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Douglas Bostock

CONDUCTOR



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BIOGRAPHY

Douglas Bostock, currently Principal Conductor of the Aargau Symphony Orchestra in Switzerland and Principal Guest Conductor of internationally renowned Czech Chamber Philharmonic since 1992, conducts widely within Europe, the US and Japan. From 2000 – 2006 Douglas Bostock was Principal Conductor of the highly acclaimed Tokyo Kosei Wind Orchestra and currently serves as their first Principal Guest Conductor. Increasingly active as an opera conductor, he is also Music Director of the Hallwyl Opera Festival in Switzerland.

From 1991 to 1998 Bostock was Music Director and Principal Conductor of the Carlsbad Symphony Orchestra, one of the leading orchestras in the Czech Republic. Under his leadership the orchestra developed significantly, winning recognition both in the Czech Republic and abroad. He also served as the Principal Guest Conductor of the Munich Symphony Orchestra from 1999 – 2006 and as Music Director in Konstanz, Germany, 1979 – 93, working extensively with the Southwest German Philharmonic.

Douglas Bostock has established himself as a sought-after conductor with a distinctive style, a great communicator and leading exponent of Carl Nielsen's orchestral works. Whilst commanding a wide repertoire his interpretation of British and Czech music has received particular recognition. His fresh and historically informed approach to the Viennese Classical style has been praised by critics, orchestras and audiences alike. Douglas Bostock is also an avid champion of contemporary music and is often involved in collaboration with composers and premiere performances.

Residing in Germany, guest conducting engagements in the UK include the BBC Symphony, BBC Philharmonic, BBC National Orchestra of Wales, the London Philharmonic, the Royal Liverpool Philharmonic, Royal Philharmonic, and Royal Scottish National Orchestras. Bostock has appeared in most European countries and has conducted e.g. the Prague Symphony, Czech Radio Symphony Orchestra, Brno State Orchestra, Staatsphilharmonie Halle, Stuttgart Chamber Orchestra, North Germany Philharmonic, Erfurter Philharmonie, Jenaer Philharmonie, the Odense, Ålborg, Århus and South Jutland Symphony Orchestras, as well as extensively with leading orchestras in the USA, Canada and Mexico. In Japan guest conducting engagements have taken him to the Tokyo City Philharmonic, Kanagawa Philharmonic, Geidai Philharmonia and Gunma Symphony.

Douglas Bostock enjoys working with young musicians and is frequently invited to conduct and teach at colleges in Europe and Asia, e.g. Royal Northern College of Music, Royal Danish Academy, Musikhochschule Zürich, and the National University Arts in Tokyo where he holds a Visiting Professorship.

A prolific recording artist, Douglas Bostock has almost 80 CDs to his name, reflecting his diverse expertise in music of all styles, and including many previously less well-known and previously unrecorded works. His major recording cycles of the complete orchestral music of Carl Nielsen and the symphonies of Robert Schumann on Classico have won particular international acclaim. The British Symphonic Collection on Classico is another ongoing recording project that has attracted the attention of critics and music lovers all over the world.

www.douglasbostock.net

CRITICAL ACCLAIM

2007

Douglas Bostock conducts with the hand of master (he) conducted by heart this ample Symphony. His direction was extremely clear and the transparency of the orchestra rendered Beethoven's music in perfect intelligibility.

(Aargau Symphony Orchestra, CH / Beethoven "Eroica" Symphony)

L'Express, CH - April 2007

The orchestra backed up its soloists very well. The excellent ensemble and interplay of the parts achieved by Douglas Bostock made the 4th Symphony of Lutosławski a spectacular experience, underlining excellently the vegetative, romantic and dramatic parts of this late composition.

(ABAM Symphony Orchestra Odense, DK / Lutoslawski 4th Symphony)

Fyens Stiftstidende, DK - February 2007

The ASO and Principal Conductor Douglas Bostock fascinated through strength of mind. With Bostock the orchestra played this work through and through on a captivating level of performance. In the jubilant forte passages Bostock opened up reserves, and so the ASO achieved a great and unique interpretation.

(Aargau Symphony Orchestra, CH / Beethoven "Eroica" Symphony)

Aargauer Zeitung, CH - January 2007

2006

The Aarhus SO under Douglas Bostock's alert and affectionate lead seem to enjoy making its acquaintance Classico provides crisp and clear sound for these two world premiere recordings. In every respect, then, a solid thumbs-up.

(Cowen & Coleridge-Taylor Symphonies / Classico)

Gramophone Magazine, UK - October 2006

Fortunately the performances are nourishingly affectionate and subtle and no mere run through. Bostock directs with acuity we have come to expect from him, pacing with care and giving due weight to winds and to the horns especially.

(Cowen & Coleridge-Taylor Symphonies / Classico)

Music on the Web, UK - September 2006

The performance is musically speaking on a remarkable level. The Aargau Symphony Orchestra

under their Principal Conductor Douglas Bostock paint effectively and precisely Bizet's sparkling score in strong colours.

(Opera Festival Hallwyl, CH / Bizet "La jolie fille de Perth")
Neue Züricher Zeitung, CH - July 2006

2005

The Aarhus Symphony Orchestra and Douglas Bostock got to the essence of the work in a beautifully controlled performance over three-quarters of an hour, from the opening fate motive to the almost overpowering finish, which made a strong impression on the audience. The first movement was least intense, but the second movement was characterised by playfulness and exuberant playing. The third movement was very moving, played with great intensity, focused and full of passion in the transition, with its late Romantic sigh. Thereafter there was no holding back. The finale was powerful from the start, with a well formed, quieter middle section, and building up to a magnificent finish.

(Aarhus Symphony Orchestra, DK / Shostakovich Symphony No.5)
Aarhus Stiftstidende, DK - October 2005

This was a masterful performance, for Bostock has been enmeshed in the corrections of Nielsen's orchestral music for a newly published edition, and the master's touch was very evident in this polished, vital interpretation.

(Kitchener-Waterloo Symphony Orchestra, CA / Nielsen Symphony No.2)
The Record, CA - January 2005

2004

This disc is welcome indeed for its spirited performances (things really catch fire in the finale of No.2), the polished artistry of the RNCM orchestra and the consummate direction of Douglas Bostock. The final optimistic moments of Bush's Nottingham where glorious confidence carries all before it, threaded through with a slight, a Weill-like asperity.

(Bush Symphonies / Classico)
Music on the Web, UK - July 2004

A perfectly formed performance. It was indeed an exceptional experience.

(Czech Chamber Philharmonic / Beethoven Symphony No.5)
Südkurier, D - July 2004

The Czech Chamber Philharmonic Orchestra give really fine performances. Under their principal

guest conductor Douglas Bostock the orchestra offer an abundance of enthusiasm and undoubted energy. In Dr. Cooper's realisation of the Symphony No.10 (1st movement) the players are particularly successful in contrasting the gentle and lyrical episodes against the stormy and exuberant passages.

(Beethoven Symphony No.10 / Classico)

Music on the Web, UK - May 2004

But if we begin with the Elgar one has to concede that there is a huge amount of orchestral detail audible in Bostock's In the South His is a very pliant and rubato-rich performance with a very slow second subject; the heat haze is eventful and the nature painting emerges well. The lower brass are caught in all richness in their pounding passages and the Canto Popolare is not at all overtly expressive; rather it's understated and touching.

(Elgar In the South / RLPO Live)

Music on the Web, UK - January 2004

2003

The Aargau Symphony Orchestra under Douglas Bostock fulfilled their role in every respect. Wonderfully bright, yet rich is the sound. Bostock shows an enormous sense for music drama.

(Opera Festival Hallwyl, CH / Mozart "Die Entführung aus dem Serail")

Aargauer Zeitung, CH - August 2003

With a clear concept and precise technique Douglas Bostock broke with tradition and got the best out of Satie in a well disciplined performance – just the way it should be. In the Berlioz the "Scenes in the Country", which is the work's best music, was brought off particularly well. Dream visions both in the waltz and the grotesque nightmare became more vivid and ended fantastically under Bostock's effective directorship.

(Odense Symphony Orchestra, DK / Satie Parade, Berlioz Symphonie fantastique)

Fyens Stiftstidende, DK - March 2003

2002

Throughout what is a fascinating anthology, Douglas Bostock secures playing of impressive spirit and technical accomplishment.

(Bowen, Austin, Bainton / Classico)

Gramophone Magazine, UK - October 2002

I am happy to say this new CD is outstandingly well conducted and brilliantly played throughout. The recordings are excellent. This important CD deserves every success."

(Gregson, Hoddinott, McCabe / Classico)

International Record Review, UK - May 2002

2001

Douglas Bostock... is a major conducting talent; he gets a vitally fresh response from his players, every detail is beautifully shaped, and the atmosphere casts a strong spell.

(Delius in Norway / Classico)

BBC Music Magazine, UK - April 2001

The conductor Douglas Bostock achieved a finely balanced division of concentration between notes, words and expression.

(RLPO / David Horne The Year's Midnight - premiere)

Independent, UK - February 2001

.... hearing an orchestra with the work at their fingertips like this carries a powerful emotional punch. Even at its most exultant, this was a performance that radiated light and warmth.

(Royal Liverpool Philharmonic / Nielsen Symphony No.4)

The Guardian, GB - February 2001

Bostock clarified textures that usually sound opaque - most dramatically in the finale, the rhythmic drive, on which the "Inextinguishable" life-force of the symphony's subtitle depends, was thrillingly captured.

(Royal Liverpool Philharmonic / Nielsen Symphony No.4)

The Telegraph, GB - February 2001

From the serene opening through an emotional but balanced Nimrod, the epitome of English reserve, to Elgar's emphatic ending, Douglas Bostock and the orchestra deftly captured the spirit of the composer's work

(RLPO / Elgar Enigma Variations)

Lancashire Evening Post, UK - January 2001

2000

Bostock conducted Brahms' Variations on a Theme by Haydn with particular regard to the construction of the whole - from the march-like opening theme, through the carefully characterised and distinct variations to the festive finale; the expressive quality was matched by the chamber-like clarity of the individual voices."

(Czech Chamber Philharmonic - Prague Spring Festival / Brahms Haydn Variations)
Lidové Noviny, CZ - May 2000

You can sense that immediately from the expansive Introduction where Bostock forces a clear hand over his admirably alert players from Munich An earth shattering Epilogue confirms what is a tremendous interpretation and that should be ranked amongst the aforementioned 1938 Boult, his remake for Decca in the 50's and Vernon Handley's outstanding version on EMI CFP..... This has now become the ideal 'Job' recording to have.

(Vaughan Williams Job / Classico)
Musicon theWeb, UK - February 2000

1999

In conductor Douglas Bostock... the piece has found a worthy champion. He has a fine instinct for the idiom and his thrusting tempos carry complete conviction. The orchestra gave every sign of relishing the encounter.

(RLPO / Nielsen Symphony No.2)
Daily Telegraph, UK - October 1999

A finely paced account with plenty of breadth and nobility, and no lack of fire, which can hold its own with the best. I was particularly impressed by the keenness of response Bostock gets from his players and the overall feeling of freshness... Bostock scores on sheer character..."

(Nielsen Symphony 5 / Classico)
BBC Music Magazine, UK - December 1999

Bostock attacks and propels this strongly rhythmic music forward with gusto, while his 'Elegy' has great passion and conviction... Bostock delivers a cracking Perfect Fool and an energetic, yet warmly affectionate Scherzo, ...An excellent production.

(Holst Cotswolds Symphony etc. / Classico)
BBC Music Magazine, UK - August 1999

Bostock gives a powerful performance [Symphony], propelling the music forward Bostock makes Tintagel's wind and spray fly in a wild and thrilling, atmospheric reading.

(Bax Symphony No.6 & Tintagel / Classico)

BBC Music Magazine, UK - May 1999

"Tintagel" is given the best performance I have heard bar only the original Eugene Goossens set of 78s from the 1920s. Bostock and his German orchestra are concentrated and passionate, projecting a sea-spattered and urgently romantic canvas. (Bax Tintagel / Classico)

Music on the Web, UK - January 1999

The performances here by the excellent Munich orchestra under Bostock are all thoroughly persuasive and in no way unidiomatic; the recording is vivid and quite spacious.

(Gordon Jacob Symphony etc. / Classico)

Penguin Guide to Compact Discs, UK - 1999

1997

Bostock had a fine - and utterly idiomatic - balance of classical logic and romantic drama. The symphony's opening, often so sluggish, here emerged properly purposeful. Bostock resisted the common temptation to whip up the end of the "Ball" and to rush the "March to the Scaffold."

(Kansas City Symphony / Berlioz "Symphonie fantastique")

The Kansas City Star, USA - November 1997

Brahms' German Requiem attained a breathtaking magnificence - sublime! Under his (Bostock's) electrifying gestures the first class chorus were at their best

(Karlsbad Symphony Orchestra, Czech Philharmonic Choir / Brahms German Requiem)

Karlovasky Noviny, CZ - September 1997

Bostock's interpretation was passionate, vehement, with sincere expression and rich in dynamic differentiation of colour ... his conducting was flawless, glowing, but always noble.

(Camerata Polificana Siciliana / Bellini Mass in G Minor)

La Gazzetta, I - December 1997

DISCOGRAPHY

Royal Liverpool Philharmonic

Carl Nielsen – Symphonies No. 2 “The Four Temperaments” & No. 5 Complete Nielsen Symphonies Vol. 1 (1)

Carl Nielsen – Symphony No. 3 “Sinfonia Espansiva”, “Helios” Overture etc. Complete Nielsen Symphonies Vol. 2 * (1)

Carl Nielsen – Symphony No. 4 “The Inextinguishable”, Symphonic Rhapsody etc. Complete Nielsen Symphonies Vol. 3 * (1)

Carl Nielsen – Symphonies No. 1 & 6 etc. Complete Nielsen Symphonies Vol. 4 * (1)

Edward Elgar – Enigma Variations / Vaughan Williams – Tallis Fantasia etc. Heritage & Legacy Vol. 1 (8)

Frederick Delius – “Paar Vidderne”, Norwegian Songs (Jan Lund - tenor) etc. The British Symphonic Collection Vol. 8 * (1)

Edward Gregson / Alun Hoddinott / John McCabe – Concertos for Orchestra The British Symphonic Collection Vol. 9 * (1)

Malcolm Arnold – Symphony No. 2, Double Piano Concerto, Sound Barrier, Beckus the Dandiprat, English Dances Set II (Piricone / Roscoe - pianos) (8)

Edward Elgar – In the South / Austin – Symphony / Bliss – Pyanepsion etc. Heritage & Legacy Vol. 2 * (8)

Edward Elgar & the English Choral Tradition (Elgar, Bridge, Howells, Dyson, Brian, Purcell) The British Symphonic Collection Vol. 12 * (1)

Carl Nielsen - Violin Concerto, Romance, Aladdin Suite (Malcolm Stewart - violin) * (1)

Royal Philharmonic Orchestra London

Antonín Dvořák – Slavonic Dances (3)

BBC National Orchestra of Wales

Benjamin Britten - Nocturne (Andrew Kennedy - tenor) (10) +

Royal Northern College of Music Symphony Orchestra

Bowen – Symphony No. 2 / Austin – Spring / Bainton – Genesis The British Symphonic Collection Vol. 10 * (1)

Bush - Symphonies No. 1 & 2 "Nottingham" The British Symphonic Collection Vol. 13 * (1)

Aalborg Symphony Orchestra

John Ireland - Piano Concerto / Benjamin Britten - Piano Concerto (David Strong - piano) The British Symphonic Collection Vol. 16 (1)

Carl Nielsen - Saga Dream, Faroe Isles, Incidental Music, The Mother (excerpts) etc. (Mathias Hedegaard - tenor) * § (1)

Aarhus Symphony Orchestra

Frederic Cowen - Symphony No. 6 "Idyllic" / Samuel Coleridge-Taylor -Symphony A Minor The British Symphonic Collection Vol. 15 * (1)

Göteborg-Aarhus Philharmonic

Niels Viggo Bentzon - Symphony No. 8, Symphonic Variations * (1)

Jean Sibelius - Tone Poems, Violin Serenades etc. (Sakkari Tapponen -violin) (1)

Royal Danish Academy of Music Symphony Orchestra

Arnold - Rinaldo & Armida / Organ Concerto etc. (Ulrik Spang-Hanssen - organ) The British Symphonic Collection Vol. 11 * (1)

Munich Symphony Orchestra

Gordon Jacob - Symphonies etc. The British Symphonic Collection Vol. 1 * (1)

Ralph Vaughan Williams - "Job" etc. The British Symphonic Collection Vol. 2 * (1)

Arnold Bax - Symphony No. 6 etc. The British Symphonic Collection Vol. 3 * (1)

Arthur Butterworth - Symphony No. 1 / Ruth Gipps - Symphony No. 2 The British Symphonic Collection Vol. 4 * (1)

Gustav Holst - "Cotswolds Symphony" etc. The British Symphonic Collection Vol. 5 * (1)

Johann Sebastian Bach / Carl Orff / Jan Jirasek - St. Luke Passion (Munich Oratorio Choir, Buoni Pueri, Marc Clear, Furio Zanasi etc.) * (1)

Malcolm Arnold - Symphony No. 5 etc. The British Symphonic Collection Vol. 6
* (1)

Edward Elgar - "Polonia", Marches, etc. The British Symphonic Collection Vol. 7
* (1)

Aargau Symphony Orchestra

Camille Saint-Saëns - Piano Concertos Nos. 2 & 5, Wedding Cake
(Oliver Schnyder - piano) (1)

Czech Chamber Philharmonic

French Orchestral Miniatures
1850 - 1950 Vol. 1
(Bizet, Saint-Saëns, Lalo, Chabrier, Franck, Delibes) * (1)

French Orchestral Miniatures
1850 - 1950 Vol. 2
(Fauré, Ropartz, D'Indy, Pierné, Debussy, Satie * (1)

French Orchestral Miniatures
1850 - 1950 Vol. 3
(Ravel, Roussel, Poulenc, Honegger, Milhaud, Ibert) * (1)

Johannes Brahms - Serenades
Nos. 1 & 2, Op. 11 & 16 (1)

Joseph Haydn - Symphonies
Nos. 88 & 89, overtures (1)

Gabriel Fauré- Requiem (1893), "Pellias et Milisande", Pavane, Melodies (Pueri Gaudentes, Furio
Zanasi - baritone etc.) * (1)

Joseph Rheinberger - Organ Concertos Nos. 1 & 2 (Ulrik Spang-Hanssen - organ) (1)

Jan Jirasek - "Private Message",
"But it is so..." (Buoni Pueri, Lucie Bila - soprano) * (4) +

Joseph Haydn - Symphonies Nos. 53 & 63 (with alternative movements) * (1)

Baroque Gala - works by J. S. Bach, Handel, Vivaldi, Boyce etc. (Josef Sadilek - trumpet, Antonio
Piricone - harpsichord, Lenka Skornickova - soprano etc.) * (7) +

Romantic Danish Cello Concertos - works by Hamerik, Salomon, Hartmann etc. (Morten Zeuthen -
cello)
* (1)

Peter Erasmus Lange-Müller - Symphonies Nos. 1 "Autumn" & 2 * (1)

Wolfgang Amadeus Mozart - Piano Concertos Nos. 21 & 23, Symphony No. 32 etc. (Christina Bjorkoe - piano) (1)

Wolfgang Amadeus Mozart - Mass in C KV Anhang C.1.20 etc (Galante, Asmussen, Brslik, Thiemann, Piricone etc.) * (1)

Robert Schumann - Symphonies 1 - 4 & Scherzo (2 CDs) (1)

Georg Friedrich Handel - Organ Concertos Op. 4
(Ulrik Spang-Hanssen - organ) (1)

Luigi Cherubini - Requiem D Minor & Messe Solenne (Hradec Kralove Male Chorus, Bonifantes) * (1)

Ludwig van Beethoven - Symphony No. 10 & late overtures (1)

William Sterndale Bennet - Symphony G Minor / Cipriani Potter - Symphony F Major The British Symphonic Collection Vol. 14 * (1)

Wolfgang Amadeus Mozart - Clarinet Concerto / Carl Nielsen - Clarinet Concerto (John Kruse - clarinet) (1)

Carl Nielsen - Flute Concerto, Pan & Syrinx, Suite for Strings etc.
(Rune Most - flute) (1)

Johannes Brahms - Haydn Variations, Violin Concerto, Hungarian Dances (Gabriela Demeterova - violin) § (1)

Carlsbad Symphony Orchestra

Antonín Dvořák - The Symphonies of Ceremony and Dance - incl. Scherzo Capriccioso, Legends, Carnival Overture etc. (2)

Wolfgang Amadeus Mozart - Wind Concertos (Daniel Lampert - flute, Christian Lampert - horn)
(Private) +

Bedřich Smetana - "Moldau" / Antonín Dvořák - Symphony No. 8 etc. (2) +

Moonlight - incl. "Warsaw Concerto" / works by Rachmaninov, Debussy, Mozart, Saint-Saëns etc.
(John Briggs - piano) * (6) +

A Musical Souvenir from Karlovy Vary - works by Fibich, Smetana, Nedbal, Fučík, Labitzky, Dvořák
(1)

Antonín Dvořák - Symphony No. 9 "From the New World" / Zdeněk Fibich - "At Twilight" (1)

Vítězslav Novák - "South Bohemian Suite", Nocturnes (Daniela Strakova - soprano) * (1)

Oskar Nedbal - Scherzo Capriccioso, overtures, suites etc. * (1)

Zdeněk Fibich - "Toman and the Woodnymph", "Othello", "Scenes from the Countryside" * (1)

Vítězslav Novák - "In the Tatras", "Eternal Longing", "Melancholy Songs of Love", "South Bohemian Motives" (Daniela Strakova - soprano) * (1)

Slovak Philharmonic

Takashi Kako Anniversary
Music by Takashi Kako (Takashi Kako - piano) (9)

Camerata Polifonica Siciliana

Alessandro Scarlatti & Emanuel Rincon D'Astorga & Stabat Maters (Claudine Ansermet - soprano, Alessandro Carmignani - counter tenor etc.) * (1)

Vincenzo Bellini - Mass No. 2 / choral works by Guisepppe Geremia (Katia Ricciarelli - soprano, Salvatore Fisichella - tenor etc.) * (1)

Tokyo Kosei Wind Orchestra

Contemporary European Wind Music Vol. 4 (5)

Contemporary European Wind Music Vol. 5 (5)

A Malcolm Arnold Celebration * (5)

Contemporary European Wind Music Vol. 6 (5)

Bostock Live (5)

The Best of British Vol. 1 * (5)

The Best of British Vol. 2 * (5)

The Best of British Vol. 3 * (5)

Univisual 2002 - DVD (11)

Univisual 2003 - DVD (11)

Univisual 2004 - DVD (11)