



Rolf Bertsch

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Rolf Bertsch- BIOGRAPHY

Hailed for his passion and natural musicianship by critics, audiences, and musicians alike, Rolf Bertsch is one of Canada's leading conductors.

Appointed Assistant Conductor of the Orchestre symphonique de Montréal by Charles Dutoit in January 2000 and named Conductor in Residence for the 2002-2003 and 2003-2004 seasons, he has built an impressive reputation as conductor, pianist, communicator, teacher and adjudicator. His career has spanned a wide spectrum of musical experience and styles and has taken him to Europe, the Orient, and throughout North and South America.

Laureate of a numerous competitions including the Canadian Music Competitions, Rolf Bertsch served for many years as pianist of the Orchestre symphonique de Montréal and the National Arts Centre Orchestra in Ottawa, the Société de musique contemporaine du Québec, as well as solo pianist for Les Grands Ballets Canadiens. Recitalist, soloist, and chamber musician, highlights of his career as pianist have included a number of solo appearances with the Orchestre symphonique de Montréal under the direction of Charles Dutoit, most notably in Carnegie Hall in 1997, as well as performances at the chamber music festivals in Saratoga and Ottawa.

Rolf Bertsch's career took an important turn when in September 1997 he was named Resident Conductor of the Calgary Philharmonic Orchestra, a position he held from 1998-2001. During this highly successful tenure he also served as Music Director of the Calgary Civic Symphony Orchestra and Altius Brass, Calgary's leading brass ensemble, and worked regularly with Calgary's chamber music ensemble Rosa Selvetica and at the University of Calgary.

In June 2000, Mr. Bertsch was invited to conduct the National Arts Centre Orchestra in Ottawa in its "Great Composers" series in Beethoven's Triple Concerto with Pinchas Zukerman, Amanda Forsyth and Andrew Burashko as soloists. This collaboration was repeated with the OSM in September 2001, this time with Louis Lortie as pianist, and again in 2004 at the NAC with Janina Fialkowska at the piano. Rolf Bertsch has worked with such renowned artists as Jon Kimura Parker, Marc Hervieux, Alessandra Marc, Daniel Binelli, André Laplante, Janina Fialkowska, Nicolaj Znaider, Marc-André Hamelin, Richard Raymond, Chantal Juillet, James Ehnes, Marie-Nicole Lemieux, Tracy Dahl, Aline Kutan, Renaud Capuçon, Benjamin Schmid, and Los Romeros. Music Director of Les Grands Ballets Canadiens from 1989-1991, he was also the founding conductor of Ensemble Début in Montreal.

Mr. Bertsch began his musical studies on the violin and went on to study piano, cello, composition, jazz, and conducting with such teachers as Leon Fleisher, Dorothy Morton, Armas Maiste, James Dick, Helena Costa, Uri Mayer, Raffi Armenian, and Gustav Meier. In his years in Montreal and Calgary he worked extensively with Charles Dutoit and Hans Graf as well as with many visiting artists. He holds diplomas from a number of prestigious institutions including McGill University, the Mozarteum

(Salzburg), the Conservatoire de musique du Québec (Montréal), the Folkwang Hochschule (Essen, Germany), and Phillips Academy (Andover, Massachusetts).

Rolf Bertsch has conducted most of the orchestras in Canada including those of Montreal, Toronto, Calgary, Edmonton, Québec, Kitchener-Waterloo, and Nova Scotia. He has often appeared as conductor for the “Salute to Vienna” New Year’s Day concerts held throughout North America. He made his Canadian Broadcasting Corporation conducting debut with a national broadcast feature performance with the winds of the OSM.

While he excels in a wide range of repertoire, Rolf Bertsch has had particular success with the music of Strauss, Brahms and Rachmaninoff as well as with the French repertoire through his long collaboration with Charles Dutoit and the OSM. An avid believer in building bridges, he developed and conducted a series of sold-out performances with the Orchestre symphonique de Montréal based on music from the movies. He has received accolades for his programming and performances for young audiences. Rolf Bertsch is currently artistic director for “Music at Mount Royal”, a concert series he founded featuring OSM musicians performing in chamber ensembles as well as collaborations with other artists and performing groups. In the summer of 2005, he was part of an international faculty at the Canton International Summer Music Academy in Guangzhou, China.

In 2007-2008, he worked at the Canada Council for the Arts as Program Officer for the Professional Orchestra and Opera/Music Theatre programs, overseeing the federal granting process for those communities. He also served on the Board of Directors of Orchestras Canada from 2004-2007, a period which saw this important arts organization answering to the need to reshape and redefine itself in order to better serve its stakeholders.

In addition to his duties as Music Director and Conductor of the Calgary Civic Symphony, he currently serves as pianist for the Calgary Philharmonic, teaches piano and coaches Academy program students at the Mount Royal University Conservatory and works as a free-lance conductor, pianist, clinician and arts consultant.

Rolf Bertsch-Critical Acclaim

In spite of the solid performance of Marie-Nicole Lemieux, it was the Montreal Symphony Orchestra who came out as the big heroes of this last Sunday concert of the season – the MSO as a spectacular machine of high virtuosity, but also the MSO as an ensemble of precise and refined components.

Even if the program, and principally the Don Juan of Strauss and the Pini di Roma of Respighi, were drawn from the current repertoire of the MSO, one must include in this very beautiful success not only the continuously attentive conducting but also and above all the sense of renewal that the conductor in residence, Rolf Bertsch, brought to these two symphonic poems, superbly conceived to allow a great orchestra like the MSO to shine.

Bertsch launched the Strauss full speed, 'allegro molto con brio', as the composer indicated, and thus with an agitation that is one and the same as that of the unsatisfied seductor. The score thusly took on an unaccustomed life. For all that, the conductor never neglected the great moments of calm and reverie; in this regard the episode in which the oboe represents Donna Anna found Theodore Baskin in the form of the great days. What an effect also, this sudden ending of three pizzicatos (made).

But the public had heard and seen nothing yet, as the return of Pines of Rome featured six brass players posted in the corbeille (first balcony), who responded to each other and to the orchestra placed completely at the other extremity (of the hall). This formula had been used the previous week in a contemporary work; ordinarily, for this Respighi, the additional brass are simply placed on opposite sides of the stage.....Bertsch played for maximum effect....as in the Strauss, he also went to the other extreme and demonstrated the most refined discretion on the episodes of poetry and tenderness....

Claude Gingras. La Presse. Montreal. 12 May 2003

“Good fun – and music – in Place des Arts”

One of the joys of following the Montreal Symphony Orchestra is knowing that the concept of the crowd-pleasing program involves no departure from real concert repertoire. Yesterday both the stage and the seats of Salle Wilfrid Pelletier were packed for a fail-safe mix of orchestral blockbusters and romantic French art songs and arias....

After intermission we heard Strauss's Don Juan....the heroic heart of the music was there....The grand finale was Respighi's Pines of Rome, with all four cinematic episodes splendidly accounted for....Bertsch led a convincing march up the Appian Way....

Arthur Kaptainis. The Gazette. Montreal. 12 May 2003

Bertsch does Brahms proud”
"More than meets the eye at MSO performance”

Bertsch does Brahms. The alliteration works...The conductor-in-residence of the Montreal Symphony Orchestra – Rolf is his first name – led the kind of Third Symphony we might be happy to hear from a music director.

Just how it happened was not clear, for Bertsch does not play the maestro with much flair. Black-shirted and bolt upright, he watched his score, beat steady time and cued only when he had to.

During the thundering brass exhortations of the finale, it was hard to believe Bertsch was conducting the same piece, so imperturbable was his style. Can it be that this poor chap believes the musicians matter as much as he does?

The important thing was that Brahms mattered most to everyone. The first movement was heroic at a lively pace; the second as well as the popular third was tinged with melancholy. Strings produced a warm, Brahmsian sound. Horns, even by MSO standards, were superb.....

Arthur Kaptainis. The Gazette. Montreal. 3 July 2003

“Romance lives in CPO offering”

Leading the CPO on this occasion was conductor Rolf Bertsch...Bertsch has increasingly been seen and heard in an more prominent role, and indication of the stature he has gained during his tenure here...In all of the works presented, but perhaps most powerfully in the Rachmaninoff Symphony (No. 2), Bertsch demonstrated both a solid conducting technique and a remarkable sensitivity to musical values. With its seething passion and opulent writing for the orchestra, the symphony can to easily slip over the emotional brink and degenerate to musical soap opera, but that was not the case here. Disciplined in matters of rhythm and aware of the large dynamic curves, Bertsch led the orchestra in a very fine performance of this beautiful romantic work. The orchestra played exceptionally well, the strings full and rich in tone and the woodwinds contributing splashes of color to enliven the texture.

Kenneth DeLong. The Calgary Herald. Calgary. 18 May 2001

“MSO/Pleasing Viennese evening” (translated from French)

“Young, lively and elegant, Bertsch already possesses the gestures of a conductor who, at once, pleases the public and is rapidly understood by the orchestra. Bertsch also reveals himself to be an excellent accompanist in the (violin) concerto of Korngold. Rolf Bertsch finished the program with four works of Johann Strauss, which he accompanied with anecdotes from the microphone. He even asked the audience to sing, which made the soirÈe even more enjoyable....The OSM performed this music with rhythm, energy, humour and charm....

Claude Gingras. La Presse Montreal. 21 February 2001

“An enormous popular success” (translated from French)

To finish, an explosion. Brahms' Academic Festival Overture was played to tremendous effect. Warmth of the strings in their somber and vibrant lyricism, clear fanfares by the winds (and brass), construction in enlarged sonata form, and especially the elaboration of a crescendo both dynamically and psychologically made of this version a moment of exceptional effectiveness. The question no longer needs to be asked: Bertsch knows how to make the OSM sound both right and enthusiastic. He amuses himself with violin melodies on top of pizzicatos in the cellos, he likes to make the winds dance, treats the horns with care and propulses the trombones towards an irresistible triumph, notably at the arrival of the student hymn *Gaudeamus Igitur*, which serves as the coda of the piece. A conclusion which enraptures the entire hall.

Francois Tousignant. Le Devoir Montreal. 7 December 2000

“Three-way success in MSO program”

There was a third unveiling at the concert: Rolf Bertsch, named Assistant Conductor of the MSO last season... Confident and fluid on the podium, the Canadian is obviously a natural conductor who has been trapped too long in a pianist's body. This was a long program, but nothing sounded patched together or underserved. Haydn's Symphony No. 96 was a playful essay in light in shade. Two pieces of Indian inspiration by Glenn Buhr – *Akasha* and *Jyotir* – glowed pleasantly... After working calmly and unpretentiously with the soloists, Bertsch made a perfect tone poem of the Suite Op. 59 from Strauss's *Der Rosenkavalier*. For all its frivolity, this is complex music, combining robust horn sequences, sweet woodwind solos and string textures of the utmost suppleness. Surfaces were lovely and the nostalgic heart of the music was always heard. One could not have asked for more.

Arthur Kaptainis. The Gazette. Montreal. 4 December 2000

“OSM/ A delightful evening” (translated from French)

The direction of the Orchestre symphonique de Montréal hit the nail on the head last night with this program composed entirely of film music.... To begin with, Salle Wilfrid Pelletier was filled to capacity.... To this box office success must be added an incontestable musical success.... (John William's music) sounds admirably well for large orchestra, as do all of those (works) that preceded in this program. (The end) Result: an evening in which the massed sound of the OSM, its sparkling virtuosity, its brilliant first chairs, all that makes the OSM (what it is) in sum, filled the hall with a continuous power and richness....

Last but not least, the (orchestra's) assistant conductor Rolf Bertsch was congenial and even amusing in his commentary and, above all, he was absolutely impeccable in his direction, leading the orchestra to engage itself fully in a repertoire to which he is

probably no more drawn than the musicians themselves...or the one signing these lines.

Claude Gingras. La Presse. Montreal. 12 December 2001

“Bertsch, CPO shine in classic masterpieces”

This year the CPO's mid-week Baroque series follows a programming formula: a Handel concerto grosso opens each concert, a Mozart piano concerto serves as the centerpiece, and one of Haydn's Paris symphonies provides the finale. Seemingly restrictive, the formula works surprisingly well in practice, allowing the orchestra and audience a systematic exploration of some of the 18th century's most agreeable but sometimes overlooked works.

Wednesday's concert was led by resident conductor Rolf Bertsch who, with the increasing absence of Hans Graf, is being seen more and more frequently on the podium. Clearly an able musician, Bertsch skillfully guided the orchestra through a cleanly delivered rendition of the opening Handel's Concerto Grosso in D minor, Op. 6, No. 10 as well as an even stronger performance of Haydn's Symphony No. 84.

The Haydn symphony came off particularly well, the stately slow movement grave and eloquent, the finale, always witty in a late Haydn symphony, bringing the symphony and the evening to a good-humoured close. Sensitive to classic-period proportions in matters of dynamics with the tempos carefully judged, Bertsch made a fine case for this underplayed Haydn symphony....

Kenneth DeLong. The Calgary Herald. Calgary. 12 October 2000

“MSO program red, white, and true”

Famous for its advocacy of French repertoire, the Montreal Symphony Orchestra has many other passports at its disposal. Last night, the players sounded thoroughly American in an Air Canada program of Gershwin and Bernstein.

This was exuberant music that demanded confident, jazzy solos and spot-on rhythmic coordination. Gesticulating neither to little nor too much, MSO resident conductor Rolf Bertsch elicited both in the concluding Times Square episode of Bernstein's On the Town. Colours were bright and the texture was clear.

A spirit of co-operative virtuosity also prevailed in Gershwin's Concerto in F. Toronto pianist (and former hypercute prodigy) Stewart Goodyear produced a pearly, speaking tone and left no doubt of the depth of the composer's inspiration. Clarinets created an atmosphere of bluesy wonder in the opening pages of the Adagio. This stands among the best concerto performances of the season.

After intermission, we heard Bernstein's dark and powerful music for *On the Waterfront*, followed by Gershwin's great tone poem *An American in Paris*. Both were highly idiomatic, even if the implied protagonist of the latter seemed to be taking his time on the Champs Elysées.

Individual efforts were superb.....

Arthur Kaptainis. The Gazette. Montreal. 31 March 2004

"CPO lets its hair down"

It was a night to be on the town as the CPO, sporting the top hat and tails charm of Fred Astaire, took its large and enthusiastic audience on an musical tour of some of the world's grand cities – and Winnipeg.

On The Town is, of course, the title of Leonard Bernstein's first jazz-based musical, and it was this snazzy, jazzy work that gave the evening both its title and its emotional tone.

Leading the proceedings as conductor and emcee was former resident conductor Rolf Bertsch, whose witty remarks and flair on the podium were just right for this up-tempo concert.

Following a sprightly rendition of Rossini's imperishable *Overture to The Barber of Seville*, Bertsch and the CPO performed Bernstein's *Three Dance Episodes from On The Town*, dances that show Bernstein at his best and in his most attractive Big Apple mode.

The orchestra, responding to the idiomatic, rhythmic conducting of Bertsch, gave a first-class account of these pieces, the music given just the right mixture of jazz inflections and normal straight orchestral playing.

The most warmly received work on the program, however, emanated from the great city of Winnipeg in the form of a jazz *Organ Concerto* by Victor Davies. Seated at the Carthy Organ was the redoubtable Neil Cockburn, an organist as at home in blues as in Bach, performing movements with such titles as *Boogie Pipes* and *Hot Pipes*.

Filled with clever tunes and hot rhythms, this concerto was a real hit, not the least in its great final movement based in ragtime rhythms. Brilliantly performed by Cockburn, with colourful registrations and superbly delivered virtuoso licks, the concerto had the audience tapping its feet in obvious enjoyment.

The second half was equally fine, its opening number being the *Overture to Orpheus in the Underworld* by Offenbach, like the Rossini, performed with great elan.

The solo spots for clarinet and violin were especially fine, and the orchestra as a whole played with remarkable unity of purpose and character....

The CPO regularly performs the great masterworks of the orchestral repertoire, but on this occasion, it showed that it can let its hair down, go out on the town, and let itself go in a concert of fun-filled jazz charts that lifted any sagging spirits.

Kenneth DeLong. Calgary Herald. 7 March 2004

Rolf Bertsch- Curriculum Vitae

Conductor

Montreal Symphony (Orchestre symphonique de Montréal) - Conductor in residence;
Calgary Philharmonic - Resident Conductor; Les Grands Ballets Canadiens - Principal
Conductor; Calgary Civic Symphony – Music Director and Conductor; l'Union
musicale d'Iberville – Artistic Director

Pianist

Soloist, chamber musician, orchestral pianist – Orchestre symphonique de Montréal,
National Arts Centre Orchestra, Société de musique contemporaine du Québec,
Calgary Philharmonic Orchestra

Educator

McGill University; Université de Québec à Montréal; Mount Royal University (Calgary);
Crane School of Music - State University of New York at Potsdam; Canton
International Summer Music Academy (Guangzhou, China); Lower Canada College
(Montreal); develops and performs highly successful educational programming for
Calgary Philharmonic, Orchestre symphonique de Montréal

Administrator

Program Officer, Canada Council for the Arts; producer/artistic director Music at
Mount Royal (Montreal); various administrative duties – programming, budgets,
season planning, contracts, public relations, community outreach, fundraising –
Calgary Philharmonic, Orchestre symphonique de Montréal, and others

Brief biographical information

Born 1956 in British Columbia, Canada to Dutch-Canadian parents of Indonesian
birth; permanent resident of the United States for 20 years (lived in Texas and
Tennessee and attended Phillips Academy in Andover, Massachusetts for Grades 9-
12); attended McGill University in Montreal; studies in USA, Portugal, Salzburg,
Austria, and Essen, Germany; lived and worked in Montreal for some 30 years;
numerous international tours and recordings; also lived in Calgary, Alberta (current
home) for 5 years.

Rolf Bertsch- Sample Programs

Orchestre symphonique de Montreal – October 12, 2006

Bach Suite No. 3, BWV 1068

Gershwin Catfish Row – Symphonic Suite

Ravel Rapsodie espagnole

Orchestre symphonique de Montreal – October 3, 2006

Respighi Fontane di Roma

Tomasi Concerto for Trumpet – Paul Merkelo, trumpet

Tchaikowsky Symphony No. 5

Festival orgue et couleurs – September 24, 2006

Mahler (arr. Stein) Symphony No. 4 – Kimy McLaren, soprano

Music at Mount Royal – June 1, 2006

Mozart Eine Kleine Nachtmusik

Mahler (arr. Stein) Symphony No. 4 – Agathe Martel, soprano

Orchestre symphonique de Montreal – May 25, 2005

Kulesha The Gates of Time

Beethoven Romances No. 1 & 2 – James Ehnes, violin

Tchaikowsky Valse Scherzo – James Ehnes, violin

Brahms Symphony No. 2

Music at Mount Royal – May 5, 2005

Mozart Divertimento in D, KV 251

Martini Nonet

Schoenberg Chamber Symphony, Op. 9

Orchestre symphonique de Montreal – May 1, 2005

Kulesha The Gates of Time

Prokofiev Violin Concerto No. 2 – Nikolaj Znaider, violin

Rachmaninoff Symphony No. 2

Music at Mount Royal – Orchestre symphonique de Montreal – November 4, 2004

Beethoven Symphony No. 4, Op. 60

Beethoven Symphony No. 7, Op. 92

Music at Mount Royal United Church – Serenade to Spring - April 15, 2004

Mozart Divertimento in Eb, K. 113

Wagner Siegfried Idyll

Brahms Serenade No. 1

Orchestre symphonique de Montreal – American Classics – March 30, 2004

Bernstein On the Town: Three Dance Episodes
Gershwin Concerto in F – Stewart Goodyear, piano
Bernstein On the Waterfront: Symphonic Suite
Gershwin An American in Paris

Calgary Philharmonic – A Night on the Town – March 6, 2004

Rossini Barber of Seville: Overture
Bernstein On the Town: Three Dance Episodes
Davies Jazz Organ Concerto – Neil Cockburn, organ
Offenbach Orpheus in the Underworld: Overture
Copland Quiet City
Gershwin An American in Paris
Copland Rodeo: Hoe-Down

Orchestre symphonique de Montreal – Romantic Russia – February 4, 2004

Rachmaninoff Piano Concerto No. 2 – David Jalbert, piano
Tchaikowsky Symphony No. 4

Orchestre symphonique de Montreal – Symphony for Large Screen – December 9, 2003

Sibelius Finlandia
Barber Adagio for Strings
Offenbach Les comtes d`Hoffman: Barcarolle
Schumann Piano Concerto – Helene Mercier, piano
Korngold Robin Hood: Symphonic Suite
Kamen Robin Hood, Prince of Thieves: Suite
Williams Jaws: Suite
Williams Harry Potter: Suite

Music at Mount Royal – Winds of the OSM – November 27, 2003

Mozart Serenade in Eb, K. 375
Gounod Petite symphonie
Beethoven Symphony No. 7

Orchestre symphonique de Montreal – OSM Competition winners – November 23, 2003

Brahms Academic Festival Overture
Brahms Piano Concerto No. 1 – Ang Li, piano
Strauss Lieder – Aline Kutan, soprano
Korngold Sursum Corda!

Orchestre symphonique de Montreal – Mozart Plus (Notre-Dame Basilica) – July 2, 2003

Mozart La clemenza di Tito: Overture
Mozart Clarinet Concerto – James Campbell, clarinet
Brahms Symphony No. 3

Orchestre symphonique de Montreal – Musical Sundays - May 11, 2003

Haydn Symphony No. 72

Elgar Sea Pictures – Marie-Nicole Lemieux, contralto

Strauss, R. Don Juan

Respighi Pines of Rome

Orchestre symphonique de Montreal – A Night at the Opera, Italian Style - April 22, 2003

Monique Page, soprano, Daniele Leblanc, mezzo, Marc Hervieux, tenor, Alexander Dobson, baritone

Mozart

Così fan tutte: Overture

Così fan tutte: †Soave sia il vento

Così fan tutte: Rivolgete a lui lo sguardo

Rossini

Il barbiere di Siviglia: Overture

L'italiana in Algeri: Cruda sorte

Il barbiere di Siviglia: Dunque io son

Puccini

Madama Butterfly: Intermezzo from Act 2

La bohème: Donde lieta uscì

La bohème: Quartet from Act 3

Edgar: Prelude to Act 3

Tosca: Duet from Act 1

Verdi

Otello: Ballet music from Act 3

Rigoletto: La donna e mobile

Rigoletto: Quartet

Luisa Miller: Overture

Kitchener-Waterloo Symphony – February 26, 2003

Hatch Revellier

Bizet Symphony in C

Beethoven Symphony No. 2

Orchestre symphonique de Montreal – Symphonic Matinees - February 18, 2003

Hetu Le tombeau de Nelligan

Mozart Violin Concerto No. 5 – Ramsey Husser, violin

Strauss, R. Don Juan

Berlioz Le Corsaire

Edmonton Symphony Orchestra – Light Classics – January 23, 2003

Smetana Die Moldau

d'Indy Symphony on French Mountain Airs – Richard Raymond, piano

Estacio Bootleggers' Tarantella

Grofe Grand Canyon Suite

Orchestre symphonique de Montreal – Symphonic Matinees - January 15, 2003

Beethoven Leonore Overture No. 3

Mozart Concerto No. 10 for 2 Pianos – Stephan & Jean-Philippe Sylvestre

Beethoven Symphony No. 5

Orchestre symphonique de Montreal – Cinema and Symphony - December 10, 2002

Wagner Ride of the Walkyries

Mahler Adagietto from Symphony No. 5

Rachmaninoff Rhapsody on a Theme of Paganini - Andre Laplante, piano

Steiner King Kong: Overture

Desrochers Maelstrom: Suite

Herrmann Vertigo: Suite

Barry Dances with Wolves: Jon Dunbar Theme

Goldfinger, You Only Live Twice, James Bond Theme

Body Heat: Love Theme

Williams Superman: Love Theme and Main Title

Orchestre symphonique de Montreal – Musical Sundays OSM Competition winners – December 1, 2002

Haydn Symphony No. 95

Reinecke Flute Concerto - Christie Reside, flute

Perron L'autre silence

Falla Three-Cornered Hat: Suite No. 2

Orchestre symphonique de Quebec – October 2, 2002

Schubert Rosamunde: Three excerpts

Reinecke Flute Concerto – Christie Reside, flute

Strauss, R. Intermezzo: Four Orchestral Interludes

Wagner Die Meistersinger von Nurnberg: Prelude

Orchestre symphonique de Montreal – Symphonic Matinees – April 24, 2002

Mozart Serenade No. 2, K. 101 (250A), Four Contredances

Hindemith Der Schwanendreher – Nicolo Eugelmi, viola

Brahms Symphony No. 1

Toronto Symphony Orchestra – Pops Series – March 25-26-27, 2002

Williams The Cowboys Overture

Mendelssohn Piano Concerto No.1 – Jon Kimura Parker, piano

Gershwin Concerto in F – Jon Kimura Parker, piano

Orchestre symphonique de Montreal – Symphonic Matinees – March 13, 2002

Wagner Tannhauser: Overture

Mozart Flute Concerto No. 2, K. 314 (285B) - Denis Bluteau, flute

Wagner Lohengrin: Prelude to Act 3

Williams Bassoon Concerto – Stephane Levesque, bassoon

Wagner Die Meistersinger von Nurnberg: Prelude

Calgary Philharmonic Orchestra – Baroque Series – March 6, 2002

Haydn Organ Concerto – Neil Cockburn, organ

Haydn Symphonies No. 6, 7, 8

Calgary Philharmonic Orchestra – Light Classics Series – February 2, 2002

Ibert Divertissement

Ravel Pavane pour une infante defunte

Saint-Saens Piano Concerto No. 2 – Stephane Lemelin, piano

Debussy Prelude a l'apres-midi d'une faune

Bizet L'Arlesienne: Suite No. 1

Berlioz Le Corsaire

Orchestre symphonique de Montreal – Musical Sundays – December 9, 2001

Estacio Solaris

Haydn Symphony No. 84

Sibelius Violin Concerto: I

Dvorak Cello Concerto: Winners of the OSM Competition)

Hindemith Symphonic metamorphosis

Orchestre symphonique de Montreal – Metro Symphonic MatinÉes– December 5, 2001

Respighi Trittico Botticelliano

Mozart Violin Concerto No. 3, K. 216 – Ramsey Husser, violin

Morel L'...toile noire

Rachmaninoff Isle of the Dead

Stravinsky Fireworks

CBC/McGill Concert Series – OSM Winds – November 29, 2001

Mozart Serenade in C Major, K. 388

Schafer Concerto for Harpsichord - Catherine Perrin, harpsichord

Strauss Symphony for Winds in Eb

Orchestre symphonique de Montreal –Beethoven Festival – October 2, 2001

Beethoven The Creatures of Prometheus: Overture

Beethoven Violin Concerto

Beethoven Triple Concerto

Pinchas Zukerman, violin; Louis Lortie, piano; Amanda Forsyth, cello

Calgary Philharmonic Orchestra – Classics Series – May 17-18, 2001

Estacio Bootlegger's Tarantella (world premiere)

Prokofiev Piano Concerto No. 2 – Michael Kim, piano

Rachmaninoff Symphony No. 2

Orchestre symphonique de Montreal – Viennese Caprices – February 20-22, 2001

Mozart Symphony No. 35 Haffner

Korngold Violin Concerto – Renaud Capuaon, violin

Strauss, J. II Wiener Blut: Overture

Kreisler Caprice Viennois / Liebesleid / Liebesfreud

Strauss, J. II Pizzicato Polka / Egyptian March / Im Krapfenwaldl Polka / Emperor Waltzes

Orchestre symphonique de Montreal – Metro Symphonic Matinees – December 6, 2000

Bach Cantata No. 209 – Suzie LeBlanc, soprano

Mozart Le nozze di Figaro: Deh vieni non tardar – (LeBlanc)

Beethoven Symphony No. 2

Brahms Academic Festival Overture

Orchestre symphonique de Montreal – Musical Sundays - December 3, 2000

Haydn Symphony No. 96 Miracle

TBA Piano Concertos (OSM Young Artists Competition winners)

Buhr Akasha / Jyotir

Strauss Der Rosenkavalier: Suite

Calgary Philharmonic Orchestra – Baroque Series – October 11, 2000

Handel Concerto Grosso, Op. 6, No. 10

Mozart Piano Concerto in A Major, K. 488 – Marc-Andre Hamelin, piano

Carulli Guitar Concerto – John Goulart, guitar

Haydn Symphony No. 84

Calgary Philharmonic Orchestra – Light Classics Series – April 1, 2000

Ginastera Variaciones concertantes

Piazzolla Acongagua – Concerto for Bandoneon – Daniel Binelli, bandoneon

Gade Tango: Jalousie

Piazzolla Cinco Tango Sensations: Fear, Love, Anxiety – (Binelli)

Piazzolla Tres minutos con la realidad – (Binelli)

Ginastera Estancia Suite

Calgary Philharmonic Orchestra – Classics Series – March 10-11, 2000

Ridout Fall Fair

Buhr Akasha / Jyotir

Tchaikowsky Violin Concerto – Benjamin Schmid, violin

Hetu Le tombeau de Nelligan

Strauss Der Rosenkavalier: Suite

Calgary Philharmonic Orchestra – Beethoven Festival – June 9, 1999

Beethoven Symphony No. 2

Beethoven Symphony No. 3 “Eroica”

office of

CHARLES DUTOIT

November 2003

Recommendation : Mr. Rolf Bertsch

To Whom it may concern

It is with great pleasure and enthusiasm that I recommend to you Mr. Rolf Bertsch who served as my Assistant at the Montreal Symphony Orchestra (OSM) until 2002.

I first knew Rolf as a gifted and very talented orchestral pianist and soloist and over the twenty years he has worked with the Montreal Symphony, he has proven to be an artist of high calibre and musicianship. As pianist of the OSM, Rolf performed in over fifty concerts each season. He also played and participated in the preparation of the orchestra's 36 international tours and worked in close collaboration with me on the preparation of the orchestra's award-winning recordings.

As my Assistant until 2002, Rolf has cumulated a rich and valuable experience as Conductor. He has a thorough knowledge and command of the repertoire. His performances were critically acclaimed and greeted with obvious enthusiasm by a faithful public who appreciated his abilities and his outgoing style.

Rolf is also gifted with great human qualities; trustworthy and dedicated to his work, he has the ability to be both tactful and firm. He has been regularly involved in the educational activities of the OSM and the young audiences' response to his presentations and performances has been extremely positive.

For all these reasons, I recommend him highly for whatever goal he may pursue in the future and wish him well.

Sincerely,



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