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Jack Price
Managing Director

Michelle Rubin
Founding Director

220 West Pershing Ave.
Phoenix, AZ 85029

e-mail:
jp@pricerubin.com

phone:
1-800-848-3360

fax:
1-888-439-1186

website:
www.pricerubin.com

Barry Kolman

CONDUCTOR



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BIOGRAPHY

Dr. Barry Kolman is a frequent guest conductor of orchestras around the world.

In 1994, he led the St. Petersburg Philharmonic in Russia as guest conductor for the Anton Rubinstein Centennial Concert, and in 1993 he was invited by the Minister of Culture to become the first American to conduct the State Orchestra of Azerbaijan in Baku. In 1992 he led a tour of the Deutsch-Amerikanisches Blasorchester throughout southern Germany under the auspices of the U.S. General Consul. As a guest conductor, Kolman has also led the Orchestre Royal de Chambre of Belgium, the Orquestra do Norte in Portugal (as conductor and clarinetist), the Poznan and Czestochowa Orchestras in Poland, the Cordoba Symphony Orchestra in Argentina, the Hunan Philharmonic in China, the Botosani Philharmonic in Romania, the Gilea Chamber Orchestra and Crimean State Philharmonic Orchestra in Ukraine, the West Bohemian Symphony Orchestra in the Czech Republic, the Ural State Philharmonic in Russia, the Hopkins Symphony in Baltimore, the Northern Music Festival Orchestra in Ontario, and the Rio de Janeiro Philharmonic.

Dr. Kolman has led the Buffalo Philharmonic (New York), Mesa (Arizona) and North Arkansas Symphony Orchestras and recorded his fifth CD with the State Philharmonic of Iasi (Romania). He has conducted the Slovak State Symphony Orchestra of Kosice during the city's annual sacred music festival and then in the first recording of Anton Rubinstein's Symphony No. 3 for Centaur Records. He has also recorded music of Pulitzer prize-winner Karel Husa with the Slovak Radio Symphony in Bratislava for the Marco Polo label. A recording of George Antheil's music, also on Centaur, was released on May 1, 1996 as well as a disk of Max Steiner's film music which was released on April 1, 1998. He is currently working on the premiere recording of, "Where Do We Go From Here?" a film musical comedy with music by Kurt Weill and lyrics by Ira Gershwin.

Completing his twentieth-second season with the Shenandoah Symphony Orchestra, Kolman has led this ensemble through a period of unprecedented growth. During his tenure, he has introduced a guest artist series, bringing such world-renowned performers as the Netherlands Wind Ensemble, the Chestnut Brass Company, and Leon Bates to perform under his baton. Dr. Kolman was previously the Music Director and Conductor of the Madison Symphony Orchestra, which he led on their first tour of metropolitan New York. As Music Director and Conductor of the Bemidji Symphony Orchestra, Dr. Kolman established a guest artist series, a Kinder-Concert series and a commissioning project.

Barry Kolman received his doctorate in conducting from the University of Northern Colorado where he was awarded the Graduate Dean's Citation for Excellence and a Colorado Graduate Fellowship. His Master of Music degree in clarinet performance is from Illinois State University and his bachelor's degree in music education is from the Crane School of Music, for which he received a New York State Regents' Scholarship. Dr. Kolman studied conducting with Eugene Corporon of the University of North Texas, and has participated in master classes led by Zubin Mehta and Frederick Fennell.

Critical Acclaim Press

From the Press Critics

“Kolman was adept at coaxing notes from the orchestra members, squeezing them out, directing them with animated hand gestures. The violin section, in particular, sounded stronger than in the past as it performed the intricate movements of each piece.”

Northwest Arkansas TIMES, 17 March 1999

“It (*the Psycho Suite*) developed into an insidious crescendo of anguished, produced by a conducting technique which brought out the sonorous quality of the strings. Energized by Barry Kolman, conductor of the Shenandoah Symphony of Virginia, the Orchestra Royal de Chambre de Wallonie traveled through these fallow lands with an invigorating commitment.”

Le Soir (Brussels, Belgium) 17 January 1999

“The skillfully and attractively composed symphony (Symphony 1 by Corigliano), with the evocative and expressive interpretation by Barry Kolman, was enjoyed by the audience.”

Tadeusz Szantruczek, *The Poznam Gazette*, (Poznan, Poland) 2 May 1995

“The Poznan Philharmonic Orchestra was led by Barry Kolman, an American conductor, who is extensively educated and has broad experience.”

Andrzej Chylewski, *The Wielopolska Voice*, (Poznan Poland) 2 May 1995

“Dr. Kolman’s interpretation showed us that Symphony No. 3 of Anton Rubinstein, with its masterful instrumentation, is indeed alive and beautiful. Thanks to his efforts, this work can now take its rightful place alongside the great symphonies of Glinka and Tchaikovsky.”

Michail Gregoryev, *The Neva Times*, (St. Petersburg, Russia) 24 November 1994

“From even the first few notes, a feeling of amazement swept over the audience which became more intensified with every selection. The consensus of the audience was that wonderful music was being performed and conducted with great professional skill.”

T. Abbasov, *Workers of Baku*, Baku, Azerbaijan) 3 June 1993

“Director Kolman’s interpretation of the Webern was outstanding and expressive. The ‘Passacaglia’ was especially well played under his leadership.”

Roman Skrepek, *Kosiceky Vecer*, (Kosice, Slovak Republic) 6 December 1993

“With extraordinary vigor, spirited temperament, absolute exactness of instructions, and conviction of interpretation, Barry Kolman persistently demanded from the orchestra the same precision which successfully resulted in magnificent and colorful sound. The orchestra not only played on a high professional level but also attained new heights of musical artistry. Barry Kolman conducted the works with outstanding taste and great feeling. There was not a single note of exaggeration nor deviation from the design of the composer. With his immense enthusiasm and energy, Kolman allowed his musicians to express their own musical creativity.”

E. Dobrikin, *Pravda*, (Kherson, Ukraine) 27 November 1992

“As the experts attest, Barry Kolman has managed to achieve the impossible. Only four rehearsals were needed to make the orchestra sound so perfect. This is convincing proof of his brilliant talent.”

Alexi Alexandorv, *Novy den*, (Kherson, Ukraine) 27 November 1992

“Kolman’s zeal and the dedication of his players has paid off handsomely.”

Dr. Patrick Riley, *The Pioneer*, (Bemidji, Minnesota) 5 November 1986

“Barry Kolman conducts the Muhlenbrg Theatre Festival Orchestra brilliantly. You may never hear a score so beautifully and majestically performed.”

Raldo L. Mattioli, *The Express*, (Allentown, Pennsylvania) June 1981

Critical Acclaim Record

From the Record Critics

“Here there’s formidable competition from Barry Kolman, who really makes the music soar—a better choice than Stankovsky, who sounds like he’s just going through the motions.”

American Record Guide March/April 2004

“From Centaur comes a CD of suites from two scores by Max Steiner, richly recorded and conducted with stunning intensity (and boy, do these scores generate a lot of intensity) and commitment by Barry Kolman with the Slovak State Philharmonic Orchestra. Kolman and the Slovak State Philharmonic make maximum musical and dramatic sense out of it all.”

Fanfare November/December 1998

(Steiner) “The excitement of the score is very well captured. The playing is most impressive with splendid brass choruses, soaring strings and solid timpani. The battle scene is exceptionally thrilling with vivid evocations of thundering canon, galloping hooves and flashing sabers. The players of Slovak State orchestra, especially the brass section must be congratulated on their skill and stamina and they do outplay their Brandenburg rivals on Marco Polo in this sequence.”

Film Music on the Web August 1998

(Antheil) “The Slovak Philharmonic is in top form on this new recording. American conductor Barry Kolman is obviously much at home in and inspired by the Spanish idiom of the music, and conveys the score’s changing moods beautifully.”

Fi November 1996

“Barry Kolman, the Orchestra, and the sound engineers have done it all proud. Don’t overlook this disk; you might find yourself going back to it more often than you imagine.”

Richard Freed, WETA-FM Virginia Public Radio, August 13, 1996

“This winning program of late-period Antheil, as deliciously interpreted by a well-rehearsed Czech orchestra under a talented young American conductor. Recommended.”

Fanfare Sept/Oct 1996

“All this music is very attractive and well worth hearing.”

American Record Guide/October 1996

“More impressive is the suite of four movements that makes up *Music for Prague 1968*. There is a percussion interlude ending in a terrifying crescendo which leads to a finale... A simple scheme, but one which has the effect of putting Husa’s gifts to effective use. There are fervent performances from the Slovak Radio Symphony and Barry Kolman.”

Grammophone May 1995

(Husa: *Music for Prague 1968*) “This is a superb performance and an excellent recording, a double improvement over a Louisville Orchestra LP... Barry Kolman is an American conductor who has performed often in the Slavic world; he has a fine feeling for all of his music... The central movement of the slow-fast-slow sequence (in *Reflections*) is a lovely tour de force for all sections, brilliantly realized by the best orchestral playing I have heard from Bratislava. This is a most successful disc, and I recommend it to all.”

Fanfare March/April 1995

“Karel Husa’s Music for Prague 1968 retains its shattering power. Barry Kolman leads the Slovak Radio Symphony effectively.” ** (four stars out of five)**

Classical Pulse! April 1995

“Husa’s music is quite serious, intense, and sure-footed. Recommended.”

American Record Guide July/August 1995

(A comparison of Stankovsky’s recording (Marco Polo) of Rubenstein’s Third Symphony with Kolman’s) “On the face of it, one might assume that this latest in Marco Polo’s series with the powerful Bratislava orchestra would have it all over Kolman’s plucky Slovak Ensemble; yet this is one case where an earnest if decidedly unpolished performance under a conductor who obviously loves this music belongs on top... One is left with the impression that Stankovsky merely assembled his men and went through the motions, as against Kolman’s more dedicated involvement; this is evident from the very opening bars... Kolman fully captures the heroic spirit of the music, taking the listener right along with him to the glorious peroration.”

American Record Guide January/February 1995

“It’s a beautiful job, a very handsome sounding symphony (Rubinstein’s No. 3). These are nice performances...delicious. The Third is a wonderful discovery.”

Richard Freed, Record Critic, WETA Public Radio, Washington DC, 1994

“This new version (of the Fifth Symphony) improves on the Romanian reading in several respects, and the American conductor Barry H. Kolman takes the measure of this boisterous, tuneful, and large limbed work more impressively than his Marco Polo counterpart. Kolman pays particular attention to the woodwind and brass writing with which the Fifth is richly endowed, much to its coloristic benefit.”

Fanfare, July/August 1994

“The Centaur disc gives us much to admire in (Symphony No. 3). I have no hesitation in recommending Kolman’s performance.”

American Record Guide, July/August 1994

“In his annotation as well as his performance, the American conductor Barry H. Kolman conveys real enthusiasm for the work (Fifth Symphony). It (the Third Symphony) is handsomely presented and makes an intriguing companion piece.”

Stereo Review, October 1994

“A special treat...” (regarding Kolman’s recording of Rubenstein Symphonies)

Chuck Slott, Music Director, WMRA Virginia Public Radio, 1994

Repertoire

SYMPHONIC

Adams	The Chairman Dances (Foxtrot for Orchestra)
Bach J.S.	Brandenburg Concerti
Bartok	Concerto for Orchestra
Beethoven	Overture, Symphony Nos. 1-8 Piano Concerti
Berlioz	Symphonie fantastique
Bernstein	Three Dance Episodes from "On The Town" Overture to "Candide" Chichester Psalms Symphonic Dances from "West Side Story"
Brahms	Overtures, Symphony Nos. 1-4 Piano Concerto Nos. 1, 2 German Requiem
Copland	Ballet Suites Clarinet Concerto Symphony No. 3
Corigliano	Symphony No. 1
Dvorak	Symphony Nos. 5, 7, 8, 9
Debussy	L'Après-midi d'un Faune
Elgar	Enigma Variations
Franck	Symphonie
Gershwin	Rhapsody in Blue Concerto in F American in Paris
Ginastera	Estancia: Ballet Suite
Handel	The Messiah
Haydn	Symphony Nos. 45, 83, 85, 92, 94, 100, 101, 104 Lord Nelson Mass
Hindemith	Sinfonische Metamorphosen
Holst	The Planets
Ives	Symphony No. 2
Mahler	Symphony Nos. 1, 4, 5
Mendelssohn	Violin Concerto Symphony Nos. 2, 3, 4
Mozart	Various Concerti, Overtures, Divertimenti, Serenades Requiem, K. 626 Symphony Nos. 15, 23, 31, 38, 39, 40, 41
Mussorgsky	Pictures at an Exhibition
Orff	Carmina burana
Prokofiev	Symphony No. 5
Rachmaninoff	Piano Concerto No. 2 Symphonic Dances
Ravel	Bolero Ma mère l'Oye
Rossini	Various Overtures
Schubert	Symphony Nos. 3, 5, 8, 9
Schumann, R.	Symphony Nos. 1, 3

Shostakovich	Symphony Nos. 5, 6, 8
Sibelius	Symphony Nos. 1, 2, 4
R. Strauss	Till Eulenspiegel
Stravinsky	Firebird
	Petrouchka
	Rite of Spring
Tchaikovsky	Nutcracker
	Symphony Nos. 4, 5, 6
	Romeo and Juliet Overture
	Piano Concerto No. 1
	Violin Concerto
Verdi	Requiem
Vivaldi	The Four Seasons
	Gloria
Wagner	Rienzi Overture
	Die Meistersinger: Prelude
	Das Rheingold: Entrance of the Gods into Valhalla
	Die Walküre: Ride of the Valkyries
Weber	Der Freischütz Overture

OPERAS/OPERETTAS

Bernstein	Candide
Bizet	Carmen
Gershwin	Porgy and Bess
Gilbert and Sullivan	Mikado
	Pirates of Penzance
	H.M.S. Pinafore
Lehar	Merry Widow
Menotti	The Telephone
	The Old Maid and the Thief
Mozart	Marriage of Figaro
	Magic Flute
Puccini	La Bohème
	Tosca
	Madame Butterfly
Romberg	The Student Prince
Verdi	La Traviata

BARRY KOLMAN

788 South Braeburn Place
Staunton, Virginia 24401 USA
Cell : (540) 292-3462
Email : bhkolman@gmail.com
www.barrykolman.com

Résumé



Present Position

Music Director and Conductor: **Shenandoah Symphony Orchestra**, Lexington, Virginia (symphony, chamber, opera, ballet, pops) 1987-present

Music Director and Conductor for Estefania Holman, 23-year-old Argentinean professional singer of tango 2002-present

Past Conducting Positions

- 1987-1988: Music Director and Conductor: Madison Symphony Orchestra (Harrisonburg, VA)
- 1986-1987: Music Director and Conductor: The Bemidji Symphony Orchestra (Bemidji, MN)
- 1982-1983: Conductor, University of Northern Colorado Chamber Orchestra (Greeley, CO)
- 1979-1981: Conductor: Muhlenberg Theatre Association Opera Orchestra (Allentown, PA)

Discography

- Anton Rubinstein: Symphony No. 3 and No. 5, Slovak State Symphony Orchestra, CENTAUR (1994).
- Karel Husa: Music for Prague, Symphony No. 2, Fresque, Slovak Radio Symphony Orchestra, MARCO POLO (1994).
- George Antheil: Symphony No. 5, Capital of the World Ballet, Archipelago, Slovak State Philharmonic, CENTAUR (1996).
- Max Steiner: The Treasure of the Sierra Madre Suite, the Charge of the Light Brigade Suite, Slovak State Philharmonic, CENTAUR (1997).
- George Gershwin: *American in Paris*, *Concerto in F*, *Cuban Overture* with the Romanian State Philharmonic, THALASSA RECORDS (2002).

Education

- University of Northern Colorado: Doctor of Arts in Instrumental Conducting (1985).
- Illinois State University: Master of Music in Clarinet Performance (1975).
- Graduate studies at Schiller College in Berlin, Germany (1973-1974).
- Crane School of Music, Potsdam College: Bachelor of Music in Music Education (1973).

Conducting Instruction

- Kazuma Tomisawa, Switzerland (2005-2006).
- Zubin Mehta, The Juilliard School, New York City (1986).
- Frederick Fennell, University of Northern Colorado 1983).
- University of Northern Colorado Conducting Symposium (Summers, 1982/1984).
- Eugene Corporon, University of Northern Colorado (1981-1983).

Violin Instruction

William Claytor, Eastern Mennonite University.

Clarinet Instruction

- David Weber, New York City Ballet Orchestra.
- Karl Leister, Berlin Philharmonic Orchestra.
- Larry Combs, Chicago Symphony Orchestra.

References

Ms. Mary Catherine Adams, Principal Flute
Shenandoah Symphony Orchestra
Professor of Flute, James Madison University
106 Dogwood Dr.
Bridgewater, VA 22812
Phone: (540) 828-2729
Email: adamsmc@jmu.edu

Dr. Joan Griffing, Concertmaster
Shenandoah Symphony Orchestra
Chair, Music Dept., Eastern Mennonite University
1035 S. Dogwood Drive
Harrisonburg, VA 22801
Phone: (540) 564-0473
Email: griffing@emu.edu

Ms. Beverly Floyd, Principal Clarinet
Shenandoah Symphony Orchestra
85 Sara St.
Christianburg, VA 24073
Phone: (540) 382-7718
Email: bfloyd@nrv.net

Ms. Synthia Smout, Manager
Shenandoah Symphony Orchestra
5 Lampe Circle
Lexington, VA 24450
Phone: (540) 463-761
Email: smouts@embarqmail.com

Joe Bunts, Principal Bassist
Shenandoah Symphony Orchestra
1626 Mason Ln
Charlottesville, VA 22903-5112
Phone: (434) 972-9175
Email: jbuntsjr@yahoo.com

Mr. Greg Banaszak, Saxophone Soloist
Cleveland Symphony
3273 Bradley Road
Westlake, OH 44145-3704
Cell: (216) 798-7510
Email: greg@gregbanaszak.com

Dr. Karel Husa
Composer
1 Bellwood Ln
Ithaca, NY 14850-5029
Phone: (607) 257-7018 May-Oct.
3417 Foy Glen Ct
Apex, NC 27539-3681
Phone: (919) 779-9861 Nov.-Apr.

Sample Programs

Shenandoah Symphony Orchestra Sample Repertoire

Concert A

Haydn Symphony No. 45 ("Farewell")
Haydn Trumpet Concerto
(Chris Magee, soloist, Principal trumpet, Shenandoah Symphony Orchestra)
Handel Festival Music
Beethoven Symphony No. 8

Concert B

Still Afro-American Symphony
Hanson Romantic Symphony
Dubois Concerto for Saxophone and String Orchestra
Raman Aria for Alto Saxophone and String Orchestra
(Greg Banaszack, alto saxophone soloist, Cleveland Orchestra)

Concert C

Lizst Les Preludes
Respighi Ancient Airs and Dances Set II
Dvorak Symphony No. 7

Other Sample Programs

For Small Orchestra:

Handel Concerto Grosso in A, Opus 6, No.11
Mozart Piano Concerto No. 12, K. 365 for Two Pianos
Piazzolla Winter and Spring from "The Four Seasons" for strings
Haydn Symphony No. 100 ("Military")

For Medium Orchestra:

Glinka Russlan and Ludmilla Overture
Shostakovich Piano Concerto No. 1 for piano, solo trumpet, and strings
Rubinstein/Kolman ed. Symphony No. 3

For large Orchestra:

Honegger Pacific 231 (with film)
Grieg Piano Concerto
Antheil/Kolman ed. Symphony No.5 ("Joyous")