

University of Texas at El Paso

From the Selected Works of Dominic Dousa

February 11, 2005

Solo Composition Recital (February 11, 2005)

Dominic Dousa, *University of Texas at El Paso*



Available at: https://works.bepress.com/dominic_dousa/77/

THE UNIVERSITY OF TEXAS AT EL PASO DEPARTMENT OF

Music

PRESENTS

Faculty Recital Series

Dominic Dousa, composer/pianist

with

Stephanie Schweigart, violinist

Friday, February 11th, 2005
Fox Fine Arts Recital Hall 7:30pm

PROGRAM

A Festive Piece (2004)

Dominic Dousa (1973-)

Changes in the Air (2004)

- I. A bit dreamy
- II. Breezy and energetic
- III. Tranquil

Dominic Dousa, piano

INTERMISSION

A Winter Pastorale (2002)

Five Winter Pieces (1998)

- I. Non troppo lento
- II. Capriccioso, con moto
- III. Poco rubato – Con moto
- IV. Allegro energico
- V. Non troppo lento, poco rubato

Stephanie Schweigart, violin
Dominic Dousa, piano

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 from Ball State University (D.A., Music Theory & Composition, 2003), Central Michigan University (M.M., Music Composition, 2000), Iowa State University (M.S., Statistics, 1998), and Harvard University (A.B. *summa cum laude*, Music, 1995). 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). As a graduate student, he also has taught music courses at Ball State University, Anderson (IN) University, and Central Michigan University, and statistics courses at Iowa State University.

Dr. Dousa's compositions have received successful performances in the U.S. and abroad. In 2003, his composition *Visions of the American Great Plains* was performed in Lima by the National Symphony

Orchestra of Peru under the baton of José-Luis Maúrtua. The Central Michigan University Concert Choir, directed by Nina Nash-Robertson, performed Dousa's choral setting of Tennyson's *The Tears of Heaven* at several venues in China in the summer of 2002. Other events where Dousa's works have been presented include 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.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician. He has performed in numerous recitals with students and faculty at Central Michigan University and Ball State University and served as an official accompanist for the 4th Annual International Singing Competition in Trujillo, Peru in August of 2000.

Stephanie Schweigart was born in Johannesburg, South Africa. She began formal music training at the age of eight with Rebecca Burchfield, violin instructor at the Colorado Academy. Stephanie subsequently began studies with Fredell Lack and attended the High School for Performing and Visual Arts in Houston. She received first place in the Musicfest Competition and first place in the Houston Youth Symphony Concerto Competition, allowing her the opportunity to perform as the featured soloist in concerts in Germany and Austria on the orchestra's international tour. Stephanie has also performed as a soloist with orchestras in San Antonio and Corpus Christi. She later returned to Europe as a soloist with the North Carolina School of the Arts Orchestra, performing in France and Germany. Other competition awards and honors have led to performances with orchestras and colleagues on the East Coast and in the South.

Stephanie earned a B.M. degree *cum laude* in violin performance from the University of Houston, studying with Fredell Lack. She continued her studies with Sylvia Rosenberg in New York at the Manhattan School of Music. Stephanie then pursued graduate studies with James Buswell at the New England Conservatory, earning an M.M. degree in violin performance with Highest Distinction and completing her D.M.A. degree in December of 2000. Stephanie has been on the faculty at UTEP as Assistant Professor of Violin, Viola and Chamber Music since the fall of 2001.

In January of 2003, Dr. Schweigart was invited to present a lecture recital on the Bartók *Sonata for Solo Violin* at the International Conference of Arts and Humanities in Hawaii. In January of 2004, Stephanie was invited to return to the conference, where she delivered a lecture recital on select *Caprices* for solo violin by George Rochberg. She has been a member of several fine orchestras, including the Portland (ME) Symphony, the Boston Modern Orchestra Project, the Atlantic Chamber Orchestra, and Symphony Pro Musica. A chamber music enthusiast, Stephanie has been invited to participate in chamber music festivals throughout the United States, Canada, and Europe.

Stephanie is currently principal second violinist of the El Paso Symphony and assistant concertmaster of the Las Cruces Symphony and El Paso Opera Orchestra. She is first violinist in two outreach quartets that give educational performances in the El Paso and Las Cruces school districts. An avid conductor, Stephanie spends her summers on the faculty of Camp Encore-Coda in Maine, where she conducts, teaches, and performs chamber music with colleagues.

PROGRAM NOTES

While only the compositions for violin and piano have explicit references to a season in their title, all works on this evening's program have a connection to the seasons. I have always been inspired by landscapes and the variety of moods their sights, sounds, and smells evoke throughout the different times of the year. Scenes such as a summer evening storm, a forest of red and gold on a cool, crisp autumn day, or a snow-covered prairie all have a special character. Through music, I hope to capture some of these moods and feelings, which all belong to a more general and universal human experience.

A Festive Piece

Composed Autumn 2003 / April-May 2004; Rochester, MN

Performance Time: Approximately 10 minutes

This work was written for the Rochester, MN Music Guild's 40th Anniversary Scholarship Winners Recital on June 5, 2004. For many years, the RMG has been instrumental in providing opportunities for young musicians in the Rochester, MN area, and in celebration of its support throughout the years, the Guild invited all past winners from their scholarship competitions for 8th-12th graders to perform at this event. Parts of the composition were sketched in the autumn of 2003, and the piece was completed in the spring of 2004. As its title suggests, the composition has a spirited and rhythmically vigorous feel throughout, though the middle section offers a more reflective mood. In addition to having a generally festive tone, for me its spirit reflects the crispness and vitality of spring and fall days, when the air is cool and dry, and there is a sense of excitement in anticipation of the upcoming season.

Changes in the Air

Composed October-December 2003; Rochester, MN

Performance Time: Approximately 19 minutes

In places where I have lived, autumn is an exciting time of transition, often with quick and marked changes in weather. The title of this suite refers to this dynamism. Its first movement begins in a languid, almost sleepy manner, followed by a distinctly contrasting section. Free variations of these two sections then alternate. Despite some cooler, shadier moments, the second movement is marked by a constant energy, like that of a warm autumn wind when summer makes one last attempt to reassert itself. In the third movement, this excitement gives way to a calm, peaceful melody. As winter approaches, the earth slowly settles into its sleep. This time of year inspires in me feelings of comfort and tranquility, but also of melancholy and resignation, as the life that had animated the landscape now becomes dormant. The introspective piece concludes serenely, as the quiet beauty of winter soon will envelope the landscape.

A Winter Pastoral

Composed January-March 2002; Muncie, IN
Performance Time: Approximately 9 minutes

Five Winter Pieces

Composed November 1997-January 1998; Rochester, MN / Ames, IA
Performance Time: Approximately 20 minutes

Winter in the northern U.S. earns its reputation as being cold and sometimes inhospitable. But with it come scenes that have a character like that of no other season. It can be a somber, reflective time, with its quiet, fallow landscapes and subtle shades of white and gray. At other times, the invigorating chill and bright sun reflecting off the snow-covered terrain create a unique brilliance. With the sun now lower in the sky, the colors of the surrounding environment take on a warm tone and radiance despite the sometimes frigid temperatures.

The sunny, folk-like opening melody of *A Winter Pastoral* evokes the brighter scenes of the season. Darker contrasting sections alternate with this tune, though each section has its own moments of brilliance. On the whole, the *Five Winter Pieces* explore more subdued moods. The first piece is barren, sparse, and chilly, with a feeling of staring into a cold winter night. Even with its more rhythmically energetic feel, the second piece retains a darker tone. The third piece features a longer, more lyrical melody, though still its tone is muted. In the second and third pieces there are flashes of exhilaration and excitement that foreshadow the bubbly and exuberant fourth piece. The concluding piece opens with an austere, tired feeling. Slowly the mood becomes more animated, reaching a broadly whirling energetic tone before settling down to a rather stark, but peaceful close.