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PAUL JOHN STANBERY

CONDUCTOR



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BIOGRAPHY

Paul Stanbery is currently Music director of the Hamilton Fairfield Symphony, Ohio Mozart Festival, Great Miami Youth Symphony and has been Associate Conductor of the Lima Symphony in Ohio. Recent guest appearances have included the Western Piedmont Symphony in North Carolina, the Mississippi Symphony Orchestra, and the Shreveport Symphony.

In November of 2005, Mr. Stanbery won the prestigious Post-Corbett Award (Performing Artist Division), in a head-to-head competition with Cincinnati Symphony music director, Paavo Jarvi. Given every other year, the Post-Corbett Award is the equivalent of a Cincinnati-regional Pulitzer Prize, recognizing outstanding achievement in the arts and artistic quality.

As a choral conductor with the Cincinnati May Festival, he collaborated with such noted conductors as Robert Shaw, Jesus Lopez-Cobos, James Conlon, Robert Porco, Eric Kunzel, and Keith Lockhart for performances in Carnegie Hall, Cincinnati's Music Hall and the Riverbend Music Center.

A native of Toledo, Ohio, Mr. Stanbery studied at Bowling Green State University and The University of Cincinnati and at present, along with his symphony conducting, directs the 90-voice symphony chorale. In 2002, Mr. Stanbery was appointed Music Minister at Hamilton's "Historic Presbyterian Church".

The HFSO Chorale performed in Carnegie Hall with John Rutter on May 30, 2005 in a command performance of the Brahms "Ein Deutes Requiem". Additionally, he was invited to guest conduct a performance of "Dona Nobis Pacem" by Vaughan Williams with The New England Symphonic Ensemble and a 175 Voice chorus in Carnegie Hall in 2007.

Mr. Stanbery is also the Founder and Artistic Director of Hamilton's Mozart Festival. Now in its tenth year, The Ohio Mozart Festival is the only one of its kind in the Midwest.

Mr. Stanbery conducted the North American Premiere of works by noted Dutch composer, Louis Andriessen in the summer of 2003. These concerts took place at the University of Cincinnati with the composer present.

The "American Masters" Concerts of the HFSO, initiated by Mr. Stanbery, bring a living distinguished composer to the community for a week, culminating in a concert featuring their works. This series drew national attention from Symphony Magazine, the official publication of the American Symphony Orchestra League. Chester Lane called the HFSO: "One of America's high-octane smaller budget orchestras".

He believes strongly in the importance of reaching young people with classical music and has become well known throughout the state of Ohio for his work in that regard. His work with Hamilton's Great Miami Youth Symphony has brought high praise, and he helped form an enormously successful new series for children as a cooperative venture between The Hamilton-Fairfield Symphony and the Lane Public Library System entitled "Mini-Maestros". Mr. Stanbery composed original music specifically for several such presentations. Mr. Stanbery's work with the Lima Symphony also included educational concerts in the schools, as well as the presentation of the "KidStuff" programs in tandem with the Lima Public Libraries.

His fairness and honesty make him popular with musicians and audiences alike. Coupled with continued creative programming and sustained quality work, these traits have brought the rewards

of full houses, strong financial symphonic growth and critical acclaim whenever he appears.

Paul Stanbery lives on a five acre ranch just West of Hamilton with his wife, Patricia. All six of the kids (Aaron, Angela, Adam, Katie, Pete, and Benjamin) have grown up and moved out! Pat and Paul have one grandchild, Joshua, who fills their lives with joy!

CRITICAL ACCLAIM

"HFSO Mozart Festival, turning Hamilton into the Salzburg of the Midwest"
.....Cincinnati Enquirer

"Under the guest direction of Paul Stanbery, the orchestra, a massed chorus and soloists created a Messiah of the finest quality. The presentation was the Christmas portion of the larger work. Stanbery is an energetic conductor, sharp in his movements, musically demanding ... and he gets a clean, crisp sound from both the musicians and the singers. This Messiah was a tight, precise interpretation that built wonderfully well to Handel's awesome Hallelujah chorus that takes the oratorio to a finale."
.....Shreveport Times (Lane Crockett)

"At first, the maestro conducted the chorale with his back to them as he continued to face the orchestra, but as the music built to feverish crescendos, he seemed to become possessed by the music as it left his hands and charged the musicians. He danced, now facing the chorale, then the violins, now the horns, his arms flailing in perfect time as he guided the assault, fending off the demons of ignorance and oppression, rejoicing in the power of righteousness and art." (Mahler 2nd)
.....Hamilton Journal-News (Richard O. Jones)

Holiday carols, decorated trees, Nutcracker, shopping, etc. can get us in the mood for Christmas, but George Frederick Handel's Messiah can give Christmas depth.

There is no argument that it is the greatest oratorio ... a choral work of a religious nature ... ever written. Listening to the Shreveport Symphony's version Saturday night at the Shreveport Civic Theater was testament to that.

Under the guest direction of Paul Stanbery, the orchestra, a massed chorus and soloists created a Messiah of the finest quality. The presentation was the Christmas portion of the larger work.

Stanbery, music director of the Cincinnati Orchestra, is an energetic conductor, sharp in his movements, musically demanding ... and he gets a clean, crisp sound from both the musicians and the singers. This Messiah was a tight, precise interpretation that built wonderfully well to Handel's awesome Hallelujah chorus that takes the oratorio to a finale.

Soloists were soprano Jennifer Kerber, mezzo-soprano Siggal Zeira, tenor Keith A. Wolfe and baritone Corey J. Trahan. All were vocally solid, especially the rich, resonant sounds of Kerber and Trahan. Kerber did a fine job of interpreting I know that my Redeemer liveth passage, and she and Zeira meshed well on He shall feed His flock like a shepherd.

The massed chorus was an impressive one, featuring choir members of First United Methodist Church of Shreveport, Noel United Methodist Church, the Shreveport Chamber Singers and the New Dimensions Choral Society.

And to the chorus belongs not only the Hallelujah chorus but also the stirring For unto us a Child is born. It, too, is a famous passage from Handel's great work. It was an excellent chorus that did justice to the Hallelujah chorus as the voices swelled, like overlapping waves. Great job all around ... and a big nod to Stanbery who got the sound and the power he wanted.

The orchestra ... a smaller version since the piece does not require full instrumentation ... played with feeling and strength, whether that was one of Messiah's softer interludes or one of the bravura passages.

Other elements ... gifts, visitors, food, Santa Claus ... make Christmastime fun, but Messiah gives it meaning, especially a Messiah as good as the one Saturday night.

..... The Times Shreveport Symphony's `Messiah' a stirring offering (Lane Crockett)

CURRICULUM VITAE

PROFESSIONAL EMPLOYMENT HISTORY

**1995-Present Hamilton-Fairfield Symphony Orchestra Hamilton, Ohio www.hfso.org
*Music Director/Executive Director and Conductor***

Responsible for day to day operations of 54 year old, 75 member professional symphony orchestra and chorus. Duties include budget preparation and implementation, artistic planning, community relations, hiring and firing, grant writing, and fund raising.

Artistic duties include repertoire selection, program planning, score preparation, rehearsing, performing, concert site logistics, and negotiating musical personnel issues.

- Achieved **20 Fold increase in budget** over ten year period.
- **Post-Corbett Award Winner** (Performing Artist) **2005**
- **Civic Honoree on occasion of Tenth Anniversary with HFSO**
- **“Ambassador for the Arts” Award (2000) Butler County, Ohio**
- Spearhead and manage ongoing fund raising activities
- Increased quality and number of public presentations
- Reorganized and energized Board of Trustees
- Initiated and manage three separate scholarship programs
- Collaborations with numerous community groups; international guest artists and composers, including H. Owen Reed, John Rutter, Robert Ward, Philip Koplow, Thomas Benjamin, Wallace DePue, James Niblock, Bryan Wallick, Sandra Rivers, Pip Clarke, Richard Todd, Maestro Dennis Simons.
- Nationally recognized **conductor** and Frequent guest speaker
- Founder and Artistic Director; **Ohio Mozart Festival**

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- Founder of initial Hamilton Performing Arts Center Committee
- Founder and conductor of 90 voice **Symphony Chorale which performed in Carnegie Hall (2005)**
- **Great Miami Youth Symphony (70 members), Conductor**

1991-1995 Cincinnati May Festival Cincinnati, Ohio Assistant Director of Choruses

- Collaborations with and preparation for noted conductors Jesus Lopez Cobos, Robert Shaw, James Conlon, Robert Porco, Keith Lockhart, Erich Kunzel
- Performances in Cincinnati's Music Hall, Riverbend Music Center, numerous churches regionally, and Carnegie Hall (New York City)

2002-Present The Presbyterian Church Hamilton, Ohio Music Minister

- Expanded music program at 150 Year Old, Historic Church
- Frequent Presentations involving the Greater Hamilton community
- Chancel Choir performed in **Carnegie Hall, 2005**
- Secured first ever Televised broadcasts from Church
- Winner of National Church Music Week
 "Award of Distinction" 2005
- Heard weekly over WMOH Radio

2000-2002 Lima Symphony Orchestra Lima, Ohio Associate Conductor

- Planned, budgeted for and conducted concerts with orchestra and symphony chorus.
 - Educational and Family concerts
 - Conducted and planned 4th of July concerts before crowds numbering over 45,000
- Frequent Guest Speaker representing the Lima Symphony in the region

1983-2002 All Saints Catholic Church Cincinnati, Ohio Music Director

- Reorganized and lead music program for 6,000 member Suburban parish
- Organist, choir director; composer
- Taught General Music in school of 700
- Numerous community – wide presentations
- Budget preparation and implementation
- Artistic planning, and repertoire determination
- Longest tenured Music Director in church history

PAUL JOHN STANBERY - Conductor

1986-2001 Blue Ash/Montgomery Symphony Orchestra
Blue Ash, Ohio *Music Director/Founder and Executive Director*

- Founded fully professional regional symphony orchestra
- Spearheaded fund raising
- Developed Board of Trustees and acted as first President
- Secured Funding from a variety of sources
- Initiated and managed young artist competition, composer contest
- Responsible for all artistic planning and implementation
- Planned budget, and implemented same

1997-2001 Clermont Philharmonic Orchestra Batavia, Ohio
Music Director, and Founding Conductor

- Founded fully professional regional symphony orchestra
- Secured Funding from a variety of sources
- Initiated and managed young artist competition
- Responsible for all artistic planning and implementation

Held similar positions in Toledo, Ohio prior to 1983.

Successful Real Estate Agent with Signature Realtors Cincinnati, Ohio (1987-1990)

Education

- B.M. in Music Education 1972-76 Bowling Green State University
- M.M. in Music Performance (BGSU) 1983
- Post-Graduate Studies at The University of Cincinnati (CCM)
- Adjunct Professor of Music; Clermont College (UC) 1997-98
- Guest Lecturer; Miami University-Hamilton Campus (ongoing)

Interests

- Member of Hamilton Rotary Club
- Chamber of Commerce (Hamilton and Fairfield, Ohio)
- American Symphony Orchestra League, Member
- Carpentry and Home Improvement
- Composer
- Bassoonist
- Award Winning Baritone soloist and opera singer
- Pianist and organist, amateur cellist
- Avid fisherman and outdoorsman

Personal

Married to Patricia; six grown children; one grandchild and counting.

REPERTOIRE

Program Ideas

Program A

Festive Overture – Shostakovich 7:00

*3 3 3 *3 – 4 3 3 1 – timp + 4 – str (opt. offstage brass 4 2 2 0)

Scottish Fantasy for Violin and Orchestra – Max Bruch – 30:00

2 2 2 2 - 4 2 3 0 – timp + 2 – str

Intermission

Adagio for Strings – Barber – 8:00

The Pines of Rome - Respighi 23:00

*3*3*3*3 – 4 3 4 0 – offstage brass (2 2 2) timp + 5 – hp, cel, pf, org – str

Total Music Time: 86 Minutes

Program B

Academic Festival Overture – Brahms 10:00

3*2 2 *3 – 4 3 3 1 – timp + 3 –str

Piano Concerto #1 in Bb minor – Tschaikovsky 32:00

2 2 2 2 – 4 3 3 1 – timp – str

Intermission

Symphony #1 in c minor – Brahms 45:00

2 2 2 *3 – 4 2 3 0 – timp –str

Total Music Time: 87 Minutes

Program C

Four Sea Interludes & Passacaglia (From “Peter Grimes”) 16:00

*2 2 +2 *3 – 4 3 3 1 – timp +3 – hp – str

Symphony #1 (A Sea Symphony) – Vaughan Williams 63:00

Reduced Scoring: *2*2 2 2 - 4 2 3 1 – timp +4 – hp –str

Soprano and Baritone soloists and large chorus

(Intermission during the “Sea Symphony”)

Total Music Time: 72minutes

Program D

Ruslan and Ludmila Overture – Glinka 5:00

2 2 2 *3 – 4 2 3 0 – timp – str

Piano Concerto #5 – Prokofiev 23:00

*2 2 2 2 – 2 1 1 0 – timp + 1 – str

Intermission

Symphony #4 – Tschaikovsky 44:00

*3 2 2 2 – 4 2 3 1 – timp str

Total Music Time : 72 Minutes

Program E

Cosi fan tutte Overture – Mozart 5:00

2 2 2 2 – 2 2 0 0 -str

Concerto for Flute and Harp - Mozart K. 29 30:00

0 2 0 0 – 2 0 0 0 – str

Intermission

Vesperae solennes de confessore – Mozart K. 339 26:00

0 0 0 1 – 0 2 3 0 –timp – org -str

Chorus and SATB solists

Ave Verum Corpus - Mozart K. 618 4:00

Str –org

Chorus

Total Music Time : 65 Minutes

Program F

Prelude to Die Meistersinger – Wagner 9:00

*3 2 2 2 – 4 3 3 1 – timp –str

Rhapsody on a Theme of Paganini – Rachmaninoff 22:00

Solo piano

*3 *3 2 2 – 4 2 3 1 – timp + 4 – hp – str

Intermission

Symphony #7 – Beethoven 36:00

2 2 2 2 – 2 2 0 0 – timp str

Total Music Time : 67 Minutes

Program G

Overture to “The School for Scandal” – Barber 8:00

*3 *3 *3 2 – 4 3 3 1 – timp + 3 – hp –cel – str

Violin Concerto - Beethoven 42:00

1 2 2 2 – 2 2 0 0 - timp - str

Intermission

Symphony #4 (The Inextinguishable) - Nielsen 36:00

*3 3 3 *3 - 4 3 3 1 - 2 sets of timp -str

Total Music Time: 86 Minutes

Program H

Symphony #2 (Resurrection) - Mahler 80:00

*4 *4 =5 *4 - 10 8 4 1 – 2 timp sets + 4 – 2hp –org str

Chorus, sololist S and A

Total Music Time: 80 Minutes

Program I

Helios Overture - Nielsen - 12:00

*3 2 2 2 – 4 2 3 0 - timp -str

Cello Concerto in D - Haydn - 25:00

2 2 2 2 - 2 0 0 0 - str

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cello soloist

Intermission

Firebird Suite - Stravinsky (1911) Version - 30:00

*4 *4 =4 *4 - 4 3 3 1 - timp + 4 - 3hp - cel - pf -str

Total Music Time: 67 Minutes

Program K

Symphony #1 - H. Owen Reed (1939) - 22:00

3 *2 = 2 2 - 4 3 3 1 - timp + 3 - str

Old American Songs (Sets 1 and 2) - Copland - 27:00

1 1 2 1 - 2 1 1 0 - hp - str

Baritone Soloist

Intermission

Symphony #2 (Romantic) - Howard Hanson - 28:00

*3 *3 2 *3 - 4 3 3 1 - timp + 2 -hp -str

Total Music Time: 77 Minutes

Program J

Prairie Overture - Robert Ward - 7:00

*2 2 2 2 - 4 3 3 1 - timp+2 - str

Songs of the Auvergne - Cantaloube - 20:00

Mezzo Soloist

Intermission

In the Steppes of Central Asia - Borodin - 9:00

2 *2 2 2 - 4 2 3 0 - timp -str

Symphonic Metemorphoses on a theme of Weber - Hindemith - 21:00

*3 *3 *3 *3 - 4 2 3 1 - timp +4 -str

Total Music Time: 57 Minutes

Program K

Orchestral Suite #1 in C - J. S. Bach - 21:00

0 2 0 1 - 0 2 0 0 - continuo -str

Clarinet Concerto - Copland - 18:00

Hp - pf str

Solo clarinet

Intermission

Symphony #9 (The Great) - Schubert - 48:00

Total Music Time: 85 Minutes

Program L

William Tell Overture - Rossini - 12:00

*2 *2 2 2 - 4 2 3 0 - timp +3 - str

Violin Concerto - Korngold - 24:00

*2 *2 *3 *2 - 4 2 1 0 - timp +2 - hp - cel -str

Intermission

Symphony #1 - Walton - 43:00

*2 2 2 2 - 4 3 3 1 - 2 sets timp +2 str

Total Music Time: 79 Minutes

Program M

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Bolero – Ravel - 13:00

*3 *3 = 3 *3 – s/sax, ten/sax – 4 4 3 1 – timp +4 – hp – cel – str

La Fiesta Mexicana – H. Owen Reed (1986 Orchestration) 23:00

*3 *3 *4 *3 – 4 4 4 2 – timp +4 – hp –str

Intermission

Belshazzar's Feast –Walton 34:00

*3 2 = 3 *3 – sax – 4 9 9 3 (offstage brass included) timp +4 – 2 hp –opt pf, org str

Double Chorus and Baritone Soloist

Total Music Time: 70:00

REFERENCES

Andreas Poulimenos
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