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Ormandy Vincent Dello Joio

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John Vincent (May 17, 1902 – January 21, 1977) was an American composer, conductor, and music educator. He was born in Birmingham, Alabama, and studied at the New England Conservatory of Music under Frederick Converse and George Chadwick, graduating with a diploma in 1927. He continued his studies at George Peabody College where he earned a bachelor's and a master's degree, followed by doctoral studies at Harvard University from 1933-1935. While at Harvard studying under Walter Piston he won the John Knowles Paine Traveling Fellowship for two years of study with Nadia Boulanger. After receiving from Cornell University he earned his PhD in 1942. Vincent was head of the music department at Western Kentucky University from 1937-1945 and Schoenberg's successor as professor of composition at UCLA, a position he held from 1946-1969. He died in Santa Monica, California in 1977.

As a composer, Vincent's music is known for its rhythmic vitality and lyricism. Although his music is essentially classical in form it is distinctly individual. The free tonality of his work makes use of what he calls 'paratonality', the predominance of a diatonic element in a polytonal or atonal passage. Vincent wrote numerous orchestral works, chamber music pieces, art songs, and choral works. He also wrote one ballet, *3 Jukes* (1942), a film score, *Red Cross* (1948), and an opera, *Prisoner of Love* (1969).

Norman Dello Joio (January 24, 1913 – July 24, 2008) began his musical career as organist and choir director at the Star of the Sea Church on Coney Island in New York at age 14. His father was an organist, pianist, and vocal coach and coached many opera stars from the Metropolitan Opera. He taught Norman piano starting at the age of four. In his teens, Norman began studying organ with his godfather, Pietro Yon, who was the organist at Saint Patrick's Cathedral. In 1939, he received a scholarship to the Juilliard School, where he studied composition with Bernard Wagenaar. While he was a student, he worked as organist at St. Anne's Church, but he soon decided that he didn't want to make his living as an organist. In 1941, he began studying with Paul Hindemith, who encouraged him to follow his own lyrical bent, rather than sacrificing it to the atonal systems then popular.

By the late forties, he was considered one of the foremost American composers. He received numerous awards and much recognition. Perhaps Dello Joio's most famous work in the wind ensemble category is his *Fantasia on a Theme by Haydn*, which was composed for the Michigan State University Wind Ensemble and has since been performed thousands of times across the world. Dello Joio also wrote several pieces for high school and professional string orchestra, including the difficult piece *Choreography: Three Dances for String Orchestra*. In 1948 he became associated with the dancer Martha Graham, for whom he wrote several works, including *Diversion of Angels* and *Symphonic Dialogue*, a recomposition for chamber orchestra of his *Symphonic: The Triumph of Saint John*.

He won the 1957 Pulitzer Prize for Music for his *Meditations on Eschscholus* first performed at the Juilliard School on April 20, 1956. His *L'ardente, Chaconne and Fandango* won the New York Critics Circle Award in 1948. It is an orchestral version of his *Piano Sonata No. 1*.

In 1965, Dello Joio received the Emmy Award for the "most outstanding music written for television in the 1964-1965 Season" for his score to the 1964 NBC television special "The Lovers." The composer created a five movement suite for wind band entitled *Suites from "The Lovers."* The suite was commissioned by Baldwin Wallace College for their symphonic band, and was premiered in on March 13, 1966 with the composer conducting.

(Biographical excerpts from Wikipedia)

Transfer notes

Although both recordings were made together in 1957, and therefore both, presumably, in stereo, I have been unable to track down a stereo release of the Dello Joio, which originally paired Vincent's Symphony in D on a mono Columbia release. The latter was later reissued in stereo, accompanying his Vincent's Symphonic Poem after Descartes, recorded in 1959. All three recordings were well made for their day and sound splendid in these new XK-remastered transfers. **AK**

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
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American Music

John VINCENT
Symphonic Poem after Descartes
Symphony in D

NORMAN DELLO JOIO
Variations, Chaconne & Finale

The Philadelphia Orchestra
Eugene Ormandy

Columbia studio recordings, 1957 & 1959



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ORMANDY, PHILADELPHIA ORCHESTRA

VINCENT SYMPHONIC POEM, SYMPHONY IN D
DELLO JOIO VARIATIONS, CHACONNE AND FINALE

COMPACT
disc
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STEREO

XR remastering by **Andrew Rose**

Cover artwork based on a photograph of
Eugene Ormandy

Vincent Symphonic Poem

Recorded 1 April 1959
Transfer from Columbia MS 6179

Vincent Symphony in D

Recorded 14 April 1957
Transfer from Columbia MS 6179

Dello Joio

Recorded 14 April 1957
Transfer from Columbia ML 5263
This recording is presented in Ambient Stereo

Recorded at Broadwood Hotel, Philadelphia

Total duration: **63:44**

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VINCENT SYMPHONIC POEM, SYMPHONY IN D
DELLO JOIO VARIATIONS, CHACONNE AND FINALE

ORMANDY, PHILADELPHIA ORCHESTRA

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Ormandy American Music

VINCENT Symphonic Poem after Descartes

- 1 Part I Introduction: Cogito, Ergo Sum; Intuitions; Vortex; Meditations (9:06)
- 2 Part II Folium Passacaglia; Exaltation; Contemplation; Finale (9:59)
- 3 VINCENT Symphony in D (A Festival Piece in One Movement) (19:37)

DELLO JOIO Variations, Chaconne and Finale

- 4 1. Variations (11:28)
- 5 2. Chaconne (9:32)
- 6 3. Finale (4:02)

The Philadelphia Orchestra Eugene Ormandy