

University of Texas at El Paso

From the Selected Works of Dominic Dousa

November 9, 2006

Solo Composition Recital (November 9, 2006)

Dominic Dousa, *University of Texas at El Paso*



Available at: https://works.bepress.com/dominic_dousa/74/

THE UNIVERSITY OF TEXAS AT EL PASO DEPARTMENT OF

Music

PRESENTS

Faculty Recital Series

Dominic Dousa, composer/piano

with

Elisa Fraser Wilson, mezzo-soprano

Lesley Chen, violin

Thursday, November 9th, 2006
Fox Fine Arts Recital Hall 7:30pm

PROGRAM

Winter in the Country (1999)

- I. Rubato, molto moderato
- II. Allegro energico
- III. Poco andante
- IV. Brillante
- V. *Evening Song*. Con moto, tranquillo
- VI. Allegretto con spirito
- VII. Rubato, moderato

Dominic Dousa (b. 1973)

Dominic Dousa, piano

INTERMISSION

Dream Land (2000)

- I. Echo
- II. A Birthday
- III. Remember
- IV. Dream Land

Poetry by Christina Rossetti (1830-1894)

Elisa Fraser Wilson, mezzo-soprano
Dominic Dousa, piano

Views from the Hills and Valleys (2002)

Lesley Chen, violin
Dominic Dousa, piano

PROGRAM NOTES

Winter in the Country

Composed Winter 1996-1997, December 1998-January 1999; Ames, IA / Rochester, MN / Mt. Pleasant, MI
Performance Time: Approximately 28 minutes

Though parts or all of the second, third, and fourth pieces in this suite were written independently as early as the winter of 1996-97, much of the suite was composed between Christmas of 1998 and the first week of the following new year. During this time, I spent my days hiking and driving through my beloved countryside — the river valleys and prairies of southeast Minnesota — and working on the pieces at night. The music reflects the various feelings inspired by my experiences of the country in wintertime, as well as the sentiments I associate with the rural Midwest: a sense of simple beauty, nostalgia, goodness, reassurance, and optimism.

Dream Land

Composed May 2000; Mt. Pleasant, MI

Performance Time: Approximately 14 minutes

This song cycle was written for soprano Rebecca Wilt, who at the time was the faculty accompanist at Central Michigan University. She and I together chose the texts by the English Victorian poet Christina Rossetti. The poems are beautifully expressive and poignant, with a yearning and passion that is at times muted, though with an intense feeling throughout.

Ms. Wilt asked me to set the texts for solo voice, trumpet, viola, and piano. This past year, I made some minor revisions to the songs and arranged them for the more usual combination of solo voice and piano. Tonight's performance is the first of this new version.

Views from the Hills and Valleys

Composed May 2002; Muncie, IN

Performance Time: Approximately 15 minutes

In June of 2001, I attended a music festival in Ashland, Oregon that was run by Maestra Sherry Kloss, who had served as Master Assistant to the great Jascha Heifetz for seven years. This program was open to violinists of all levels — from amateurs to aspiring professionals — who wished to gain the perspective of one of Heifetz's own students and learn some of his fabulous arrangements (Each participant was required to learn and perform a Heifetz transcription for violin and piano.). During my graduate studies at Ball State University, I accompanied some of Ms. Kloss's students and accepted her invitation to participate as a pianist and composer.

For my return to Ashland for the same festival in 2002, I wrote a musical portrait of the region that was presented at one of the festival's recitals. This part of southwestern Oregon is a most congenial environment, with a generally dry climate in summer, beautiful mountain vistas, and rivers and evergreen forests in the surrounding hills. During my time there, days were warm and pleasant, with an occasional cool, rainy day providing a change of pace.

The composition *Views from the Hills and Valleys* is set in sonata form, framed by an introduction and coda. This traditional musical form lent itself well for expressing the moods that this lovely land inspired. The two main themes — the first vigorous, the second more expansive and soaring — unfold broadly, like the mountain landscapes of the region. As is typical of sonata form, the development section offers more varied and more quickly changing moods, reflecting some of the feelings that the scenery evoked at various places and moments. After the two main themes return, the coda brings the piece to a tranquil close, like the sunset, dusk, and twilight bring a close to another beautiful SW Oregon summer day.

ABOUT THE ARTISTS

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso Department of Music in August of 2004. He holds degrees in music from Ball State University (D.A., 2003), Central Michigan University (M.M., 2000), and Harvard University (A.B. summa cum laude, 1995) and in statistics from Iowa State University (M.S., 1998). He also has studied composition in Prague (1995-96). His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický. Before coming to UTEP, Dr. Dousa held teaching positions at St. Mary's University in Winona, MN (aural skills, music appreciation) and Rochester (MN) Community and Technical College (business & economic statistics).

Dr. Dousa's compositions have received performances in the U.S., Canada, Mexico, Peru, China, the Czech Republic, and Finland. Events where his works have been presented include the 2006 College Music Society National Conference in San Antonio, the 2000 World Saxophone Congress in Montreal, the 7th Annual Bach Festival in Trujillo, Peru (2000), and a concert series in Toluca, Mexico that was sponsored in part by the Mexican Institute of Culture (2001). Two of Dousa's song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, have been recorded by baritone Gerald J. Blanchard (with Dousa at the piano) and released on the CD "With a Song in My Heart" by Blue Griffin Recording. This CD features art songs set to texts of African American poets. Currently, Dousa is Composer-in-Residence for the El Paso Symphony Youth Orchestras.

This past September, Dousa presented a lecture-recital at Texas Tech University for the international conference *Schumann Perspectives: A View Across the Disciplines*, which commemorated the 150th anniversary of Schumann's death. His presentation included an explanation of an original theoretical technique for analyzing key relationships, along with an analysis and performance of Schumann's suite for viola and piano, *Märchenbilder*, Op. 113.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician.

Elisa Fraser Wilson is Assistant Professor of Voice and Music Theatre at UTEP, where she teaches applied voice and directs both the Women's Glee Club and the Music Theatre Company. Dr. Wilson holds a doctoral degree in choral conducting and literature from the University of Illinois at Urbana-Champaign, as well as degrees in music education and performance from the University of Illinois and Wichita State University (KS).

Prior to moving to El Paso in 1998, Dr. Wilson taught choral music at Champaign Central High School in Champaign, Illinois. She has worked with young people in music since 1986, directing summer musical theater programs and community youth choirs and providing individual voice instruction. Former employers include the Decatur, Illinois Recreation Department, Millikin University (IL), and the University of Illinois at Urbana-Champaign.

Dr. Wilson is also an active performer with experience in a variety of musical styles, including opera, musical theater, jazz, and popular music. Since moving to the El Paso area, she has appeared with the UTEP Union Dinner Theater, the UTEP Theater and Opera Departments, the UTEP jazz bands, the El Paso Chamber Choir, and the El Paso Opera Company. Noteworthy appearances include performances with the El Paso Opera Company as Annina in *La Traviata*, and with the UTEP Union Dinner Theater as Eva Peron in *Evita* and Victoria Grant in *Victor/Victoria*.

Lesley Chen was born and raised near Boston, Massachusetts, and enjoys a diverse musical career. She holds a Bachelor of Music degree and a Graduate Performance Diploma in violin performance from the Peabody Conservatory of Music, and a Master of Music degree in violin performance from the University of California at Santa Barbara. Her principal teachers include Yuval Yaron, Shirley Givens, Marylou Speaker-Churchill, Magdalena Richter, and Melba Sandberg. Also a composer, she has studied with Rodney Lister and Chen Yi.

For three years, Ms. Chen was a member of the Young Artists String Quartet at UC Santa Barbara. An active advocate of new music, she has collaborated with and premiered works by many contemporary composers, and has been a performer with the Peabody Camerata in Baltimore as well as the Ensemble for Contemporary Music and the Current Sounds New Music Consortium in Santa Barbara. As an orchestral musician, she has held positions in the Santa Barbara Chamber Orchestra, the Santa Barbara Symphony, and the Annapolis Symphony Orchestra.

Currently, Ms. Chen teaches at the El Paso Conservatory of Music and performs with the El Paso Symphony, El Paso Opera, and the Las Cruces Symphony. She is also Administrative Director of the El Paso Symphony Youth Orchestras.

Texts for *Dream Land*
Christina Rossetti (1830-1894)

Echo

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory of hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,
Whose waking should have been in Paradise,
Where souls brimful of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My life again tho' cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.

A Birthday

My heart is like a singing bird
Whose nest is in a water'd shoot;
My heart is like an apple-tree
Whose boughs are bent with thick-set fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these,
Because my love is come to me.

Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

Remember

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more, day by day,
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Dream Land

Where sunless rivers weep
Their waves into the deep,
She sleeps a charmed sleep:
Awake her not.
Led by a single star,
She came from very far
To seek where shadows are
Her pleasant lot.

She left the rosy morn,
She left the fields of corn,
For twilight cold and lorn
And water springs.
Through sleep, as through a veil,
She sees the sky look pale,
And hears the nightingale
That sadly sings.

Rest, rest, a perfect rest
Shed over brow and breast;
Her face is toward the west,
The purple land.
She cannot see the grain
Ripening on hill and plain;
She cannot feel the rain
Upon her hand.

Rest, rest, for evermore
Upon a mossy shore;
Rest, rest at the heart's core
Till time shall cease:
Sleep that no pain shall wake;
Night that no morn shall break
Till joy shall overtake
Her perfect peace.