Flint Symphony Orchestra

Copland, Strauss and Zimmer

Heroes, Legends and Tall Tales



November 8, 2026 at 3pm

Enrique Diemecke music director and conductor
Julian Schwarz cello | **Bruce Bradley** narrator
Flint Youth Theatre Samuel Richardson, director

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Flint Symphony Orchestra

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Inside the Music

Heroes, Legends & Life Stories: A Conversation with Julian Schwarz

Join FSO Principal Bassist and Personnel Manager Gregg Emerson Powell for a pre-concert conversation with cellist Julian Schwarz, featuring insights into *Don Quixote* and the evening's program, along with reflections on music, family, and life as a performing artist.

Welcome, and thank you for joining us!

What makes a hero? Is it courage, conviction, or the willingness to act and see the world differently?

Today's program explores that question through memorable characters and the music that tells their stories. The fictional Captain Jack Sparrow from *Pirates of the Caribbean* is an unlikely hero who rarely acts the part, while Abraham Lincoln is remembered as one of America's greatest leaders. *Don Quixote* reminds us that sometimes, believing in our own heroic purpose is enough.

Music has a way of bringing these characters to life. Through melody and emotion, composers help us experience these characters' struggles, dreams, and triumphs – and discover connections to our own lives.

With the help of "storytellers" like acclaimed cellist Julian Schwarz, and longtime FIM friend, local artist and educator Bruce Bradley, we hope you'll leave encouraged by the power of music. Enjoy the adventure!



Sincerely,

Rodney Lontine
President and CEO

About FIM

FIM presents compelling multidisciplinary live performances that connect guests and performers through the transformative power of the arts. Our venues range from intimate to grand, from Elgood Theatre, Bower Theatre, and MacArthur Recital Hall at the J. Dallas Dort Music Center to Whiting Auditorium and the historic Capitol Theatre. Our programming is curated with and for the community, showcasing emerging and well-known touring artists as well as high-quality original productions. FIM program areas encompass the Flint School of Performing Arts, one of the top ten community schools of the arts in the country; the Flint Symphony Orchestra, in its second century of continuous service to the community; and the Flint Repertory Theatre, a nationally recognized and award-winning professional theatre. Longstanding community outreach programs create new access to performance through Music Around Town, The Troubadours, and schooltime performances at Whiting Auditorium.

Flint Symphony Orchestra

Enrique Diemecke music director and conductor

November 8, 2026 at 3pm

FIM Whiting Auditorium

Pirates of the Caribbean:
***Curse of the Black Pearl* Suite** — Klaus Badelt (b. 1967), Hans Zimmer (b. 1957)

Lincoln Portrait — Aaron Copland (1900 - 1990)

Bruce Bradley narrator

Intermission

***Don Quixote*, op. 35** — Richard Strauss (1864 - 1949)

Fantastic Variations on a Theme of Knightly Character

Introduction: Don Quixote Loses His Reason Through Reading Tales of Chivalry
Theme: Don Quixote, the Knight of the Sorrowful Countenance
Maggiore: Sancho Panza (Don Quixote's squire)
Variation I: Adventure at the Windmills
Variation II: The Victorious Battle Against the Army of the Great Emperor Alifanfaron (Actually a Flock of Sheep)
Variation III: Dialogue Between Knight and Squire
Variation IV: Unhappy Adventure with a Procession of Pilgrims
Variation V: The Knight's Vigil
Variation VI: Meeting with Dulcinea
Variation VII: The Ride Through the Air
Variation VIII: The Voyage in the Enchanted Boat
Variation IX: Battle Against Two Magicians
Variation X: Defeat by the Knight of the White Moon
Finale: Return Home, Recovery of Reason, and Death of Don Quixote

Julian Schwarz cello
Flint Youth Theatre Samuel Richardson, director
FYT Students Victor Hinojosa, Alexa Croff, Rosemary Bowdish, Annabelle Richardson

Enrique Diemecke music director & conductor



Enrique Diemecke has enjoyed an international conducting career of more than 40 years. Bringing an electrifying balance of passion, intellect, and tech-nique to his performances. Hallmarks of his internationally renowned con-ducting include warmth, pulse, and spontaneity that have created riveting performances. The *New York Times* reported "*Diemecke is a conductor of fierceness and authority.*"

Maestro Diemecke is an award-winning conductor of the complete orchestral works of Gustav Mahler and a frequent guest of orchestras throughout the world, most notably conducting the National Symphony Orchestra (US), San Francisco Symphony Orchestra, the French National Orchestra, the BBC Symphony, the Royal Philharmonic Orchestra, amongst many other renowned orchestras throughout the world. Diemecke is a frequent guest of international festivals such as the Lincoln Center Festival, the Hollywood Bowl Festival, Wolf Trap, Autunno Musicale a Como (Italy), and the World Orchestra Festival in Moscow where he led the Bogotá Philharmonic.

Enrique Diemecke is the only internationally acclaimed conductor to ever hold the position of Artistic General Director of the world-renowned Teatro Colón in Buenos Aires. The 117-year-old acoustical and architectural marvel is arguably the greatest opera house and theater in the world. In the rich history of the Teatro Colón, the world's greatest artists of their day brought their artistry to its stage including Arturo Toscanini, Herbert von Karajan, Fritz Kreisler, Jasha Heifetz, Richard Strauss, Igor Stravinsky, and Camille Saint-Saëns.

Beginning his rise to musical leadership at Teatro Colón as Music Director of the Buenos Aires Philharmonic, Maestro Diemecke led that orchestra for 17 years and oversaw all artistic activities of the theater from 2017-2022. He opened the 2023 season as the newly appointed Artistic Director of the Michoacán Symphony Orchestra. For over 35 seasons, Maestro Diemecke has led the Flint Symphony Orchestra to great successes, including a Grammy® Award Nomination for the FSO's recording of the 1986 version of Mahler's First Symphony. He has been Music Director of the Long Beach Symphony Orchestra in California, the Bogotá Philharmonic, and led the National Symphony of Mexico for 20 years, taking the symphony on a 10-city US tour

culminating in a perfor-mance at Carnegie Hall. In the 2018-2019 season, Maestro Diemecke conducted the orchestras of Teatro Colón in massive concerts before an audience of 160,000 people in both Buenos Aires and Mar Del Plata.

A highly experienced and decorated opera conductor, Maestro Diemecke served as Music Director of the Opera de Bellas Artes in Mexico City from 1984-1990, where he led more than 20 opera productions. In the 2007-2008 season, he opened the season at the Teatro Colón with a new production of *Werther*, followed by a highly acclaimed recording of Massenet's, *Le Jongleur de Notre Dame* with Tenor Roberto Alagna in the title role, which was released to great critical acclaim by Deutsche Grammophon.

A regular guest of the famed Teatro Zarzuela in Madrid, Maestro Diemecke won 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 National de Montpellier, and was awarded the Bruno Walter Orpheus d'Or Prize from the Academy of Lyric Recordings for "Best Opera Conductor" for his live recording of Mascagni's *Parisina*.

As an accomplished composer and arranger, Maestro Diemecke conducted his *Die-Sir-E* during the 1999 US tour of the Orquesta Sinfónica Nacional de México. Commissioned by the Radio France Festival, it premiered at the 1998 World Cup Final Concert in Paris. As Music Director of the Flint Symphony Orchestra, Diemecke received commissions for his tone poem *Chacona a Chávez* and his *Concerto for Guitar and Orchestra*. Both works have received many performances in Europe and the US. A pioneering advocate for the music of Carlos Chávez and Silvestre Revueltas, Mexico's greatest composers, Maestro Diemecke has recorded their music with the Simon Bolivar Orchestra in Venezuela. Born in Mexico City, Enrique Diemecke comes from a large family of classical musicians and began playing the violin at the age of six, studying with legendary violinist Henryk Szeryng.

At the age of nine, he added French horn, percussion, and piano to his musical education. After studying at the Catholic University in Washington, D.C., he continued his studies with Charles Bruck at the Pierre Monteux School for Advanced Conductors on full scholarship funded personally by Madame Monteux. Popular with young, aspiring conductors, Maestro Diemecke frequently gives masterclasses throughout Mexico and Argentina.

Julian Schwarz cello



Julian Schwarz was born to a multi-generational musical family in 1991. Heralded from a young age as a cellist destined to rank among the greatest of the 21st century, Julian's powerful tone, effortless virtuosity and extraordinarily large color palate are hallmarks of his style. After making his concerto debut at the age of 11 with the Seattle Symphony and his father Gerard Schwarz on the podium, he made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String Competition in 2013, he has led an active career as soloist, performing with the symphony orchestras of Annapolis, Boise, Buffalo, Charlotte, Columbus, Delaware, Des Moines, Hartford, Jacksonville, Louisville, Memphis, Modesto, Omaha, Puerto Rico, Richmond, Rochester, San Antonio, San Jose, Sarasota, Syracuse, Toledo, Tucson, Virginia, West Virginia, Wichita, and Winston-Salem, among many others. Internationally, he made his Australian debut with the Queensland Symphony, his Mexican debuts with the Boca del Rio Philharmonic in Veracruz and the Mexico City Philharmonic with frequent collaborator Jorge Mester, and his Hong Kong debut at the Intimacy of Creativity Festival. He has also appeared at the Salzburg Mozarteum, and the Verbier Festival in Switzerland.

As a chamber musician, Mr. Schwarz performs extensively in recital with Marika Bournaki. In 2016, Schwarz & Bournaki were awarded first prize at the inaugural Boulder International Chamber Music Competition's "The Art of Duo", and subsequently embarked on an extensive 10-recital tour of China in March 2017. In the fall of 2023, the duo will give the World Premiere of a Double Concerto by Marcus Norris. Mr. Schwarz is a founding member of the New York based Frisson Ensemble (a mixed nonet of winds and strings), and the Mile-End Trio with violinist Jeff Multer and Ms. Bournaki. He performs frequently at Bargemusic in Brooklyn with violinist Mark Peskanov, on the Frankly Music Series in Milwaukee with violinist Frank Almond, as a member of the Palladium Chamber Players in St Petersburg FL, and has appeared at the Cape Cod Chamber Music Festival, Orcas Island Chamber Music Festival, and the Seattle Chamber Music Festival. In addition, he runs programming for the Tuesday evening chamber music series at the Eastern Music Festival in Greensboro, NC.

Schwarz is an ardent supporter of new music, and has premiered concertos by

Richard Danielpour and Samuel Jones (recorded with the All Star Orchestra for public television in 2012, subsequently released as a DVD on Naxos). In the 17-18 season, he gave the world premiere of Lowell Liebermann's first Cello Concerto with a consortium of six orchestras. Other premieres include recital works by Paul Frucht, Scott Ordway, Jonathan Cziner, Gavin Fraser, Alex Weiser, Ofer Ben-Amots, chamber music by Adolphus Hailstork, Henri Lazarof, Bright Sheng, and the US Premiere of Dobrinka Tabakova's Cello Concerto. Of special note is Mr. Schwarz's ongoing commitment to the music of Jewish experience, including projects with the YIVO Institute for Jewish Research (music of Joachim Stutschewsky and his circle), the Defiant Requiem Foundation (music of Holocaust composers and their influence) Central Synagogue (yearly feature on Jewish Broadcasting), and the Milken Archive of American Jewish Music—for which he has recorded the complete cello/piano works of Ernest Bloch.

A devoted teacher, Mr. Schwarz serves as Associate Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, VA), and on the artist faculty of NYU's Steinhardt School of Music and the Eastern Music Festival. In 2023, he was one of the first cellists to record pedagogical tutorials for the online teaching platform Tonebase, including comprehensive examinations of the Elgar Concerto, Piatti Caprices, tone production, and vocal elements in cello playing. As a writer, he has contributed frequently to Strings Magazine's Artist Blog, has written learner's guides for *The Violin Channel*, and has edited a series of Ernest Bloch editions with written prefaces for Carl Fischer Publishing. Past faculty appointments include artist-in-residence at the Lunenburg Academy of Music Performance (Nova Scotia, Canada), faculty teaching assistant to Joel Krosnick at The Juilliard School, and artist-in-residence at the pianoSonoma Festival. Born in Seattle, WA, Mr. Schwarz studied at the Academy of Music Northwest and the Lakeside School. He continued to the Colburn School in Los Angeles under Ronald Leonard, and then moved to New York City to study with mentor Joel Krosnick at The Juilliard School (BM 14, MM 16). Other influential teachers include the late David Tonkonogui, the late Toby Saks, the late Lynn Harrell, Neal Cary, and chamber music mentors Andre Roy, Arnold Steinhardt, Jonathan Feldman, Toby Appel and Paul Coletti.

Julian plays a Neapolitan cello made by Gennaro Gagliano in 1743 and American bows by Paul Martin Siefried. A Pirastro and Melos artist, he endorses and plays the "Perpetual" medium and edition sets of cello strings and Melos light rosin.

julianschwarz.com

Bruce Bradley narrator



Alfred Bruce Bradley is a tap dancer, visual artist, actor, vocalist, educator, philanthropist, community activist and is a native to Flint, Michigan. He is an HBCU graduate of Alabama State University earning a Bachelor of Arts studying theater and visual art. His passion in theater arts led his career towards Off Broadway shows such as *One Mo' Time, Staggerlee, A Raisin in The Sun* and *Rollin with Stevens and Stewart.* Through his experience of working in musical theater he started learning tap dance from Mickey Costello, Lynn Gibson, Kevin Ramsey and Lloyd Storey.

Bradley eventually came off the road for a while to give back to the community of Flint teaching tap dance at Creative Expressions Dance Studio, performing in productions at the McCree Theatre, Buckham Alley Theatre, and to raise his four children. As an educator, Bradley taught theater at Northwestern High School and was adjunct professor at the University of Michigan-Flint for 13 years. Through his mentorship with Detroit native Lloyd Storey, he landed a role as Storey's dance partner in the Broadway hit *Black and Blue* European Tour in 1995. Five years later he created a non-profit organization called Tapology, Inc. In honor of the late Bunny Briggs, Bradley has performed David Danced Before the Lord with The Duke Ellington Orchestra, Greystone Orchestra, and the Michigan State Jazz Orchestra led by Rodney Whitaker. He has also played the role of Drosselmeyer in the Flint Institute of Music's production of *The Nutcracker.*

Bradley also directed Flint Youth Theatre productions of *Bud Not Buddy,* and *The Transformation of Malcolm X*, the University of Michigan-Flint productions of *Zooman and the Sign, He Who Endures,* and Buckham Alley Theatre production of *My Sweet Charlie.* Mr. Bradley serves on the Board of Trustees at the Flint Institute of Music, the Whiting Advisory Council, President of the Sunrise Rotary of Greater Flint and former board member of The Greater Flint YMCA. He is also the recipient of the American Tap Dance Foundation's Tap Preservation Award.

Flint Symphony Orchestra Personnel

Violin I
Pablo Diemecke
Concertmaster
Zeljko Milicevic
Associate Concertmaster
Daniel Winnick
Sander Kostallari
Anna Tsukervanik
Jayon Felizarta
Tracy Gibson
Kaitlyn McLaughlin
Cyril Zilka
Delia Turner
Rose Urbiel
Noah Zogas
Erin Zuchniewicz
Julia Jaber

Violin II
Lorrie Gunn
Acting Principal
Joseph Deller
Acting Assistant Principal
Bonita Sweda
Larissa Michel
Svetlana Tsivinskaya
Joseph Gray
Denice Turck
Daniella Greene
Nicholas Field
Emma Sandberg

Viola
Janine Bradbury
Principal
Hannah Breyer
Acting Assistant Principal
Kyle Krause
Alycia Wilder
Madeline Warner
Bryce Kayser
Ryan McDonald
Antione Hackney

Cello
Judith Vander Weg
Principal
Sabrina Lackey
Acting Assistant Principal

Cello (cont.)
Irina Tikhonova
Julia Ford Edwards
Timothy Nicolia
Thurston Matthews
Nancy Chaklos
Matthew Nix

Bass
Gregg Emerson Powell
Principal
Jon Luebke
Assistant Principal
Alyssa Trebat
Craig Martin
Derrick Tietz
Alexandria Kelly
John Kennedy

Flute
Alan Cook
Acting Principal
Lexi Eubanks
Emily Olson

Piccolo
Emily Olson

Oboe
Asako Furuoya
Acting Principal
Amy Brough Kesler

English Horn
Lynne Mangan

Clarinet
Gary June
Acting Principal
Lisa Raschiatore

E-flat Clarinet
Lisa Raschiatore

Bass Clarinet
Janet Pinto Sommerfeld

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

Bassoon
Roger Maki-Schramm
Principal
Jim Westhoff
Octavius Hernandez

Contrabssoon
Phelan Young

Horn
Paul Clifton
Principal
Michael Wattai
Assistant Principal
Katherine Widlar
Karin Yamaguchi
Jake Nowell
Dominic Hayes
Thomas Mayes

Trumpet
Mark Flegg
Principal
Ross Turner
David Koch

Trombone
John Upton
Principal
Zongxi Li

Bass Trombone
Greg Lanzi

Tuba
Jared Hartl
Principal

Tenor Tuba
Kenneth Kroesche

Timpani
Terence Farmer
Principal

Percussion
Chuck Ricotta
Principal
Jason Ihnat
Ako Toma-Bennett
Adam Ginsburg

Percussion (cont.)
John Hill
Timothy Mocny

Harp
Juan Riveros
Principal

Piano
John Boonenberg

Personnel Manager
Gregg Emerson Powell

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Anna Tsukervanik

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Michelle Doyle Tschirhart



Students 13+ are invited to come backstage during intermission for pizza and mingling with FSO musicians.

Pizza generously provided by
ENZO'S PIZZERIA

Klaus Badelt & Hans Zimmer: *Pirates of the Caribbean: Curse of the Black Pearl* Suite

Born in Frankfurt in 1967, Klaus Badelt started his career as a composer for film and television in his native Germany. His music came to the attention of Hans Zimmer, who invited him to Hollywood to join Zimmer's Media Ventures studio. His film credits include scores for *Equilibrium, K-19: The Widowmaker, and The Time Machine* as well as contributing to the music for *The Thin Red Line, The Prince of Egypt*, and *Gladiator*. He has collaborated with a long and distinguished list of directors and producers, including Ridley Scott, Tony Scott, Terrence Malick, John Woo, Kathryn Bigelow, Jeffrey Katzenberg, Werner Herzog, Sean Penn, Gore Verbinski, Michael Bay and Steven Spielberg.

For the first installment in the *Pirates of the Caribbean series (Curse of the Black Pearl*), primary credit for the score went to Klaus Badelt and Hans Zimmer, but in truth, a total of nine composers worked on the score. Besides Zimmer and Badelt, Ramin Djawadi, James Dooley, Nick Glennie-Smith, Steve Jablonsky, Blake Neely, James McKee Smith, and Geoff Zanelli made contributions to the final film. The need for so many musical cooks was a practical one: the original composer, Alan Silvestri, disagreed with producer Jerry Bruckheimer on some creative point and walked off the job. Zimmer and Badelt had only three weeks to complete the score practically from scratch. Zimmer's production group, Remote Control Productions, marshalled all its forces to finish by the production deadline. Some critics have asserted that you can hear snippets from previous movies (like *Gladiator*) in the music for *Pirates of the Caribbean*, but even if that were true, such a practice is in the theatrical tradition of composers like Handel and Rossini, who never hesitated to repurpose their music and even that of other composers when the need arose.

The suite is in one continuous movement. *Fog Bound* depicts a seascape in sound in the tradition of Debussy and Britten. An ominous brass chord introduces uneasy, undulating strings reinforced by threatening timpani. *The Black Pearl* portrays Captain Jack Sparrow's purloined vessel in a theme that manages to be both majestic and sinister. An insistent snare drum accompanies a richly harmonized horn melody, which grows in power until bursting forth in the full orchestra. A brief scherzo-like interlude resembles a sea shanty, but gains energy and complicated counterpoint before the original horn theme returns in a slower, more lyrical form. *Barbossa is Hungry* portrays Captain Jack's nemesis (and later partner) Captain Hector Barbossa. The music represents an energetic dance, full of sinister energy. *To the Pirates' Cave* sings in lyric majesty, first by a solo cello and solo clarinet, then in an outpouring of emotion, led by strings and horns. Driving, pounding rhythms lead to the final section, *He's a Pirate*, a headlong rush to the final cadence, led by brass and boisterous percussion.

Aaron Copland: *Lincoln Portrait*

"If a gifted young man can write a symphony like this at age 23, within five years he will be ready to commit murder."

It almost sounds like a quote about Beethoven or Mahler, perhaps Schoenberg or Stravinsky. This quote, too, is surprising: conductor Walter Damrosch uttered these words about the young Aaron Copland. Copland commenced his career as an unashamed modernist, influenced by such avant garde heavy hitters as Prokofiev, Bartók and Stravinsky. Jazz influences abound in his earlier works, like his Piano Concerto and Music for the Theater.

But over time, Copland began listening to other voices as well – American folk and popular music from both past and present and from the Americas. As Copland absorbed these new sounds into his musical vocabulary, the simplicity of American folk song fused with the modernist techniques Copland had learned in Europe. This fusion resulted in a spare but communicative style, both immediate and intellectual. It was as though Copland had taken to heart Thoreau's urgings to "Simplify, simplify!". Copland spoke in a musical language both sophisticated and vernacular at the same time. One could say that Copland was the first composer to truly "speak American,", without relying upon pastiche or parody.

Copland started work on *Lincoln Portrait* because of a 1942 commission from conductor André Kostelanetz, who wanted a piece based on the life of a prominent American. Originally, Copland had planned to set the words of Walt Whitman, but Kostelanetz persuaded him to choose Lincoln's words instead. Written by Copland, the narration includes numerous quotations from Lincoln's speeches, most prominently his Second Inaugural Address from April of 1864.

Copland provided this description of *Lincoln Portrait:*

"The first sketches were made in February, and the portrait finished on 16 April 1942. I worked with musical materials of my own with the exception of two songs of the period: the famous 'Camptown Races' which, when used by Lincoln supporters during his Presidential campaign of 1860, was sung to the words, 'We're bound to work all night, bound to work all day. I'll bet my money on the Lincoln hoss...,' and a ballad that was first published in 1840 under the title 'The Pesky Sarpent,' but it is better known today as 'Springfield Mountain.' In neither case is the treatment a literal one. The tunes are used freely in the manner of my use of cowboy songs in *Billy the Kid.*

"The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."

Richard Strauss: *Don Quixote*, op. 35

Described as "the best novel of all time" and "the best and most central work in world literature", *Don Quixote* has been translated into over 140 languages, and has sold an estimated 500 million copies, making it the best-selling non-religious book of all time. Not a bad track record for a book that was originally published in 1605.

Miguel de Cervantes' *Don Quixote* has remained popular since its initial publication, as evidenced by the huge number of pirated and parody editions that flooded the market shortly after its release. The story of the mind-addled *hidalgo* Alonso Quijano and his faithful squire Sancho Panza has been adapted in numerous plays, movies, operas, and ballets, including its most famous manifestation, the 1965 musical *Man of La Mancha*, later adapted into a Hollywood film starring Peter O'Toole and Sophia Loren. While Cervantes intended merely to satirize a fad for chivalric romances, *Don Quixote* has resonated with readers across the centuries who remain captivated by a tale that shows us that sometimes our greatest battles are fought with ourselves.

In addition to the many iterations of this iconic story, Richard Strauss also fell under the spell of Cervantes' knight errant. Strauss began his musical career following the more "classical" path of Mendelssohn, Robert Schumann and Johannes Brahms, but like many young composers of his time, he soon succumbed to the modernist influence of the music of Richard Wagner. Strauss became the leading composer of the *symphonic poem* or *tone poem*, a single-movement orchestral work meant to express an event, picture or literary idea in symphonic form.

Strauss launched *Don Quixote* in 1896 and completed it roughly one year later. During the compositional process, Strauss faced the significant challenge of condensing the novel's epic sprawl into a cohesive symphonic form. Ultimately, he decided to set the work as a theme and variations, with each variation corresponding to a selected episode of the novel. Strauss assigned the voice of the knight to the solo cello, who appears after a lengthy introduction depicting his loss of sanity from reading too many romances. His "theme of knightly character" represents the melodic and harmonic foundation for the variations to follow. Sancho is voiced by the solo viola and tenor tuba, and Dulcinea by the solo violin. We hear Don Quixote tilting at windmills, routing an army (who turn out to be sheep, the brass bleating in panic), and being duped into thinking he has taken a fantastic journey through the air. Here Strauss adds a wind machine to the orchestra, an innovative and (at the time) scandalous bit of orchestration. At the end, Don Quixote confronts his illusions, and in the final pages the elderly knight's sanity returns, and he dies peacefully, with the solo cello singing sweetly as his knightly theme transforms into a final calm benediction.

Program Notes by Dr. David Cole © 2026

Dr. David C. Cole has served as the Program Annotator for the Flint Symphony Orchestra since 2018. He currently serves as Artistic Director of the San Marcos Artists' Retention and Training (SMART) Orchestra. As the conductor of the Southwest Florida Symphony's Youth Symphony, he led them in acclaimed performances at Carnegie Hall and the Kennedy Center. Dr. Cole's recent guest conducting appearances include concerts with the Marquette Symphony, the Colombian National Conservatory Orchestra, the Pleven Philharmonic, the Orquestra de Camera de Bellas Artes, the Baylor Symphony, the El Alto Municipal Youth Orchestra, and the Cincinnati Metropolitan Orchestra.

Scan QR code to access concert program notes.

Dr. Cole has previously directed orchestra programs at universities in Florida, Texas, Utah, Kentucky and Michigan where he led both symphonic concerts and opera productions. He holds degrees from West Virginia University, The University of Iowa, Baylor University and The University of Arizona.

The Adventure Doesn't End Here!









Flint Institute of Music

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In Memory of Cornelia H. Norton

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Flint Symphony Orchestra Memorial Contributions

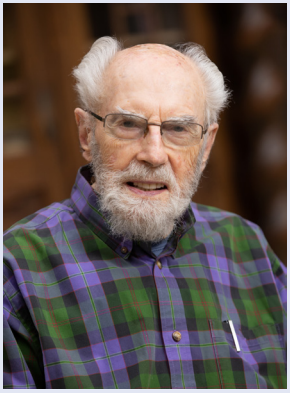
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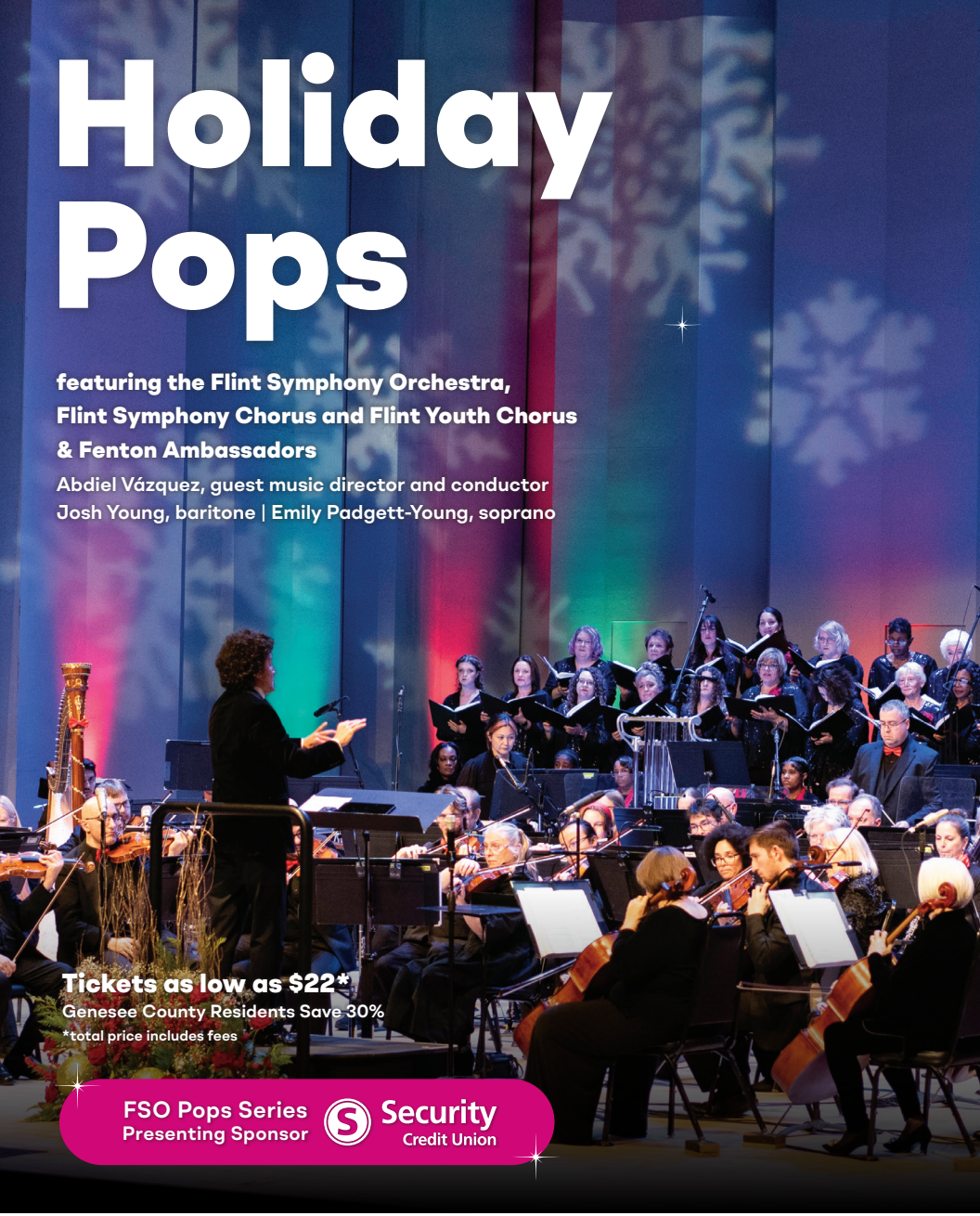
G. Donald Kaye

FIM and the Flint Symphony Orchestra fondly remember G. Donald Kaye, a beloved teacher, accomplished organist and cherished member of Flint's musical community, who passed away October 9 at age 95. A longtime instructor at Flint School of Performing Arts and devoted patron of the Flint Symphony Orchestra, Donald shared his passion for music generously throughout his life, with all facets of his community. Through his teaching, performances and mentorship, he inspired generations of musicians and music lovers. We extend our heartfelt condolences to his wife Elaine, his family, friends and all whose lives he touched.

Holiday Pops

featuring the Flint Symphony Orchestra, Flint Symphony Chorus and Flint Youth Chorus & Fenton Ambassadors

Abdiel Vázquez, guest music director and conductor
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