

The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background. Above the text is a stylized white graphic of a classical building facade with columns.

NAXOS

The background of the entire page is a classical painting depicting Cupid and Psyche. Cupid, a young man with curly hair, is shown from the waist up, wearing a red and gold garment. He holds a bow in his right hand, which is raised. Psyche, a young woman with blonde hair, is shown from the back, wearing a white and gold garment. She is leaning towards Cupid. In the background, a cherub is visible on the left, and a dog is on the right. The scene is set in a landscape with a cloudy sky.

Salvatore
DI VITTORIO

Sinfonia No. 3 'Templi di Sicilia'

Sinfonia No. 4 'Metamorfofi'

Ode Corelliana • Fanfara del Mare • Venere e Adone
Overtura Palermo • La Villa d'Este a Tivoli • Sarabanda Antica

Kelly Hall-Tompkins, Violin
Chamber Orchestra of New York
Salvatore Di Vittorio



**Salvatore
DI VITTORIO**

(b. 1967)

- Ode Corelliana** (2016)
 ❶ Adagio 6:48
- Fanfara del Mare su un Tema di Monteverdi** (2015)
 ❷ Moderato, tranquillo – Andantino – Allegretto, ballo madrigalesco 5:10
- ❸ **Venere e Adone, pavana** (2014) 6:13
- Overtura Palermo** (2013)
 ❹ New port of the Mediterranean – Cathedral bells – La Kalsa – The Norman Palace;
 Ballarò Market – Pretoria Square Fountain – St Rosalie’s Cave; Villa Bonanno –
 Theatres Politeama and Massimo 7:25
- La Villa d’Este a Tivoli** (2015)
 ❺ The Garden – Diana’s Cave – Neptune’s Fountain 6:36
- Sinfonia No. 3 ‘Templi di Sicilia’** (2011)
 ❻ Naxos: Temple of Venus – Siracuse: Temple of Apollo – Himera: Temple of Victory –
 Segesta: Temple of Diana – Akragas: Temple of Concordia 13:06
- Sarabanda Antica** (2018)
 ❼ Andantino 3:10
- Sinfonia No. 4 ‘Metamorfosi’** (2014–19)
 ❽ I. Il Trionfo di Bacco (‘The Triumph of Bacchus’) 9:32
 ❾ II. Venere e Adone (‘Venus and Adonis’) 6:59
 ❿ III. Enea che Fugge da Troia (‘Aeneas Fleeing from Troy’) 10:25

WORLD PREMIERE RECORDINGS

Kelly Hall-Tompkins, Violin 
Chamber Orchestra of New York
Salvatore Di Vittorio

Salvatore DI VITTORIO (b. 1967)

**Ode Corelliana • Fanfara del Mare • Venere e Adone, pavana • Overtura Palermo
La Villa d'Este a Tivoli • Sarabanda Antica • Sinfonias Nos. 3 and 4**

Ode Corelliana, for strings and harpsichord, was written for The Chamber Orchestra of Philadelphia in 2016, and received its world premiere on 26–27 March 2017 under the baton of the composer at Perelman Theater, the Kimmel Center for the Performing Arts in Philadelphia. The work is based on Di Vittorio's affection for the music of Italian Baroque composer Arcangelo Corelli, especially his *Concerto Grosso, Op. 6, No. 8 'Christmas'* and (in particular) its *Adagio* movement where he found much inspiration. The poignant, rising melody peaking at the end of Corelli's famous *Adagio* gives way to Di Vittorio's sweeping lyricism, sometimes philosophical moments, and lush orchestral textures.

Fanfara del Mare su un Tema di Monteverdi ('Sea Fanfare on a Theme by Monteverdi') was written for the San Diego Symphony Orchestra to mark the centennial of Balboa Park and the Spreckels Organ Pavilion in 2015. Its world premiere was given on 1 November 2015 at Copley Symphony Hall under the direction of Sameer Patel.

The *Sea Fanfare*, for organ and orchestra, is a short, happy fanfare overture-style work that begins with a warm, sparkly sea effect introduction depicting the sunny waters of San Diego. Di Vittorio's connection with Ottorino Respighi is most apparent here. Though the organ is not treated as a solo instrument, it does take an immediately prominent role as it introduces the main theme – a motif inspired by Monteverdi's madrigal *O sia tranquillo il mare*,

o pien d'orgoglio ('Oh How Tranquil is the Sea, Full of Pride'), which Di Vittorio thought was quite fitting for San Diego and the Balboa centennial.

The sea effect quickly turns into a (ritornello-type) fanfare showcasing the brass. This music is followed by a slow interlude/middle section with a poignant, memorable and operatic, even film-like, melody. During this slower passage, the audience will feel as if they are getting closer to (or walking towards) the Balboa Park merry-go-round – distinct music takes over and then subsides back to complete the slower section. (Natives of San Diego will recognise a re-orchestrated variation of the Balboa carousel music.) The fanfare returns, merged with a festive *alla spagnola* section (a '*ballo madrigalesco*') honouring the explorer Vasco Núñez de Balboa and the park's Spanish influence. The sea effect returns for a quick coda bringing together the themes in a picturesque, triumphal closing.

Venere e Adone, pavana ('Venus and Adonis, Pavane'), for small orchestra, is published as its own work as well as the second movement of *Symphony No. 4 'Metamorphoses'*. Composed in 2014, the music is based on the painting of the same title by Tiziano Vecellio (Titian) (active about 1506–76), which is preserved at The Metropolitan Museum of Art in New York. This single movement pavane, unlike its version in the symphony, is often performed without its colourful introduction depicting images from the Golden Fleece in Book (or Chapter) 7 of Ovid's *Metamorphoses*.

Venus and Adonis was composed for The

Chamber Orchestra of Philadelphia and Dirk Brossé and given its world premiere at Perelman Theater, the Kimmel Center for the Performing Arts on 15–16 May 2016. The performance was critically acclaimed: 'Di Vittorio's *Venus* was an orchestral song, and often a beautiful one.' – *The Philadelphia Inquirer*; '*Venus* ... recalls Respighi, and is infused with Di Vittorio's original imagination and ability to build musical architecture that ultimately fades, like Venus's own loveliness. There is an appealing heft to this work, [influenced by] Bach and Ravel.' – *Broad Street Review*.

The work centres on Venus' loving attempt to keep Adonis from his fatal hunt. The music is entirely original and follows in the tradition of pavaues by well-known composers such as Maurice Ravel's *Pavane for a Dead Princess*, and Gabriel Fauré's *Pavane*. Historically, pavaues were slow processional dances popular in Europe during the 16th-century Renaissance period, and this pavane brings together influences from the Baroque to modern times.

Overtura Palermo ('Palermo Overture'), a programmatic work, was composed in 2013 following a meeting with Palermo's mayor Leoluca Orlando, who awarded the Medal of Palermo to the composer for 'the great importance of Di Vittorio's work as a promoter of Palermo around the world' – *Il Moderatore*. Di Vittorio planned the work as an overture to his upcoming *Fourth Sinfonia* on Ovid's *Metamorphoses*, thereby connecting musical themes in the story related to Sicily. The world premiere was given on 28 October 2017 at Carnegie Hall's Zankel Hall for the Chamber Orchestra of New York's 10th anniversary season concert, under the baton of the orchestra's founding music director, Salvatore

Di Vittorio.

Dedicated to the city of Palermo, the work serves as a sort of postcard, featuring historical sites that ennoble the city. Di Vittorio's original themes depict each location's historical significance: the ships arriving from the Mediterranean borrow ancient Phoenician and Greek themes, with the 'Norman Palace' theme coming from a medieval French chanson. An *alla spagnola* theme then depicts 'the people of the city' by remembering the Spanish conquest of the two Sicilies, while a Gregorian chant highlights Villa Bonanno's Roman artifacts. The overture concludes with a *Bersagliere* (jogging army band-style) march for a hymn to the city. Opera lovers may detect the ending variations related to Bellini's *I Capuleti e i Montecchi* and Verdi's *Falstaff*, works that were performed during the opening of both Palermo theatres – Teatro Politeama Garibaldi and Teatro Massimo, respectively. Di Vittorio's first inspiration came from a painting by Pietro Fabris (active 1768–78) titled *A View of Palermo from the Sea with the Marino and Fashionable Folk* (1770).

Di Vittorio's programme notes in the published score detail the following:

'Panormus! New Port of the Mediterranean. The bells of the cathedral. The people of the city. La Kalsa. The splendour of the Norman Palace. A walk through the Ballarò Market. The pride of the statues of the fountain of Pretoria Square – Venus, Bacchus and Apollo. The cave of Saint Rosalie. The beautiful scent of Villa Bonanno. A hymn for Palermo, from Teatro Politeama Garibaldi and the Teatro Massimo.'

La Villa d'Este a Tivoli ('Villa d'Este at Tivoli') was commissioned by The Morgan Library &

Museum and completed in 2015 for a concert in collaboration with the exhibition *Rome and the Romantics*. The work is a free transcription loosely based on Franz Liszt's piano work *Fountains of the Villa d'Este*. Di Vittorio borrows from childhood memories of his family visits to Tivoli, and depicts three images of its villas and fountains: Il Giardino ('The Garden'), La Grotta di Diana ('Diana's Cave'), and La Fontana di Nettuno ('Neptune's Fountain'). The world premiere performance was held on 23 June 2016 at The Morgan Library & Museum's Gilder Lehrman Hall, with the Chamber Orchestra of New York under Di Vittorio's baton.

With *La Villa d'Este a Tivoli*, Di Vittorio reached a significant milestone when he became the first composer to dedicate a work to The Morgan Library & Museum, and the first Italian composer during his lifetime to be invited to donate an autograph manuscript to the museum's world-renowned music archive.

Sinfonia No. 3 'Templi di Sicilia' ('Temples of Sicily'), a programme symphony in one movement, was written in 2011 for the Orchestra Sinfonica Siciliana Palermo. The dedication includes the orchestra as well as the composer's parents, Giuseppe and Caterina (Chiello) Di Vittorio. The world premiere took place on 23–24 November 2012 at Teatro Politeama Garibaldi, with the composer conducting. *Giornale di Sicilia* praised the evening as being 'From Pines of Rome to the Temples of Sicily', depicting Di Vittorio's *Third Sinfonia* as 'a commemorative memorial with a dimension of insularity, which during great peaks reveals suggestions of an international musical palette.' *La Repubblica* acknowledged Di Vittorio's neo-Classical works, and in particular

his *Third Sinfonia*, as 'his first composition to capture Respighi's Impressionism, together with [influences of] Berlioz and Richard Strauss.'

The composer's score includes the following journey: 'Voyage to the ancient world, to the Temples of Naxos, Siracusa, Himera, Segesta and Akragas (Agrigento).'

Naxos: Temple of Venus: From the sea of Neptune, abundant with seahorses, arrive the ships of the Greeks. They land on the beaches at night, leaving thousands of footsteps on the sand. Two roads merge from the coast, towards the fragile city of Naxos and its Temple of Venus.

Siracusa: Temple of Apollo: From the cave (Ear) of Dionysus, we hear whispers from the prisoners. Leaving the cave, we enter the beautiful Siracusa, which suddenly reveals its Castle of Mars and magnificent Temple of Apollo.

Himera: Temple of Victory: The hot springs of Vulcan move us to the Temple of Victory and the Necropolis of Pluto, with the lovers' tomb.

Segesta: Temple of Diana: A tranquil air of Mercury transports us to the Temple of Diana, and the Theater of Pan.

Akragas: Temple of Concordia: A noisy chorus greets us at the great Gates of Demeter. Lost in subterranean aqueducts of Echo, we find ourselves at the steps of the colossal Temple of Concordia.

Sarabanda Antica, written in 2018, borrows its slow sarabande theme from Di Vittorio's *Sea Fanfare*, a work that was commissioned by the San Diego Symphony on the centennial of Balboa Park, San Diego in 2015. Following in the tradition of the sarabande, the work features a slow waltz melody in binary form, along with longer note and weight emphasis given to the second beat of the

theme. The music was also written as respite and light relief during the completion of Di Vittorio's *Sinfonia No. 4* in this same period. The work was given its world premiere on 16 November 2018 at Carnegie Hall's Weill Recital Hall, with the Chamber Orchestra of New York and the composer conducting.

Di Vittorio's most important work to date, *Sinfonia No. 4 'Metamorfosi'* ('Metamorphoses'), is a programme symphony in three movements, which was published in 2019 and dedicated to patrons Commendatore (Commander) Stefano and Carole Haarmann Acunto. The work is based on Ovid's *Metamorphoses* and three Italian paintings related to the story: *Triumph of Bacchus* by Ciro Ferri (1634–1689), *Venus and Adonis* by Tiziano Vecellio (Titian) and *Aeneas Fleeing from Troy* by Federico Barocci (c. 1533–1612). The principal theme was inspired by the Gregorian chant *Salve Regina*. The *Metamorphoses Sinfonia* was in progress for five years (2014 to 2019) before its completion, during which time other shorter works were published. The work's finale captures the flight of Aeneas who later founded Rome, and Di Vittorio is planning a future symphony serving as a sequel to be based on Virgil's *Aeneid*. Discussions are now underway regarding the *Fourth Sinfonia*'s world premiere in Italy.

In the score's programme notes, the composer musically depicts an essential moment from each of Ovid's 15 chapters (or books):

I. Il Trionfo di Bacco

(*The Triumph of Bacchus*)

Book 1. Chaos – Look Toward Heaven.

Book 2. Flight of Mercury.
Book 3. Narcissus Rejects Echo.
Book 4. Festivals for Bacchus.
Book 5. Song and Dance of the Muses.
Book 6. Lost Fortune of Niobe.

II. Venere e Adone ('Venus and Adonis')

Book 7. The Golden Fleece.
Book 8. Ariadne Abandoned at Naxos.
Book 9. Tears for Lotis.
Book 10. Venus and Adonis.
Book 11. Sacrifices for Neptune.
Book 12. Achilles' Heel.

III. Enea che Fugge da Troia ('Aeneas Fleeing from Troy')

Book 13. Doves for Aeneas – the Seed of Rome.
Book 14. Aeneas in Sicily.
Book 15. Rome, the Peace of the World.

Salvatore Di Vittorio,
Norberto Cordisco Respighi

Salvatore Di Vittorio and Chamber Orchestra of New York wish to thank Comm. Stefano Acunto and the Italian Academy Foundation, Adelphi University Performing Arts Center and other generous patrons for supporting this recording.

Di Vittorio's works are published by Edizioni Panastudio / Casa Ricordi (Universal Music). For more information, please contact Casa Ricordi in Milan, Italy.



Kelly Hall-Tompkins

Winner of a Naumburg International Violin Competition Honorary Prize and featured in the Smithsonian National Museum of African American History & Culture, Kelly Hall-Tompkins is a violin soloist entrepreneur who has been acclaimed by *BBC Music Magazine* and as a 'New Yorker of the Year' by *The New York Times*. She has appeared as co-soloist in Carnegie Hall with Glenn Dicterow and conductor Leonard Slatkin, at Lincoln Center in New York, and the Queen Elizabeth Hall in London. She has performed with the Symphonies of Dallas, Jacksonville and Oakland, and appeared at recitals in Paris, New York, Toronto, Washington and Chicago, and festivals including Tanglewood, Ravinia, and in Santa Fe, France, Germany and Italy. She was 'fiddler'/violin soloist of the GRAMMY Award/Tony Award-nominated Broadway production of *Fiddler on the Roof*. Inspired by her experience, she commissioned the album *The Fiddler Expanding Tradition*, which was featured in the 2019 documentary *Fiddler: A Miracle of Miracles*. As founder of Music Kitchen – Food for the Soul, Hall-Tompkins is a pioneer of social justice in classical music, curating over 100 concerts in homeless shelters from New York to Los Angeles and in Paris, France.

www.kellyhall-tompkins.com

Chamber Orchestra of New York Salvatore Di Vittorio, Music Director and Conductor

Having made its debut on 11 October 2007 at Carnegie Hall's Zankel Hall, Chamber Orchestra of New York is the first auditioned young professionals' orchestra in the history of New York City. The orchestra presents its Masterworks Series at Carnegie Hall, together with its annual Spring performance at the Adelphi University Performing Arts Center. It also performs regularly at The Morgan Library & Museum. The ensemble has received commissions including fashion shows by Moncler, Tory Burch and Dolce & Gabbana at Lincoln Center, and Orlebar Brown. It has established The Respighi Prize competition, New York Conducting Workshop and the Maestro Juniors Education Program. The orchestra's albums for Naxos, including works by Respighi, continue to air worldwide to much acclaim. Chamber Orchestra of New York celebrated its tenth anniversary season in 2017–18 at Carnegie Hall's Zankel Hall on 28 October 2017. It is led by founding music director and composer Salvatore Di Vittorio.

www.chamberorchestraofnewyork.org

Salvatore Di Vittorio

Born in Palermo, Italy, composer and conductor Salvatore Di Vittorio is heir to the Italian neo-Classical orchestral tradition, 'following in the footsteps of Ottorino Respighi' (Luigi Verdi, Philharmonic Academy of Bologna). In 2008, Ottorino Respighi's great nieces Elsa and Gloria Pizzoli and archive curator/cataloguer Potito Pedarra entrusted him with the task of editing, orchestrating, and completing several of Respighi's early orchestral works for their first printed, published editions under Casa Ricordi in Milan. Di Vittorio has worked with numerous orchestras, including the London Philharmonic Orchestra, San Diego Symphony, The Chamber Orchestra of Philadelphia, Orchestra Sinfonica Siciliana, and Teatro Massimo Opera Palermo. He is fascinated with the world of storytelling and best known for his lyrical symphonic poems, often inspired by classical antiquity and connections to the Italian Renaissance and Baroque. Di Vittorio's compositions are published by Panastudio/Casa Ricordi (Universal Music), have been recorded on Naxos, and listed in David Daniels' *Orchestral Music*. His autograph manuscripts of *La Villa d'Este a Tivoli*, and completions of Respighi's *Violin Concerto in A* and *Tre liriche* are preserved in The Morgan Library & Museum's world-renowned music archive. www.salvatoredivittorio.com

Violin I

Kelly Hall-Tompkins, Concertmaster
Mialtin Zhezha
Hirona Amamiya
Anna Khalikova
Yura SJ Oh
Noah Luft-Weissberg
Sarah Koenig Plonskier
Meitar Forkosh

Violin II

Russell Kotcher, Principal
Holly Nelson
Caroline Drexler
Lily Holgate
Brian Lee
Sooyeon Kim

Viola

Ezgi Icelliglu, Principal
Carolina Diaz Chan
Daniel Lamas
Toby Winarto
Santa Maria Pecoraro

Violoncello

Adrian Daurov, Principal
Leigh Stuart
Paloma Ferrante
Melody Giron

Double-Bass

Christopher Johnson, Principal
Kyle Colina
Douglas Aliano

Flute

Ginevra Petrucci, Principal
Eun Hae Oh
Ryu Cipris, Piccolo

Oboe

Slava Znatchenii, Principal
Merideth Hite Estevez, English Horn
Scott Bartucca

Clarinet

Paul Won Jin Cho, Principal
Adam Gallob

Bassoon

Stephanie Corwin, Principal
Pierre Lidar
Gili Sharett, Contrabassoon

French Horn

Cameron West, Principal
James Derwin Perry
Michael Lombardi
William Bard
Daniel Leon Rodriguez

Trumpet

Thomas Boulton, Principal
Christopher Scanlon
Thomas Verchot

Trombone

Burt Mason, Principal
Nicole Abissi
Michael Burner

Tuba

Ronald Caswell

Percussion

David Stevens, Principal/Timpani
Eric Borghi
Matthew Kantorski
Theo Kalaitzis
David Degge

**Harpsichord, Organ,
Celesta**

Aymeric Dupré la Tour, Principal
Elena Zamolodchikova

Harp

Kristi Shade



Salvatore Di Vittorio is seen as heir to the Italian neo-Classical orchestral tradition with a narrative style notable for its colourful orchestration and ‘swelling lyricism’ (*American Record Guide*). This second volume of his orchestral works includes a vivid portrayal of the cultural and historical diversity of his home city in *Overtura Palermo*. *Sinfonia No. 3* evokes the beauty and magnificence of Sicilian temples, while *Sinfonia No. 4 ‘Metamorfofi’*, based on Ovid, is Di Vittorio’s most important work to date. His *Overtura Respighiana* and *Sinfonias Nos. 1* and *2* can be heard on Naxos 8.572333.

**Salvatore
DI VITTORIO**
(b. 1967)

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|-------------|---|--------------|
| 1 | Ode Corelliana (2016) | 6:48 |
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| 7 | Sarabanda Antica (2018) | 3:10 |
| 8–10 | Sinfonia No. 4 ‘Metamorfofi’ (2014–19) | 26:56 |

WORLD PREMIERE RECORDINGS

Kelly Hall-Tompkins, Violin **8**
Chamber Orchestra of New York
Salvatore Di Vittorio

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