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# Robert Hart Baker

## CONDUCTOR



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# BIOGRAPHY

Conductor Robert Hart Baker is currently Music Director of two American orchestras: the St. Louis Philharmonic in Missouri, and the York Symphony Orchestra in Pennsylvania. Under his leadership, his groups have experienced unprecedented artistic growth and enjoy a large following of devoted concertgoers. The St. Louis Philharmonic won the 2004 national Telly Award for best classical local cable television production, with Baker conducting a Holiday Spectacular for HEC-TV educational broadcasts and DVD. The video of the 2007 version of the concert was a semi-finalist in the Holiday Challenge on NBC's Clash Of The Choirs. Through his musical guidance, the York Symphony Orchestra has received two national ASOL Volunteer Council Awards for innovative educational outreach programs, the Student Song Contest (2003) and the Saturday Morning Symphony (2005). He is principal guest conductor with the Asheville Lyric Opera Company, music director and conductor of the Harrisburg Choral Society in Pennsylvania, and is also *conductor laureate* of the Asheville Symphony Orchestra in North Carolina.

A former student of Herbert Von Karajan and Leonard Bernstein and a graduate of the Mozarteum in Salzburg, Robert Hart Baker is one of the most experienced conductors of his generation, with a vast repertoire from Bach to Stravinsky. Among the more than 1000 concerts he has led have been complete cycles of the Beethoven, Brahms, Rachmaninoff, Schumann and Tchaikovsky symphonies and Strauss tone poems, the major symphonies of Shostakovich, Mahler, Dvorak, Haydn, Mozart, Mendelssohn and Schubert, and the main orchestral works of Debussy, Ravel, Poulenc and Ernest Bloch. As a guest conductor he has appeared with many American orchestras, including Billings, Chattanooga, Cheyenne, Flagstaff, Harrisburg, Muskegon, Providence, Quincy, and Radio City Music Hall to name but a few.

His recent international guest conducting engagements have been with the Regina Symphony in Canada, the Orquestra do Norte in Porto, Portugal, the State Philharmonic Orchestra in Vratza, Bulgaria, and the State of Mexico Symphony Orchestra in Toluca, Mexico. He has also appeared as guest conductor with the orchestras of Szeged, Hungary; Sabadell, Spain; Messina, Italy; Pusan, Korea; and Zurich, Switzerland. Fluent in French, German and Italian, he is equally at home with opera. He has appeared as an opera conductor with the Spoleto Festival, Brevard Music Center, Connecticut, and Cullowhee Festival opera companies. He served as an assistant conductor to Christian Badaea and Gian Carlo Menotti for six summers in Italy. He has conducted the North Carolina Dance Theatre ballet company on three occasions. He stepped in on short notice for Maestro Enrique Batiz to conduct a full ballet production of Prokofiev's *Romeo & Juliet* in Lecce, Italy with the Balletto del Sud. His future schedule includes guest conducting appearances in Mexico, Bulgaria and China.

As a conductor, he has collaborated on multiple concertos with many of today's leading soloists, including pianists Andre Watts, Dickran Atamian, Misha Dichter, Claude Frank, Sergei Edelmann, Eric Himy, Alexander Peskanov, Jon Klibonoff, Richard Frank, Leonid Kuzmin, Constanine Orbelian, Christopher O'Riley, Thomas Pandolfi, Natasha Paremski, and Dmitri Ratser, violinists Daniel Heifetz, Pamela Frank, Mark Peskanov, Philip Quint, Eugene Drucker, Ilya Kaler, Xiang Gao and Pip Clarke, violists Paul Neubauer and Andy Simionescu, cellists Carter Brey, Yo-Yo Ma, Daniel Gaisford, Scott Kluksdahl, David Finckel, Richard Hirschl and Paul Tobias, French hornist Richard Todd, trumpeters David Hickman and Ronald Romm, and English hornist Thomas Stacy. He will be collaborating in 2007-08 with violinists Nadja Salerno-Sonneberg, Joshua Bell and Sarah Chang as part of the York Symphony's 75<sup>th</sup> season anniversary.

Maestro Baker is committed to the training and education of young musicians. He served as Adjunct Associate Professor of Music and Chair at the University of North Carolina at Asheville, and has taught at Mars Hill College, Southern Illinois University at Edwardsville, and the State University of New York at Purchase. He is the former Music Director of the New York Youth Symphony at Carnegie Hall, and *conductor laureate* of the York (PA) Youth Symphony. He has also been a guest faculty member at the North Carolina School of the Arts in Winston-Salem. He is currently on the adjunct faculty of Pennsylvania State University in York.

Robert can count many of the music world's leading figures among his private teachers. Born in New York, he began playing the oboe at age 9, and continued his musical studies at the Manhattan School of Music and the Horace Mann School, where his teachers included Johannes Somary, Henry Bloch, and Henry Schuman. He holds a diploma in conducting from the Salzburg Mozarteum in Austria, where he made his professional conducting debut at age 17 after studies with Herbert von Karajan, and a diploma in oboe from the Summer Academy in Nice, France, where he studied with Lucien Debray. He is a *cum laude* graduate of Harvard, where he conducted the Bach Society Orchestra for two seasons, while studying conducting privately with Leonard Bernstein and James Yannatos, and oboe with Ralph Gomberg. His early training included conducting rehearsals of the Indianapolis, Baltimore, and Quebec Symphonies.

He holds two master's degrees and a doctorate in conducting from the Yale School of Music, where he studied conducting with Otto-Werner Mueller and Arthur Weisberg, and oboe with Robert Bloom and Ronald Roseman. Robert was the founding Music Director of the Connecticut Philharmonic Orchestra at age 22, receiving critical acclaim for its debut in Boston Symphony Hall. A scholar in American music, he worked closely on projects with composers Aaron Copland, Samuel Barber and Suzanne Bloch while at Yale, where he also gave lectures on score reading and analysis as a graduate assistant. He did extensive research on the manuscripts of orchestral works by Horatio Parker (better known as the teacher of Charles Ives) and Paul Hindemith. Robert is also an expert on the music of Caryl Florio (born William Robjohn), the London-born organist who became composer-in-residence at the famed Biltmore Estate in Asheville, NC in the early 20th century.

An engaging communicator, Robert is equally at home talking from the stage to explain the music to his audience, or addressing civic groups about the importance of live music in their community. He was awarded an honorary doctorate in Humane Letters from York College of Pennsylvania, and has received two awards from the American Society of Composers, Publishers & Authors for contemporary music programming. He has recorded with several record labels, including Aurefon, Ernest Bloch Society, and Sonari. His arrangement of the Borodin *Nocturne* is currently available on compact disc from Vanguard Records played by the English Chamber Orchestra. While in London, he studied the symphonies of Haydn and oratorios of Handel from original manuscripts at the British Museum. Robert, an active oboist, is married to Barbra Duvall Baker, flutist and jazz vocalist. They have appeared in joint recital at the Palaces of St. Petersburg Chamber Music Festival in Russia, and on the Performers of Westchester Chamber Music Series in New York. The busy musical couple raises and rides Paso Fino and Andalusian horses in their spare time.

# CRITICAL ACCLAIM

*"Conductors like Mr. Baker do not happen every day, unfortunately."*

Christian Science Monitor

*"The performances of the evening were all of superior quality."*

The New York Times

*"His beat is economical and clear, and he got some splendid playing from the orchestra. The highlight of the evening was a near stupefying performance of Copland's Organ Symphony--- much better, in fact, than the one extant recording of it [by Leonard Bernstein] "*

The New York Daily News

*"As Copland wrote it [Symphony for Organ and Orchestra], and these players delivered it, this is a manifesto that all but tears the walls down. It was, in more than one sense, a blast! These people certainly made beautiful music together; it was on the forceful side of beautiful, out of proportion to their numbers or age or anything else."*

The Boston Globe

*"Baker is recognized as one of the most promising young conductors in the country."*

The Arts Journal, NC

*"Baker is a conductor of economic gesture and clear intentions. He knows exactly what he is after and how to achieve it, keeping an eye on the large design without slighting the details. His own and the orchestra's abilities were further demonstrated in concise, well-tailored accounts of Wagner's Rienzi Overture and Schubert's Symphony No.5."*

Musical America - May 1984

*"Baker got the Bach Society Orchestra to make the kind of resonant attacks that one associates only with a highly sophisticated kind of orchestral technique."*

The Boston Globe

*"We are deeply indebted to the orchestra and to its conductor Robert Hart Baker for making available a work [Bloch Symphony in C-sharp minor] that knowledgeable listeners have been clamoring to hear for years. His conception of the piece is quite convincing."*

Fanfare, Vol.9, No.3 - January 1986

*"A smooth controlled style of conducting is his strongest talent."*

Chattanooga News-Free Press

*"The St. Louis Philharmonic has struck gold in Robert Hart Baker."*

St. Louis Globe-Democrat

*"Robert Hart Baker's stable leadership has transformed the [St. Louis] Philharmonic into an ensemble worthy of a serious listener's attention...His conducting technique is a model of clarity and precision. "*

St. Louis Post-Dispatch

*"Baker's conducting technique is a model of clarity and precision. Whatever went on in rehearsal, however, must have really been something to behold."*

St. Louis Post-Dispatch - March 17, 1986

*"The production of La Boheme was in every way a success, with fine performances from New York [City] Opera as well as Asheville filling the hall with uniformly superb Singing. And the Asheville Symphony, under the direction of Robert Hart Baker, fully realized the sparkling beauty of Puccini's score."*

The Asheville Citizen-Times - January 26, 2000

*"Music director Robert Hart Baker demonstrated again that he has the fine ability to give shape to the works he conducts. All of his readings were imaginative and he certainly was successful in getting the players to perform."*

Asheville Citizen-Times

*"The Asheville Symphony has strengths everywhere. Chief among them may be its disciplined but highly expressive conductor, whose every tempo seemed perfect."*

The Gaffney Ledger

*"Conductor Robert Hart Baker and the Asheville Symphony Orchestra gave one of their finest performances when they played Mahler's Symphony No.4. Baker and his forces were able to surmount the technical difficulties of the piece with finesse and yet have reserves to deliver the emotional wallop of Mahler's music to the large audience that seemed quite moved. Baker's view of the symphony was a spacious one, lingering over the rusticity of the folk-elements but finding tautness for the intense climaxes."*

Asheville Citizen Times - February 11, 1991

*"Baker's thorough immersion in the style and meaning of the work [Mahler's Symphony No. 2] enabled him to produce a performance that had shape, cogency and spiritual uplift."*

Asheville Citizen-Times

*"[Baker] delivered floods of musical excitement in the final ASO concert for the season. Baker paced the performance [of Beethoven's Ninth Symphony] to achieve the maximum rugged strength and electric tension complemented by moments of persuasive warmth and sweetness."*

The Asheville Citizen-Times - April 23, 1990

*"Robert Hart Baker glided into his third York Symphony season on strings of silk."*

York Dispatch

### **Testimonials...**

*"Your recording of Papa Bloch's 1st Symphony is GREAT! I hadn't heard the music since my childhood and the effect was fantastic! All the themes came back and move me each time I listen to the music."*

Lucienne Bloch Dimitreff (daughter of Ernest Bloch) - November 20, 1985

*"Robert is a most capable conductor, he is always aware of all the facets of the music making. He has a vast musical and general culture and has a desire and talent for musical research which he successfully incorporates later on in performance."*

Christian Badea (staff conductor) Metropolitan Opera - May 5, 1984

*"[Mr. Baker is] a truly wonderful musician. He has warmth and sensitivity, combined with a very good stick technique. His command of the orchestra is excellent and he generates a great deal of respect and enthusiasm from the members."*

Daniel Heifetz (concert violinist) - March 26, 1984

***"Baker directs music with passion, pain"***

*"Nearly 200 years ago, Ludwig van Beethoven wrote the music which embodies so much of the passion and pain the world has experienced this past week. Last night, for those who were fortunate enough to have heard the performance of the Beethoven "Fifth Symphony" by the Asheville Symphony under the direction of Robert Hart Baker, numerous facets of that passion and pain were dramatically crystallized. The concert was electrifying from beginning to end but the "Fifth Symphony," performed as it was with breathtaking but magnificently controlled energy and emotion, served to impart and to encourage an attitude of reasoned, rational passion. The evening's performance, dedicated to those thousands suffering from this week's tragedy, was indeed a stunning musical projection of Beethoven's own resolution: "I will grapple with Fate; it will not overcome me." Every beat of this music was symbolic of a universal heartbeat quickened by a determination to alleviate pain and suffering throughout the world without being overcome by the struggle. The Asheville Symphony has launched its 2001-2002 season with a renewed and intensely charged musicality. Our gratitude to all involved."*

Asheville Citizen Times - September 20, 2001

Dr. Joyce R. Dorr (former professor and Music Dept. Chair) UNC-Asheville

*"On June 12, 2003, I collaborated as violin soloist with Maestro Robert Hart Baker, both as guests, with the Vratza State Philharmonic in Bulgaria. On the program, the "Roman Carnival Overture" of Berlioz, the "Little Violin Concerto" of Tchaikovsky (Serenade Melancolique, Melody in E-flat, and Valse-Scherzo), and the Symphony No. 1 of Brahms. We worked together for the dress rehearsal and concert. Working with Maestro Baker and the outstanding, well-prepared orchestra was for me a great joy. Beyond his great earnestness and most intensive internal understanding of the musical processes, the unmistakable sound and the personal style in shaping the musical form impressed in his interpretation of the majestic first symphony of Brahms. I wish for my dear colleague Maestro Baker, whose phenomenal capacities to accompany and whose sensitivity to intentions of musical interpretation in the capricious Tchaikovsky pieces were impressively manifested in sound, much success and artistic fulfillment."*

Professor Vesselin Paraschkevov

Essen Conservatory (Germany)

Former Concertmaster, Vienna Philharmonic

# CURRICULUM VITAE

**Objective:** To be Music Director/Conductor of professional orchestras and opera companies; to teach at the college/conservatory level.

## **Current Positions:**

Music Director and Conductor, St. Louis (MO) Philharmonic Orchestra, 1982—present  
Received 2004 Telly Award (national), best classical local cable TV production (HEC-TV Holiday Spectacular educational broadcast and DVD)  
Conducted 5 classical subscription, 2 pops concerts per season  
Raised level of musicianship of orchestra players and caliber of guest artists  
Made commercial recordings of Dvorak: Symphony No.8 and Holst: The Planets

Music Director and Conductor, York (PA) Symphony Orchestra, 1983—present  
Received ASOL Volunteer Council Awards (national) for Saturday Morning Symphony (2005), and Student Song Contest (2003) educational outreach programs  
Conducted 5 classical subscription, 5 pops, 2 educational concerts per season  
Helped increase annual budget from \$80,000 to \$800,000; added Pops-in-the-park series  
Raised level of musicianship of orchestra players and caliber of guest artists

Principal Guest Conductor, Asheville (NC) Lyric Opera, 2004—present  
Conducted 1 major staged opera production per season  
Director of Music, Harrisburg (PA) Choral Society, 2004—present  
Conducted 2 oratorio/major choral work concerts with orchestra per season  
Adjunct Faculty, Penn State York (PA), 2005—present (courses in choral and instrumental music)

## **Previous Orchestral Positions:**

Music Director and Conductor Laureate, Asheville (NC) Symphony Orchestra, 1981-2004  
Conducted 6 classical subscription, 3 pops, 1 educational concert, 1 opera per season  
Helped increase annual budget from \$100,000 to \$800,000  
Raised level of musicianship of orchestra players and caliber of guest artists  
Made commercial recordings of Brahms, Mahler symphonies and Strauss tone poems

Music Director and Conductor Laureate, York (PA) Youth Symphony, 1987-1999  
Conducted 3 classical subscription, 3 educational/run-out concerts per season  
Performed on tour in Heinz Hall (Pittsburgh), Carnegie Hall (New York)

Music Director and Conductor, New York Youth Symphony at Carnegie Hall, 1977-1981  
Conducted 3 classical subscription, 3 educational/run-out concerts per season  
Introduced chamber music and contemporary music commissions for young composers

Music Director and Conductor, Putnam (NY) Symphony Orchestra, 1979-1981  
Music Director and Conductor, Danbury (CT) Little Symphony, 1978-1980  
Founding Music Director and Conductor, Connecticut Philharmonic Orchestra, 1976-2001  
Music Director and Conductor, Bach Society Orchestra, Cambridge, MA, 1972-74

## **College Teaching Experience:**

Director of Orchestral Activities, Southern Illinois University at Edwardsville, 1985-1990  
Conducted 3 classical full orchestra and 2 classical chamber orchestra concerts per season

Adjunct Associate Professor of Music, University of North Carolina at Asheville, 1981-2001  
Taught music history, aural skills, orchestral conducting, oboe; interim chair 1995-96  
Gave special seminars on Hindemith, Stravinsky, Verdi, Puccini, Wagner, & chamber music  
Director of Choral Activities, State University of New York at Purchase, 1978-1980  
Visiting Adjunct Professor of Music, Mars Hill College, NC, 1996-1998  
Taught music history and oboe

## **Guest Conducting:**

American: Billings, Cheyenne, Flagstaff, Chattanooga, Rhode Island Philharmonic, Radio City Music Hall (NYC), West Shore (Muskegon, MI), Quincy (IL) and Harrisburg (PA) Symphony Orchestras; Chamber Orchestras: Cumberland Valley (PA), South Carolina Philharmonic; Pennsylvania Centre Orchestra (State College, PA)

International: Orquestra do Norte (Porto, Portugal); Sabadell (Barcelona, Spain); Symphonic Orchestra of Zurich (Switzerland); Virtuoso Strings of Messina (Sicily); Pusan Symphony (Korea); Szeged Philharmonic (Hungary); Vratza State Philharmonic (Bulgaria); State of Mexico Symphony Orchestra (OSEM); Regina Symphony (Canada)

### **Opera and Ballet Conducting:**

Asheville (NC) Lyric Opera—Carmen, La Boheme, Pirates of Penzance, La Traviata;

Madama Butterfly, Barber of Seville

Brevard Music Center—Carmen; Connecticut Opera—Madama Butterfly

Cullowhee Music Festival—Music Director & Conductor, 1987-1989

La Traviata, Rigoletto, Marriage of Figaro

Festival of the Two Worlds, Spoleto, Italy and Charleston, SC—Assistant Conductor, 1977-1983

Worked on productions with Gian Carlo Menotti, Christian Badea & Joseph Flummerfelt

The Medium, La Cenerentola, The Merry Widow, Amahl, Lady Macbeth of Mtsensk

Conducted performance of Samuel Barber's Anthony and Cleopatra

Lecce, Italy--Prokofiev: Romeo & Juliet [complete ballet] (Tito Schipa Opera Orchestra, 2003)

### **Other Experience:**

Baroque music editor and arranger, English Chamber Orchestra, London, 1970-73

Wrote ornamentation for Handel Water Music & Royal Fireworks Music, Vanguard Records

Oboe soloist, Brevard (NC) Chamber Orchestra, Abendmusik Chamber Orchestra, York, PA

Oboe soloist, Palaces of St. Petersburg Chamber Music Festival, Russia, 1995-1997

Guest oboist, Performers of Westchester Chamber Music Series, New York, 2005

Orchestral oboist (substitute), North Carolina Symphony, Chamber Orchestra of New England Orchestral English hornist,

Yale Philharmonia (under Solti, Boulez, Jalas, Copland, Penderecki)

### **Education:**

Studies (piano, theory, oboe) at Manhattan School of Music Preparatory Division, NYC, 1969-71

Diplomas in Oboe & Chamber Music, Academie Internationale d'ete, Nice, France, 1970

Diploma in Conducting, Mozarteum Conservatory, Salzburg, Austria, 1971

High School Diploma, Horace Mann School, Riverdale, NY, 1971

A.B. *cum laude*, Harvard College, Cambridge, MA, 1974

M.Mus. in orchestral conducting, Yale University, New Haven, CT, 1976

M.M.A. in orchestral conducting, Yale University, New Haven, CT, 1978

D.M.A. in orchestral conducting, Yale University, New Haven, CT, 1987

Doctor of Humane Letters (honorary), York College of Pennsylvania, York, PA, 1999

### **Awards and Honors:**

George Jellinek and Beethoven (John Green) Medals in Music, Horace Mann School, 1971

Leonard Bernstein Music Scholarship, Harvard College, 1972-74

National Federation of Music Clubs, Composition Award, 1977

ASCAP contemporary music programming awards

1977, New York Youth Symphony; 1986, York (PA) Symphony Orchestra

### **Private conducting teachers:**

Herbert von Karajan (1971), Henry Bloch (1969-71), Johannes Somary (1969-71), Leonard Bernstein (1972-74), James

Yannatos (1971-74), Aaron Copland (1975-76), Otto-Werner Mueller (1974-78), Arthur Weisberg (1986-87)

### **Conducting masterclasses:**

Lorin Maazel, Sergiu Commissiona, William Steinberg, Harold Farberman, Morton Gould, Maurice Abravenel, Morton Gould, Jorge Mester

### **Private oboe lessons:**

James Byars (NYC Ballet), Henry Schuman (Manhattan School of Music), Ralph Gomberg (Boston Symphony), Thomas Stacy (NY Philharmonic), Robert Bloom and Ronald Roseman (Yale School of Music)

### **Publications/Recordings:**

Arranger, Borodin—Nocturne for String Orchestra, LP and CD released on Vanguard Records

Conductor, Liszt—Piano Concertos, Szeged Philharmonic, Hungary, CD on Aurefon Records

Conductor, Brahms—Symphonies Nos.1&3, Mahler Symp. No.4, Dvorak Symp.No.8, Strauss Till Eulenspiegel, works of Caryl Florio, Asheville Symphony Orchestra CDs on Sonari Records

Conductor, Holst—Planets, Wagner Rienzi Overture, Ravel Daphnis & Chloe Suite No.2, St. Louis Philharmonic CDs on Sonari Records

Conductor, Mendelssohn—Violin Concerto with David Perry, Cullowhee Music Festival Orchestra CD on Sonari Records

Conductor, Liszt—Malediction, Strauss Don Juan, Cullowhee Music Festival Orchestra CD on CMF label

Conductor, Bloch—Symphony in C-sharp minor, St. Louis Philharmonic Orchestra, LP released on Ernest Bloch Society Records

**Musical References with address, phone and e-mail**

Pamela Frank, concert violinist, 52 Junard Drive, Morris Township, NJ 07960 tel (973-656-0948) cell (347) 262-8002 fax (973) 656-1942 [no e-mail]

Daniel Heifetz, concert violinist, 2658 Legends Way, Ellicott City, MD 21042 tel (410) 461-1890 (home) office tel (410) 480-8006 Sept-May [office@jadeproductions.com](mailto:office@jadeproductions.com) / (603) 515-3156 June-Aug [office@heifetzinstitute.org](mailto:office@heifetzinstitute.org)

Dr. Joyce Dorr, professor of music (retired), UNC-Asheville, tel (828) 258-1206 (home) 169 Cherokee Road, Asheville, NC 28804 [jdorr@comcast.net](mailto:jdorr@comcast.net) or [jdorr@unca.edu](mailto:jdorr@unca.edu)

**Employment References with address, phone and e-mail**

Henry Nixon, executive director, York Symphony Orchestra, tel (717) 812-0717 (work)

10 North Beaver Street, York, PA 17401 [home (717) 845-7609] [executivedirector@yorksymphony.org](mailto:executivedirector@yorksymphony.org)

Marilyn Humiston, president, St. Louis Philharmonic, tel (636) 537-0405 (home)

14772 Timberbluff Drive, Chesterfield, MO 63017 [cell (636) 346-3844] [mhumiston@pkwy.k12.mo.us](mailto:mhumiston@pkwy.k12.mo.us)

Karen Wix, volunteer council member, American Symphony Orchestra League,

2895 Lehigh Road, York, PA 17402 (717) 757-4472 (home) [kandrwx@comcast.net](mailto:kandrwx@comcast.net)

Steven Hageman, executive director, Asheville Symphony Orchestra, tel (828) 254-7046 (work)

P.O. Box 2852, Asheville, NC 28802 [cell (828) 275-3027] [srhageman@ashevillsymphony.org](mailto:srhageman@ashevillsymphony.org)

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{Testimonials from Daniel Heifetz and Joyce Dorr viewable on website: [www.CHLartists.com](http://www.CHLartists.com)}

# REPertoire

## **ROBERT HART BAKER - Short notice major works 2008-10 [rev. Dec. 2007]**

I have conducted the following major works many times and am available for short notice engagements with larger orchestras:

Barber: Piano Concerto, Violin Concerto, Essays Nos.1 to 3, Knoxville, School for Scandal

Bartok: Concerto for Orchestra, Dance Suite, Divertimento

Beethoven: all 9 Symphonies, Violin Concerto, Triple Concerto, all 5 Piano Concertos, Egmont

Berlioz: Symphonie Fantastique, Harold In Italy, Damnation of Faust (complete)

Brahms: all 4 Symphonies, Violin Concerto, Double Concerto, Piano Concertos Nos. 1 and 2

Bruckner: Symphonies No.4 and 8, Psalm 150

Copland: Music for a Great City, Appalachian Spring, Rodeo, Billy The Kid

Debussy: Images, La Mer, Nocturnes, Afternoon of a Faun

Dvorak: Symphonies Nos. 5 to 9, Cello Concerto, Violin Concerto

Elgar: Symphony No.2, Cockaigne, Violin Concerto, Cello Concerto, Enigma Variations,  
In The South, Serenade

Franck: Symphony in D minor, Le Chasseur Maudit, Symphonic Variations

Gliere: Horn Concerto, Symphony No. 1

Handel: Water Music, Royal Fireworks Music, Messiah, Judas Maccabeus (complete)

Haydn: Symphonies Nos. 22, 26, 30, 31, 43, 44, 45, 48, 49, 53, 60, 63, 77 to 104

Hindemith: Mathis der Mahler, Symphonic Metamorphoses, Nobilissima Visione, French Dances

Holst: The Planets

Ibert: Escales, Divertissement, Concertino da camera

Khachaturian: Spartacus ballet, Masquerade, Piano Concerto

Lalo: Cello Concerto

Liszt: Les Preludes, Piano Concertos Nos.1 and 2, Malediction, Concerto pathetique,  
Hungarian Fantasy, Malediction, Totentanz

Mahler: Symphonies Nos.1 to 5, Songs of a Wayfarer

Mendelssohn: all 5 Symphonies, Violin Concerto, Piano Concertos Nos.1 & 2, Hebrides Overture,  
Calm Seas & Properous Voyage Overture, Ruy Blas Overture

Messiaen: Reveil des oiseaux

Mozart: Symphonies Nos. 1, 14, 20, 25, 28 to 41, all 5 Violin Concertos, Piano Concertos Nos.

8,9,10,14, 17 to 27, Sinfonia Concertante, Solemn Vespers, Requiem, Clarinet Concerto, Flute &  
Harp Concerto, Flute Concertos Nos.1 and 2, Oboe Concerto, Bassoon Concerto, all Overtures

Orff: Carmina Burana

Prokofiev: complete Romeo & Juliet ballet, Symphonies Nos. 1 and 5, Alexander Nevsky, Lt.Kije,  
Piano Concertos Nos. 1 and 3

Rachmaninoff: all 3 Symphonies, Symphonic Dances, all 4 piano concertos, Rhapsody, The Bells

Respighi: Pines of Rome, Fountains of Rome, Roman Festivals

Rimsky-Korsakov: Scheherazade, Symphony No.2, Russian Easter, Sinfonietta, Le Coq d'Or

Saint-Saens: Symphony No.3 "Organ", Piano Concerto No.2, Cello Concerto No.1

Schubert: Symphonies Nos. 1,3,5,8 and 9

Schumann: all 4 Symphonies, Piano Concerto

Shostakovich: Symphonies Nos. 1,5,9,10,11,12

Sibelius: Symphonies Nos. 1,2,3,5 and 7, Karelia Overture & Suite, Violin Concerto

Strauss: Don Juan, Death & Transfiguration, Ein Heldenleben, Rosenkavalier Suite,  
Also Sprach Zarathustra, Till Eulenspiegel, Oboe Concerto

Stravinsky: Rite of Spring, Firebird, Petrouchka, Divertimento, Orpheus

Tchaikovsky: all 6 Symphonies, Nutcracker, Swan Lake, Sleeping Beauty, Violin Concerto,  
all three Piano Concertos, Francesca da Rimini, Hamlet, Voyevode, Romeo and Juliet

Verdi: Requiem, La Forza del Destino Overture, Nabucco Overture, I Vespri Siciliani Overture

Short notice operas:

Barber: Anthony & Cleopatra

Bizet: Carmen

Haydn: Philemon & Baucis

Menotti: Amahl & The Night Visitors, The Medium, The Consul

Meiman: Ring of the Fettucines

Mozart: Marriage of Figaro, La Clemenza di Tito

Puccini: La Boheme, Madama Butterfly

Rossini: La Cenerentola, Barber of Seville

Shostakovich: Lady Macbeth of Mtsensk

Sullivan: Pirates of Penzance, Trial By Jury

Verdi: La Traviata, Rigoletto

**ROBERT HART BAKER - Symphonic Guest Conducting Repertoire 2008-10 [rev. Dec. 2007]**

I can offer the following pieces from my full-orchestra repertoire that could make a good all-orchestral program. I have conducted these pieces many times. (Program assumes no soloist booked).

1. Overture: Dvorak Carnival Overture [10'], or Borodin Prince Igor Overture [10'], or Beethoven Fidelio Overture [6'], or Beethoven Egmont Overture [9'], or Berlioz King Lear Overture [16'], or Berlioz Roman Carnival Overture [8'], or Berlioz Beatrice & Benedict Overture [8'], or Berlioz Le Corsaire Overture [8'], or Berlioz Les Franc-Juges Overture [13'], or Brahms Academic Festival Overture [10'], or Brahms Tragic Overture [13'], or Mendelssohn Hebrides Overture [10'], or Mendelssohn Ruy Blas Overture, [7'] or Mendelssohn Calm Sea & Prosperous Voyage Overture [12'], or Wagner Meistersinger Overture [9'], or Wagner Rienzi Overture [12'], or Wagner Tannhauser Overture [13'], or Shostakovich Festive Overture [7'] or Shostakovich Overture on Kirghiz Themes [10'], or Sibelius Finlandia [8'], or Adams Short Ride In A Fast Machine [4'], or Nelson Rocky Point Holiday [5'], or Copland El Salon Mexico [11'], or Verdi La Forza del Destino Overture [8'], or Verdi Sicilian Vespers Overture [9'], or Verdi Nabucco Overture [8'], or William Schuman American Festival Overture [9'], or Daniel Gregory Mason Chanticleer Festival Overture [15'], or William Grant Still Festive Overture [10']

AND/OR

2. Short Lyrical Piece: Barber Intermezzo from "Vanessa" [4'], or Barber Adagio for Strings [8'], Griffes The White Peacock [6'], or Debussy Afternoon of a Faun [10'], or Ravel Pavane for Dead Princess [6'], Borodin Nocturne for String Orchestra [8'], or Delius Walk to Paradise Garden [8']

AND/OR

3. Tone Poem: Strauss Death & Transfiguration [23'], or Strauss Don Juan [17'], or Tchaikovsky Capriccio Italien [15'], or Tchaikovsky Marche Slave [10'], or Tchaikovsky Romeo & Juliet [19'], or Tchaikovsky Swan Lake Suite [24'], or Tchaikovsky Sleeping Beauty Suite [23'], or Rimsky-Korsakov Capriccio espagnole [15'], or Rimsky-Korsakov Le Coq d'Or Suite [25'], or Poulenc Les Biches [16'], or Grieg Peer Gynt Suite No.1 [15'], or Grieg Three Pieces from Sigurd Jorsalfar [18'], or Kodaly Dances of Galanta [15'], Respighi Fountains of Rome [15'], or Respighi Pines of Rome [23'], or Respighi La Boutique Fantasque [21'], or Liszt Les Preludes [16'], or Prokofiev Lt. Kije Suite [20'], or Hindemith Symphonic Metamorphosis on Themes of Weber [21'], or Britten Matinees Musicales [13'], or Britten Four Sea Interludes from Peter Grimes [16'], or Ravel Rapsodie espagnole [15'], or Prokofiev Romeo & Juliet Suite No.2 [30'], or William Schuman New England Triptych [16'], or Howard Hanson Merry Mount Suite [15'], or Copland Billy The Kid [21'], or Copland Appalachian Spring [23'], or Dvorak Slavonic Rhapsody No.2 [13'] or Janacek Taras Bulba [23']

#### 4. Intermission

5. Symphony: Beethoven Symphony No.5 [31'], or Beethoven Symphony No.7 [36'], Brahms Symphony No.1 [45'], or Brahms Symphony No.2 [40'], or Brahms Symphony No.3 [33'] (w/Hungarian Dances 5&6 as finisher, add 7'), or Brahms Symphony No.4 [39'], or Berlioz Symphonie Fantastique [49'], or Chausson Symphony in B-flat [30'], or Franck Symphony in D minor [37'], or Hanson Symphony No.2 [28'], or Haydn Symphony No.94 "Surprise" [23'], or Haydn Symphony No.103 "Drumroll" [27'], or Haydn Symphony No.104 "London" [29'], or Dvorak Symphony No.8 [34'], or Dvorak Symphony No.9 "New World" [40'], or Shostakovich Symphony No.1 [28'], or Shostakovich Symphony No.5 [44'], or Hindemith Mathis der Mahler Symphony [25'], Tchaikovsky Symphony No.5 [50'], or Rachmaninoff Symphony No.3 [39'], or Rachmaninoff Symphony No.2 [53' with cuts]

Your current music director or program committee is welcome to select from the above list, since you know what is on your other programs and what the orchestra and audience would like! However, if I were to choose the program myself, I would propose:

Berlioz: Roman Carnival Overture [8']

Grieg: Three Pieces from Sigurd Jorsalfar [18']

OR

Brahms: Academic Festival Overture [10']

Britten: Four Sea Interludes from "Peter Grimes" [16']

--intermission--

Rachmaninoff: Symphony No.2 in E minor, Op.27 [53' w/cuts]

This is a very colorful and full Romantic program [79 minutes of music] that is enjoyable for the audience and gives each section in the orchestra a chance to shine.