fp
fp
sfp
divisi
p
fp
fp
f
p
f
fp
f
3
fp
3
f

27



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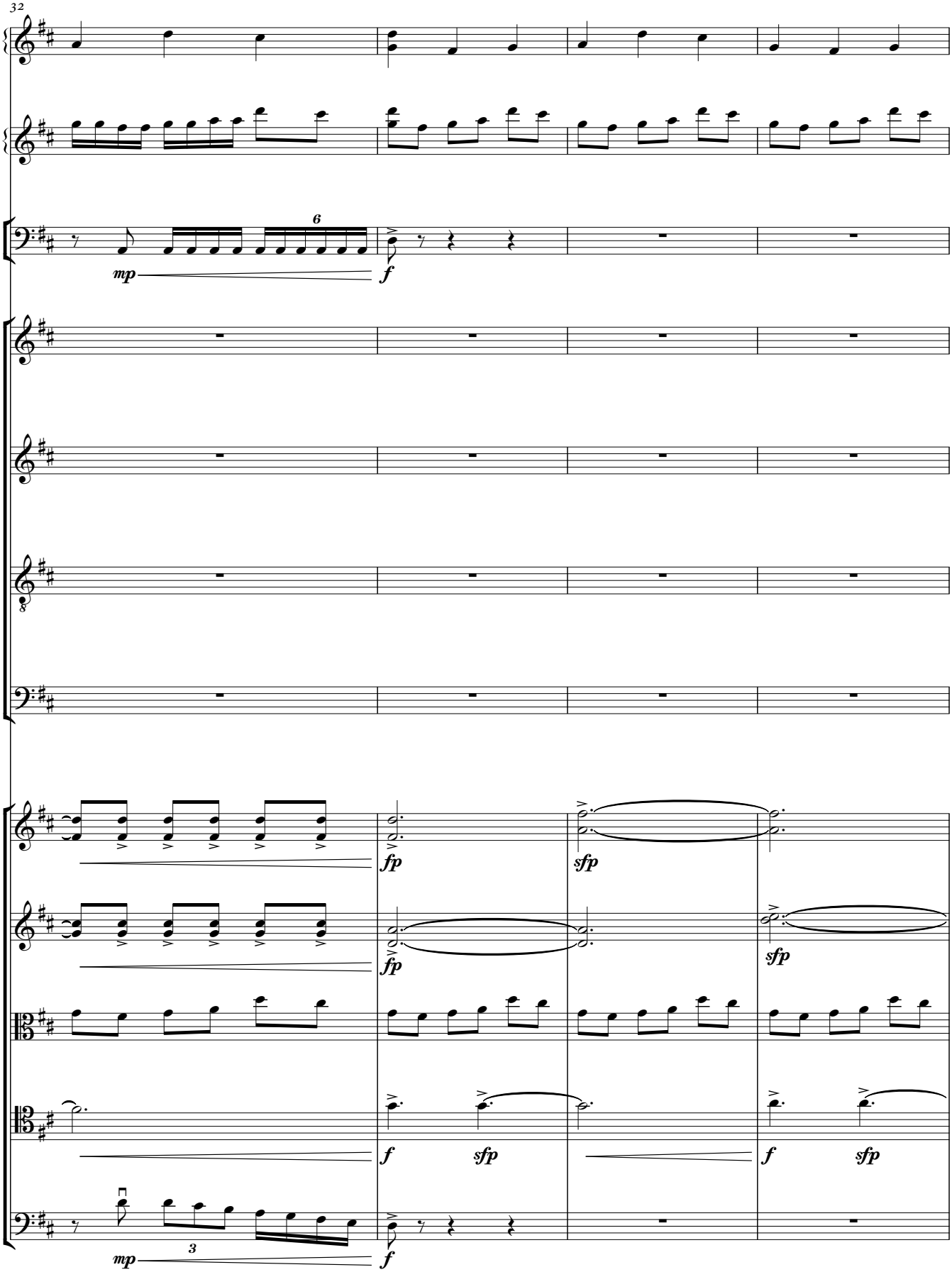

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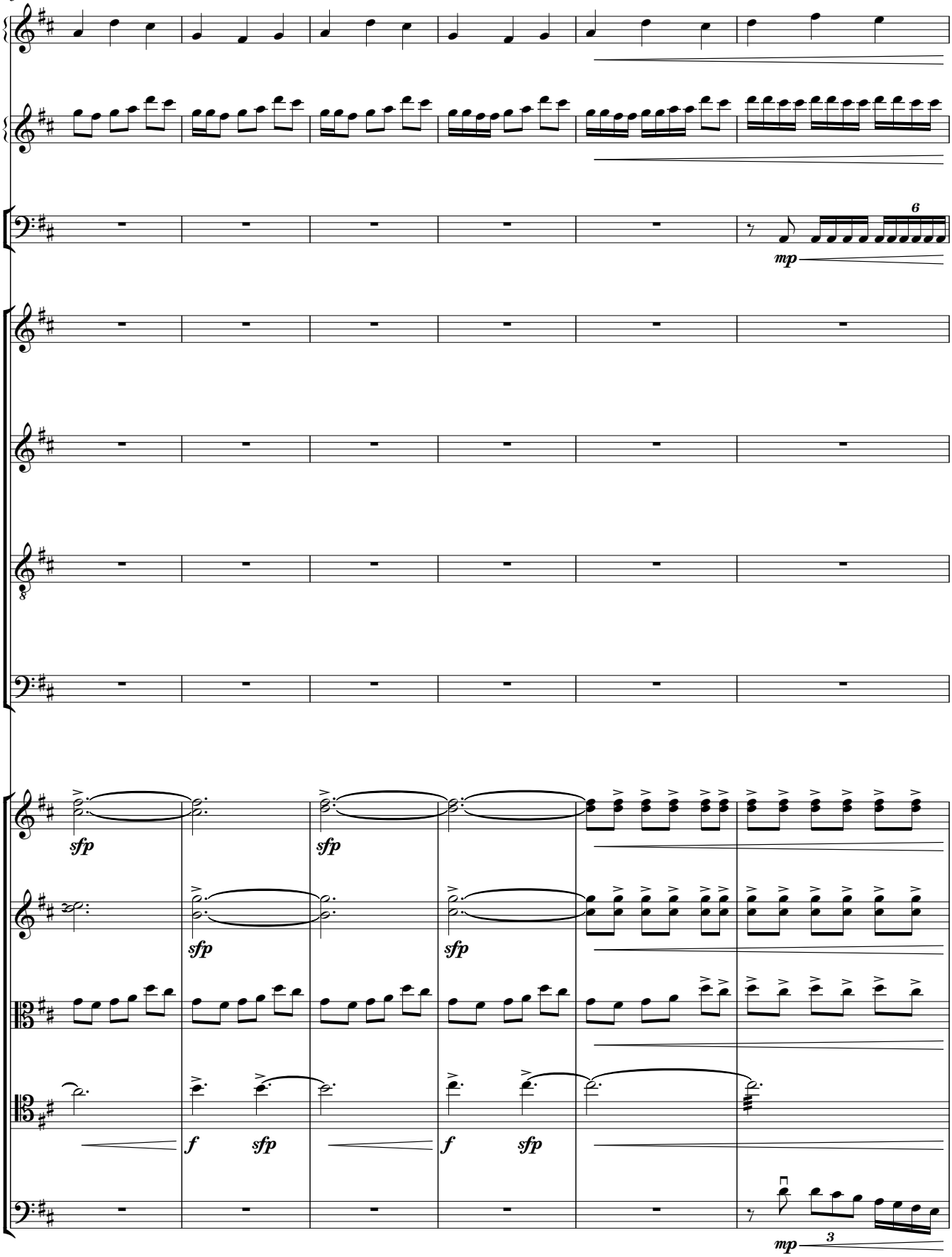


42

C

*f*

*f* *mp*

*f*

3 *mf*

3 *mp*

*mf poco marcato*

The love on the round green hill The love on the round green hill the one no one the one who on-ly

*mf poco marcato*

The love on the round green hill The love on the round green hill the one no one the one who on-ly

C

*f*

*unison*

*mp*

*f*

*unison*

*mp*

*f* *mp*

*f*

*f*

48

D

sfz sfz sfz sfz

mp

3 f

3 f

f legato

comes to me

mf poco marcato

The love on the

f legato

mf poco marcato

comes to me

The love on the

mf poco marcato

The love on the

D

divisi

sfz

divisi

sfz

f mp

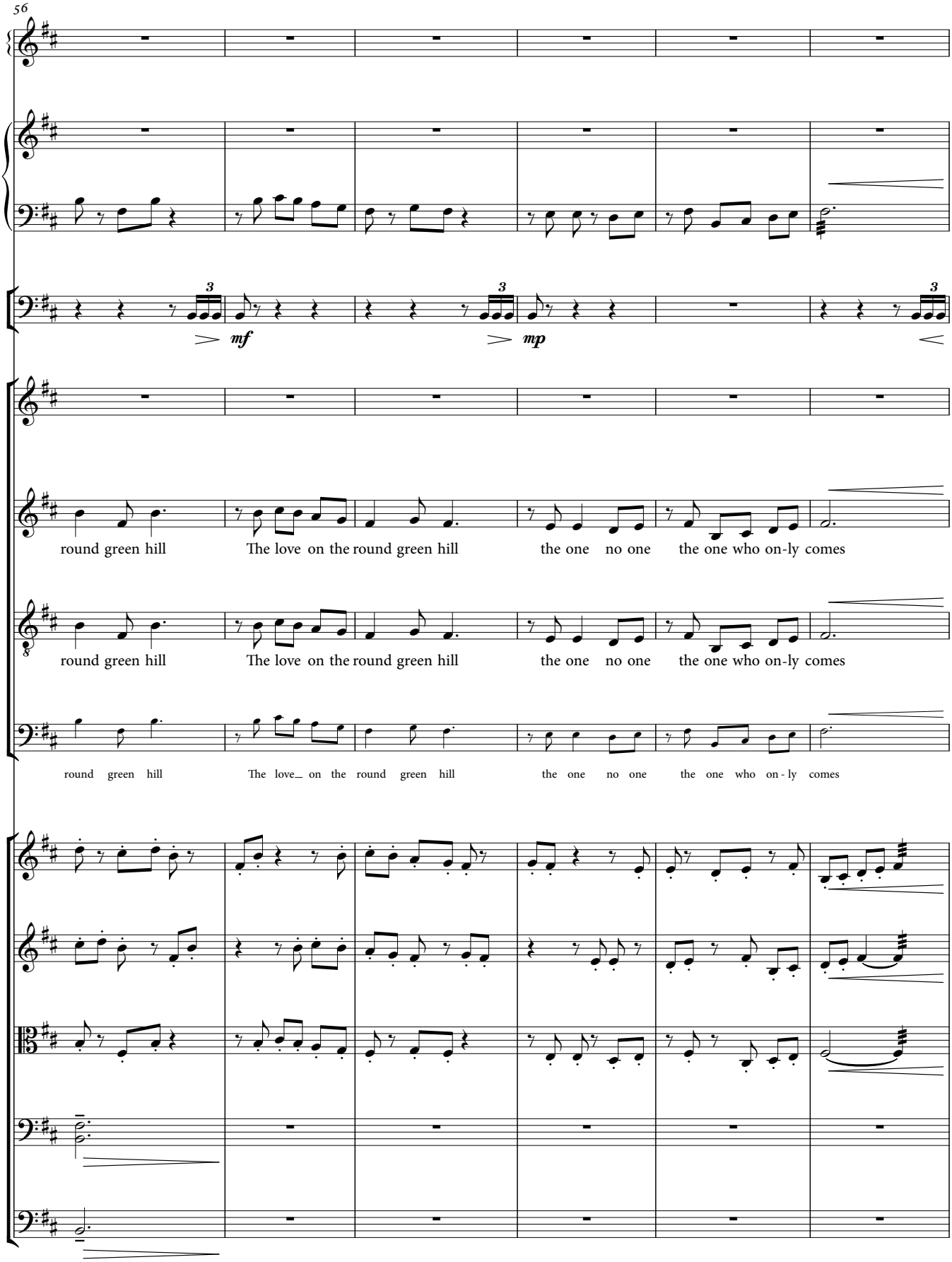
non-div

sfp

f

mp f

56


mf
mp
round green hill
The love on the round green hill
the one no one
the one who on-ly comes
round green hill
The love on the round green hill
the one no one
the one who on-ly comes
round green hill
The love_ on the round green hill
the one no one
the one who on - ly comes

62

*sfz* *sfz* *sfz* *sfz*

*f*

*f legato*

to me

*f legato*

to me

*f legato*

to me

*divisi*

*sfz* *sfz*

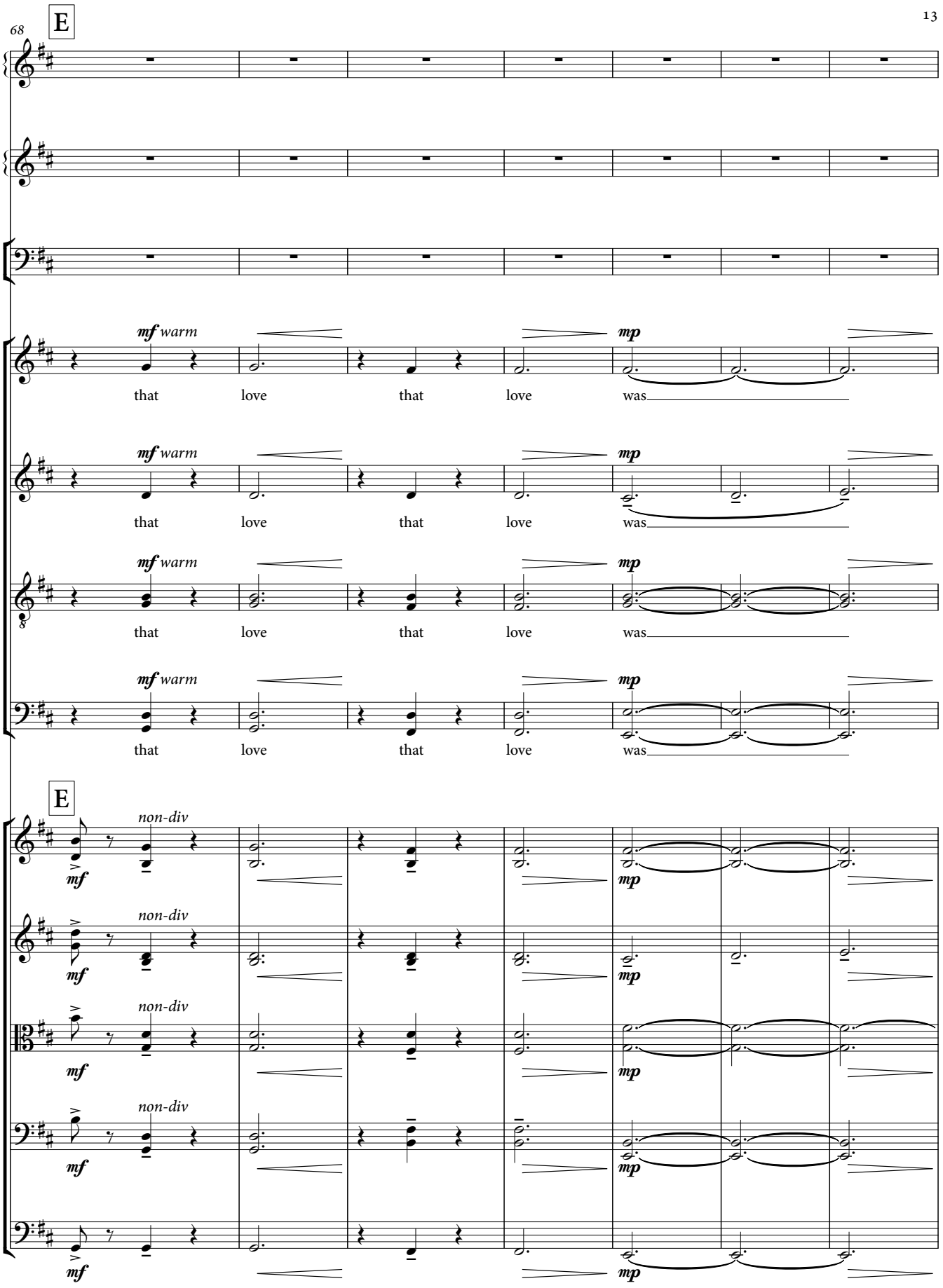
*divisi*

*sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz*

*sfp*

*mp*


68
E
mf warm
mp
that love that love was
E
non-div
mf
mp

75

F

fp fp fp mp

fp f

p pp mp bell-tone accents

you love

p pp mp bell-tone accents

you The on

p pp

you

p pp

you

F

p pp pizz mp

p pp pizz mp

p pp pizz mp

p pp pizz mp

p pp

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# SOLARIS

A Choral Symphony in Three Movements

Megan Levad, Misha Penton,
and Meghan Guidry

Dominick DiOrio (b. 1984)

## II. After Hahn (Misha Penton)

**Molto adagio** ♩ = 52

Percussion 1: Tam-Tam

Percussion 2: Marimba

Percussion 3: Triangle

Soprano Solo

Soprano

Alto

Tenor

Bass

**Molto adagio** ♩ = 52

*very lyrical and sonorous, above the ensemble, long bows*

Violoncello Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

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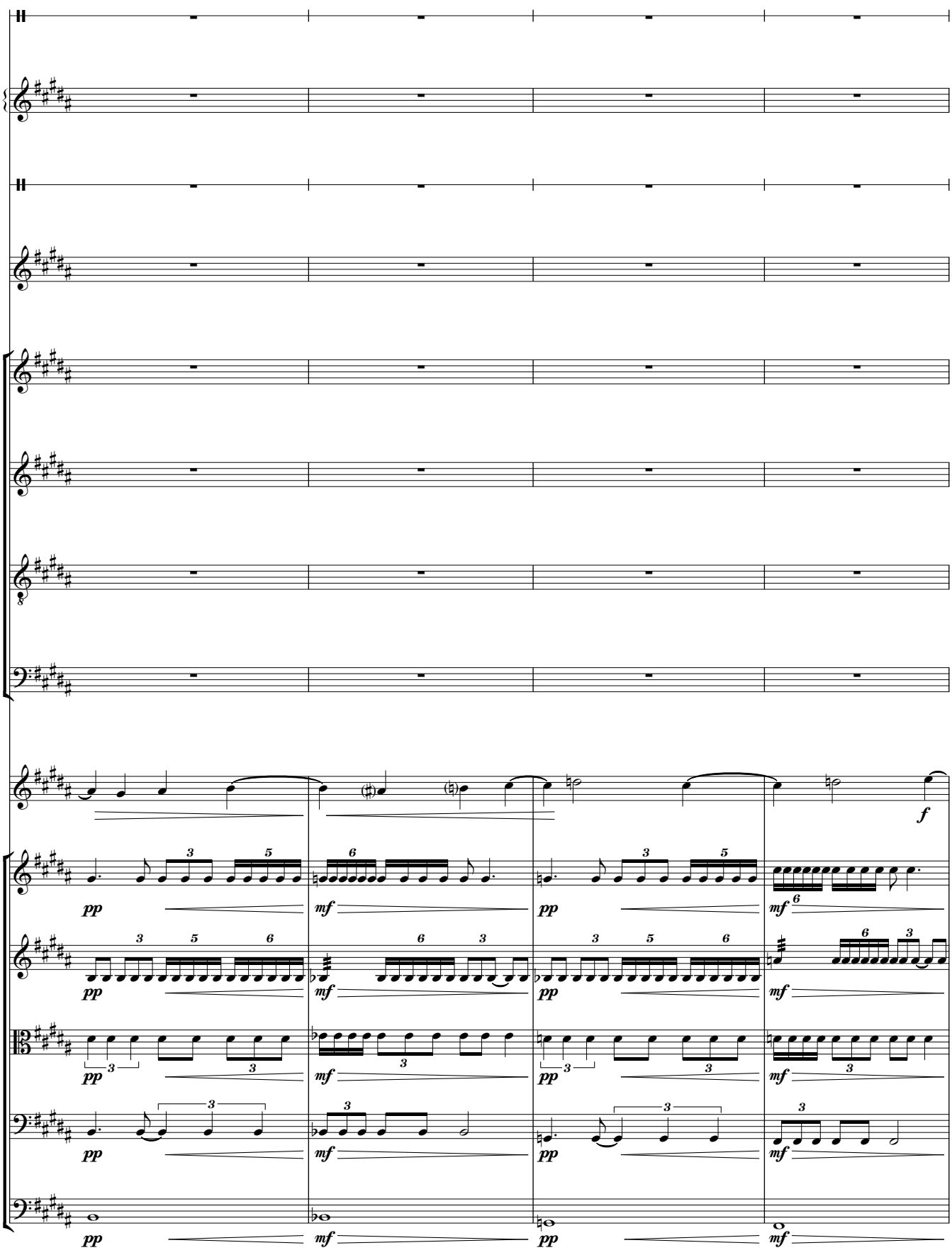
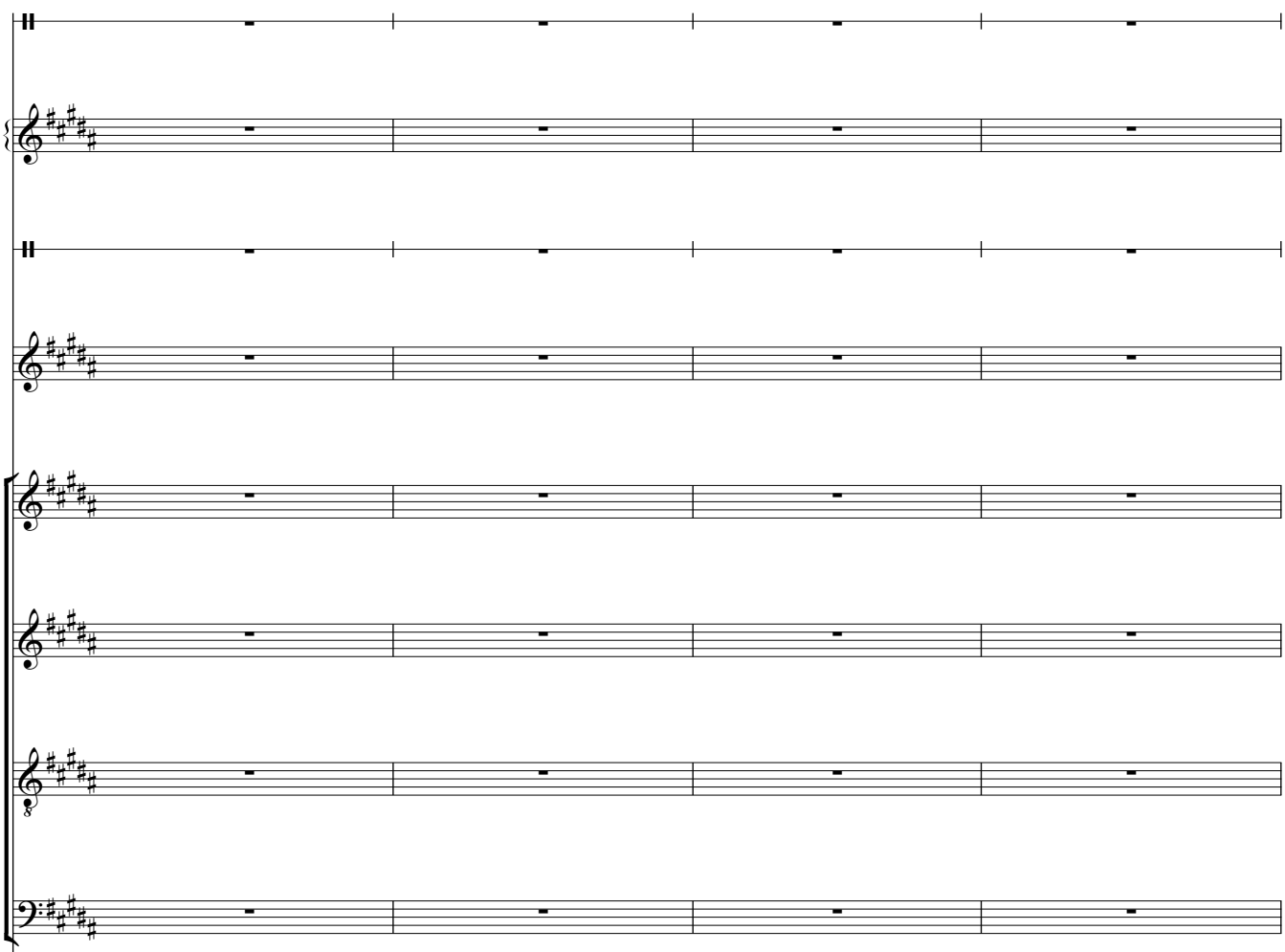
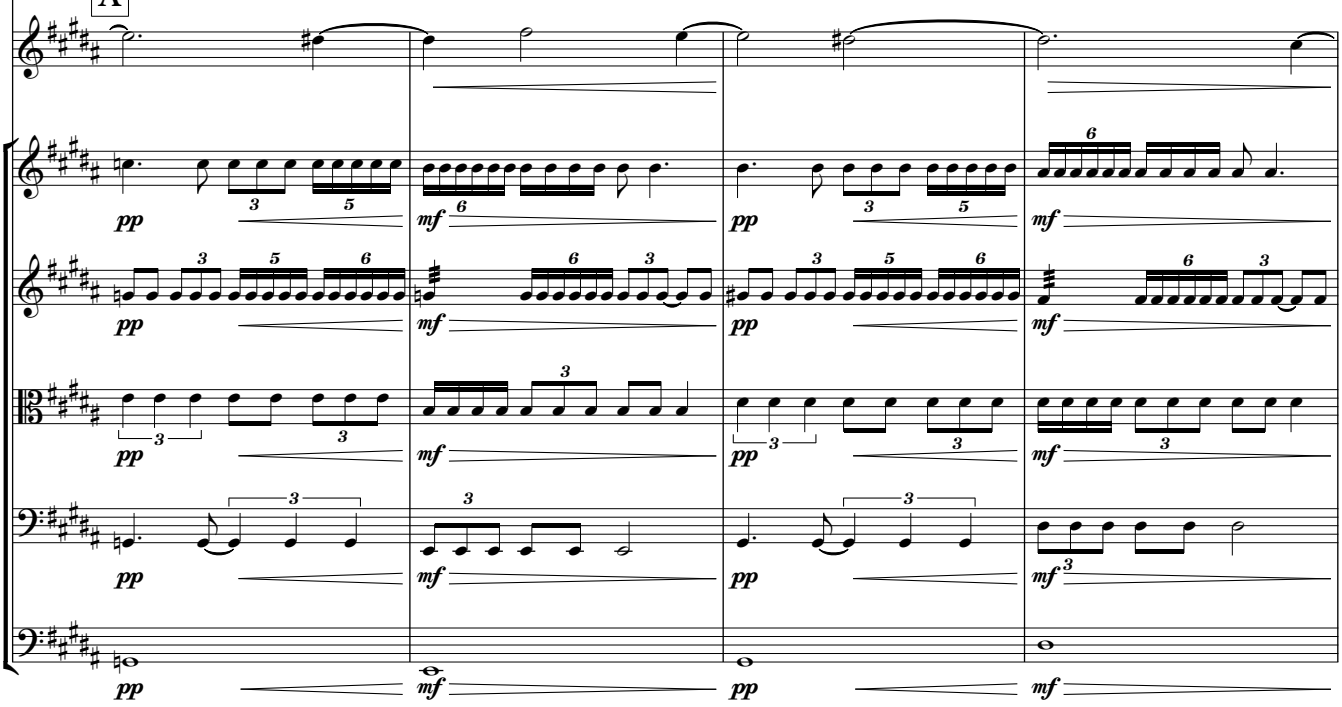

5
8
pp
mf
f

9

A



A



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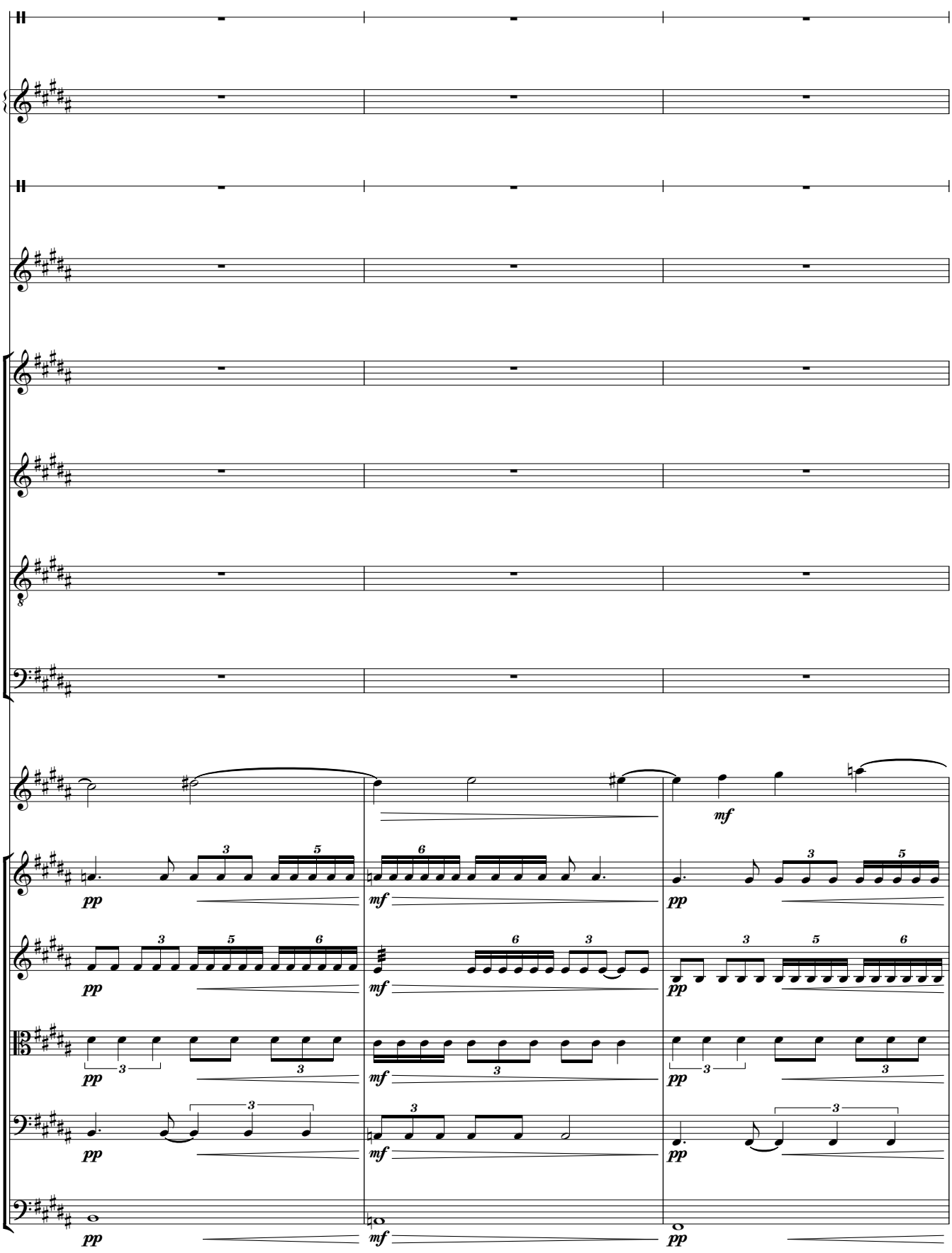
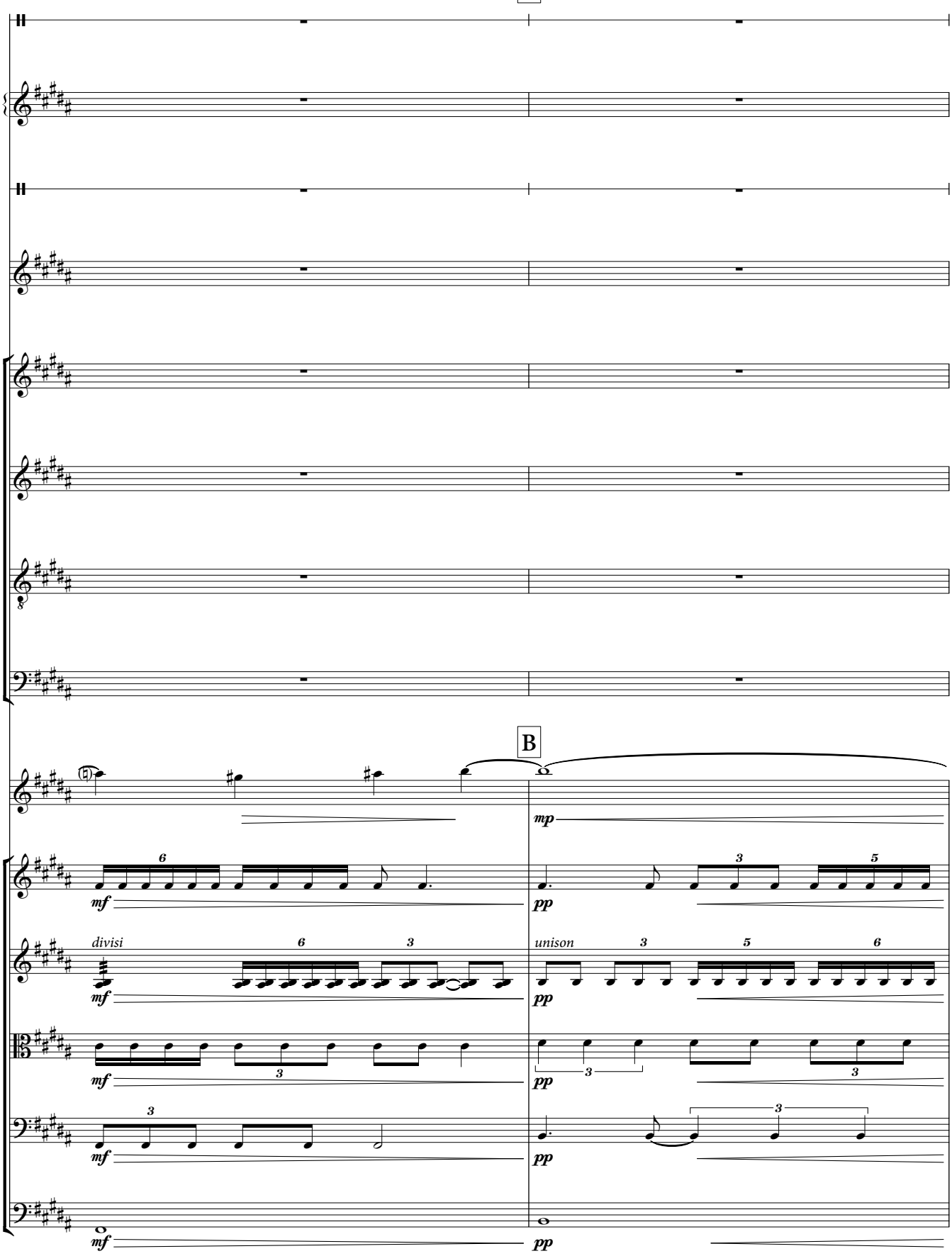


16

B

B



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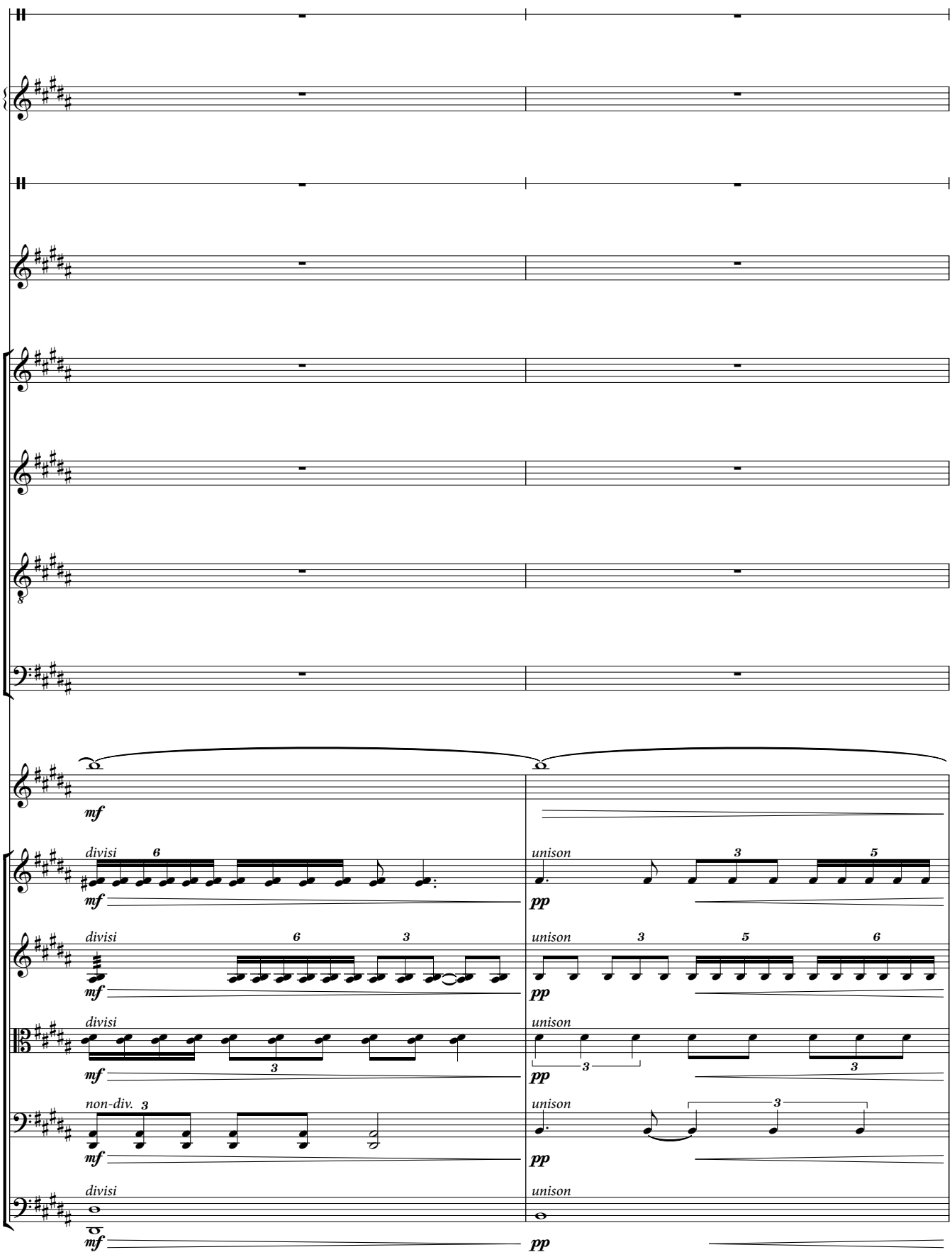

mf
divisi
mf
unison
pp
divisi
mf
unison
pp
divisi
mf
unison
pp
non-div.
mf
unison
pp
divisi
mf
unison
pp

20

C

ppp mp

mf

6 6 3

a - no-ther day turns to dark - ness

p [m]

p [m]

p [m]

p [m]

C

p niente

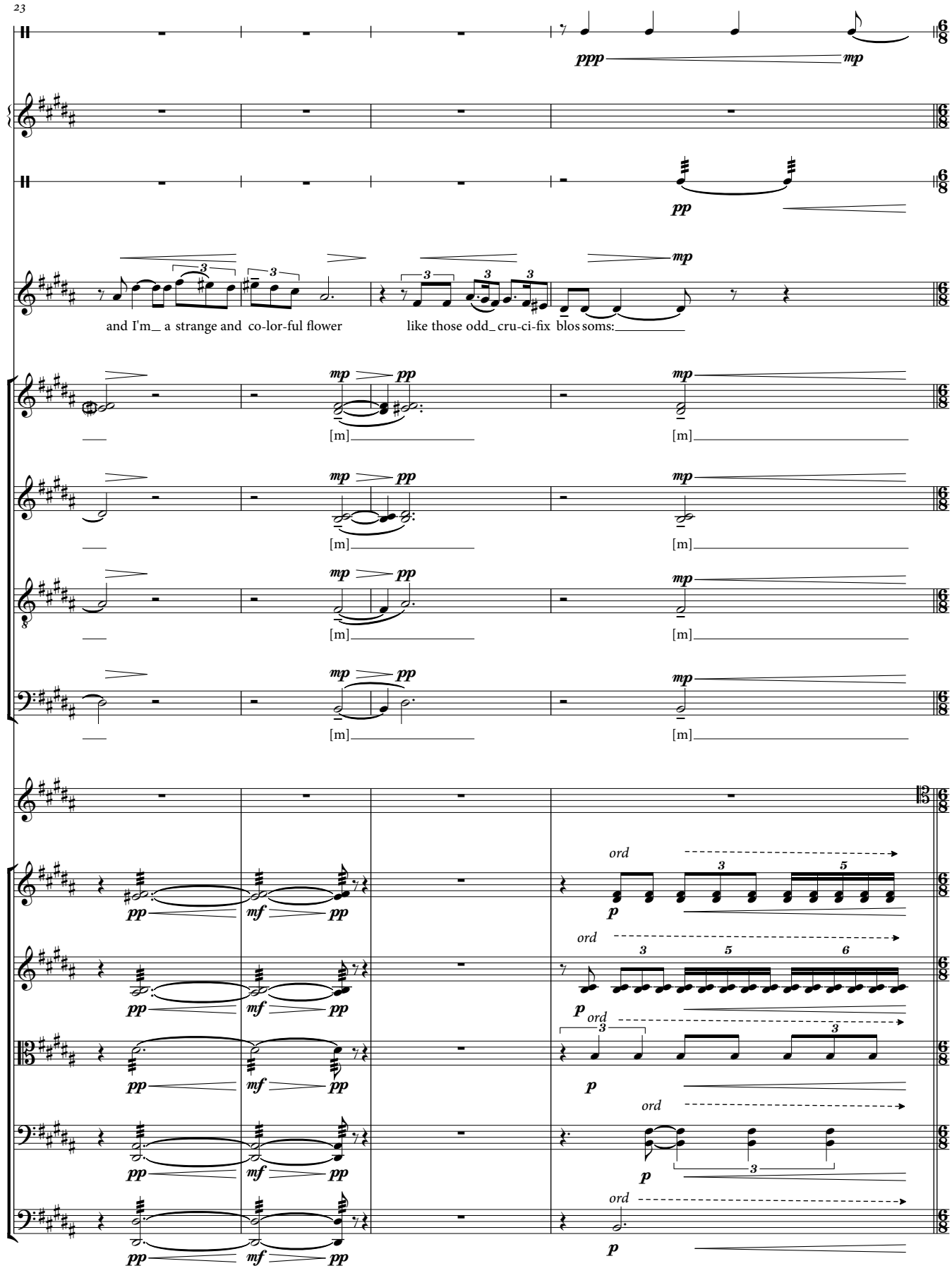
divisi 6 mf p pp

divisi 6 3 mf p pp

divisi unison 3 mf p pp

3 mf p pp

divisi mf p pp


23
ppp
mp
pp
mp
and I'm_ a strange and co-lor-ful flower
like those odd_ cru-ci-fix blos soms:
mp
pp
mp
[m]
ord
p
pp
mf
pp

27

D A bit faster ♩. = 60

mp

mf pp pp

mf

a pur - ple sta - men and splayed pet - als pas - sion vine I think they're called clo - sing

mf p

mf p

mf p

mf p

D A bit faster ♩. = 60

solo, lyrical, but with bounce

mf

sul pont ord

mf p

sul pont pizz

mf mp

mf

sul pont pizz

mf mp

mf

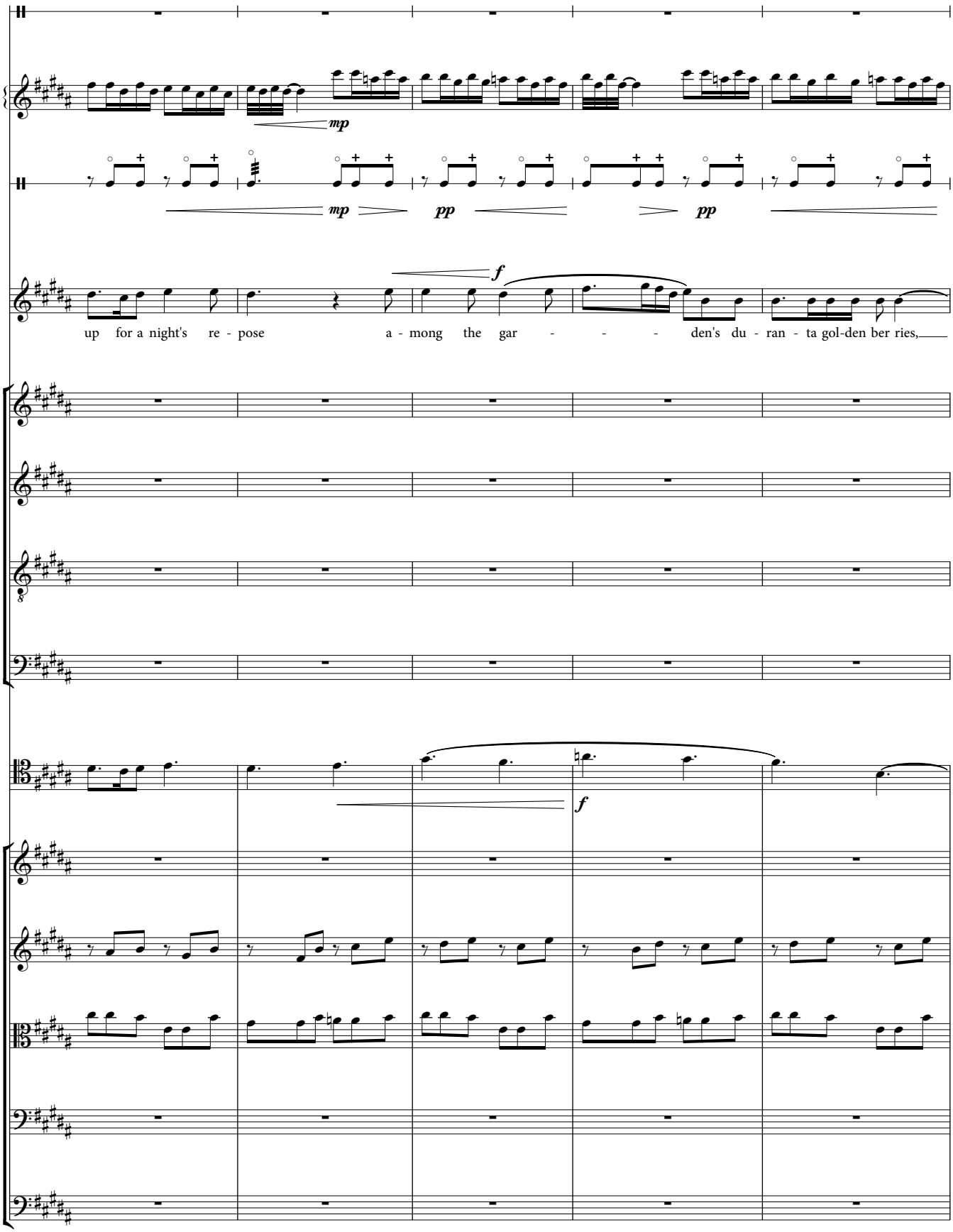
sul pont ord

mf p

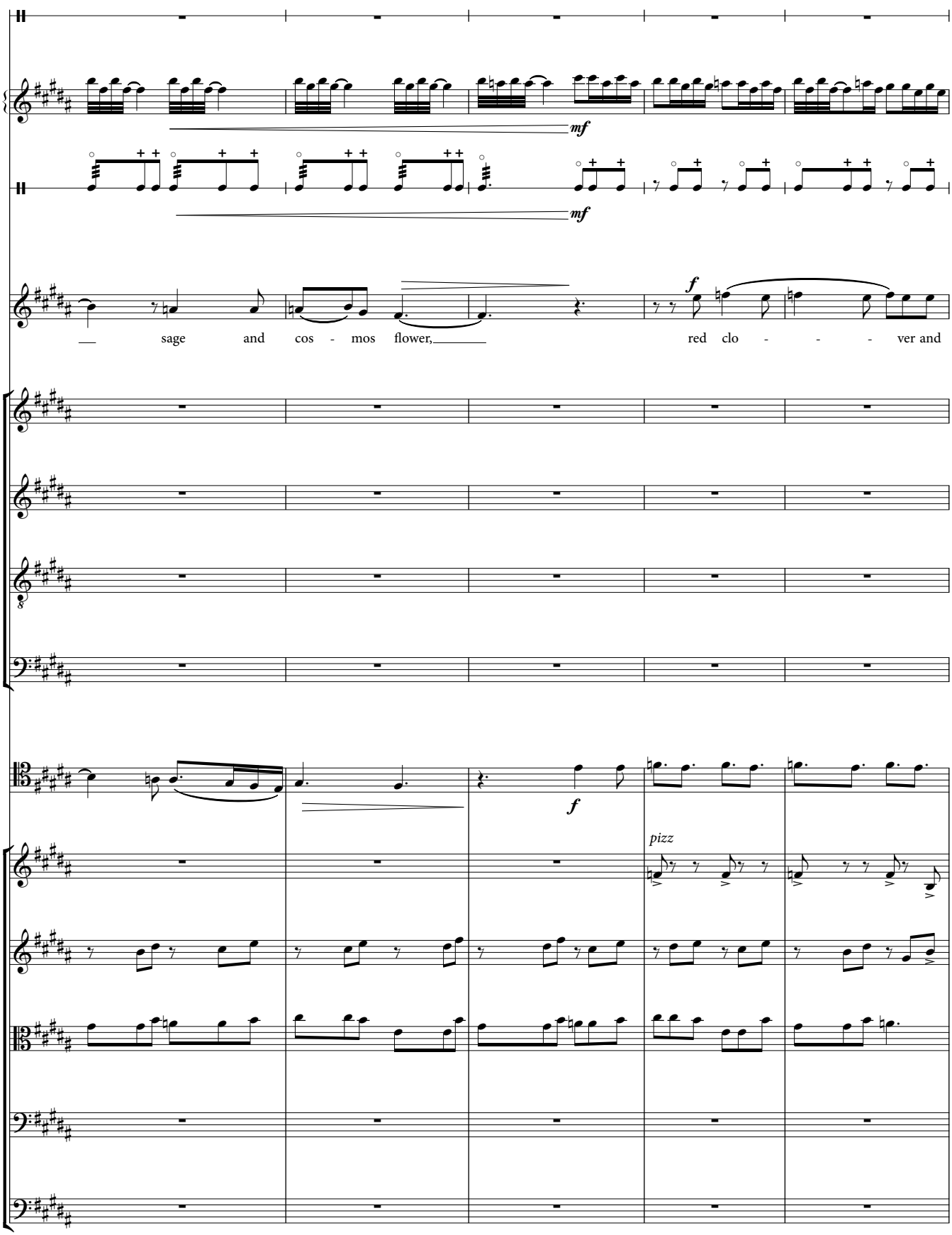
sul pont ord

mf p

32


mp
mp
pp
pp
f
up for a night's re - pose a - mong the gar - - - - den's du - ran - ta gol-den ber ries,
f

37



42

E

rall.

*f*

*f*

*from nothing to nothing*

*pp* *mf* *pp*

*pp* *expressive* *mf*

an-do-ver reed O O bien aim -

E

rall.

*mp*

*non-div.*

*mf* *p*

*mf* *p*

*arco*

*pizz*

*mf* *p*

*pizz*

*mf* *p*

*pizz*

*mf* *p*

52

Tranquillo e dolce possibile ♩. = 52 rall. F Tempo I ♩ = 52

pp poco

é - - - - e...

mf

O bien aim -

p mf

a world in e-ver-slow-ly-slow - mo - tion

p mf

a world in e-ver-slow-ly-slow - mo - tion

p mf

a world in e-ver-slow-ly-slow - mo - tion

p mf

a world in e-ver-slow-ly-slow - mo - tion

Tranquillo e dolce possibile ♩. = 52 rall. F Tempo I ♩ = 52

*very lyrical and sonorous, above the ensemble, long bows*

pp poco mf

arco pp ppp mf

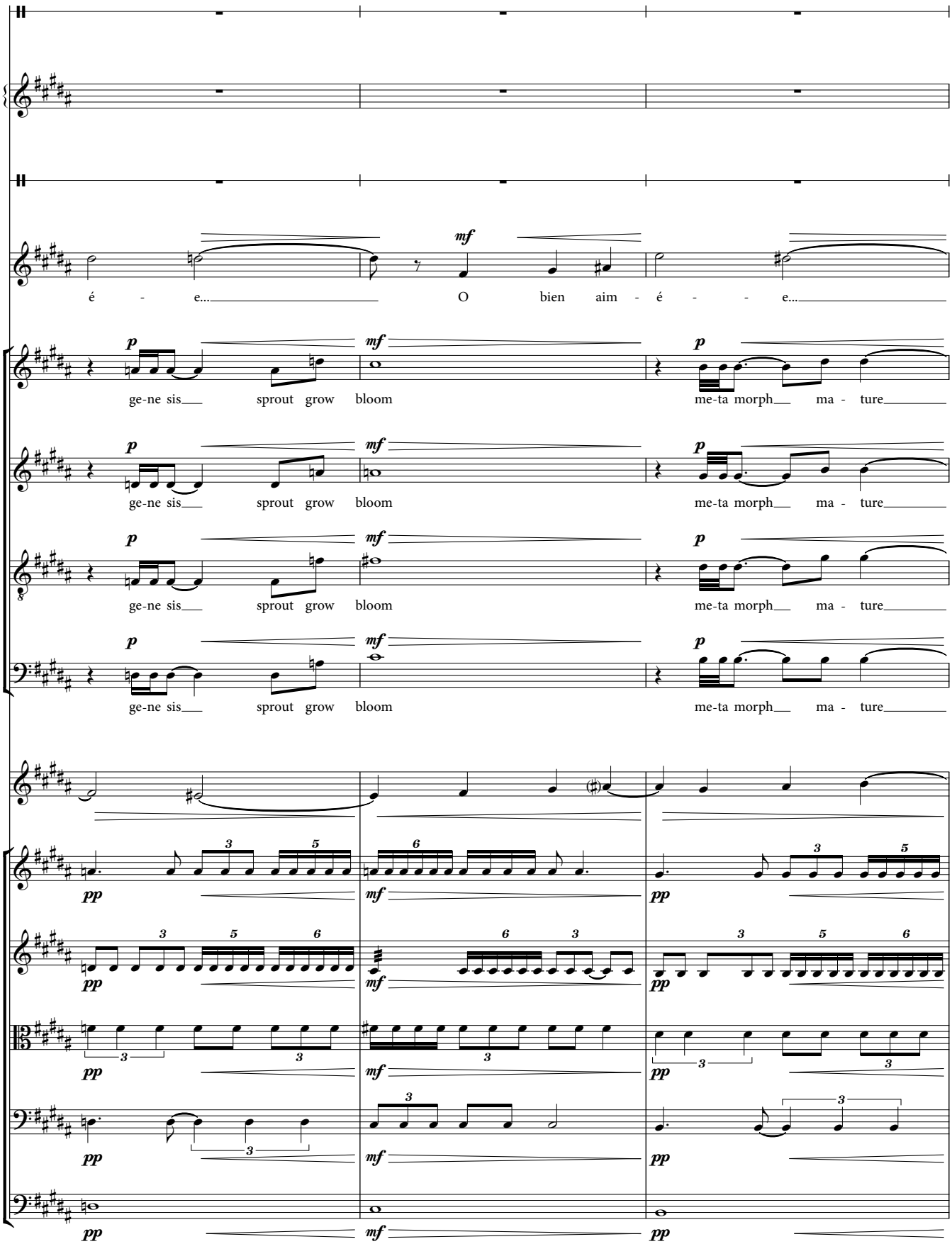
arco pp ppp mf

arco pp ppp mf

arco pp ppp mf

(pizz) pp arco ppp mf

58


é - e...
O bien aim - é - - e...
ge-ne sis sprout grow bloom
me-ta morph ma - ture
ge-ne sis sprout grow bloom
me-ta morph ma - ture
ge-ne sis sprout grow bloom
me-ta morph ma - ture
ge-ne sis sprout grow bloom
me-ta morph ma - ture

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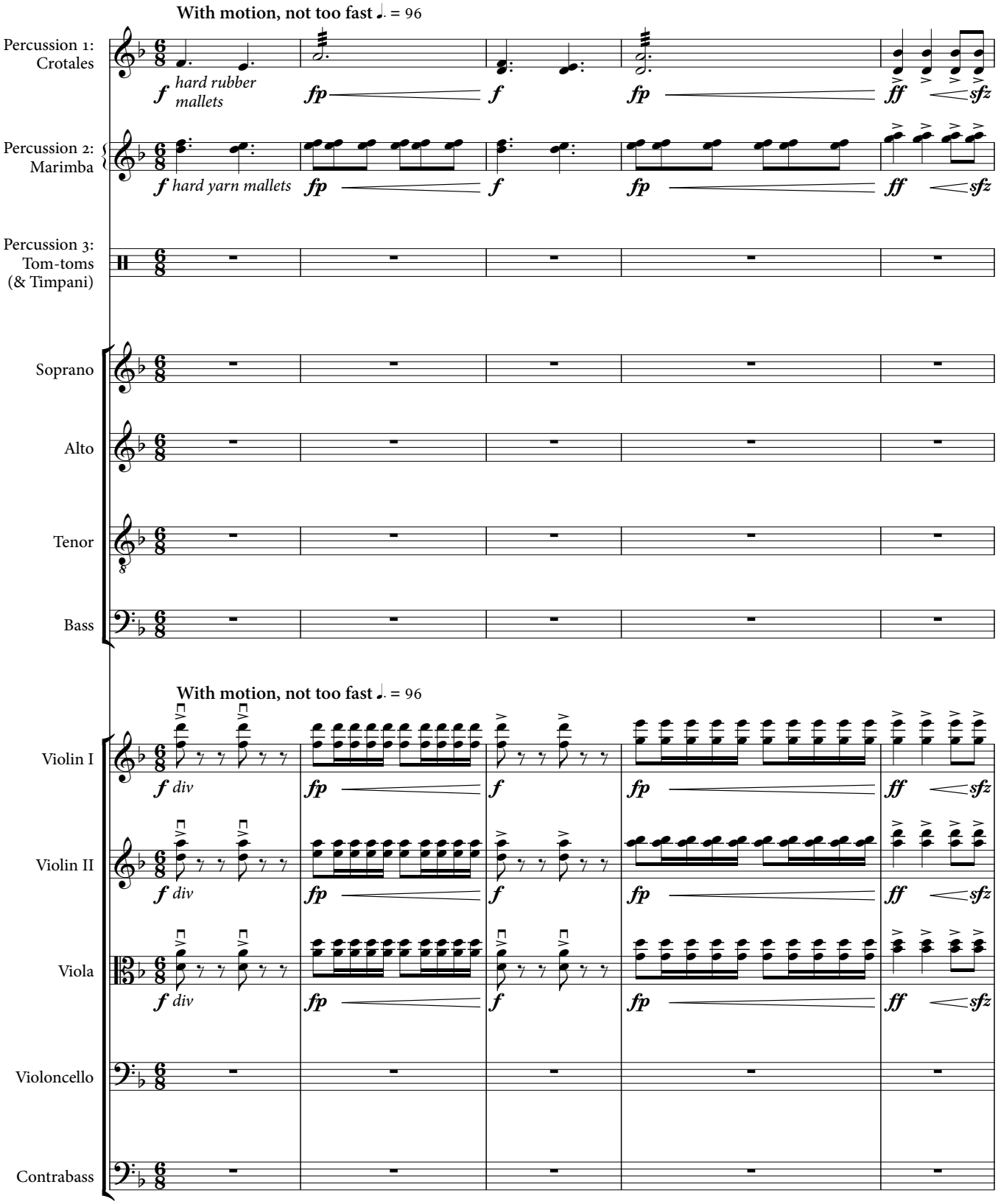
and Meghan Guidry

Dominick DiOrio (b. 1984)

## III. One Lone Star (Meghan Guidry)

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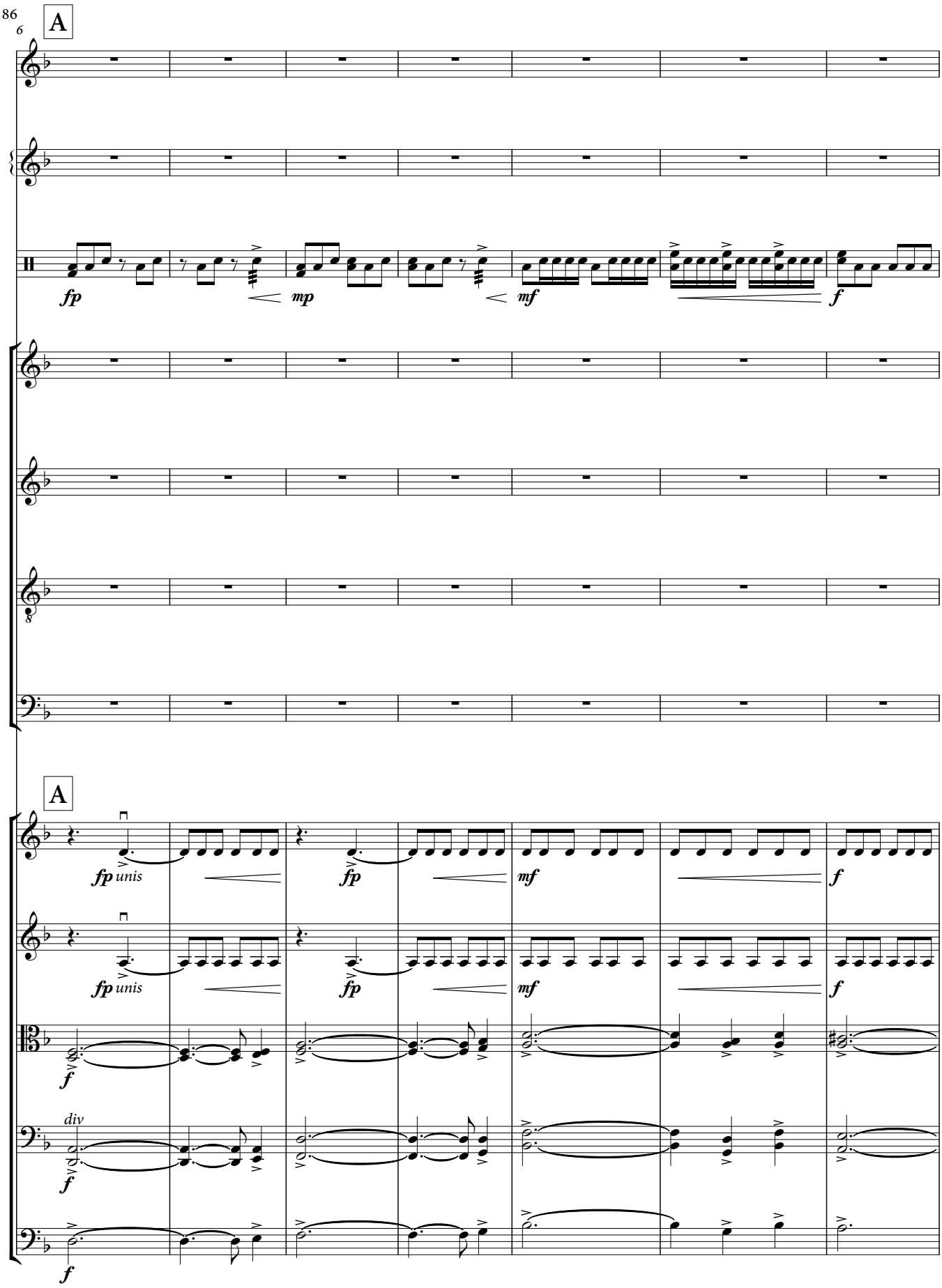

86
6
A
fp
mp
mf
f
A
fp unis
fp
mf
f
fp unis
fp
mf
f
f
div
f
f

13

*fp* *mp*

*non-div*

*sfz* *fp* *fp*

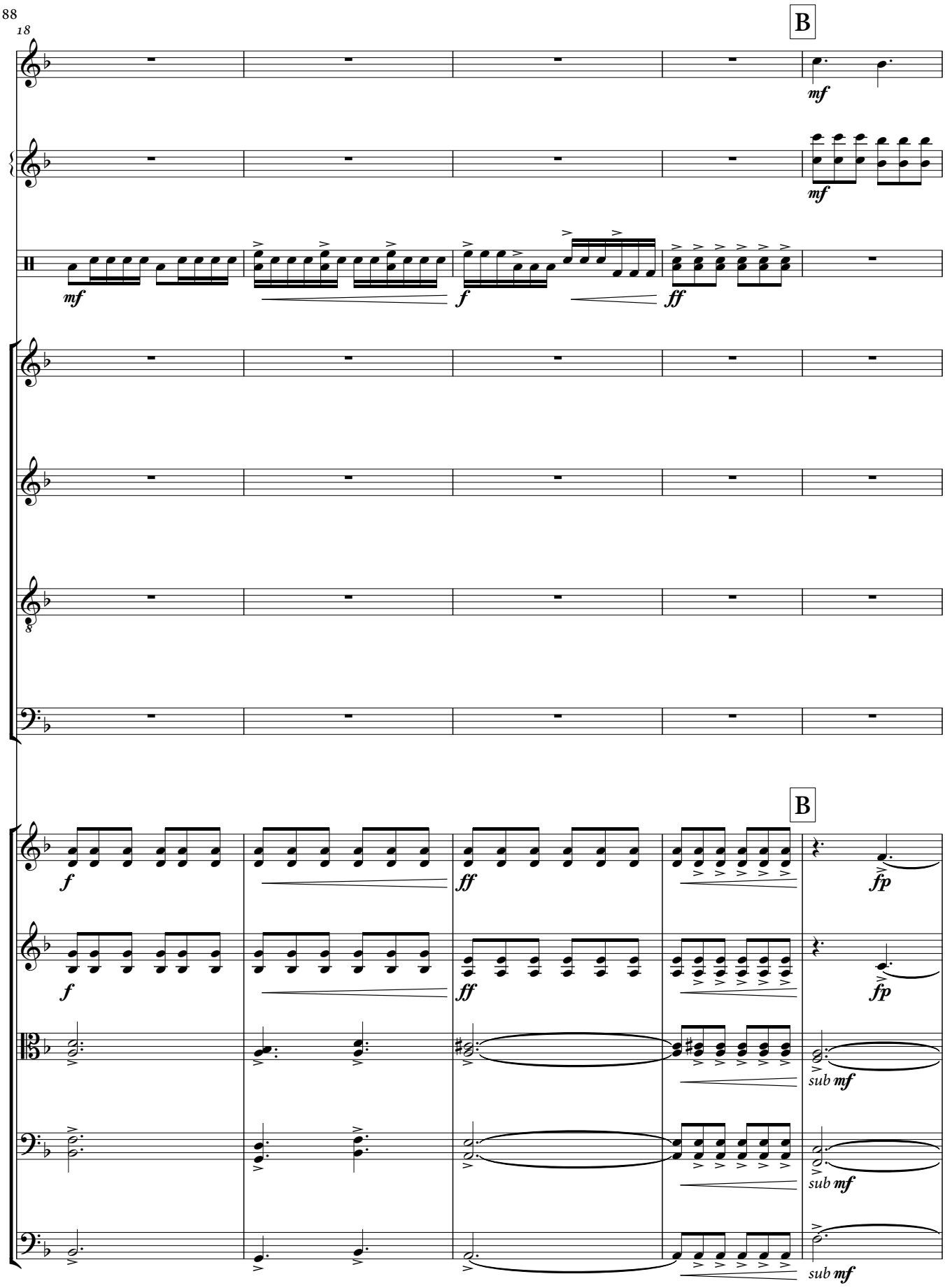
*non-div*

*sfz* *fp* *fp*

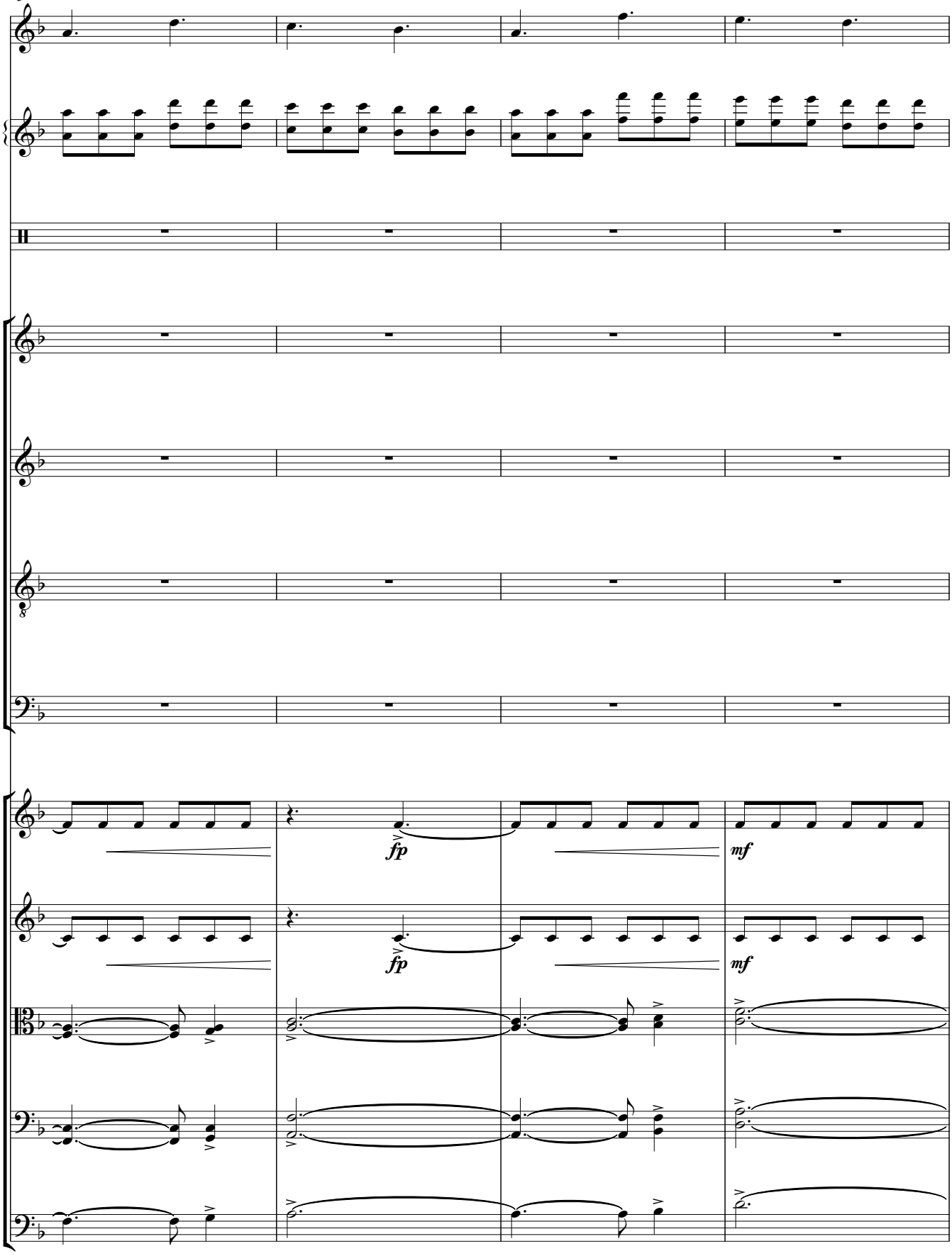
*ff*

*ff*

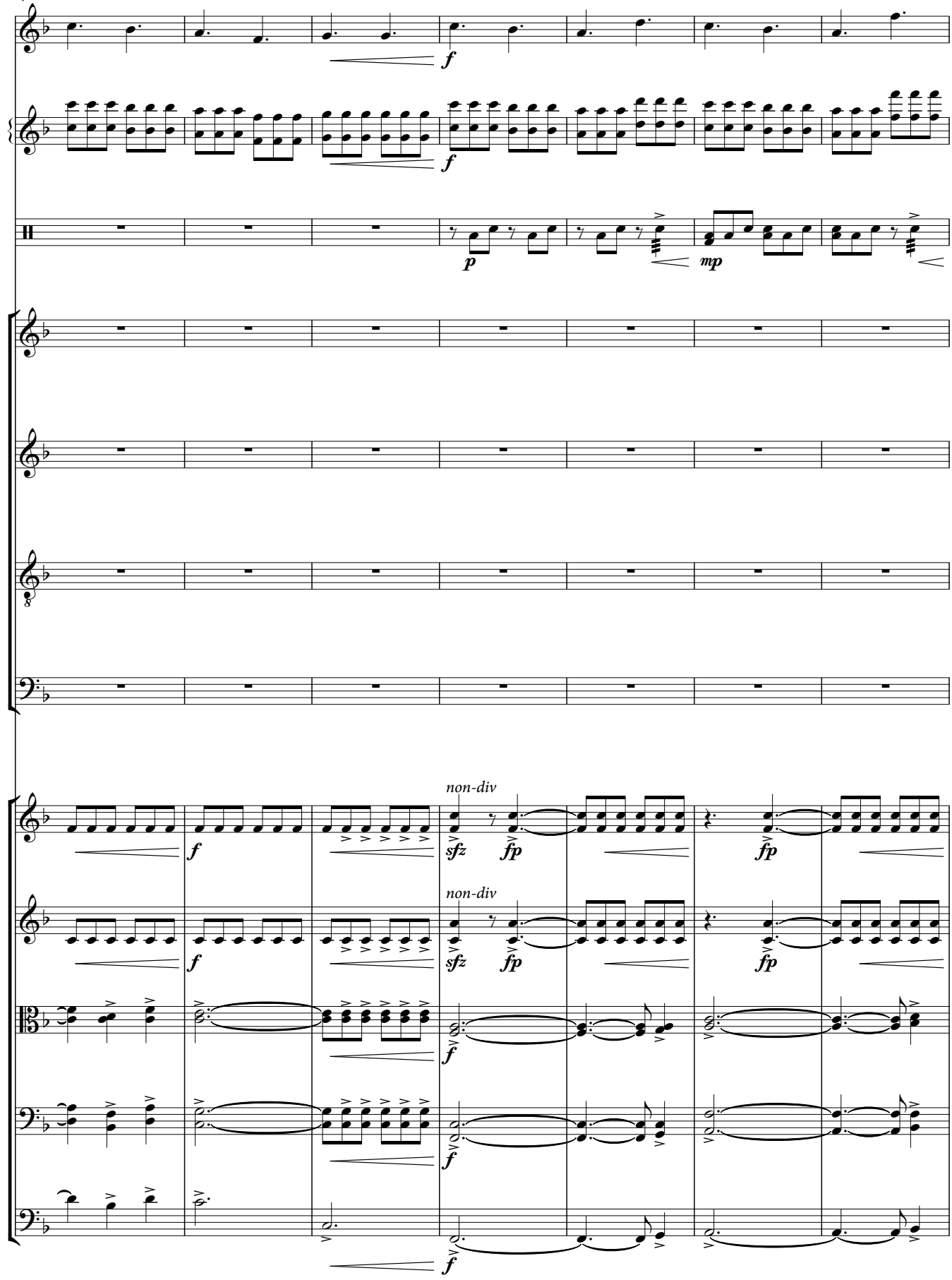
*ff*


18
B
mf
mf
mf
f
ff
f
f
ff
ff
fp
fp
sub mf
sub mf
sub mf

23



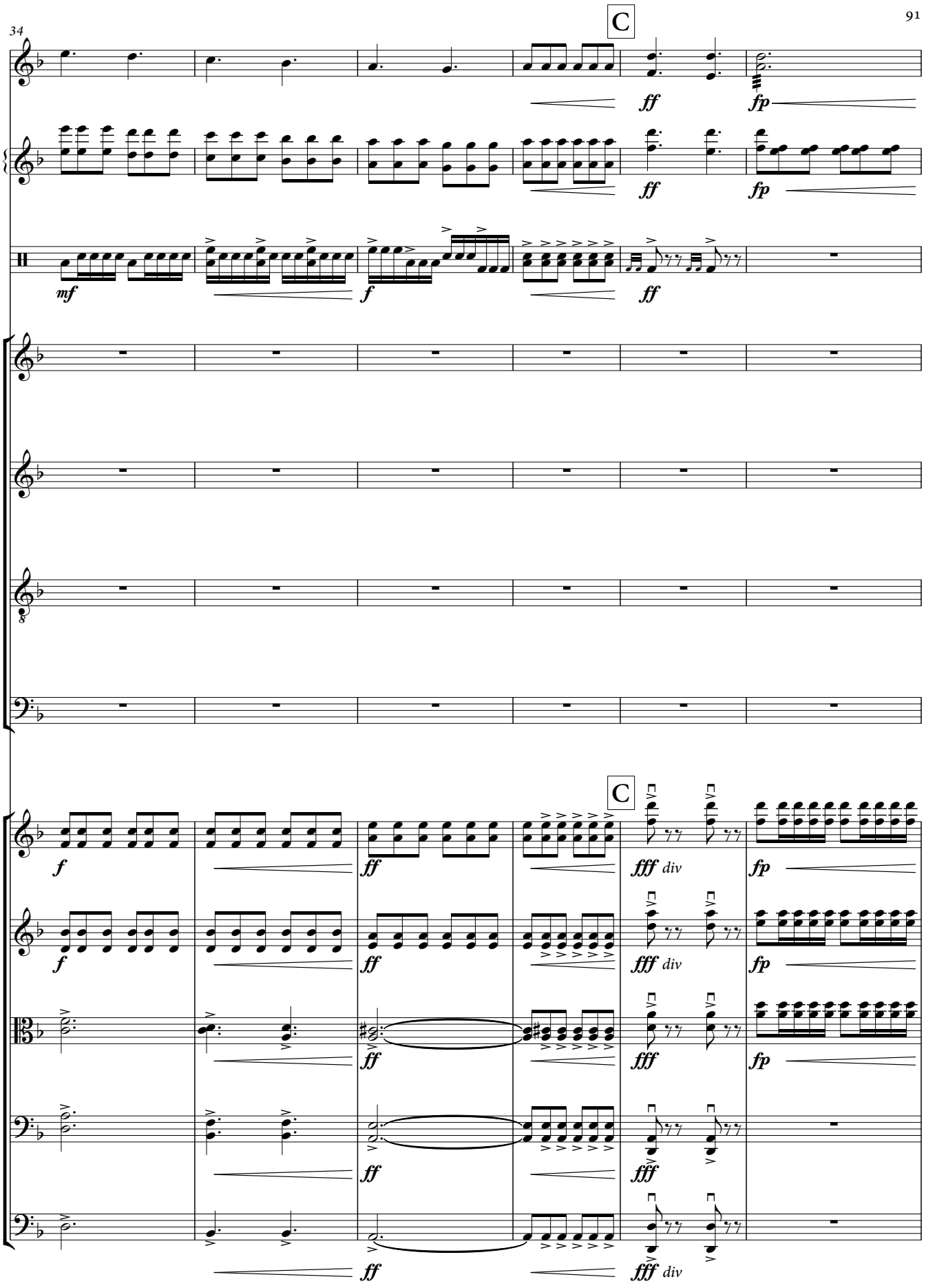
27



34

C

C



40

D

ff fp fff sfz mp

ff fp fff sfz

mp poco marcato

In win - ter's

mp poco marcato

In win - ter's

mp poco marcato

In win - ter's

mp poco marcato

In win - ter's

D

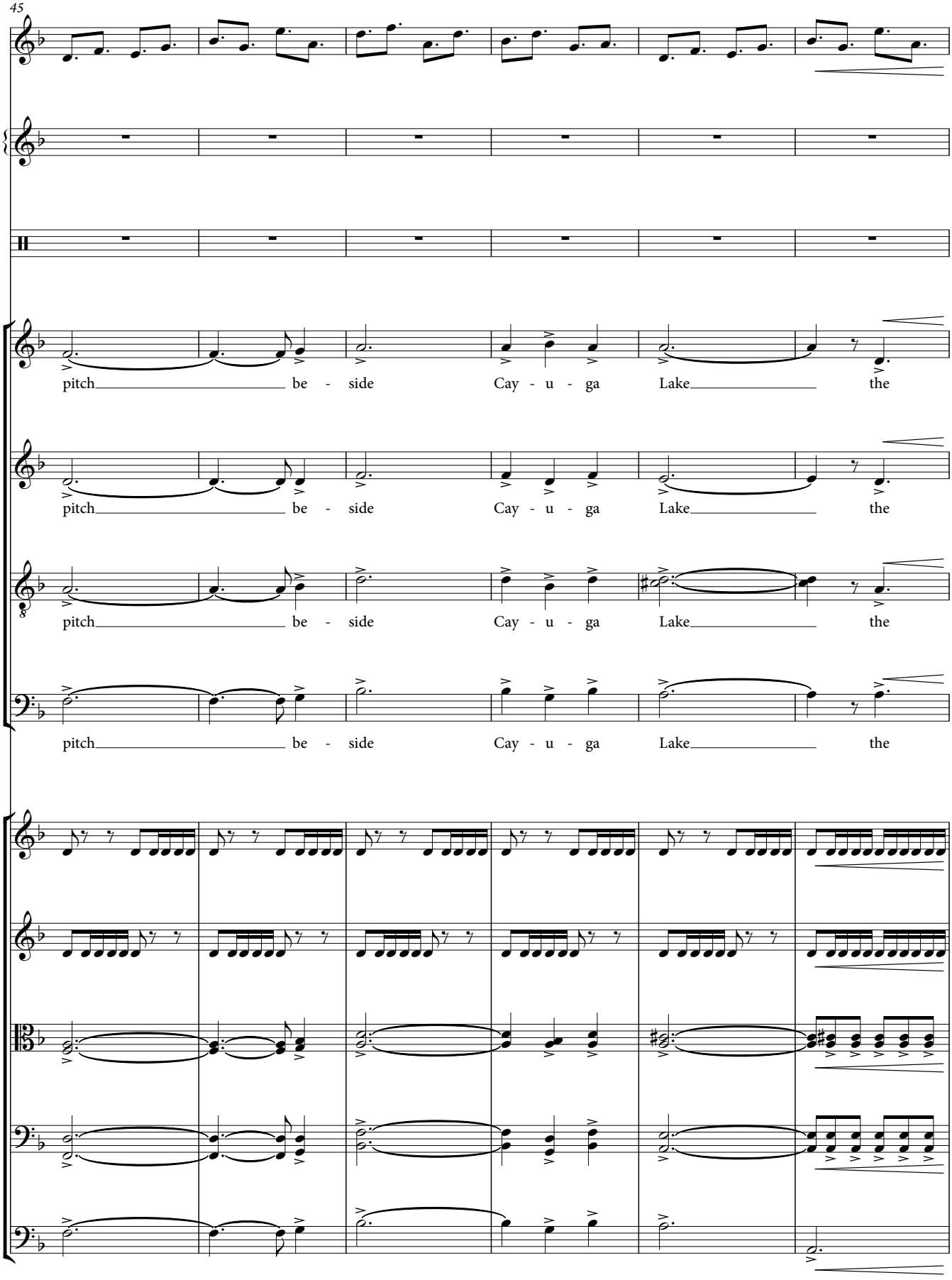
fff fp fff sfz mp unis.

fff fp fff sfz mp unis.

fff fp fff sfz mp

mp

mp unis.


45
pitch be - side Cay - u - ga Lake the
pitch be - side Cay - u - ga Lake the
pitch be - side Cay - u - ga Lake the
pitch be - side Cay - u - ga Lake the

51

mf

mf

mf

stars re - flect on mir - - - rored

mf

stars re - flect on mir - - - rored

mf

stars re - flect on mir - - - rored

mf

stars re - flect on mir - - - rored

mf

mf

mf

mf

mf

57

E

*mp*

*mp*

*mf warm*

snow, a - blaze in specks

*mf warm*

snow, a - blaze in specks

*mf warm*

snow, a - blaze in specks

*mf warm*

snow, a - blaze in specks

E

*fp*

*fp*

*fp*

*fp*

*mf warm*

*mf warm*

*mf warm*

62

*mf*

*mf*

of sto - - - - len light.

of sto - - - - len light.

of sto - - - - len light.

of sto - - - - len light.

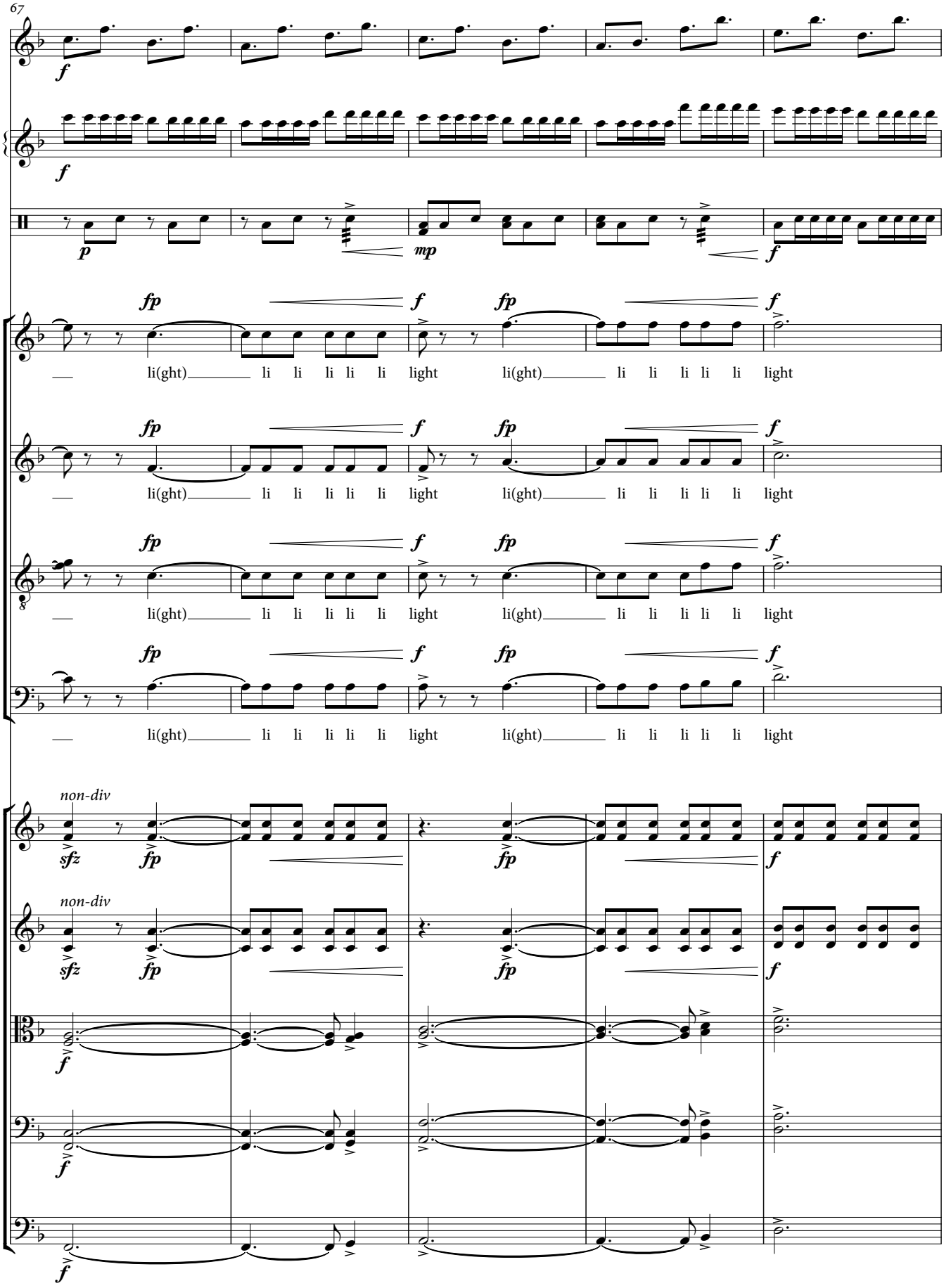
*mf*

*mf*

*f*

*f*

67


f
f
p
mp
f
fp f fp f
li(ght) li li li li li light li(ght) li li li li li light
non-div
sfz
fp
f

72

F

*p* *ff*

sto - len li(ght) li li li li light. These were my

sto - len li(ght) li li li li light. These were my

sto - len li(ght) li li li li light.

sto - len li(ght) li li li li light.

F

*unis*

78

stars when I met you,

stars when I met you,

*mp warm*

These were my stars when I

*mp warm*

These were my stars when I

*mp*

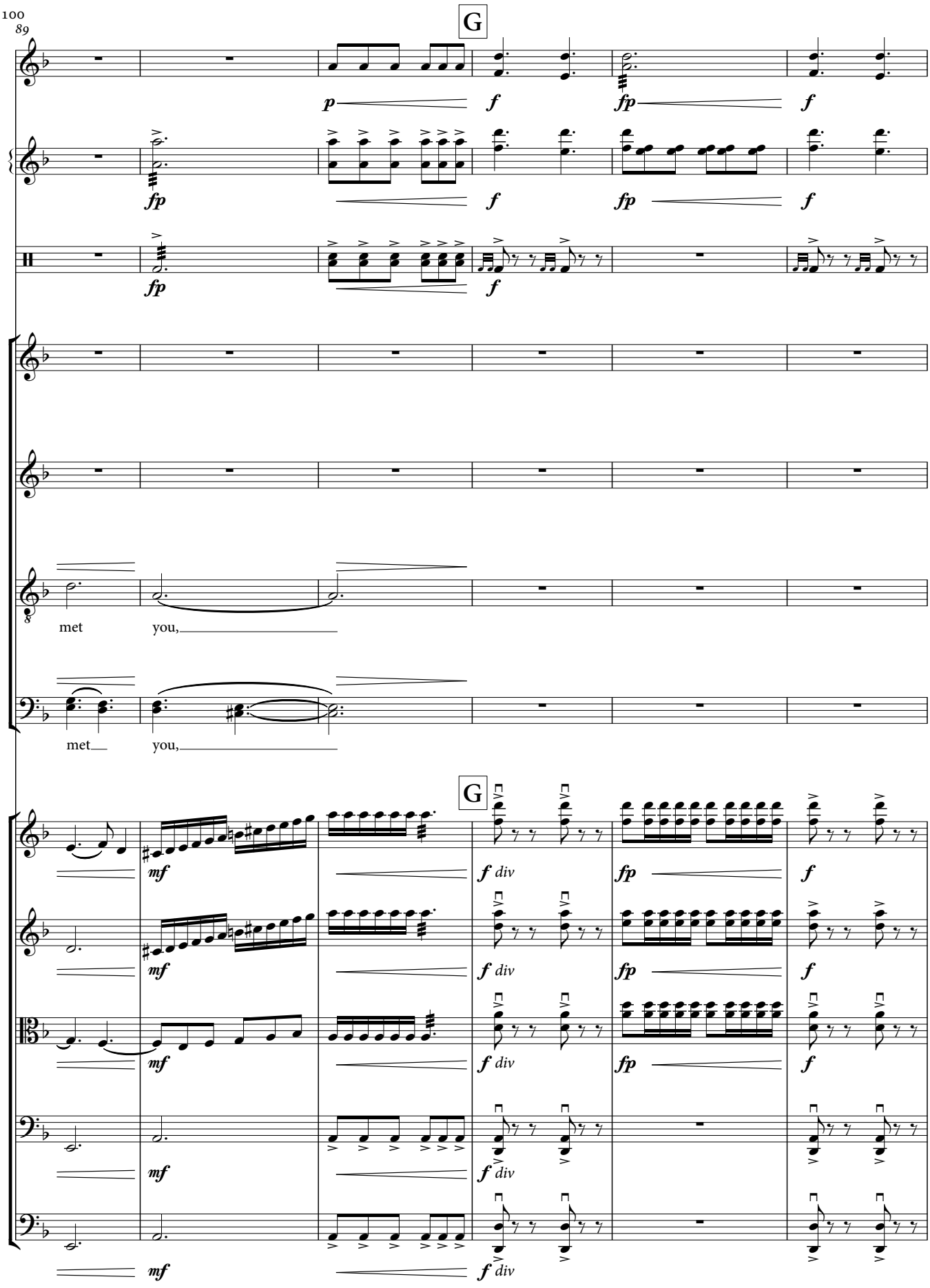
*mp*

*mp*

*unis*

*mp*

*mp*


100
89
G
p
f
fp
f
fp
f
fp
f
met
you,
met
you,
G
mf
f div
fp
f
mf
f div
fp
f
mf
f div
fp
f
mf
f div
mf
f div

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