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Enrique Lasansky

CONDUCTOR



Contents:

- Biography
- Critical Acclaim
- Curriculum Vitae
- References

BIOGRAPHY

Dr. Enrique Lasansky is entering his 16th season as Founder/Music Director and Conductor of the Catalina Chamber Orchestra (CCO) in Tucson, Arizona. Under Lasansky's leadership, the CCO has evolved to a fully professional ensemble and collaborates with Arizona Commission on the Arts on educational programs at the public schools. Through his innovative and eclectic programming, the CCO has presented numerous world premieres as well as traditional favorites and has produced two critically acclaimed compact discs featuring works of Arizona composers—"the performances under Lasansky's baton argue strongly for the music" (James Reel, AZ Daily Star.) "Their first, self-titled recording is a worthy venture combining two debut works by local composers, and two lesser-known works by well-known 20th century masters...the CCO will surprise many unfamiliar with the depth of their musicianship and the ability of their fine young conductor (Emil Franzi, Tucson Weekly.)

Maestro Lasansky has guest conducted internationally with the Sinfonietta de Paris at the Eglise Saint-Germain Des Pres and the Oratoire du Louvre in Paris. He led the Orquesta Sinfonica de Avellaneda in his native Buenos Aires in a concert at the Teatro Roma. Recently, he conducted the Orquesta Sinfonica del Estado de Mexico (Toluca, Mexico) in two very well received concerts.

Lasansky embarked on a conducting career following graduation from Swarthmore College and was a recipient of the prestigious Thomas Watson Fellowship for conducting and clarinet studies in Europe. He attended the Accademia Chigiana where he studied conducting with Franco Ferrara. After returning to the U.S he studied conducting during four summers with his mentor, Charles Bruck, at the Pierre Monteux School for Advanced Conductors. Subsequently, he completed an M.F.A. in conducting at Carnegie-Mellon University where he worked as an assistant to Lukas Foss. Lasansky earned a Doctor of Musical Arts degree in orchestral conducting from the University of Arizona in 1991 and also served as associate conductor of the Arizona Contemporary Ensemble.

Lasansky has been a guest conductor with the Pima Community College Opera Theater, the Southern Arizona Symphony Orchestra and Tucson's annual Messiah Sing-In. In November, he will make his debut with the Chandler Symphony in Phoenix, Arizona. He is a past president of the Arizona Orchestra Association.

Lasansky is also a professional clarinetist and has performed as principal clarinetist and bass clarinetist with the Arizona Opera Company Orchestra. His secondary instrument is the viola, which he has studied privately, demonstrating his commitment to the art of orchestral string playing.

Maestro Lasansky speaks Spanish, Italian and French.

CRITICAL ACCLAIM

El Sol de Toluca. “Lasansky debuts with the Orquesta Sinfonica del Estado de Mexico”
...the work (Piazzolla’s Four Seasons) captivated the public which filled the hall to capacity for this concert. To close the concert with a gold medal, The OSEM finished with Tchaikovsky’s 1812 Overture. Liliana Estrada Flores (translation Enrique Lasansky)

Tucson Citizen- ...this group has led the locals in putting on challenging programs that highlight the community’s best resources, balanced with outstanding, if lesser heard, fare from the standard repertoire. Yesterday’s show underscored what a solid ensemble CCO has become...Music Director Enrique Lasansky led his group through pleasing, idiomatic performances...The group’s Beethoven was particularly impressive. Grand, proud and full-bodied from all sectors, it had both the heft and nuance the score demands. Daniel Buckley (2000)

Arizona Daily Star-“Catalina Chamber orchestra is little symphony that could”...Last night the Catalina Chamber Orchestra became the little symphony that could , combining diverse fare in a well played program at the Berger Performance Center.
Enrique Lasansky , led his ensemble in the premiere of Pete Fine’s “Symphony for Strings”. Under Lasansky’s committed direction, the orchestra drew every ounce of emotion out of the music. Ken Keuffel Jr.

Arizona Daily Star-“Lasansky, Catalina bring forth majesty that is Messiah”Enrique Lasansky is following performance practices of the Baroque era. Textures are transparent enough to enjoy all the contrapuntal and harmonic splendor. ...throughout the orchestra plays splendidly. Ken Keuffel Jr.

Sierra Vista Herald-“Messiah”.This was as fine a concert of religious music as anyone could hope to attend. Maestro Lasansky has built an impressive chamber orchestra...the result is a blend of instruments and voices at a level of perfection rarely heard. Maestro Lasansky is very friendly and personable as well as an excellent musician and conductor. Richard Zoller

Tucson Weekly-Those who regularly attend Tucson Symphony Orchestra concerts but who’ve never been to a Catalina Chamber Orchestra concert owe it to their ears to discover what a superb group this is. Emil Franzl

Arizona Daily Star-“Catalina orchestra gives artful display with R.C. Nakai” With its professional attitude and forward-thinking programming and presentation, the Catalina Chamber Orchestra is emerging as the model for Tucson’s performing arts organizations.

Arizona Daily Star –“Lasansky delivers variety with masterful baton” Lasansky brought intelligence, sensitivity and passion to the performances. On the basis of this concert he seems not to belong to the bland one-style-fits all school of modern conducting. James Reel

In my career, I was a conductor as well as a composer. I watched and listened to many conductors during my career. And I must say that among many conductors I consider Dr. Enrique Lasansky as

my favorite. I have attended Enrique Lasansky's performances of the music of Mozart, Beethoven and other classic and contemporary composers. And I was always very much impressed by Maestro Lasansky's brilliant conducting technique, by his profound understanding of the music and by his spectacular appeal to both general audiences and to sophisticated professional musicians. As a composer. I was lucky to have Maestro Lasansky as the conductor of my Viola Concerto and the "Concerto Grosso". He have given the most profound and perfect renditions of these works. Even more, he brought to light some hidden ideas and details from my scores which I myself was not familiar with. It was amazing experience to collaborate artistically and personally with Maestro Lasansky. He is a very friendly, kind and hearty person. And musicians and orchestra board members sincerely love this man. I recommend this wonderful conductor and man with all my enthusiasm. David Finko

I and the other players in the Catalina Chamber Orchestra have significantly improved as a direct result of playing under Dr. Lasansky's orchestral leadership. His innate ability to maintain a consistent tempo is reassuring and builds the confidence of players. He has the respect of all of the players in the orchestra because he understands, and has a deep emotional attachment to music. His players are often inspired by his knowledge. The respect that the players have for him, plus his attitude, leads him to be able to obtain the best performance out of his orchestra. Marion Wolfe, principal viola, Catalina Chamber Orchestra

I have known maestro Enrique Lasansky for the past nine years. We first got acquainted in 1997, on occasion of the performance of my symphonic suite Estampas Mexicanas, which he conducted with the Catalina Chamber Orchestra. That event was wonderful not only because of the beautiful performance and the opportunity he gave me to reach his audience in the Southern United States, but because it started a collaboration with a man with a great love for music and a very unique sense of entrepreneurship that I admire, respect and find very inspirational. I am very fortunate to have had the opportunity to interact with him in many other occasions since. Maestro Lasansky is a very effective leader. In addition to his musical talent, he possesses the ability to make things happen with the most eclectic elements. He takes risks, pushes boundaries and gets wonderful results that inspire professional musicians and community players alike. I admire his willingness to program new works, works by composers that are not so well known, but in whose work he manages to find something that resonates with his audience and with his orchestra. He is a wonderful person to collaborate with. I have learned and discovered a lot, even about my own music, because of the way in which has enriched my compositions with his personal vision. A man and a musician of the caliber of Maestro Lasansky can only be highly recommended to audiences and musicians alike. Jose Elizondo

CURRICULUM VITAE

DR. ENRIQUE LEON LASANSKY

Catalina Chamber Orchestra (CCO), Tucson, Arizona, 1991-Founder/Music Director. 35 member professional orchestra. CCO has received numerous grants including the Aaron Copland Grant and funding from Pima Arts Council, the Arizona Commission on the Arts, the Community Foundation for Southern Arizona, Tucson Arts District Partnership, and the Stocker Foundation. Orchestra has produced two compact discs (*The Catalina Chamber Orchestra and New Music from the Southwest*)

GUEST CONDUCTING

Chandler Symphony, Phoenix, Arizona. November, 2006

Orquesta Sinfonica del Estado de Mexico (OSEM) Two performances 4/28 and 30, 2006: Sala Felipe Villanueva, Toluca and Teatro San Benito Abad, Cuatitlán Izcalli. 1812 Overture, Guitar works by Rodrigo and Piazzolla

Orquesta Sinfonica de Avellaneda, Buenos Aires, Argentina. Concert at Teatro Roma on 7/9/2005. Performance included Beethoven's 7th Symphony and aria Ah Perfido!

Le Sinfonietta de Paris. Two concerts-9/2 and 9/4 1999. Programs included music by Mozart, Schubert and Vivaldi's *The Four Seasons*. Performances at Eglise Saint-Germain des Prez and Oratoire du Louvre.

Pima Community College Opera Theater. Three performances of Ken Lafave's *Closing Time*-Tucson and Phoenix, AZ 1999.

Pima Community College Opera Theater. Three performances of *Amahl and the Night Visitors*, Tucson, AZ, 1998.

Tucson Messiah Sing-In. Guest conductor for annual event, 1997.

Old Pueblo Arts Ensemble, Artistic **Director/Founder.** Professional ensemble which presented multicultural and multimedia contemporary works. Responsibilities included programming, contracting musicians, and conducting ensembles. Ensemble was in residence at the Southwest Center for Music-Tucson, Arizona, 1995-96.

St. Martin's College Orchestra. Guest Conductor, Lacey, Washington, 1995.

Drury College Orchestra. Guest Conductor, Springfield, Missouri, 1995.

University of Arizona Summer Opera Gala Concert with the Catalina Chamber Orchestra, Tucson, Arizona, 1992.

Arizona Opera Company. Conducting Intern assisting Byron Dean Ryan, Henry Holt and Tulio Colacioppo, Tucson and Phoenix, Arizona, 1992.

Swarthmore College Music and Dance Festival. Guest Conductor, Swarthmore, Pennsylvania, 1991.

Southern Arizona Symphony Orchestra. Guest Conductor, Tucson Arizona, 1990.

Grinnell College Orchestra. Guest Conductor, Grinnell, Iowa, 1988.

Three Rivers Arts Festival. Conducted and organized performances of chamber music, Pittsburgh, Pennsylvania, 1985 -1986.

Summerfest. Conductor of chamber winds concert with members of the Pittsburgh Symphony, Fox Chapel, Pennsylvania, 1985.

RECORDINGS

The Catalina Chamber Orchestra Compact Disc (1996). Works by Richard Faith, Paul Richards, Silvestre Revueltas and Shostakovich.

The Catalina Chamber Orchestra-"Music from the Southwest" (release, December 2003). Works by Pete Fine, James DeMars and Jose Elizondo.

ADDITIONAL CONDUCTING EXPERIENCE

University of Arizona Symphony Orchestra. Assistant Conductor and Graduate Teaching Assistant, Tucson, Arizona, 1988-1991.

Arizona Contemporary Ensemble. Associate Conductor, University of Arizona, Tucson, Arizona, 1988-1990.

Carnegie Mellon University. Artistic Assistant, member of Conducting staff, Pittsburgh, Pennsylvania, 1987-1988.

Prince William Symphony. Assistant Conductor, Virginia, 1981.

ACADEMIC PREPARATION

D.M.A.,in orchestral conducting, clarinet performance minor, **University of Arizona**, Tucson, Arizona, May 1991.

M.F.A.,in orchestral conducting, clarinet performance minor, **Carnegie Mellon University**, Pittsburgh, Pennsylvania, May 1986.

B.A., in music, **Swarthmore College** Swarthmore, Pennsylvania,1978.

PROFESSIONAL TRAINING

Domaine Forget. St. Irene, Quebec, Canada. Conducting studies with Otto Werner Muller, 1995.

The Conductors Institute. Columbia, South Carolina. Conducting Fellow, studies with Harold Faberman and Daniel Lewis, 1991.

American Symphony Orchestra League. Los Angeles, California. Masterclass with Lawrence Leighton-Smith, 1990.

American Symphony Orchestra League. Ann Arbor, Michigan. Masterclass with Gustav Meier, 1990.

Conductors Guild. Akron, Ohio. Masterclass with Daniel Lewis, 1990.

Oregon Bach Festival. Eugene, Oregon, studies with Helmuth Rilling, 1990.

Aspen Music School. Aspen, Colorado, scholarship student of Murray Sidlin, 1989.

Pierre Monteux School for Advanced Conductors. Conducting studies with Maestro Charles Bruck (1983-86)

Yale in Norfolk. Norfolk, Connecticut, scholarship student, clarinet studies with Keith Wilson, 1977.

TEACHING EXPERIENCE

Catalina High Magnet School-2001-2005.Orchestra and Choir teacher. Gold Medal Orchestra Award at Forum Music Festival. 2003

Madison High School, Orchestra Director.1999-2001 Full time teaching position included four music history classes, San Antonio, Texas. Received "Sweepstakes Award" for Orchestra in the Texas University Interscholastic League (2001)

University of Arizona, Survey of Music I, II (Mus 107, 108):

Adjunct Professor for undergraduate general studies course. Six weekly lectures to combined enrollment of 400 students. Supervision of six graduate teaching assistants. 1993-1995.

University of Arizona, *Instructor for correspondence courses:* Basic Musicianship (Mus 100): basic music theory/ear-training; Music in World Cultures (Mus 434): a survey of various Non-Western musical cultures; Survey of Music I, II (Mus 107, 108): general education courses in Western music, 1993-98.

Mozart and the Classical Style (Course #54N6MOZART): ***Instructor***

for Extended University course exploring Mozart's life and preparing listeners for an all Mozart performance by the Mozarteum Orchestra of Salzburg. 1995.

Basic Musicianship (Mus 100): *Instructor* for correspondence courses in basic music theory/ear-training course intended for music majors and non-majors. 1993-present.

University Orchestra (Mus 600): Teaching Assistant/Assistant Conductor for orchestra. Assisted director conducted orchestra in rehearsals and performances, 1988-1991.

Carnegie Mellon University-Survey of Music. Instructor for Sophomore music majors survey course, Pittsburgh, Pennsylvania, 1987 1988.

CLARINET PERFORMANCE

Arizona Opera Company. clarinetist in Flagstaff *Ring* cycle, 1998; auxiliary clarinetist, performances at the Tucson Convention Center Music Hall and the Phoenix Convention Center Music Hall, 1995 to 1999.

Catalina Chamber Players. Clarinetist in free-lance chamber group 1991 to 1999.

Orchestra Nova. Principal Clarinetist, Pittsburgh, Pennsylvania,

1986-1988.

Westmoreland Symphony Orchestra. clarinetist,
Westmoreland, Pennsylvania, 1986-1988.

Cuarteto Latinoamericano. Guest clarinetist in performance of Brahms' *Clarinet Quintet*,
performance in Alumni Concert Hall, Carnegie Mellon University, Pittsburgh, Pennsylvania, 1988.

Carnegie Mellon Faculty Recital Series. Clarinetist in performance of Olivier Messiaen's *Quator
pour la fin du temps*, Carnegie Mellon University, Pittsburgh, Pennsylvania, 1987.

Swarthmore College Orchestra. Concerto competition winner, clarinet soloist in Debussy's
Premiere Rhapsodie, 1976.

Conducting Studies

Principal teacher: Maestro Charles Bruck (1983-86). Four summers at The Pierre Monteux
School for Advanced Conductors, Hancock. Maine. Private lessons with Maestro Bruck (1985-
1986)

Conducting teachers: Leonard Pearlman (Orchestra Conductor, University of Arizona), 1988-
1991; **Lukas Foss** (Conductor Emeritus, Brooklyn Philharmonic, Milwaukee Symphony), 1987-
1988; **Sidney Harth** (Yale University), 1986; **Samuel Jones** (Carnegie Mellon University) 1985;;
James Freeman (Orchestra Conductor, Swarthmore College), 1973-78.

Clarinet teachers: Jerry Kirkbride (Dorian Woodwind Quintet; University of Arizona), 1988-1991;
Louis Paul (Principal Clarinetist, Pittsburgh Symphony; Carnegie Mellon University), 1983-1986;
Jack Brymer (London Symphony), 1979; **Guy Dangain** (French National Orchestra), 1979;
Anthony Gigliotti (Philadelphia Orchestra), 1976-1978; **Lawrence Wagner** (Temple University)
1974-1976.

AWARDS/SCHOLARSHIPS

University of Arizona, Graduate Minority Fellowship, 1988-1989.
Graduate Teaching Assistantship, 1988-1990.

Minority Graduate Student Development Fund, 1990-1991. Funded
research for dissertation, William Walton's "Facade: An Entertainment".

Minority Travel Grants, funding for professional conferences,
1988-1991.

Carnegie Mellon University, Full Tuition Grant plus stipend,
1983-1986.

Swarthmore College, Thomas J. Watson Fellowship, one year of travel and music studies in
Europe (Spain, France, Italy, and England), 1978.

DOCTORAL LECTURE RECITAL

William Walton's "Facade, an Entertainment" presented in Crowder Hall, University of Arizona,
Tucson, Arizona, 1991.

LANGUAGES

Spanish, Italian and French.

AFFILIATIONS

Arizona Orchestra Association (President, 1996-1999)
Conductors Guild
College Music Society
American Symphony Orchestra League
Texas Music Educators Association
Texas Orchestra Teachers Association
Arizona Band and Orchestra Teachers Association

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