

BIOGRAPHY

Born in Palermo, Italy, Salvatore Di Vittorio received his degrees and certificates in music composition, aesthetics philosophy, and orchestral conducting from Manhattan School of Music, Columbia University, and the Rome Workshop for Young Orchestral Conductors affiliated with the Conservatory of Music "S. Cecilia". His principal mentors have been Ludmila Ulehla and Giampaolo Bracali for composition, and Francesco Carotenuto and Piero Bellugi for conducting. He has also studied conducting with Gerard Schwarz at the Manhattan School of Music Conductors Workshop, and with Neil Thomson at the Royal College of Music London Conducting Workshop.

With great acclaim, Mr. Di Vittorio made his American symphonic debut with the Danbury Symphony Orchestra (20 March 2005), as Guest Conductor and Music Director Finalist. 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."

In Italy, Mr. Di Vittorio is Composer-in-residence and 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 the Music Department. Former residencies include positions as Composer-in-residence and Guest/Visiting Assistant Conductor with the Chamber Ensemble of Rome and Florence Symphonietta, and as Founder/Music Director of the Orchestra Sinfonica del Teatro Mondiale at Manhattan School of Music.

Praised by the renowned 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 Symphonietta, Orchestra da Camera Fiorentina, Chamber Ensemble of Rome, San Jose Chamber Orchestra, and Orchestra Sinfonica Del Teatro Mondiale of New York. In addition to his two symphonies, he has also written an opera "Romeo e Giulietta" (recently presented for consideration) and prepares his next symphony.

Along with these successes, 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.

Mr. 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.

CURRICULUM VITAE

CURRENT POSITIONS

Danbury Symphony Orchestra

Guest Conductor and Music Director Finalist, 2004-2005

Orchestra Accademia Musicale Siciliana, Palermo

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

Loyola School in New York City

*Music Director/Conductor of the **Loyola Orchestra and Chorus***

Director of the Music Department: Instructor of Composition Theory, 2002-Present

FORMER POSITIONS

Florence Symphonietta

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

Chamber Ensemble of Rome

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

Orchestra Sinfonica Del Teatro Mondiale, Manhattan School of Music

Founder/Music Director, 1994-1997

EDUCATION

London Conducting Workshop, Royal College of Music

Apprenticeship, Orchestral Conducting, 2005

With Neil Thomson, John Farrer, and the RCM Symphony Orchestra

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

With Francesco Carotenuto and the Chamber Ensemble of Rome

Columbia University, New York

Master of Arts Degree, Aesthetics Philosophy, 2000

Manhattan School of Music, New York

Bachelor of Music Degree, Music Composition, 1997

With Ludmila Ulehla and Giampaolo Bracali

MSM Conductors Workshop, with G. Schwarz and the MSM Symphony Orchestra

Giampaolo Bracali Conducting Studio, Apprenticeship

PERFORMANCES CONDUCTED: *Cover/Rehearsal/Workshop

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
2002-2005
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
2002-2005
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

CONDUCTING REPERTOIRE: *Prepared Works in Italics***Renaissance-Baroque**

Albinoni	Adagio for string orchestra
Bach	Orchestral Suites Nos.2-3, Concerti "Brandenburg" Nos.5-6, Concerti for Two Violins, For Keyboard in D minor and F minor
Pachelbel	Canon
Scarlatti A.	<i>Sinfonie Nos. 1, 4, 12</i>
Vivaldi	Concerti: The Four Seasons, <i>L'Estro Armonico No. 3, 8, 9, 11</i> , Sinfonia "Al Santo Sepolcro"

Classical

Beethoven	Overtures: <i>Coriolan, Fidelio</i> ; Concerto for violin, <i>Symphony Nos.1, 3, 5, 6-9</i>
Bellini	<i>Overtures: I Capuleti e Montecchi</i>
Haydn	<i>London Symphonies Nos.94-96</i>
Mozart	<i>Masses: Requiem</i> ; <i>Serenades: Eine Kleine Nachtmusik</i> ; <i>Opera/Overtures: Don Giovanni, Magic Flute, Marriage of Figaro</i> ; Concerti: <i>Sinfonia Concertante</i> , Concerto for clarinet, Concerto for flute and harp, Nos.3, 5 for violin, Nos.21 for piano, <i>No.1 for flute K.313</i> , <i>Concerto for bassoon K.191</i> , <i>Symphony Nos.29, 39-41</i>
Rossini	<i>Opera/Overtures: La Scala di Seta, Barbiere di Siviglia, L'Italiana in Algieri, La Gazza Ladra, Semiramide</i>
Sammartini	<i>Sinfonia in C, Concerto for Oboe (E flat)</i>
Schubert	<i>Symphony Nos.5, 8, 9</i> ; Motets: Ave Maria

Romantic

Berlioz	<i>Symphonie Fantastique, Harold in Italy</i> ; <i>Oratorio/Selections: Damnation of Faust</i>
Brahms	Overtures: <i>Academic Festival Overture</i> ; <i>Symphony No.2</i>
Donizetti	<i>Opera/Overtures: L'Elisir D'Amore</i>
Dvorak	String Serenade No.1, <i>Symphony No.9</i>
Gounod	<i>Opera/Selections: Romeo and Juliet, Faust</i>
Grieg	<i>Peer Gynt Suites No.1-2</i>
Mendelssohn	<i>Symphony No.4</i> , Violin concerto
Saint-Saens	Fossils, Carnival of the Animals
Strauss J.	<i>Waltzes: Blue Danube</i>
Tchaikovsky	<i>Suites: Romeo and Juliet, Nutcracker Ballet, Capriccio Italien</i>
Verdi	<i>Opera/Preludes-March-Ballet: La Traviata, Aida</i> ; <i>Scene Selections: Don Carlo, Otello</i> ; <i>Masses: Requiem</i>
Wagner	<i>Opera/Overtures: Siegfried Idyll, Tristan und Isolde, Die Meistersinger</i>

Twentieth Century-Contemporary

Barber	<i>Adagio for Strings</i>
Copland	<i>Appalachian Spring, Rodeo</i>
Debussy	<i>Prelude to "Afternoon of a Faun"</i>
Di Vittorio	<i>Symphony No.1-2</i> ; <i>Opera/Overtures: "Romeo e Giulietta"</i>
Mahler	<i>Songs/Choral: Kindertotenlieder; Das Lied Von Der Erde</i> ; <i>Symphony Nos. 1,2,5 (Adagietto),6,9</i>
Morricone	Film scores: <i>The Mission, Cinema Paradiso</i>
Prokofiev	<i>Suites: Romeo and Juliet No.1</i>
Puccini	<i>Opera/Scene Selections: La Boheme, Tosca, Le Villi</i>
Rackmaninoff	<i>Concerto No.2 for piano</i>
Ravel	<i>Bolero, Pavane for a Dead Princess</i>
Respighi	<i>Suites: No.3 "Ancient Airs and Dances"</i> ; <i>Symphonies: Pines of Rome, Fountains of Rome, Roman Festivals, Sinfonia Drammatica, Metamorphoseon</i>
Strauss, J.	<i>Blue Danube, Radetzky March</i>
Strauss R.	<i>Opera/Overtures: Der Rosenkavalier</i> ; <i>Symphonies/Tone Poems: Also Sprach Zarathustra, Till Eulenspiegel, Don Juan, Alpine Symphony, Metamorphosen</i>
Stravinsky	<i>Symphonies: The Rite of Spring, Pulcinella Suite</i>
V. Williams	<i>Fantasia on Greensleeves, Theme by T. Tallis; The Lark Ascending</i>
Williams J.	Film Scores: <i>Superman, Schindler's List, Raiders of the Lost Ark</i>

PRINCIPAL WORKS LIST

Operatic

"Romeo e Giulietta", Opera in due atti (music and libretto in Italian),
for six soloists, chorus, and full orchestra (2003)

Symphonic

Sinfonia No.3 "Metamorphoses", for large orchestra (in progress)

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

Ave Maria, for womens' chorus (1995)

Magnificat, for mixed 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 mixed 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)

Sinfonia No.3 "Metamorphoses", for large orchestra (in progress)

(3,3,3,3;4,3,3,1;1timp,2perc;pno/cel,hp;str)

PREMIERES

- 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

PUBLICATIONS, FESTIVALS AND FEATURES

Publications

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

“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.”

James Pegolotti, **Danbury News Times**

“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.”

M^o 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.”

M^o Francesco Carotenuto, **Conservatory of Music "S. Cecilia", Chamber Ensemble of Rome**

“Without any doubt, Mr. Di Vittorio is one of the most talented young composers of his generation. He has a vivid sensitivity and a profound musical personality.”

M^o 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 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."

M^o 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**

REFERENCES AND CONTACT INFORMATION

References

Piero Bellugi, Florence Symphonietta, Florence
Francesco Carotenuto, Conservatory of Music "S. Cecilia", Rome
Gaetano Colajanni, Accademia Musicale Siciliana, Palermo
Franklin Caesar, Loyola School in New York City, New York
Ludmila Ulehla, Manhattan School of Music, New York

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