

My work entitled *Intimations* falls into a genre—piano with orchestra, but not a concerto--that is historically somewhat marginalized. With effort, one thinks of Weber's *Concertstück*, Schumann's *Introduction and Allegro Appassionato* or Strauss's *Burlesque*. In the 20th century, there are Falla's *Nights in the Gardens of Spain*, Stravinsky's *Movements*, and the two other Strauss works, *Parergon* and *Panathenäenzug*, that are for left hand alone and virtually never played.

The rationale for writing a non-concerto movement—at least in my case—is to make a contrast with the exuberant virtuosity of the work that follows it on the program. As its title implies, my piece finds the orchestra giving hints and suggestions to the pianist, who counters with his own set of hints and suggestions. In this manner do the two impel each other to action. The scoring is on the light side so that the solo writing can avoid Lisztian bombast and still be heard. In contrast to concerto practice, my soloist is something of an anti-hero: blustering at first, then timid, then silent, then apologetic. He looks to individual instruments of the orchestra for comfort and encouragement; his particular friends include the oboe, bassoon, flute and timpani. Some of his utterances are whimsical, others plaintive. Brahms mischievously and misleadingly characterized the second movement of his Second Piano Concerto as “a tiny, tiny wisp of a scherzo.” Perhaps I have written the piece that fits that description.

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