

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University Symphony Orchestra

José Luis Domínguez, conductor

Rachel Lee Anemone, piano

Thursday, October 23, 2025 at 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

Piano Concerto No. 2 in C minor, Op. 18 Sergei Rachmaninov (1873-1943)

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Rachel Lee Anemone, piano

Intermission

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninov

- I. Largo; Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices.

Twenty-eighth performance of the 2025-2026 season.

Temple University Symphony Orchestra

José Luis Domínguez, conductor

VIOLIN I

Ruslan Dashdamirov,
Concertmaster
Yuan Tian,
Associate Concertmaster
Veronika Sveshnikova,
Assistant Concertmaster
Irina Rostomashvili,
Assistant Concertmaster
Suhan Liang
Hojin Joung
Sofiya Solomyanskaya
Seo Young Hong
Rashaan Bryant
James Wilson

VIOLIN II

Olga Zaiats,
Principal
Giorgi Vartanovi,
Associate Principal
Hannah Emtage,
Assistant Principal
Zachary Biava
Angela Valdeviezo
Oskar Filippo
Penelope Austin
Sara Monteiro

VIOLA

Kathleen Stevens,
Principal
Nolan Prochnau,
Associate Principal
Arina Komarova,
Assistant Principal
Aria Anderson
Sam Dionisio
Jaylon Hayes-Keller
Madalyn Sadler
Nora Lowther
AJ Stacy
Jeremy Jefferson
Michael Pogudin

CELLO

Alfonso Gutierrez,
Principal
Jace Cocola,
Associate Principal
Nathan Lavender,
Assistant Principal
Mauricio Gonzalez
Alison Park
Richard Ridpath
Yohanna Heyer
Sophia Vellotti
Anwar Williams
Lily Perrotta
Demi Gao

DOUBLE BASS

Penn Hoffert,
Principal
Darian Byron,
Associate Principal
Leia Bruno,
Assistant Principal
Alex Braddock
Hope Betts
Omar Martinez
Dan Virgen

FLUTE

Jacob Hawkins
Samantha Humen -
Caterina Manfrin +
Anee Reiser
Sabrina Stemetzki

PICCOLO

Anee Reiser

OBOE

Gav Durham
Sean Garrone ++

ENGLISH HORN

Gav Durham

CLARINET

Chloe Bidegary
Sara Bock +
Shinwoo Kim
Tian Qin ~

BASS CLARINET

Sarah Connors

BASSOON

Noah Hall ++
Xavion Patterson

HORN

William Czartoryski
Grace Doerr
Adam Dougherty
Dana Reckard +
Arlet Tabares ~
Nicholas Welicky

TRUMPET

Jacob Flaschen -
Noah Gordon
Antoine Jackson +
Kokayi Jones

TROMBONE

Micah Bautista
Dalton Hooper +
Javid Labenski ~
Carynn O'Banion
Sen Liang

BASS TROMBONE

Joshua Green +

TUBA

Joshua Berendt ~
Michael Loughran +

PERCUSSION/TIMPANI

Tristan Bouyer
Livi Keenan
Jaewon Lee
Rei Lim
Cameron Schreiber
Jacob Treat

- *Principal, Concerto*
+ *Principal, Symphony*

About the Soloist

RACHEL LEE ANEMONE is a classical pianist based in West Chester, Pennsylvania. She has performed at venues including Carnegie Hall, the Academy of Music, and Roussel Hall, and has appeared on a live broadcast with WRTI 90.1 FM performing works by J. S. Bach, Shchedrin-Pletnev, and Scriabin.

She serves as Music Director, Pianist, and Organist at the Episcopal Church of the Trinity in Coatesville and works as a staff accompanist and chamber music coach at the Philadelphia International Music Festival, collaborating with members of The Philadelphia Orchestra.

Rachel is a Doctor of Musical Arts candidate in Piano Performance at Temple University, where she also earned her Master of Music under Dr. Charles Abramovic. She received her Bachelor of Music summa cum laude from West Chester University of Pennsylvania, studying with Dr. Igor Resnianski.

About the Conductor

JOSÉ LUIS DOMÍNGUEZ is a prominent talent on international orchestral and operatic stages. His conducting is described as “unrivaled, magnificent and with exemplary gesturing” (*El Mercurio*), and he frequents prominent stages across the globe.

He currently serves as Music Director of the Bucks County Symphony Orchestra and was newly appointed Associate Professor of Orchestral Studies/ Director of Orchestras at Temple University, where he is Music Director of the Temple University Symphony Orchestra and Professor of Conducting. He is a regular guest conductor with the Opéra Saint-Étienne and is artistic director of the Musical Encounters International Music Festival in La Serena, Chile.

Domínguez was Artistic Director of the New Jersey Symphony Youth Orchestras from 2017-2023, where he served as a frequent guest conductor of the New Jersey Symphony Orchestra and is currently an advisor to the New Jersey Symphony Orchestra Youth Orchestras for the 2023-2024 season. He was Resident Director of the Santiago Philharmonic Orchestra, Chile (Orquesta Filarmónica de Santiago, Chile), at the Municipal de Santiago-Ópera Nacional de Chile from 2003-2016 and was Artistic Director/Principal Conductor, of the Orquesta Sinfónica Nacional Juvenil (National Youth Symphony Orchestra of Chile) from 2004-2016.

Recent commissions as a composer include the new ballet titled *La Casa de Los Espíritus* (*The House of Spirits*), based on the bestselling novel by Isabel Allende. Its premiere in September 2019 at the Municipal de Santiago-Ópera Nacional de Chile with the Ballet de Santiago and the Orquesta Filarmónica de Santiago (which Domínguez also conducted) was hailed as an “absolute triumph.” In addition, Jason DePue, violinist of The Philadelphia Orchestra, commissioned Domínguez to write a piece for violin and piano titled *Aitona* that was included in DePue’s 2021 debut solo album. His Concerto for Oboe premiered in early 2020 with oboist Jorge Pinzón and the Orquesta Filarmónica de Bogotá (Bogotá Philharmonic Orchestra), Colombia to critical acclaim.

The Library of Congress selected Domínguez's *Gratias Tibi* for physically distanced orchestra and choir, a New Jersey Symphony commission, for inclusion in its collection of works created in response to the COVID-19 pandemic. Upcoming commissions include a mass, a violin concerto, a viola concerto and a cello concerto.

Future conducting engagements include the Orquesta Filarmónica de Buenos Aires (Buenos Aires Philharmonic Orchestra), the Orquesta Sinfónica de Chile (Symphony Orchestra of Chile), the Orquesta Sinfónica Universidad de La Serena (University of La Serena Symphony Orchestra), the Orquesta de Cámara de Chile (Chamber Orchestra of Chile) and the world-renowned Semanas Musicales de Frutillar (Frutillar Musical Weeks) held in Frutillar, Chile at Teatro del Lago.

Recent appearances have included the Houston Symphony, New Jersey Symphony Orchestra, Orquesta Sinfónica Nacional de Colombia (National Symphony Orchestra of Colombia), Orquesta Filarmónica de Santiago (Philharmonic Orchestra of Santiago), Opéra Saint-Étienne, Orquesta Sinfónica Nacional de Peru (Lima University Symphony Orchestra in Peru), Staatsoper Orchester de Braunschweig in Germany, Orquesta Sinfónica UNCuyo (UNCuyo Symphony Orchestra) in Mendoza, Argentina and the Orquesta Sinfónica del Principado de Asturias (Symphony Orchestra of the Principality of Asturias) in Spain.

Domínguez recently released critically acclaimed Naxos recordings of his own ballet, *The Legend of Joaquín Murieta*, and the music of Enrique Soro with the Orquesta Sinfónica de Chile. He has collaborated most notably with Renée Fleming, Terell Stafford, Andrés Díaz, Ray Chen, Sergio Tiempo, Ai Nihira, Verónica Villarroel, Luciana D'Intino, Woo-Yun Kim and Daniel Binelli.

Program Notes

Piano Concerto No. 2 in C minor, Op. 18

Sergei Rachmaninoff

Rachmaninoff was raised in a musical household under the aegis of his mother. He attended the Moscow Conservatory and graduated one year early with honors. As a student, Rachmaninoff studied with renowned pianist, Nikolai Zverev, whose task it was to turn the young man into a concert artist. Despite Zverev's best efforts, Rachmaninoff had other plans; he discontinued his piano studies to pursue composition. Along with his achievements as a composer, however, Rachmaninoff's pianistic virtuosity placed him as one of the finest pianists of the twentieth century.

Rachmaninoff's second piano concert was composed after three years of inactivity. In January of 1895, he began work on his first symphony. The work was met with a barrage of unflattering reviews, which sent Rachmaninoff into severe depression. As a result, he ceased productivity and many partially completed works lay dormant. Concerned friends recommended the services of the prominent psychologist and hypnotist Dr. Nikolay Dahl. Rachmaninoff heeded their advice and sessions ensued. Whether Rachmaninoff was hypnotized in order to restore his confidence is debatable; however, it is assumed that intellectual discussions about music between the two men greatly improved his self-esteem.

In 1898, Rachmaninoff was invited to London by the Philharmonic Society to partake in one of their Queen's Hall concerts. The Society looked forward to the long-awaited second piano concerto. Crippled with melancholy, he was unable to produce the work. Rachmaninoff did not begin the compositional process until 1900; even then, he only completed the second and third movements. After a successful reception, he began work on the first movement. Rachmaninoff dedicated the work to Dr. Dahl.

The concerto is in three movements. The first movement begins with the solo piano playing rich, heavy chords. The strings present the melancholy principal theme in C minor. The theme comes to an abrupt halt as the cello provides a link to the lyrical second theme played with by the piano in E-Flat major. A melodious development section follows with the appearance of the first theme in the cellos. The recapitulation begins *maestoso alla marcia* with unison string on the first theme while the piano hammers a short eighth note pattern. This militaristic spirit is dissolved as the piano executes the second

half of the theme in a more lyrical manner. The second theme follows, then the orchestra begins to wind down to a hushed pianissimo. In lieu of a cadenza, a solo French horn leads to the conclusion of the movement as the piano builds intensity towards the final three powerful chords.

The second movement opens in C minor but quickly modulates to the distant key of E major. At first, the movement seems to be in 3/4 because of the piano's offbeat stresses in the accompaniment. However, the appearance of the theme by a solo flute confirms the actual 4/4 time. Conversations between the piano and orchestra ensue as the material is developed and intensified by an accelerated tempo. The movement ends with a nostalgic return to the opening melody.

The finale begins with a brief recollection of the rhythmic fragment from the first movement. The orchestra introduction is abruptly followed by a cadenza-like passage, which leads to a highly rhythmic first theme. A short tutti section at the end of the movement recalls the first theme of the first movement but is cut short by a cadenza. Once more, the second theme is heard, this time emphasized by strong chords on the piano. The composition then comes to a dazzling close.

Rachmaninoff embodied the essence of Russian Late Romanticism, and this is evident in the second piano concerto. His idiomatic piano writing exploits the expressive possibility of the instrument, which define his passionate melodies. Typically, Rachmaninoff uses chromaticism and polyrhythmic devices to tease his audience, and his broad, lyrical themes accentuate stability.

Notes by Jill Meehan, MM 2004

Between the Autumn of 1906 and the Spring of 1909, Rachmaninoff took a long sabbatical in Dresden. During these years, in a city known for its cultural vibrancy (notably several of Richard Strauss' opera were premiered at the Dresden Hofopera at this time), Rachmaninoff hoped to refocus his energies on composition. The Dresden sojourn proved a watershed in his maturation as a composer, and analysis of his compositions from this time reveal his evolving control of the late 19th-century, post-Wagnerian musical rhetoric.

Rachmaninoff began working on his second symphony in October 1906. The composition was in hand three months later, and in February 1907 he wrote back to his old conservatory friend Nikita Morozoff:

“A month ago, perhaps more, I actually finished a symphony, but I should add, in draft. This is not common knowledge, because I first wanted to complete it. While I was preparing the full score, it became unbelievably tiresome, and I was sick of it. So, I put it aside and started something else. Just between the two of us, I can say that I am displeased with it, but after I have finished the full score in the summer, I should have something in the autumn.”

However, things did not progress as smoothly as Rachmaninoff would have liked. Writing again to Morozoff barely two months later Rachmaninoff lamented:

“As for the quality of all my latest compositions, I must say that the worst is the symphony. When I get it written out, and then correct my first symphony, I promise to write no more symphonies. To the devil with them! I don't know how and more to the point, I don't want to write them.”

From the context it seems that Rachmaninoff's problems were genre related. This was understandable, as it had been 12 years since the composition of his first symphony (a work which had proven so disastrous when premiered under Glazunoff's direction), and most of his intervening works were keyboard related. Still Rachmaninoff persevered with the second. Scoring the first movement seemed particularly onerous: it occupied him for some nine months. However, his fundamental belief in the symphony as a whole

remained, and he scored movements II, III, and IV in only nine and a half weeks.

This piece takes time to unfold. Rachmaninoff himself intimates as much, setting the mood for the first movement with an extended *Largo* introduction. The ensuing *Allegro moderato*, though conservatively constructed, is elegantly proportioned and carefully paced by means of subtle orchestral combinations. The middle movements counterbalance each other: the second movement – at times boisterous, at times lyrical – stands as a perfect foil to movement three, the celebrated *Adagio*. The composer's fundamental optimism shines through in the Finale; all is excitement and dash, replete with an inspiring theme followed by a breakneck-speed Coda. This is quintessential Rachmaninoff!

Notes by Associate Professor David Canata (retired)

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

boyer.temple.edu

The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

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