

Flint Symphony Orchestra

ENRIQUE DIEMECKE, MUSIC DIRECTOR & CONDUCTOR

OCTOBER 12, 2019

FSO ((•)) ENCORE
Oct. 31, 2020

RACHMANINOFF

PIANO CONCERTO NO. 2

GUEST ARTIST ANDREW VON OEYEN, PIANO

Your
FSO

Beyond the Stage

2019-20 SEASON

Flint Symphony Orchestra

2019 - 20 Season

THEFSO.ORG



WELCOME TO THE 2019 - 20 SEASON WITH YOUR FLINT SYMPHONY ORCHESTRA!

The Flint Symphony Orchestra (FSO) is one of the finest orchestras of its size in the nation. Its rich 102-year history as a cultural icon in the community is testament to the dedication of world-class performance from the musicians and Flint and Genesee County audiences alike.

The FSO has been performing under the baton of Maestro Enrique Diemecke for over 30 years now – one of the longest tenures for a Music Director in the country. Under the Maestro's unwavering musical integrity and commitment to the community, the FSO has connected with audiences throughout southeast Michigan, delivering outstanding artistry and excellence.

SEASON AT A GLANCE

RACHMANINOFF, MUSSORGSKY

SAT, OCT 12, 2019 @ 7:30PM

Andrew von Oeyen, piano

SIBELIUS, RODRIGO, SAINT-SAËNS, RESPIGHI

SAT, NOV 9, 2019 @ 7:30PM

Sharon Isbin, guitar

DVOŘÁK, BRAHMS

MATINEE PERFORMANCE

SAT, JAN 11, 2020 @ 2PM

Anthony Ross, cello

BERNSTEIN, GERSHWIN, COPLAND, HANSON

SAT, FEB 15, 2020 @ 7:30PM

Di Wu, piano

BEETHOVEN, SAINT-SAËNS

SAT, MAR 14, 2020 @ 7:30PM

Wanting Zhao, piano

2019 William C. Byrd Winner

TCHAIKOVSKY, BORODIN

SAT, APR 18, 2020 @ 7:30PM

Andrés Cárdenes, violin

Flint Symphony Chorus

NUTCRACKER

SAT, DEC 7, 2019 @ 7:30PM

SUN, DEC 8, 2019 @ 3PM

HOLIDAY POPS

SAT, DEC 21, 2019 @ 7PM

POPS I CONCERT

SAT, MAY 2, 2020 @ 7:30PM



Flint Institute of Music gratefully acknowledges the Charles Stewart Mott Foundation for their continued support. Learn more at Mott.org.



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Enrique Diemecke

Music Director & Conductor



Enrique Diemecke is Artistic General Director of the world-renowned Teatro Colón in Buenos Aires and is the first internationally acclaimed conductor to hold the position as artistic leader of the 110-year-old acoustical and architectural marvel, considered by many to be the greatest opera house in the world.

Maestro Diemecke began his rise to musical leadership at the Teatro Colón as Music Director of the Buenos Aires Philharmonic, an anchor ensemble of the theater. He continues at the helm of the Philharmonic an unprecedented 15 years, and has overseen all artistic activities of opera, concerts and ballet, since February of 2017. Maestro Diemecke is delighted to anticipate his 31st season as Music Director of the award-winning Flint Symphony Orchestra this season.

Enrique Diemecke enjoys an international recording, operatic and concert career. He brings an electrifying balance of passion, intellect and technique to his performances. Warmth, pulse and spontaneity are all hallmarks of his conducting – conducting that has earned him an international reputation for performances that are riveting in their sweep and dynamism. In the words of *The New York Times*, Diemecke is a conductor of “fierceness and authority.” A noted interpreter of the works of Mahler, Maestro Diemecke has been awarded a Mahler Society medal for his performances of the composer’s complete symphonies.

Maestro Diemecke is a frequent guest of orchestras throughout the world, most notably the National Symphony Orchestra in Washington, San Francisco Symphony Orchestra, French National Orchestra and many more.

Maestro Diemecke is an experienced conductor of opera, having served as Music Director of the Bellas Artes Opera of Mexico from 1984-1990, where he led more than 20 productions including *Faust*, *La bohème*, *Salome*, *Elektra*, *Ariadne auf Naxos*, *Der fliegende Hollander*, *Rigoletto*, *Turandot*, *Madama Butterfly* and *Roméo et Juliette*. He has since returned as a guest conductor with new productions of *Lohengrin*, *Boris Godunov* and Gluck’s *Orfeo ed Euridice*.

Maestro Diemecke returned to opera as he opened the 2007-2008 season of the Teatro Colón in Buenos Aires with a new production of *Werther*, followed by performances of Massenet’s *Le Jongleur de Notre Dame* with tenor Roberto Alagna in Montpellier, which was released by Deutsche Grammophon and awarded the prestigious Grand Prix de l’Academie du Disque Lyrique. He is a regular guest of the famed Teatro Zarzuela in Madrid, and was awarded the

Jean Fontaine Orpheus d'Or Gold Medal for "best vocal music recording" by France's Academy of Lyric Recordings for his recording of Donizetti's *The Exiles of Siberia* with the L'Orchestre Philharmonique de Montpellier-Languedoc-Roussillon. Maestro Diemecke was previously honored with a Gold Medal from the Academy of Lyric Recordings with the Bruno Walter Orpheus d'Or Prize for "Best Opera Conductor" for his live recording of Mascagni's *Parisina*, from the Radio France Festival. With 20 years at the helm of the Orquesta Sinfónica Nacional de México, Maestro Diemecke led the ensemble on a ten-city tour of the United States, culminating with a program of Latin American masterworks at New York's Carnegie Hall.

Maestro Diemecke is an accomplished composer and orchestral arranger, and has conducted his *Die-Sir-E*, during the Mexican National Symphony Orchestra tour of the U.S. in 1999. The *Die-Sir-E* was commissioned by the Radio France Festival for the World Cup Final Concert in France in 1998. Maestro Diemecke was commissioned to write a tone poem

for the Flint Symphony Orchestra, and his works *Chacona a Chávez* and *Guitar Concerto* have received many performances both in Europe and in the United States. During the 2001-2002 season, he gave the world premiere of his work *Camino y vision*, dedicated to President Vincente Fox, with the Tulsa Philharmonic.

Maestro Diemecke's recording with the Flint Symphony Orchestra of the 1896 version of Mahler's First Symphony (which includes the subsequently deleted "Blumine" movement) was nominated for a Grammy Award.

Born in Mexico City, Enrique Diemecke comes from a large family of classical musicians. He began to play the violin at the age of six studying for many years with the legendary violinist Henryk Szeryng. At the age of nine he added french horn, piano and percussion to his studies. Mr. Diemecke attended Catholic University in Washington, D.C. and continued his studies with Charles Bruck at the Pierre Monteux School for Advanced Conductors on a scholarship granted by Madame Monteux. ■



Flint Symphony Orchestra

Personnel

THEFSO.ORG

FIRST VIOLIN

Judy Lin Wu

CONCERTMASTER

Zeljko Milicevic

ASSOCIATE CONCERTMASTER

In Memory of Katherine

Yeotis, Endowed Chair

Julie Jackson

Bonita Sweda

Tracy Dunlop

Daniel Winnick

Michael Bechtel

*In Memory of Robert J. Breeden by
the Breeden Family, Endowed Chair*

Delia Turner

Sam Spurbeck

*In Memory of Helen Davenport
Kleinpell, Endowed Chair*

Roderick Bieber

Paul Lundin

In Memory of Barbara

Walters, Endowed Chair

Lynn Brosnan

Diana Lungu

SECOND VIOLIN

Alesia Byrd Johnson

PRINCIPAL

Lorrie Gunn

ACTING ASSISTANT

PRINCIPAL

Junqi Tang

Joseph Deller

Chase Ward

In Memory of Cornelia H.

Norton, Endowed Chair

SECOND VIOLIN (CONT.)

Maria Bucco

Priscilla Johnson

Anne Ristich

Susan Hammerton

Rose Urbiel

VIOLA

Janine Bradbury

PRINCIPAL

Antione Hackney

ACTING ASSISTANT

PRINCIPAL

Matthew Forsleff

Benjamin Pochily

In Memory of Cornelia

H. Norton, Endowed Chair

Nancy Marttila

Dilek Engin-Stolarchuk

In Memory of Harry

Sutton, Endowed Chair

Alicia Marie Valoti

Rebecca Reuter

CELLO

Judith Vander Weg

PRINCIPAL

In Memory of Anna Paulina

Koegel, Endowed Chair

Alexis Turkalo

ASSISTANT PRINCIPAL

Julia Ford Edwards

Timothy Nicolía

Wendy Stuart

In Memory of Evelyn

Shores Hall, Endowed Chair

CELLO (CONT.)

Thurston Matthews

In Memory of Henrietta

A. Eickhorst, Endowed Chair

Christian Sands

Jamie Gallupe

BASS

Gregg Emerson Powell

PRINCIPAL

Robert Rohwer

ACTING ASSISTANT

PRINCIPAL

Chantel Leung

In Memory of Cornelia

H. Norton, Endowed Chair

Craig W. Martin

Derrick Tietz

In Honor of Tom Glasscock,

Endowed Chair

Marlo Williams

John Kennedy

FLUTE

Brandon LePage

ACTING PRINCIPAL

In Memory of Frances Willson

Thompson, Endowed Chair

Emily Olson

Scott Graddy

In Loving Memory of Allan

E. Walters by Barbara Walters

PICCOLO

Scott Graddy

Emily Olson

Members of the string section listed after the principal chairs rotate seating throughout the season.

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OBOE

Anne Lemke

ACTING PRINCIPAL

Lynne Marie Mangan

*In Memory of Tom Zorn
by Family and Friends
of FIM, Endowed Chair*

Sally Pituch

ENGLISH HORN

Sally Pituch

CLARINET

Keith Dwyer

PRINCIPAL

Nicholas Thompson

BASS CLARINET

Janet Pinto Sommerfeld

BASSOON

Timothy Abbott

ACTING PRINCIPAL

Dean Zimmerman

Scott Armstrong

CONTRABASSOON

Dean Zimmerman

FRENCH HORN

Carrie Banfield-Taplin

PRINCIPAL

*In Memory of the late Joseph
D. & Almeda B. Hunter,
Endowed Chair*

Tommy Militello

ASSISTANT PRINCIPAL

Katherine Widlar

Denise Root Pierce

Robin Von Wald

TRUMPET

Mark Flegg

PRINCIPAL

*In Memory of Lucy Schultz,
Endowed Chair*

Eric Fontan

Ross Turner

TROMBONE

John Upton

PRINCIPAL

Kenneth Kroesche

BASS TROMBONE

Stefan Stolarchuk

*In Honor of Bruce
& Barbara Mackey,
Endowed Chair*

TUBA

Joseph DeMarsh

PRINCIPAL

TIMANI

Terence Farmer

PRINCIPAL

PERCUSSION

Chuck Ricotta

PRINCIPAL

Eric Baldwin

Robert Kratz

Jason Ihnat

Adam Ginsburg

HARP

Maurice Draughan

ACTING PRINCIPAL

*Libby B. Winegarden
by daughter, Dorothy W.
Booth, Endowed Chair*

Margot Bingham

CELESTA

Jeffrey Walker

ALTO SAXOPHONE

Jeffrey Price

PERSONNEL MANAGER

Gregg Emerson Powell

LIBRARIAN

Alexis Turkalo

Welcome

TO THE OTHER SIDE OF THE

PODIUM

Thank you to these fine musicians for their years of service to the Flint Symphony Orchestra. We wish you the best in all of your endeavors!

Beverly Austin

VIOLA

James Kangas

VIOLA

Ellen Sudia-Coudron

SECOND OBOE

David Wharton

SECOND TROMBONE



John Koegel, Chair of the Flint Institute of Music Board of Trustees welcomes and recognizes our concert sponsors this evening.

Beyond the Stage

Judy Lin Wu, Concertmaster



Judy Lin Wu is the concertmaster of the Flint Symphony Orchestra. She previously served as a guest concertmaster during the 2014-15 season. Ms. Wu had been a first violinist with the New Jersey Symphony Orchestra as well as the Associate Concertmaster of the Hong Kong Philharmonic prior to joining FSO.

Ms. Wu has performed as a soloist with orchestras such as Houston Symphony, Hong Kong Philharmonic and Wichita State University Orchestra. She has also performed in numerous solo and chamber music recitals in the United States and Asia. For her performance of the Bach A minor sonata, the critic Robert W. Butts wrote in the Classical New Jersey Society Journal that, “Her playing was filled with delicacy, elegance and warmth. Understanding

the effectiveness of the space between phrases, she allowed the moments of silence to ring as provocatively as the moments of actual bowed sound.”

Ms. Wu entered the Pre-College Division of Juilliard School in New York at age 11 after winning the National Youth Violin Competition in Taiwan. She received her undergraduate degree from the Curtis Institute of Music in Philadelphia and continued her graduate studies at the Juilliard School. While a student at Curtis, she was selected to perform in a series of chamber music concerts with its director, pianist Gary Graffman, in several cities in the United States and Europe.

A passionate teacher, Ms. Wu has prepared students to gain admission successfully to conservatories such as the Juilliard School and Manhattan School of Music. She was also the violin coach of the NJSO Academy Orchestra (formerly known as Greater Newark Youth Orchestra) and has always enjoyed working with students on orchestral, chamber music and solo repertoire.

Ms. Wu is also active in community outreach programs. She has taught and performed in inner city schools in Newark and Elizabeth, NJ for students of all ages and abilities. She has also participated in seminars on performing and engaging kids in the autism spectrum; and has acted as artistic mentor in the classroom for music teachers in Newark public schools, under the auspices of the NJSO Early Strings Program.

Flint Symphony Orchestra

Program

THEFSO.ORG

ENRIQUE DIEMECKE, MUSIC DIRECTOR & CONDUCTOR
GUEST ARTIST ANDREW VON OEYEN, PIANO

Sergei Rachmaninoff
(1873 - 1943)

Piano Concerto No. 2, Op. 18, C Minor

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

ANDREW VON OEYEN, PIANO

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Andrew von Oeyen, piano

Guest Artist



Hailed worldwide for his elegant and insightful interpretations, balanced artistry and brilliant technique, Andrew von Oeyen has established himself as one of the most captivating pianists of his generation. Since his debut at age 16 with the Los Angeles Philharmonic and Esa-Pekka Salonen, Mr. von Oeyen has excelled in a broad spectrum of concerto repertoire — Barber, Bartok, Beethoven, Brahms, Chopin, Debussy, Fauré, Gershwin, Grieg, Liszt, Mendelssohn, Mozart, Prokofiev, Rachmaninoff, Ravel, Schumann, Shostakovich, Tchaikovsky — with such ensembles as the Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, National Symphony, Detroit Symphony, Saint Louis Symphony, Seattle Symphony, Atlanta Symphony, Cincinnati Symphony, Mariinsky Orchestra, Berlin Symphony Orchestra, New Japan Philharmonic, Singapore

Symphony, Grant Park Orchestra, Ravinia Festival Orchestra, Vancouver Symphony, Utah Symphony, Orchestre Symphonique de Marseille, Geneva Chamber Orchestra, Spoleto Festival USA Orchestra, Slovenian Philharmonic and Slovak Philharmonic. As both soloist and conductor he has led concerti and orchestral works by Haydn, Mozart, Beethoven, Ravel and Kurt Weill. On July 4, 2009, von Oeyen performed at the U.S. Capitol with the National Symphony in “A Capitol Fourth,” reaching millions worldwide in the multi-award winning PBS live telecast.

Mr. von Oeyen has appeared in recital at Wigmore Hall and Barbican Hall in London, Lincoln Center in New York, the Kennedy Center in Washington, D.C., Boston’s Symphony Hall, Zürich’s Tonhalle, Moscow’s Tchaikovsky Hall, St. Petersburg’s Philharmonia, Dublin’s National Concert Hall, Royce Hall in Los Angeles, Herbst Theater in San Francisco, Sala São Paulo, Teatro Olimpico in Rome, in Mexico City, Hanoi, Macau, and in every major concert hall of Japan and South Korea. Festival appearances include Aspen, Ravinia, Grant Park, Mainly Mozart, Saratoga, Spoleto, and the Mariinsky’s “Stars of the White Nights” in St. Petersburg.

Mr. von Oeyen’s 2018/2019 engagements included, among others, appearances with the San Francisco Symphony, Dallas Symphony, Vancouver Symphony, Louisville Orchestra, Arkansas Symphony, PKF-Prague Philharmonia, Bilbao Symphony, Biel Solothurn Symphony, Northern Czech Philharmonic and recitals throughout the US and Europe. He also released his second album for Warner Classics, which includes Debussy’s *Fantaisie pour Piano et Orchestre* in August 2018.

Mr. von Oeyen's 2017/2018 engagements included his Vienna debut in the Wiener Konzerthaus performing Leonard Bernstein's *Age of Anxiety*, appearances with The Mariinsky Orchestra, The Dallas Opera Orchestra, Prague Philharmonia, Memphis Symphony, Sarasota Orchestra, Slovenian Philharmonic, Slovak Philharmonic, Sacramento Symphony, Pasadena Symphony and recitals throughout Europe and the US. He also returned to the Royal Opera House, Muscat, for the Sultanate of Oman's New Year's Eve Gala.

In June of 2016 Mr. von Oeyen signed with Warner Classics. His debut album under that label, including works for piano and orchestra by Saint-Saëns, Ravel and Gershwin, was released in 2017 to critical acclaim. In 2013 Mr. von Oeyen released an album of Debussy and Stravinsky piano works under the Delos Label

(including two pieces written for him by composer, David Newman), following his 2011 award-winning album of Liszt works under the same label. 2013 also saw the release of the Chopin-Debussy-Ravel digital album "Andrew von Oeyen: Live in Recital."

Mr. von Oeyen, of German and Dutch origin, was born in the U.S. He began his piano studies at age five and made his solo orchestral debut at age 10. An alumnus of Columbia University and graduate of The Juilliard School, where his principal teachers were Herbert Stessin and Jerome Lowenthal, he has also worked with Alfred Brendel and Leon Fleisher. He won the prestigious Gilmore Young Artist Award in 1999 and also took First Prize in the Leni Fe Bland Foundation National Piano Competition in 2001. Mr. von Oeyen lives in Paris and Los Angeles. ■



“**Andrew von Oeyen** has a technique remarkable in its fluidity, a precise and balanced way of playing, but most of all a disarming **elegance** and **charisma** that allows him to communicate with the greatest of ease.”

– Le Monde de la Musique

Piano Concerto No. 2, Op. 18, C Minor

SERGEI RACHMANINOFF (1873 - 1943)

While the incidence of depression among composers is probably statistically no greater than for the population as a whole, we tend to think of it as pervading the lives of many Romantic composers. Robert Schumann's descent from melancholy into madness (including his attempt to drown himself in the Rhine) is well-documented, as is the mental breakdown of Hugo Wolf, who spent the last three years of his life in an asylum. We know Gustav Mahler was well aware of the increasingly frequent turmoil of his mental state, as witnessed by his meeting with Sigmund Freud in Leyden in the Netherlands in 1910. With the hindsight of psychoanalysis, similar tendencies were manifest in the lives of Gesualdo, Handel, Berlioz and many others.

While one could debate at length the causes of these conditions in all of these composers, one particular case of depression and mental block resulted in a happy ending, completely reversing the fortunes of the sufferer, and creating one of the most famous piano concertos in the literature, Rachmaninoff's Piano Concerto No. 2. Yet the genesis of that concerto begins with a symphony and the "perfect storm" of bad luck that befell its premiere.

If ever a symphony were jinxed at its first performance, it would be Rachmaninoff's Symphony No. 1. The circumstances surrounding the 1897 premiere read like every composer's worst nightmare. The symphony received insufficient rehearsal time, largely due to the incompetence of conductor Alexander Glazunov, the Director of the Moscow Conservatory. While Glazunov was a musician of considerable gifts, he was at best a mediocre conductor, and at worst a fatal hindrance to any ensemble he directed. Nikolai

Rimsky-Korsakov said of his conducting: "Slow by nature, maladroit and clumsy of movement, the maestro, speaking slowly and in a low voice, manifestly displayed little ability either for conducting rehearsals or for swaying the orchestra during concert performances."

A description of the premiere by Rachmaninoff's friend, the conductor Alexander Khessin, sums up the performance succinctly: "The Symphony was insufficiently rehearsed, the orchestra was ragged, basic stability in tempos was lacking, many errors in the orchestral parts were uncorrected; but the chief thing that ruined the work was the lifeless, superficial, bland performance, with no flashes of animation, enthusiasm or brilliance of orchestral sound." The performance was so bad that Rachmaninoff fled the concert hall before the conclusion of the work, unable to bear the thought of being brought on stage to acknowledge the audience's response. Rachmaninoff, too, laid the blame for the failure at the feet of Glazunov: "How could so great a musician as Glazunov conduct so badly? It is not even a question of his conducting technique, poor as that is, but of his musicianship; he beats time as if he had no feeling for music at all."

The aftermath of the concert was even worse for the young composer. The audience reaction was tepid at best, a combination of apathy, confusion and hostility. The critics in attendance were equally antagonistic, unsparing in the vitriol they heaped upon Rachmaninoff's new work. Even Cesar Cui, the composer and critic who ardently championed new Russian music throughout his career, seemed to dip his pen in a special blend of poison to savage Rachmaninoff's symphony:

If there were a conservatory in Hell, and if one of its talented students were to compose a programme symphony based

on the story of the Ten Plagues of Egypt, and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would delight the inhabitants of Hell.

The psychological trauma of the symphony's premiere flung Rachmaninoff into a deep depression. He battled the demons of self-doubt on a daily basis, usually with the aid of alcohol, and in the subsequent three years barely a note of music left his pen. The sketches for another symphony were abandoned and later destroyed. He stopped working on his opera *Francesca da Rimini* and waited nearly nine years before resuming work on it. Much later he recalled: "The despair that filled my soul would not leave me. My dreams of a brilliant career lay shattered. My hopes and confidence were destroyed."

Rachmaninoff's career and possibly his life were saved by what we would now call an intervention. A group of his friends recommended that he visit the psychologist Dr. Nikolai Dahl, an internist and avid amateur musician who successfully treated patients through hypnosis and psychotherapy. After a great deal of hesitation and continued pressure from his closest friends, Rachmaninoff scheduled a session with Dahl in January of 1900. Dahl worked closely with Rachmaninoff to restore his health by establishing regular patterns of sleeping and nourishment. He worked to help Rachmaninoff restore his skills as a musician through hypnotic and conversational suggestions that Rachmaninoff would soon write a successful piano concerto. Over the next four months, Dahl instilled Rachmaninoff with affirmations of his forthcoming success: "'You will begin your concerto... you will work with great facility . . . the concerto will be of excellent quality . . .'" Dahl's treatments succeeded to perfection: after a dry spell of nearly three years, Rachmaninoff began composing again,

producing his Second Piano Concerto within the space of several months.

Rachmaninoff regained his confidence as a performer as well as a composer, appearing as soloist in the final two movements of the work in December of 1900 and in the world premiere of the entire concerto in November 1901 in Moscow, with the orchestra conducted by his friend and cousin, Alexander Siloti. The work bears a dedication to Dr. Dahl in deep appreciation for bringing Rachmaninoff back to life both personally and professionally.

Part of the change in Rachmaninoff's psyche can perhaps be seen in the unconventional opening of the concerto: the piano begins alone, not by pronouncing a main theme, but with a sequence of sonorous chords, like the tolling of Russian church bells. Strings and clarinet enter with the yearning first theme, supported by rolling cascades of arpeggios from the soloist. While maintaining the outlines of a conventional concerto movement, Rachmaninoff's first movement gives the impression of an improvised dialogue between piano and orchestra, which builds to a massive climax that ushers in a grand restatement of the opening theme, again led by the orchestra and accompanied by the piano.

The slow movement begins much like the first, with the piano accompanying the solo flute and clarinet, the latter singing an achingly poignant melody to which the piano responds and eventually takes over. By turns wistful, melancholy, unsettled and impassioned, the movement builds to an impassioned climax before settling back into the serenity of the opening, and closing as it began, with the piano spinning quiet arpeggios beneath a final nostalgic appearance of the principal theme in the violins.

The finale opens with a vigorous march in the orchestra, which the piano interrupts in brilliant cascades of arpeggios. The piano kicks off main part of the movement with the muscular main theme, which is contrasted with one of Rachmaninoff's

most famous outpourings of passionate lyricism. The piano and orchestra battle through the stormy march music throughout the movement, but it is the great beautiful tune which carries the day in a final presentation in full Hollywood technicolor (though, to be fair, it was Hollywood who imitated Rachmaninoff, and not vice-versa), leading to the final exuberant surge to the finish. ■

Program Notes by Dr. David Cole © 2019

Dr. David C. Cole, the program annotator for the Flint Symphony Orchestra, has had a distinguished career as a conductor, violinist, music educator and writer. He served as the conductor of the Southwest Florida Symphony's Youth Symphony, the top ensemble of the three orchestras in the Southwest Florida Symphony Youth Orchestra program, from 2012 - 2017. He also served as the conductor for the Symphony's Young People's Concerts and Majors for Minors programs, and he has also served as the Symphony's Education Director and Youth Orchestra Manager.

In his tenure with the Southwest Florida Symphony's Youth Symphony, he led them in appearances at Carnegie Hall in New York City in April of 2014, and at the Capital Orchestra Festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C. in February of 2016. Dr. Cole's recent guest conducting appearances include concerts with the Marquette Symphony (Michigan), the Colombian National Conservatory Orchestra, the Pleven Philharmonic (Bulgaria), the Orquestra de Camera de Bellas Artes (Mexico City), the Baylor Symphony Orchestra, the El Alto Municipal Youth Orchestra (Bolivia) and the Cincinnati Metropolitan Orchestra.