

# SCOTT LEVINE MANAGEMENT

825 THIRD AVE., STE. 226, NEW YORK, NY, 10022

212-520-8444 • [WWW.SCOTTLEVINEMANAGEMENT.COM](http://WWW.SCOTTLEVINEMANAGEMENT.COM)

## **ELAINE RINALDI**

### **Conductor**

#### **Reviews**

“Rinaldi showed real affinity for Gershwin’s bluesy brand of Americana and drew supple playing from the hard-working orchestra, whipping up quite an instrumental storm in the hurricane scene.”

Lawrence Budmen, South Florida Classical Review- From “Porgy and Bess Musically Brilliant”, March 14, 2010

“Its (Orchestra Miami’s) delivery of the *Leonore Overture #3*, op. 72 by Beethoven, was without a doubt brilliant; especially skillful was the effect of the trumpet from offstage. Rinaldi has a well-defined style which inclines itself to the conservative and balanced. Her Beethoven is much more of the classic than of the romantic, without the conductor overlooking the contrasts and dynamic effects. Simply, she does not exaggerate the tempi nor the dynamics; as many are accustomed to do in our times...With the acclaimed Ning An as soloist (Tchaikovsky’s Piano Concerto #1, Opus 23 in b flat minor), this work had without a doubt, an interpreter of high caliber and irreproachable technique...Nevertheless, it is necessary to praise Rinaldi's work of dynamics, which without losing a note of the crescendos nor the flashy "tutti", never -- not even in the spectacular finale -- eclipsed the piano....Here, up to the beautiful finale of very complex harmonies, the fusillades of chords were perfectly distinguishable, without the orchestral accompaniment losing its luster...[In] the Symphony # 1, Opus 68 in c minor of Brahms.... Rinaldi did not allow herself to be carried away by exaggeration, and her interpretive work maintained itself within a measured style, with special care in the elaboration of the phrases and their playing within the harmonic framework... This was a balanced and well thought out version in which one has to highlight the flute soloist, the concertmaster and above all the timpani, which were impeccable. The fourth movement was interpreted by this conductor and her musicians with exactness to the tempo markings, without resorting to sensational effects, which resulted in an impact in its elaborate finale.”

Daniel Fernandez, El Nuevo Herald, May 19, 2009 (Translated from the original Spanish)

“But not all the credit for this performance is taken by the touring company; Orchestra Miami and its director, Elaine Rinaldi delivered the beautiful and difficult music of Gershwin impeccably, with extraordinary idiomatic taste and without losing sight of appropriate support to the voices. Rinaldi is also an excellent choral director.”

Daniel Fernandez, El Nuevo Herald- *Porgy and Bess* 75th Anniversary Tour, March 14, 2010 (translated from the original Spanish)

“The Miami Civic Music Association closed its season brilliantly with a concert by Orchestra Miami and Music Director Elaine Rinaldi featuring the legendary Spanish guitarist Angel Romero...In just two years, Rinaldi has created an orchestra which, though small in size, is clearly of a high caliber... The concert opened with the always welcome overture from the Abduction from the Seraglio by Mozart, in which the orchestra brought out the music’s joy and its deft touches of Turkish music. Rinaldi demonstrated her mastery in this composer, and she was equally brilliant in more complex contemporary works like the Concerto for Guitar of David Chesky, which had its premiere in this concert... But the climax of this evening of music may very well have been the finale of the concert, the Symphony #4, the Italian, by Mendelssohn. Rinaldi directed the first movement with a verve that made her orchestra sound like one far larger. Although all of the musicians played very well, praise is especially due to the woodwinds for their great precision. The playing of the orchestra was characterized not only by great skill but also by devoted attention to the score, a spirit no doubt inspired by the dedication of its music director. Rinaldi presented an impeccable interpretation of this work which begins and ends with the most vibrant passages. The audience acknowledged her achievement with a long standing ovation.

Daniel Fernandez, El Nuevo Herald, June 7, 2008 (Translated from the original Spanish)

“Orchestra Miami's showing was undeniably impressive. Composed largely of former Florida Philharmonic members, the orchestra's playing was consistently energized, polished and responsive to Rinaldi over the 2 1/2-hour program, showing some of the fire and excitement of the Philharmonic on its best nights.”

Lawrence A. Johnson, The Miami Herald, January 21, 2008- The Ricordi Opera Gala

“Music director Elaine Rinaldi led off the evening with an exuberant performance of Mozart's Overture to The Abduction from the Seraglio, the exotic "Turkish" percussion very music to the fore, before Romero took the stage for David Chesky's Guitar Concerto. Rinaldi and the orchestra were heard to better advantage in Mendelssohn's Italian Symphony, which closed the evening. Rinaldi paced the movements alertly, bringing the requisite vitality to the outer movements, while attentive to scoring details in the Andante, conveying the somber melancholy.”

Lawrence A. Johnson, The Miami Herald, June 3, 2008

“Rinaldi clearly has a penchant for offering interesting thematic programming and promising soloists.”

Lawrence Budmen, The Miami Herald, September 21, 2006

“I say this: one has to congratulate Orchestra Miami and Rinaldi for a performance of quality that exalts the Miami scene, and promises more and better performances from this new orchestra and its Director.”

Daniel Fernandez, El Nuevo Herald, January 22, 2008 – The Ricordi Opera Gala (Translated from the original Spanish)

“Elaine Rinaldi, in the pit, had a spark to her conducting that helped to override individual imperfections.”

Anne Midgette, The New York Times, February 20, 2002- *Street Scene*

“Conducted with verve by Elaine Rinaldi, it was one of the better productions the Opera League has imported from New York City’s National Lyric Opera Company.”

Hippo Press, Manchester, NH, Oct. 31, 2003- *L’Elisir d’amore*

“The orchestra, conducted by Elaine Rinaldi, did a fine job. It gave strong support to the melodies of the aria and the conductor kept it tight with the singers.”

Solares Hill, Key West Citizen, March 25, 2005- *La traviata*

“There were two stars that shone brightest in the constellation of many at Florida Grand Opera’s opening-night production of *Rigoletto*..... The other “star” on Nov. 17 was the Men’s Chorus, trained by Elaine Rinaldi. Their singing throughout was exquisite. They had degrees of light and shade, marvelous control and a fresh, crisp sound rarely found in opera companies today. Their reenactment of the abduction scene in terms of group drama and singing was brilliant.”

Rex Alan Hearn, Coral Gables Gazette, November 24, 1999- *Rigoletto*

“A true star, though, was the chorus, well-prepared by Elaine Rinaldi.”

James Roos The Miami Herald, Nov. 20, 1999 From “Chorus Alone Won’t Make Opera Grand”

“The chorus, which gets better and better under Elaine Rinaldi’s direction, made a potent sound in the Latin Quarter scene..”

Tim Smith, Ft. Lauderdale Sun-Sentinel, March 13, 1999- *La bohème*