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SALVATORE DI VITTIRIO

CONDUCTOR & COMPOSER



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BIOGRAPHY

Born in Palermo, Italy, Salvatore Di Vittorio graduated in composition with Ludmila Ulehla at Manhattan School of Music, while studying orchestration and later conducting with Giampaolo Bracali; he also graduated in aesthetics philosophy at Columbia University in New York City. He then continued conducting in Rome with Francesco Carotenuto (Conservatory of Music "S. Cecilia"), in Florence with Piero Bellugi (Conservatory of Music "L. Cherubini"), and in London with John Farrer and Neil Thomson (Royal College of Music).

With great acclaim, Mr. Di Vittorio made his American symphonic debut with the Danbury Symphony Orchestra (20 March 2005). James Pegolotti of the Danbury News Times wrote that the concert showcased "a confident orchestra completely engrossed in the power of the music. So too was the audience, whose enthusiastic applause was of a magnitude that said only one thing: 'Well, Done!' Di Vittorio's leadership evidenced a natural and significant talent."

Salvatore Di Vittorio is Music Director of the Chamber Orchestra of New York and Composer-in-residence/Visiting Assistant Conductor of Orchestra Accademia Musicale Siciliana of Palermo. He is also Conductor of the Loyola Orchestra and Chorus at Loyola School in New York City, where he resides as Director of Music. Former residencies include positions as Composer-in-residence and Guest/Visiting Assistant Conductor with the Chamber Ensemble of Rome and Florence Sinfonietta, and as Founder/Music Director of the Orchestra Sinfonica del Teatro Mondiale at Manhattan School of Music. He has also conducted the State Symphony Orchestra of Sofia (Bulgaria), Danbury Symphony, Royal College of Music Symphony of London, and Festival Sinfonietta Umbra di Perugia.

Praised by Piero Bellugi for his elegance on the podium, other European conductors have also hailed Di Vittorio a "serious, lyrical, and romantic composer...worthy of serious consideration." His music is inspired by philosophical-programmatic themes and captivates each listener with long tonal melodies and interesting orchestrations. His symphonies have been premiered by such orchestras as the Orvieto Musica Festival Orchestra, Accademia Musicale Siciliana, Teatro Massimo Opera of Palermo, Orchestra Filarmonica Franco Ferrara, Ragusa Chamber Orchestra, Carnevale di Venezia Musica, Brussels Chamber Ensemble, Festival Sinfonietta Umbria di Perugia, El Hanager String Orchestra of Cairo, Florence Sinfonietta, Orchestra da Camera Fiorentina, Chamber Ensemble of Rome, San Jose Chamber Orchestra, and Orchestra Sinfonica Del Teatro Mondiale of New York. His first opera "Romeo e Giulietta" has been presented to companies for consideration. Meanwhile, he has recently received permission from the Thomas Mann estate and publisher S. Fisher Verlag (Frankfurt) to compose his second opera "Fausto" based on Mann's novel Dr. Faustus.

Mr. Di Vittorio has received grants and honors from various institutions including the ASCAP Foundation, Who's Who in America, the Italian Cultural Institute of New York, and as Judge for the Ibla Grand Prize in Musical Composition. Reviews about the Maestro have been written in La Repubblica of Rome, Il Mediterraneo and Giornale di Sicilia of Palermo, La Nazione of Florence, Arts San Francisco Observer and Classical Voice, New Music Connoisseur of New York, and Danbury News Times of Connecticut, including highlights on RAI (Italian National) TV and UN French International Radio.

Salvatore Di Vittorio is managed by Price Rubin (with IUMA) for conducting and Jeffrey James Arts Consulting for composition, and published exclusively by Edizioni Panastudio/Carisch of Warner Bros. in Italy (since 2000). He is an active member of ASCAP and SIAE, Conductors Guild and American Symphony Orchestra League. Recordings of his symphonic suites are available on the Panastudio Label in Italy.

CRITICAL ACCLAIM

"His conducting possesses a deep understanding of music, and the personalities involved with making music in a large orchestral setting. His style embraces the values of the old European traditions using a clear and concise beat, never letting the histrionics of so many of today's conductors distract and detract from the music. His symphonic works hark back to the day of Mahler with their poignant and heartfelt lyricism coupled with tremendous moments of rhythmic tension using the complete color palette and scope of the full orchestra. It was very inspiring to hear this kind of music coming from a living composer."

Evan N. Wilson, Former Principal Violist, Los Angeles Philharmonic

"With restrained, but ever clear, baton technique, Di Vittorio immediately had the orchestra crisp in its rhythms... [He] and the orchestra maintained tight control in the inevitable Rossini crescendi. Rossini loved life and this performance [of the Semiramide Overture] brought the listener a great deal of that joy of living... The performance [of the Clarinet Concerto] had everything that a Mozart masterpiece required...[including] a totally attentive orchestra to the interplay required for a top notch performance. And top notch it was...In the second movement...there were passages of the most delicate pianissimos that made you simply hold your breath. And Di Vittorio induced from the orchestra highly sensitive string playing... [In the first movement of Dvorak's New World Symphony,] the orchestra,...with a more animated Di Vittorio, made eminently clear...the Czech composer's feelings about the United States... The religious-sounding chorale...had the orchestra sounding like a glorious pipe organ... Di Vittorio's strong beat and cueing kept everything moving smoothly. The final movement...evidenced a confident orchestra completely engrossed in the power of the music. So too was the audience, whose enthusiastic applause was of a magnitude that said only one thing: 'Well, Done!' Di Vittorio's leadership evidenced a natural and significant talent."

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"Mr. Di Vittorio is a thoroughly trained musician of considerable skill and culture. He possesses a natural musicality which he transmits to the orchestra efficiently and clearly."

Mo John Farrer, Royal College of Music London Conducting Workshop

"I strongly believe in Maestro Di Vittorio's talent not only as an elegant conductor, but also as a gifted composer. His conducting style follows and respects the tradition of the Italian schools. After studying his symphonies and opera, I praise his beautiful compositions, his tonal melodic lines combined with original harmonic treatment and rhythmic vitality."

Mo Piero Bellugi, Former Artistic Director of Teatro Massimo Opera of Palermo

"I highly praise the exceptional quality of Maestro Di Vittorio's work. As a conductor, he demonstrates excellent theoretical preparation of the scores, openness to new techniques, as well as a strong natural intuition with regards to the communicative aspects of orchestral conducting. In composition, his strong commitment to researching new and stimulating harmonic and contrapuntal solutions together with his refreshing approach to melody and an interesting treatment of orchestrations combine to make this composer, in my opinion, certainly worthy of serious consideration."

Mo Francesco Carotenuto, Rome Conservatory "S. Cecilia", Chamber Ensemble of Rome

"I am proud to witness that his conducting style follows in the footsteps of the Italian masters. He has a sincere respect for the European tradition, evidenced by his baton technique and podium presence. A composer of symphonies and operas, I can say without any doubt that Mr. Di Vittorio is one of the most talented young composers of his generation. He has a vivid sensitivity and a profound musical personality. His music is romantic, lyrical, serious, and dramatic."

Mo Giampaolo Bracali, Manhattan School of Music

"Di Vittorio's Sinfonia No.1 "Isolation" is a serious composition...profoundly muses on 'man's isolation from himself (his inner being and spirit) and his fellow man and the surrounding world.' Overly ambitious as this sounds, Di Vittorio beautifully meets the challenge. Isolation is a big work in five impressive movements. The Preludio is a long deeply felt slow-moving periodic sequence of long lines and rich harmonies. More dramatic,

the Fantasia consists of rhythmic oddities and threatening tremolos. The Fugue struck me as particularly masterful. The composer was in the audience and received a well-deserved applause at the close of the performance.”

Dr. Tom Wendel, Arts San Francisco Observer, President of American Beethoven Society

“From tutti strings, a single voice...emerges and submerges in the orchestra.... The procession slows from a dance to a dirge; and then, for the second movement Fantasia, the sound is clairvoyant for a few gorgeous passages before descending into the tutti vale again - again, the solo of the first violin then precedes another transparent passage in which individual voices...can be heard. The energetic fuga dances with excitement (the composer characterized it as ‘Anger’). The reflective Postludio follows with a post-Mahlerian sound and then an outstanding re-orchestration of some ancient Italian folk melodies follows as if in the footsteps of Respighi.”

Mark Greenfest, New Music Connoisseur

“I know how well Salvatore can handle all musical challenges, and I also feel that he will continue to achieve excellence in uniting his love of music with a scholarly, philosophical enrichment, on the podium and in the classroom. As a person, Salvatore conveys this excitement with much enthusiasm, the innocence and joy of finding and unfolding new avenues of musical understanding. His background list of accomplishments shows clearly his ability for organization at the highest level and the necessary energetic travail for a successful career as a composer, conductor, and educator. I am extremely confident that Salvatore will achieve great things.”

Ludmila Ulehla, Manhattan School of Music

“I am impressed by Mr. Di Vittorio’s commitment to creating music that is at once new and respectful of traditional - music that communicates with an audience without pandering or patronizing.”

Mo Barbara Day Turner, San Jose Chamber Orchestra

“Sinfonia No.1 “Isolation” is a five-movement work that deliberately courts uniformity of texture and affect to create a kind of maze where one loses connections to other musical elements. It sounds like a string Stabat Mater, all extended adagios with long-held pedal points and suspended harmonies.”

Gary Lemco, San Francisco Classical Voice

CURRICULUM VITAE

CURRENT POSITIONS

Chamber Orchestra of New York

Music Director, 2006-Present

Orchestra Accademia Musicale Siciliana, Palermo

Composer-in-residence/Visiting Assistant Conductor, 2001/2004-Present

Loyola Orchestra and Chorus - Loyola School in New York City

Music Director/Conductor and Instructor of Music, 2002-Present

GUEST/FORMER POSITIONS

Danbury Symphony Orchestra

Guest Conductor/Music Director Finalist, 2004-2006

State Symphony Orchestra of Sofia (Bulgaria)

Guest Conductor, 2005

Florence Symphonietta

Composer-in-residence/Visiting Assistant Conductor, 2002/2003-2004

Chamber Ensemble of Rome

Composer-in-residence/Guest Conductor, 2002/2003-2004

Orchestra Accademia Musicale Siciliana, Palermo

Composer-in-residence/Visiting Assistant Conductor, 2001/2004-Present

American Guild of Musical Artists, New York

Board of Governors Liaison/Representative for Opera/Ballet, 1998-2001

Orchestra Sinfonica Del Teatro Mondiale, Manhattan School of Music

Founder/Music Director, 1994-1997

EDUCATION

London Conducting Workshop, Royal College of Music

Postgraduate Certificate, Orchestral Conducting, 2005

Piero Bellugi Conducting Studio, Florence Symphonietta

Assistantship, Orchestral Conducting, 2003

Rome Workshop for Young Orchestral Conductors, (Affiliated) Conservatory of Music "S. Cecilia"

Postgraduate Certificate, Orchestral Conducting, 2003

Columbia University, New York

Master of Arts Degree, Aesthetics Philosophy, 2000

Manhattan School of Music, New York

Bachelor of Music Degree, Music Composition, 1997

MSM Conductors Workshop; Giampaolo Bracali Conducting Studio

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PERFORMANCES CONDUCTED: *Cover/Rehearsal/Workshop

State Symphony Orchestra of Sofia (Bulgaria)

Teatro Tre Castagni, Catania

2005

Royal College of Music Orchestra*

Recital Hall, Royal College of Music, London

2005

Danbury Symphony Orchestra

Charles Ives Concert Hall, Western Connecticut State University, Danbury

2005

Loyola Orchestra and Chorus

Wallace Hall, Church of St. Ignatius Loyola, New York

2002-2006

Walt Disney Concert Hall and Theater, Orlando
2005

Valencia College Concert Hall, Orlando
2004

Loyola Chamber Ensemble and Singers

Church of St. Ignatius Loyola, New York
2002-2006

Waldorf Astoria Hotel Grand Stage, New York
2003-2004

Chamber Ensemble of Rome

Teatro Universal, Rome
2003

Florence Symphonietta*

Chiesa S. Stefano al Ponte Vecchio, Florence
2003

Orchestra Accademia Musicale Siciliana di Palermo*

Chiesa della Catena, Palermo
1999

Festival Sinfonietta Umbra di Perugia*

Weill Hall at Carnegie Hall, New York
1998

Orvieto Musica Chorus*

Palazzo dei Sette, Orvieto
1997

Orchestra Sinfonica e Coro Del Teatro Mondiale*

United Nations French International Radio Studio, New York
1997

Hubbard Hall and Studio 610, Manhattan School of Music, New York
1995-1997

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CONDUCTING REPERTOIRE: *Prepared Works in Italics*

Albinoni Adagio for string orchestra

Bach Suites Nos.2-3, Concerti “Brandenburg” Nos.5-6, Concerti for Two Violins, For Keyboard
in D minor and F minor

Barber *Adagio for Strings*

Beethoven Overtures: *Coriolan, Fidelio; Concerto for violin*, Symphony Nos.1, 3, 5, 6-9

Bellini *Overtures: I Capuleti e Montecchi*

Berlioz *Symphonie Fantastique, Harold in Italy; Oratorio/Selections: Damnation of Faust*

Bizet Carmen Suite No. 1, Habanera

Brahms Overtures: Academic Festival Overture; Symphony No.2, Hungarian Dance No. 5

Copland *Appalachian Spring, Rodeo*

Debussy *Prelude to “Afternoon of a Faun”*

Di Vittorio Symphony No.1-2; Opera/Overtures/Love Theme: “Romeo e Giulietta”

Donizetti *Opera/Overtures: L’Elisir D’Amore*

Dvorak String Serenade No.1, Symphony No.9

Elgar Ave Verum

Gounod *Opera/Selections: Romeo and Juliet, Faust*

Grieg *Peer Gynt Suites No.1-2*

Haydn *London Symphonies Nos.94-96*

Mahler *Songs/Choral: Kindertotenlieder; Das Lied Von Der Erde; Symphony Nos. 1,2,5*
(Adagietto),6,9

Mendelssohn *Symphony No.4, Violin concerto*

Morrison Film scores: The Mission, Cinema Paradiso

Mozart *Masses: Requiem; Serenades: Eine Kleine Nachtmusik; Opera/Overtures: Don Giovanni, Magic Flute, Marriage of Figaro; Concerti: Sinfonia Concertante, Concerto for clarinet, Concerto for flute and harp, Nos.3, 5 for violin, Nos.21 for piano, No.1 for flute*

K.313, *Concerto for bassoon* K.191, *Symphony Nos.29, 39,40, 41*
 Pachelbel *Canon*
 Prokofiev *Suites: Romeo and Juliet No.1*
 Puccini *Opera/Scene Selections: La Boheme, Tosca, Le Villi*
 Rackmaninoff *Concerto No.2 for piano*
 Ravel *Bolero, Pavane for a Dead Princess*
 Respighi *Suites: No.3 "Ancient Airs and Dances"; Symphonies: Pines of Rome, Fountains of Rome, Roman Festivals, Sinfonia Drammatica, Metamorphoseon*
 Rossini *Opera/Overtures: La Scala di Seta, Barbiere di Siviglia, L'Italiana in Algieri, La Gazza Ladra, Semiramide*
 Sammartini *Sinfonia in C, Concerto for Oboe (E flat)*
 Saint-Saens *Carnival of the Animals*
 Scarlatti A. *Sinfonie Nos. 1, 4, 12*
 Schubert *Symphony Nos.5, 8, 9; Motets: Ave Maria*
 Strauss J. *Waltzes: Blue Danube; Radetzky March, Emperor Waltz, Trick Track Polka*
 Strauss R. *Opera/Overtures: Der Rosenkavalier; Symphonies/Tone Poems: Also Sprach Zarathustra, Till Eulenspiegel, Don Juan, Alpine Symphony, Metamorphosen*
 Stravinsky *Symphonies: The Rite of Spring, Pulcinella Suite*
 Tchaikovsky *Suites: Romeo and Juliet, Nutcracker Ballet, Capriccio Italien*
 Verdi *Opera/Preludes-March-Ballet: La Traviata, Aida; Scene Selections: Don Carlo, Otello; Masses: Requiem*
 V. Williams *Fantasia on Greensleeves, Theme by T. Tallis; The Lark Ascending*
 Vivaldi *Concerti: Four Seasons, L'Estro Armonico No. 3, 8, 9, 11, Sinfonia "Al Santo Sepolcro"*
 Wagner *Opera/Overtures: Siegfried Idyll, Tristan und Isolde, Die Meistersinger*
 Williams J. *Film Scores: Superman, Schindler's List, Raiders of the Lost Ark*

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PRINCIPAL WORKS LIST

Operatic

Fausto, Opera in un atto (music and libretto in Italian),
 for four soloists, chorus, and chamber orchestra (in progress)
Romeo e Giuletta, Opera in due atti (music and libretto in Italian),
 for six soloists, chorus, and full orchestra (2003)

Symphonic

Overture for Palermo, for small orchestra (in progress)
 Sinfonia No.3 "Metamorphoses", for large orchestra (in progress)
 Love Theme, from "Romeo e Giuletta", for chamber orchestra (2005)
 Sinfonia No.2 "Lost Innocence", for full orchestra (1997/2000) - Suite & Complete versions available
 Sinfonia No.1 "Isolation", for string orchestra (1994/2000) - Suite & Complete versions available
 Elegy, for full orchestra (1996)
 Preludio, per orchestra d'archi (1994)

Choral

St. Michael Archangel, from "Fausto", for baritone, mixed chorus, and chamber orchestra (2005)
 Ave Maria, for womens' chorus (1995)
 Magnificat, for chorus (1995)

Chamber

Sonata No.2 "Reflections on a Nursery rhyme", for piano (1996)
 Sonata No.1, for clarinet (1995)

CHRONOLOGICAL WORKS LIST: 1994-Present

Preludio, per orchestra d'archi (1994)
 Suite to Sinfonia No.1 (1994, see Sinfonia No.1)
 Sonata No.1, for clarinet (1995)
 Ave Maria, for womens' chorus (1995)
 Magnificat, for chorus (1995)
 Sonata No.2 "Reflections on a Nursery rhyme", for pianoforte (1996)
 Elegy, for full orchestra (1996)
 (for 2,2,2,2;4,2,3,1;1timp,2perc;pno/cel,hp;str)

Suite to Sinfonia No.2 (1997, see Sinfonia No.2)
 Sinfonia No.1 "Isolation", for string orchestra (1994 Suite, 2000 Complete)
 (8vl1,6vl2,4vla1,4vla2,3vce,2cb)
 Sinfonia No.2 "Lost Innocence", for full orchestra (1997 Suite, 2000 Complete)
 (2,2,2,2;4,2,3,1;1timp,2perc;pno/cel;hp,str)
 Romeo e Giulietta, Opera in due atti, for six soloists, chorus, and full orchestra (2003)
 (2sop,mez,ten,bar,bas; SATBchorus; 2,2,2,2;4,2,3,1;1timp,2perc;pno/cel,hp,str)
 Love Theme, from "Romeo e Giulietta", for chamber orchestra (2005)
 (2,0,2,0;2;2altsx;1timp;ap;pno;str)
 St. Michael Archangel, from "Fausto", for baritone, mixed chorus, and chamber orchestra (2005)
 (Bar; SATBchorus; 2,1,1,1;2,1,1,0;1timp,1perc;ap;str)
 Overture for Palermo, for small orchestra (in progress)
 (2,1,2,2;2,2;1timp,2perc;pno/cel;hp,str)
 Fausto, Opera in un atto, for four soloists, chorus, and chamber orchestra (in progress)
 (Sop,ten,bar,bas; SATBchorus; 2,1,1,1;2,1,1,0;1timp,1perc;ap;str)
 Sinfonia No.3 "Metamorphoses", for large orchestra (in progress)
 (3,3,3,3;4,3,3,1;1timp,2perc;pno/cel,hp,str)
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PREMIERES

Loyola Orchestra, New York, Wallace Hall, Church of St. Ignatius Loyola,
 S. Di Vittorio-conductor, for Love Theme from the Opera "Romeo e Giulietta", 2005
 Florence Symphonietta, Firenze, Chiesa di S. Stefano al Ponte Vecchio,
 P. Bellugi and M. Fornaciari-conductors, for Sinfonia No.1 (Preludio), 2003
 Orchestra da Camera Fiorentina, Firenze, Chiesa di Orsanmichele,
 G. Lanzetta-conductor, for Sinfonia No.1 (Complete), 2003
 San Jose Chamber Orchestra, San Jose, Le Petit Trianon-San Jose,
 B.D. Turner-conductor, for Sinfonia No.1 (US Premiere, Complete), 2003
 Chamber Ensemble of Rome, Roma, Cortile S. Ivo alla Sapienza-Rome, Church of St. Ignatius Loyola
 and Merkin Concert Hall-New York, Jeanne Rimsky Theatre-Port Washington,
 F. Carotenuto-conductor, for Sinfonia No.1 (World Premiere, Complete), 2002
 Florence Symphonietta, Firenze, Chiesa di S. Stefano al Ponte Vecchio,
 P. Bellugi and M. Fornaciari-conductors, for Sinfonia No.1 (Suite), 2002
 Carnevale di Venezia Musica, Venice,
 Fabio Battistelli-clarinetist, for Sonata No.1 for clarinet, 2001
 Brussels Chamber Ensemble, Brussels,
 Gaetano Colajanni-conductor, for Sinfonia No.1 (Suite), 2000
 Ragusa Chamber Orchestra, Ragusa
 Gaetano Colajanni-conductor, for Sinfonia No.1 (Suite), 1999
 Orchestra Festival Sinfonietta Umbria of Perugia, Weill-Carnegie Hall-New York,
 F. Battistelli-artistic director, for Sinfonia No.1 (Suite), 1998
 Orchestra Filarmonica Franco Ferrara, Palermo, Teatro Orione-Palermo,
 C. Caruso-conductor, for Sinfonia No.2 (Suite), 1998
 Trio Strabern of Orchestra Musica Contemporanea di Palermo, Peabody Institute-Baltimore and
 Corcoran Gallery Washington D.C., and Piazzetta dell'Addolorata-Marsala,
 G. Mattaliano-artistic director, for Trio No.2, for clarinet, violin, and piano, 1998
 El Hanager String Orchestra of Cairo, El Hanager Performing Arts Center-Cairo,
 G. Colajanni-conductor, for Sinfonia No.1 (Preludio), 1998
 Orchestra Accademia Musicale Siciliana di Palermo-a Teatro Massimo Opera production, Palermo, at
 Chiesa St. Maria della Catena-Palermo, and Duomo S. Giorgio-Ragusa,
 G. Colajanni-conductor, for Sinfonia No.2 and No.1 (World Premiere, Suites), 1998
 Orvieto Musica Festival Orchestra, Palazzo dei Sette-Orvieto,
 N. Basney-conductor, for Sinfonia No.1 (Preludio), 1997
 Coro del Teatro Mondiale, New York, Manhattan School of Music-New York,
 D. Second-conductor, for Ave Maria for womens' chorus, 1996

Orchestra Sinfonica del Teatro Mondiale, New York, Manhattan School of Music-New York,
J. Hoffman-B. Folse -conductors, for Sinfonia No.1 and No.2 (Suites), 1995 and 1997

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PUBLICATIONS, FESTIVALS AND FEATURES

Publications

Published scores by Edizioni Panastudio/Carisch of Warner Bros., Palermo/Milan, 2000

CD Label recording on Panastudio Label/Warner Bros. of symphony Suites, Palermo, 2000

Reviews: San Francisco Classical Voice and Arts Observer, New Music Connoisseur, La Nazione

Firenze, Giornale di Sicilia, La Repubblica, Il Mediterraneo, Danbury News Times, 1998-2005

Festivals and Features

Walt Disney Music Festival, Orlando, 2005

Orlando Music Festival, Orlando, 2004

IBLA Festival, 2003

Carnevale di Venezia Festival, 2002

Radio highlights: United Nations French International Radio, 1999-2001

Palermo di Scena Festivals, 1998-1999

Film scores: "Re-Opening the Blinds"- NY Film Academy, "Season of Long Shadows"- NYU, 1998

TV highlights: RAI-Italian National Broadcasting, 1998

Orvieto Musica Festival, 1997

HONORS AND SOCIETY AFFILIATIONS

Honors

ASCAP Awards, Finalist, for Sinfonia No.2 (Complete), 2004

Who's who in America, Encyclopedia, 2004

IBLA Grand Prize in Musical Composition, Judge, 2003

ASCAP Awards, Finalist, for Sinfonia No.1 (Complete), 2002

Italian Institute of Culture of New York Grant, 2002

ASCAP Standard Awards, 2000-2005

Italy America Chamber of Commerce of Washington, DC Grant, 1998-1999

ASCAP Awards, Finalist, for Sinfonia No.1 and No.2 (Suites), 1995, 1998

Society Affiliations

American Society of Composers, Authors, and Publishers

Societa' Italiana degli Autori ed Editori

American Music Center

Conductors Guild

American Symphony Orchestra League

The College Music Society

The National Italian-American Foundation

TEACHING INTERESTS

Early 20th century symphony/tone poem: Mahler, Respighi, Strauss

Program symphony and the film score: Debussy, Strauss, J. Williams

Italian opera of the late 19th and 20th centuries: Verdi, Puccini

Music aesthetics and philosophy: Plato, Kant, Plotinus, Nietzsche, Wagner

REVIEWS

"His conducting possesses a deep understanding of music, and the personalities involved with making music in a large orchestral setting. His style embraces the values of the old European traditions using a clear and concise beat, never letting the histrionics of so many of today's conductors distract and detract from the music. His symphonic works hark back to the day of Mahler with their poignant and heartfelt lyricism coupled with tremendous moments of rhythmic tension using the complete color palette and scope of the full orchestra. It was very inspiring to hear this kind of music coming from a living composer."

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Mr. Giampaolo Bracali, **Manhattan School of Music**

Salvatore Di Vittorio – Conductor & Composer

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"Di Vittorio's Sinfonia No.1 "Isolation" is a serious composition...profoundly muses on 'man's isolation from himself (his inner being and spirit) and his fellow man and the surrounding world.' Overly ambitious as this sounds, Di Vittorio beautifully meets the challenge. Isolation is a big work in five impressive movements. The Preludio is a long deeply felt slow-moving periodic sequence of long lines and rich harmonies. More dramatic, the Fantasia consists of rhythmic oddities and threatening tremolos. The Fugue struck me as particularly masterful. The composer was in the audience and received a well-deserved applause at the close of the performance."

Dr. Tom Wendel, **Arts San Francisco Observer, President of American Beethoven Society**

"From tutti strings, a single voice...emerges and submerges in the orchestra.... The procession slows from a dance to a dirge; and then, for the second movement Fantasia, the sound is clairvoyant for a few gorgeous passages before descending into the tutti vale again - again, the solo of the first violin then precedes another transparent passage in which individual voices...can be heard. The energetic fuga dances with excitement (the composer characterized it as 'Anger'). The reflective Postludio follows with a post-Mahlerian sound and then an outstanding re-orchestration of some ancient Italian folk melodies follows as if in the footsteps of Respighi."

Mark Greenfest, **New Music Connoisseur**

"I know how well Salvatore can handle all musical challenges, and I also feel that he will continue to achieve excellence in uniting his love of music with a scholarly, philosophical enrichment, on the podium and in the classroom. As a person, Salvatore conveys this excitement with much enthusiasm, the innocence and joy of finding and unfolding new avenues of musical understanding. His background list of accomplishments shows clearly his ability for organization at the highest level and the necessary energetic travail for a successful career as a composer, conductor, and educator. I am extremely confident that Salvatore will achieve great things."

Ludmila Ulehla, **Manhattan School of Music**

"I am impressed by Mr. Di Vittorio's commitment to creating music that is at once new and respectful of traditional - music that communicates with an audience without pandering or patronizing."

Mo Barbara Day Turner, **San Jose Chamber Orchestra**

"Sinfonia No.1 "Isolation" is a five-movement work that deliberately courts uniformity of texture and affect to create a kind of maze where one loses connections to other musical elements. It sounds like a string Stabat Mater, all extended adagios with long-held pedal points and suspended harmonies."

Gary Lemco, **San Francisco Classical Voice**

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