



Jack Price
Managing Director

Michelle Rubin
Founding Director

5555 N. 7th St., Suite 134
PMB 533
Phoenix, AZ 85014

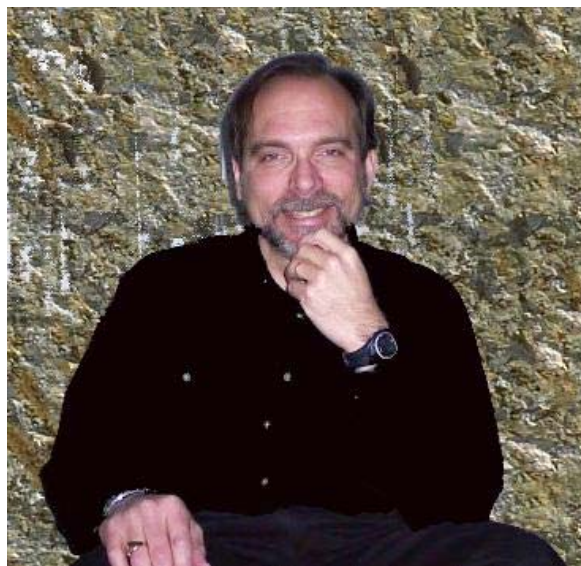
e-mail:
dt@pricerubin.com

phone:
866 PRI RUBI

fax:
888 334 8054

website:
www.pricerubin.com

Barry Kolman Conductor



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Barry Kolman

BIOGRAPHY

Originally from New York City and currently the Music Director and Conductor of the Shenandoah Symphony Orchestra in Virginia, Dr. Barry Kolman is a frequent guest conductor of orchestras around the world.

In 1994, he led the St. Petersburg Philharmonic in Russia as guest conductor for the Anton Rubinstein Centennial Concert, and in 1993 he was invited by the Minister of Culture to become the first American to conduct the State Orchestra of Azerbaijan in Baku. In 1992 he led a tour of the Deutsch-Amerikanisches Blasorchester throughout southern Germany under the auspices of the U.S. General Consul. As a guest conductor, Kolman has also led the Orchestre Royal de Chambre of Belgium, the Orquestra do Norte in Portugal (as conductor and clarinetist), the Poznan and Czestochowa Orchestras in Poland, the Cordoba Symphony Orchestra in Argentina, the Hunan Philharmonic in China, the Botosani Philharmonic in Romania, the Gilea Chamber Orchestra and Crimean State Philharmonic Orchestra in Ukraine, the West Bohemian Symphony Orchestra in the Czech Republic, the Ural State Philharmonic in Russia, the Hopkins Symphony in Baltimore, the Northern Music Festival Orchestra in Ontario, and the Rio de Janeiro Philharmonic.

Dr. Kolman has led the Buffalo Philharmonic (New York), Mesa (Arizona) and North Arkansas Symphony Orchestras and recorded his fifth CD with the State Philharmonic of Iasi (Romania). He has conducted the Slovak State Symphony Orchestra of Kosice during the city's annual sacred music festival and then in the first recording of Anton Rubinstein's Symphony No. 3 for Centaur Records. He has also recorded music of Pulitzer prize-winner Karel Husa with the Slovak Radio Symphony in Bratislava for the Marco Polo label. A recording of George Antheil's music, also on Centaur, was released on May 1, 1996 as well as a disk of Max Steiner's film music which was released on April 1, 1998. He is currently working on the premiere recording of, "Where Do We Go From Here?", a film musical comedy with music by Kurt Weill and lyrics by Ira Gershwin.

Completing his eighteenth season with the Shenandoah Symphony Orchestra, Kolman has led this ensemble through a period of unprecedented growth. During his tenure, he has introduced a guest artist series, bringing such world-renowned performers as the Netherlands Wind Ensemble, the Chestnut Brass Company, and Leon Bates to perform under his baton. Dr. Kolman was previously the Music Director and Conductor of the Madison Symphony Orchestra, which he led on their first tour of metropolitan New York. As Music Director and Conductor of the Bemidji Symphony Orchestra, Dr. Kolman established a guest artist series, a Kinder-Concert series and a commissioning project.

Barry Kolman received his doctorate in conducting from the University of Northern Colorado where he was awarded the Graduate Dean's Citation for Excellence and a Colorado Graduate Fellowship. His Master of Music degree in clarinet performance is from Illinois State University and his bachelor's degree in music education is from the Crane School of Music, for which he received a New York State Regents' Scholarship. Dr. Kolman studied conducting with Eugene Corporon of the University of North Texas, and has participated in master classes led by Zubin Mehta and Frederick Fennell.

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CRITICAL ACCLAIM

“Kolman was adept at coaxing notes from the orchestra members, squeezing them out, directing them with animated hand gestures. The violin section, in particular, sounded stronger than in the past as it performed the intricate movements of each piece.”

Northwest Arkansas TIMES, 17 March 1999

“It (*the Psycho Suite*) developed into an insidious crescendo of anguished, produced by a conducting technique which brought out the sonorous quality of the strings. Energized by Barry Kolman, conductor of the Shenandoah Symphony of Virginia, the Orchestra Royal de Chambre de Wallonie traveled through these fallow lands with an invigorating commitment.”

Le Soir (Brussels, Belgium) 17 January 1999

“The skillfully and attractively composed symphony (Symphony 1 by Corigliano), with the evocative and expressive interpretation by Barry Kolman, was enjoyed by the audience.”

Tadeusz Szantruczek, The Poznam Gazette, (Poznan, Poland) 2 May 1995

“The Poznan Philharmonic Orchestra was led by Barry Kolman, an American conductor, who is extensively educated and has broad experience.”

Andrzej Chylewski, The Wielopolska Voice, (Poznan Poland) 2 May 1995

“Dr. Kolman’s interpretation showed us that Symphony No. 3 of Anton Rubinstein, with its masterful instrumentation, is indeed alive and beautiful. Thanks to his efforts, this work can now take its rightful place alongside the great symphonies of Glinka and Tchaikovsky.”

Michail Gregoryev, The Neva Times, (St. Petersburg, Russia) 24 November 1994

“From even the first few notes, a feeling of amazement swept over the audience which became more intensified with every selection. The consensus of the audience was that wonderful music was being performed and conducted with great professional skill.”

T. Abbasov, Workers of Baku, Baku, Azerbaijan) 3 June 1993

“Director Kolman’s interpretation of the Webern was outstanding and expressive. The ‘Passacaglia’ was especially well played under his leadership.”

Roman Skrepek, Kosiceky Vecer, (Kosice, Slovak Republic) 6 December 1993

“With extraordinary vigor, spirited temperament, absolute exactness of instructions, and conviction of interpretation, Barry Kolman persistently demanded from the orchestra the same precision which successfully resulted in magnificent and colorful sound. The orchestra not only played on a high professional level but also attained new heights of musical artistry. Barry Kolman conducted the works with outstanding taste and great feeling. There was not a single note of exaggeration nor deviation from the design of the composer. With his immense enthusiasm and energy, Kolman allowed his musicians to express their own musical creativity.”

E. Dobrikin, Pravda, (Kherson, Ukraine) 27 November 1992

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“As the experts attest, Barry Kolman has managed to achieve the impossible. Only four rehearsals were needed to make the orchestra sound so perfect. This is convincing proof of his brilliant talent.”

Alexi Alexandrov, *Novy den*, (Kherson, Ukraine) 27 November 1992

“Kolman’s zeal and the dedication of his players has paid off handsomely.”

Dr. Patrick Riley, *The Pioneer*, (Bemidji, Minnesota) 5 November 1986

“Barry Kolman conducts the Muhlenberg Theatre Festival Orchestra brilliantly. You may never hear a score so beautifully and majestically performed.”

Raldo L. Mattioli, *The Express*, (Allentown, Pennsylvania) June 1981

“Here there’s formidable competition from Barry Kolman, who really makes the music soar—a better choice than Stankovsky, who sounds like he’s just going through the motions.”

***American Record Guide* March/April 2004**

“From Centaur comes a CD of suites from two scores by Max Steiner, richly recorded and conducted with stunning intensity (and boy, do these scores generate a lot of intensity) and commitment by Barry Kolman with the Slovak State Philharmonic Orchestra. Kolman and the Slovak State Philharmonic make maximum musical and dramatic sense out of it all.”

***Fanfare* November/December 1998**

(Steiner) “The excitement of the score is very well captured. The playing is most impressive with splendid brass choruses, soaring strings and solid timpani. The battle scene is exceptionally thrilling with vivid evocations of thundering canon, galloping hooves and flashing sabers. The players of Slovak State orchestra, especially the brass section must be congratulated on their skill and stamina and they do outplay their Brandenburg rivals on Marco Polo in this sequence.”

***Film Music on the Web* August 1998**

(Antheil) “The Slovak Philharmonic is in top form on this new recording. American conductor Barry Kolman is obviously much at home in and inspired by the Spanish idiom of the music, and conveys the score’s changing moods beautifully.”

***Fi* November 1996**

“Barry Kolman, the Orchestra, and the sound engineers have done it all proud. Don’t overlook this disk; you might find yourself going back to it more often than you imagine.”

Richard Freed, WETA-FM Virginia Public Radio, August 13, 1996

“This winning program of late-period Antheil, as deliciously interpreted by a well-rehearsed Czech orchestra under a talented young American conductor. Recommended.”

***Fanfare* Sept/Oct 1996**

“All this music is very attractive and well worth hearing.”

***American Record Guide*/October 1996**

“More impressive is the suite of four movements that makes up *Music for Prague 1968*. There is a percussion interlude ending in a terrifying crescendo which leads to a finale... A simple

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scheme, but one which has the effect of putting Husa's gifts to effective use. There are fervent performances from the Slovak Radio Symphony and Barry Kolman."

Grammophone May 1995

(Husa: Music for Prague 1968) "This is a superb performance and an excellent recording, a double improvement over a Louisville Orchestra LP... Barry Kolman is an American conductor who has performed often in the Slavic world; he has a fine feeling for all of his music... The central movement of the slow-fast-slow sequence (in Reflections) is a lovely tour de force for all sections, brilliantly realized by the best orchestral playing I have heard from Bratislava. This is a most successful disc, and I recommend it to all."

Fanfare March/April 1995

"Karel Husa's Music for Prague 1968 retains its shattering power. Barry Kolman leads the Slovak Radio Symphony effectively." **** (four stars out of five)

Classical Pulse! April 1995

"Husa's music is quite serious, intense, and sure-footed. Recommended."

American Record Guide July/August 1995

(A comparison of Stankovsky's recording (Marco Polo) of Rubenstein's Third Symphony with Kolman's) "On the face of it, one might assume that this latest in Marco Polo's series with the powerful Bratislava orchestra would have it all over Kolman's plucky Slovak Ensemble; yet this is one case where an earnest if decidedly unpolished performance under a conductor who obviously loves this music belongs on top... One is left with the impression that Stankovsky merely assembled his men and went through the motions, as against Kolman's more dedicated involvement; this is evident from the very opening bars... Kolman fully captures the heroic spirit of the music, taking the listener right along with him to the glorious peroration."

American Record Guide January/February 1995

"It's a beautiful job, a very handsome sounding symphony (Rubinstein's No. 3). These are nice performances...delicious. The Third is a wonderful discovery."

Richard Freed, Record Critic, WETA Public Radio, Washington DC, 1994

"This new version (of the Fifth Symphony) improves on the Romanian reading in several respects, and the American conductor Barry H. Kolman takes the measure of this boisterous, tuneful, and large limbed work more impressively than his Marco Polo counterpart. Kolman pays particular attention to the woodwind and brass writing with which the Fifth is richly endowed, much to its coloristic benefit."

Fanfare, July/August 1994

"The Centaur disc gives us much to admire in (Symphony No. 3). I have no hesitation in recommending Kolman's performance."

American Record Guide, July/August 1994

"In his annotation as well as his performance, the American conductor Barry H. Kolman conveys real enthusiasm for the work (Fifth Symphony). It (the Third Symphony) is handsomely presented and makes an intriguing companion piece."

Stereo Review, October 1994

Barry Kolman

“A special treat...” (regarding Kolman’s recording of Rubenstein Symphonies)

Chuck Slott, Music Director, WMRA Virginia Public Radio, 1994

CURRICULUM VITAE

Present Positions

*Music Director and Conductor: **The Shenandoah Symphony Orchestra** (Lexington, Virginia), 1987-present (symphony, chamber, opera, ballet, pops, film music, Broadway musicals)*

Music Director/Conductor for Estefania Holman, 21-year-old Argentinean professional singer of tango (2002-present)

Guest Conducting

2005: Lublin State Philharmonic Orchestra, Poland
2005: Buffalo Philharmonic, New York
2004: Midland-Odessa Symphony, Texas
2003: Philharmonic Hradec Králové, Czech Republic
2003: Orquestra do Norte, Portugal
2001: Orkiestra Symfoniczna Filharmonii Białostockiej, Poland
2000: Orquesta Sinfónica Provincial de Bahía Blanca, Argentina
1999: Romanian State Philharmonic, Iasi, Romania (performance and recording)
1999: North Arkansas Symphony Orchestra, Fayetteville, AR
1999: Orchestre Royal de Chambre de Wallonie, Belgium
1998: Orquestra do Norte, Portugal
1998: Ploesti State Philharmonic, Romania
1998: Lublin State Philharmonic Orchestra, Poland
1997: Hu Nan Philharmonic, Changsha City, China
1997: Mesa (AZ) Symphony Orchestra
1997: Oltenia State Philharmonic, Romania
1996: Czestochowska State Philharmonic Orchestra, Poland
1996: Cordoba Symphony Orchestra, Argentina
1995: Hu Nan Philharmonic, Changsha City, China
1995: Poznan Philharmonic, Poland
1994: St. Petersburg Philharmonic, Russia;
1994: Botosani Philharmonic, Botosani, Romania
1994: Turkish State Symphony Orchestra Cukurova, Adana, Turkey
1993: State Symphony Orchestra of Azerbaijan, Baku, Azerbaijan
1992: Deutsch-Amerikanisches Blasorchester
1992: Botosani Philharmonic, Botosani, Romania
1992: "Gilea" Chamber Orchestra, Kherson, Ukraine
1991: Crimean State Philharmonic Symphony Orchestra, Yalta, Ukraine
1991: Ural State Philharmonic Symphony Orchestra, Ekaterinburg, Russia
1991: West Bohemian Symphony Orchestra, Marienbad, Czechoslovakia
1991: Hopkins Symphony Orchestra, Baltimore, MD
1990: Rio de Janeiro Philharmonic Orchestra, Brazil

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1989: Northern Music Festival Orchestra, North Bay, Ontario, Canada

Past Positions

1987-1988: Music Director and Conductor: Madison Symphony Orchestra (Harrisonburg, VA)

1986-1987: Music Director and Conductor: The Bemidji Symphony Orchestra (Bemidji, MN)

1982-1983: Conductor, University of Northern Colorado Chamber Orchestra (Greeley, CO)

1979-1981: Conductor: Muhlenberg Theatre Association Opera Orchestra (Allentown, PA); Broadway musicals

Discography

- Anton Rubinstein: *Symphony No. 3 and No. 5*, Slovak State Symphony Orchestra, CENTAUR (1994).
- Karel Husa: *Music for Prague, Symphony No. 2, Fresque*, Slovak Radio Symphony Orchestra, MARCO POLO (1994).
- George Antheil: *Symphony No. 5, Capital of the World Ballet, Archipelago*, Slovak State Philharmonic, CENTAUR (1996).
- Max Steiner: *The Treasure of the Sierra Madre Suite, The Charge of the Light Brigade Suite*, Slovak State Philharmonic, CENTAUR (1997).
- George Gershwin: *American in Paris, Concerto in F, Cuban Overture* with the Romanian State Philharmonic, THALASSA RECORDS (2002).
- Kurt Weill/Ira Gershwin: *Where Do We Go From Here?* (Film-Musical comedy), Theater Plauen-Zwickau; WORLD PREMIERE (2008).

Grants and Fundraising

- Recipient of funding from Class of '65 Endowment for Excellence in Teaching for development of Opera Workshop (November, 1998)
- Recipient of Glenn Grant from Washington and Lee University to work on Kurt Weill CD (Summer, 1998)

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- Recipient of Glenn Grant from Washington and Lee University to work on Max Steiner CD (Summer, 1996)
- Recipient of Glenn Grant from Washington and Lee University to guest conduct and lecture in Germany (July 10-August 3, 1990).
- Recipient of Glenn Grant from Washington and Lee University to conduct at the North Bay Music Festival in Ontario, Canada (July, 1989).
- Raised funds for the Madison Symphony Orchestra Tour '88 to New York (April 13-15, 1988).
- Recipient of grants, Schmitt Foundation, Burlington Northern Foundation, Minnesota Region 2 Arts Council for Kinder-Concerts with Bob McGrath (January 23-24, 1988).
- Recipient of grant, BSU Hobson Union Program Board for Guest Soloist Series with The Bemidji Symphony Orchestra (November 1, 1987).
- Recipient of grant, Center for Arts Criticism, Minnesota Humanities Commission, McKnight Foundation, Hobson Union Program Board for Vander Velde commission (April 4, 1987).
- Recipient of grant, Minnesota Region 2 Arts Council: for the Sartory String Quartet Residency (Bemidji State University; April 4, 1987).
- Recipient of grant, Bemidji State University Alumni Association, BSU Foundation for Weekend for High School String Players (Bemidji State University; April 4-5, 1987).
- Recipient of grant, Wyoming Council for the Arts the Netherlands Wind Ensemble Residency for Laramie County School District No. 1 (Cheyenne, WY; February 28, 1985).

Education

University of Northern Colorado: Doctor of Arts in Instrumental Conducting (1985).
Illinois State University: Master of Music in Clarinet Performance (1975).
Graduate studies at Schiller College in Berlin, Germany (1973-1974).
Crane School of Music, Potsdam College: Bachelor of Music in Music Education (1973).

Conducting Instruction

Private studies with Kazuma Tomisawa, Switzerland (2005-2006).

Participant: American Symphony Orchestra League Conducting Workshop with

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Zubin Mehta, The Juilliard School, New York City (December 5-7, 1986).

Participant: Conducting master class with Frederick Fennell, University of Northern Colorado (April 1983).

Participant: University of Northern Colorado Conducting Symposium (Summers, 1982/1984).

Studies with Mr. Eugene Corporon, University of Northern Colorado (1981-1983)

Honors

Grant Reviewer for the Massachusetts Cultural Council, 1998

Performing Artist-in Residence, January 1993, awarded by the Shenandoah Valley Arts Center, Waynesboro, Virginia.

Semi-finalist, Fulbright Lecture Award to conduct in New Zealand (June, 1987).

Recipient of the Graduate Dean's Citation For Excellence, graduated with high honors; University of Northern Colorado (1985).

Recipient of the Colorado Graduate Scholarship (1981-1983).

Graduated with high honors; Illinois State University (1975).

Recipient of the Scholar College Graduate Scholarship to study in Berlin, Germany (1973-1974).

Recipient of the Performer's Certificate in clarinet, graduated with high honors; S.U.N.Y./Potsdam (1973).

Bibliography

The Mysteries of the Musical Language Revealed: University Press of the South, April 2005

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REPERTOIRE

Adams	The Chairman Dances (Foxtrot for Orchestra) Short Ride in a Fast Machine
Amram, David	A Little Rebellion-Thomas Jeffereson Variations on Red River Valley
Antheil, George	Capital of the World (Ballet) Symphony No. 5, 6 Capriccio
Arriaga	Overture to "Los esclavos felices"
Arensky	Variations on a Theme of Tchaikovsky, Op. 35a
Arutiunian	Trumpet Concerto
Bach J.C.	Sinfonia, Op. 18, No. 2
Bach J.S.	Brandenburg Concerto No. 5
Bartok	Divertimento Rumanian Folk Dances Music for Strings, Percussion, and Celeste Concerto for Orchestra
Beethoven	Symphony Nos. 1-8 Piano Concerto Nos. 1, 5 "Triple" Concerto Egmont Overture Coriolan Overture Prometheus Overture
Bella, Ján Levoslav	Mass (world premiere)
Berlioz	Roman Carnival Symphonie funèbre et triomphale, Op. 15 Symphonie fantastique
Bernard	Divertissement
Bernstein	Three Dance Episodes from "On The Town" Prelude, Fugue, and Riffs Overture to "Candide" Chichester Psalms Divertimento Symphonic Dances from "West Side Story"
Bizet	L'Arlesienne Suite, No. 2 Carmen Suite No. 1
Bolcom	Commedia
Boyce	Symphony No. 5
Brahms	Liebeslieder Waltzes, Op. 52 Serenade No. 1 Serenade No. 2 Symphony Nos. 1-4 Piano Concerto Nos. 1, 2 "Double' Concerto Tragic Overture

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Academic Festival Overture
German Requiem

Britten

Sinfonietta, Op. 1
Simple Symphony, Op. 4

Brouwer, Margaret

Third From The Sun (European premiere)
Clarinet Concerto (world premiere)

Copland

Appalachian Spring
Ballet Suite from "Billy the Kid"
Rodeo
Three Latin-American Sketches

Corigliano

Clarinet Concerto
Music for the Theatre
El Salón México
Symphony No. 3
Symphony No. 1
Gazebo Dances

Diamond

Rounds

Dvorak

Czech Suite, Op. 39
Serenade, Op. 22
Serenade, Op. 44
Slavonic Dances Op. 46, 72
Symphony Nos. 5, 7, 8, 9

Debussy

L'Après-midi d'un Faune

Delibes

Coppelia

Delius

On hearing the first cuckoo in spring

Dukas

Fanfare from "La Péri"

Elgar

Introduction and Allegro, Op. 47

Serenade, Op. 20

Enigma Variations

Finzi

Dies Natalis

Franck

Symphonie

Forsyth

Sagittarius

Gershwin

Rhapsody in Blue

Concerto in F

American in Paris

Cuban Overture

Ginastera

Estancia: Ballet Suite

Gould

Spirituals

American Ballads

Gounod

Petite Symphonie

Grieg

Holberg Suite, Op. 40

Handel

Festival Music from Alcina

The Messiah

Royal Fireworks Music

Haydn

Symphony Nos. 45, 83, 85, 92, 94, 100, 101, 104

Trumpet Concerto

Hindemith

Sinfonische Metamorphosen

Honnegger

Pacific 231

Pastorale d'été

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Holst	St. Paul's Suite The Planets
Husa, Karel	Reflections (Symphony No. 2) Music for Prague Fresque
Ives	Symphony No. 2
Ives/Schuman	Variations on "America"
Ibert	Concerto for violoncello
Janacek	Suite for String Orchestra Taras Bulba
Lutoslawski	Dance Preludes, 3rd version
Mahler	Symphony Nos. 4, 5
Mendelssohn	The Hebrides (Fingal's Cave), Op. 26 Violin Concerto Overture, Op. 24 Symphony No. 3 ("Scotch") Symphony No. 4 ("Italian")
Milhaud	Dixtuor La Création du Monde Le boeuf sur le toit Suite française
Mozart	Concerto No. 3 for horn, K.447 Concerto No. 23 for piano, K, 488 Divertimento, K. 136 Divertimento, K. 137 Divertimento, K. 138 Divertimento, K. 157 Mass, K. 317 ("Coronation") Overture to "Don Giovanni," K. 527 Overture to "Don Giovanni," K. 527 Overture to "La finta Giardiniera," K. 196 Overture to "The Marriage of Figaro," K. 492 Serenade No. 10, K. 361 Serenade No. 11, K. 375 Serenade No. 12, K. 388 Sinfonia concertante, K. 297b Symphony Nos. 15, 23, 31, 38, 39, 40, 41
Mussorgsky	Night on Bald Mountain Pictures at an Exhibition
Nelhybel	Music for Orchestra
Orff	Carmina burana
Pachelbel	Canon
Pascal	Octuor
Piston	Divertimento The Incredible Flutist Sinfonietta
Poot	Mosaique
Poulenc	Gloria
Previn	Principals

Barry Kolman

Prokofiev	Peter and the Wolf Overture on Hebrew Themes, Op. 34a Symphony No. 5
Rachmaninoff	Piano Concerto No. 2
Ravel	Bolero Ma mère l'Oye Daphnis et Chloe
Respighi	La boutique fantastique Ancient Airs and Dances, Nos. 1, 2, 3 Pines of Rome
Rossini	Overture to "La Gazza Ladra" Overture to "La Scala di Seta" Overture to "Il signor Bruschino" Overture to "Il barbiere di Siviglia" Introduction, Theme, and Variations for Clarinet
Rubinstein	Symphony Nos. 3, 5 (on CD) Piano Concerto No. 4 Dimitri Donskoi Overture
Saint-Saens	Oratorio de Noel, Op. 12
Schmelzer	Balletto
Schubert	Symphony No. 3, D. 200 Symphony No. 5, D. 485 Symphony No. 8, D. 759 Mass No. 2
Schuman, Wm.	New England Triptych
Schumann, R.	Symphony Nos. 1, 3
Shostakovich	Concerto No. 1 for piano, Op. 35 Festive Overture, Op. 96 Symphony Nos. 5, 6, 8
Sibelius	Finlandia, Op. 26 Rakastava, Op. 14 Symphony Nos. 1, 2, 4 Valse triste
J. Strauss, Jr.	Emperor Waltzes
R. Strauss	Serenade, Op. 27 Suite, Op. 4 Der Rosenkavalier Waltzes Till Eulenspiegel
Stravinsky	Firebird Suite Petrouchka Rite of Spring L'histoire du soldat Pulcinella Suite Suite Nos. 1 and 2 for small orchestra Symphonies of wind instruments Eight instrumental Miniatures Concerto for Piano and Winds
Tchaikovsky	Nutcracker Romeo and Juliet

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Serenade, Op. 48
Symphony Nos. 4, 5, 6
Romeo and Juliet Overture
812 Overture
Piano Concerto No. 1
Violin Concerto

Telemann
Vandervelde

Ouverture, H. D21
Journey to the End of the Shaking Lands
(Commissioned by the Bemidji Symphony Orchestra,
World Premiere)

Verdi

Overture to Nabucco
Requiem

Villa-Lobos
Vivaldi

Bachianas Brasileiras 2
The Four Seasons
Gloria

Vosbein
Wagner

Violin Concerto
Siegfried Idyll
Rienzi Overture
Die Meistersinger: Prelude
Das Rheingold: Entrance of the Gods into Valhalla
Die Walküre: Ride of the Valkyries
Der Freischütz Overture
Passacaglia

Weber
Webern

MUSICAL THEATRE REPERTOIRE

OPERAS/OPERETTAS

Bernstein
Bizet
Gershwin
Gilbert and Sullivan

Candide
Carmen
Porgy and Bess
Mikado
Pirates of Penzance
H.M.S. Pinafore
Merry Widow
The Telephone
The Old Maid and the Thief
Marriage of Figaro
Magic Flute
La Bohème
Tosca
Madame Butterfly
The Student Prince

Lehar
Menotti
Mozart
Puccini
Romberg

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Strauss

Verdi

Webber

Sondheim

Fledermaus

La Traviata

Evita

Into The Woods

MUSICALS

Bye, Bye Birdie

Li'l Abner

Once Upon a Mattress

Carousel

Annie Get Your Gun

A Funny Thing Happened On The Way To The Forum

Fiddler On The Roof

You're A Good Man, Charlie Brown

Man Of La Mancha

Finian's Rainbow

Guys and Dolls

Canterbury Tales

Damn Yankees

Wizard of Oz

Music Man

Pajama Game

Kiss Me Kate

BALLETS

Antheil, George

Copland

Delibes

Piston

Ravel

Respighi

Stravinsky

Tchaikovsky

Capital of the World

Appalachian Spring

Billy the Kid

Rodeo

Coppelia

The Incredible Flutist

Daphnis et Chloe

La boutique fantastique

Firebird Suite

Petrouchka

Rite of Spring

Nutcracker

Barry Kolman

REFERENCES

Ms. Mary Catherine Adams, Principal Flute
Shenandoah Symphony Orchestra
106 Dogwood Dr.
Bridgewater, VA 22812
Phone: (540) 828-2729
Email: adamsmc@jmu.edu

Dr. Joan Griffing, Concertmaster
Shenandoah Symphony Orchestra
1035 S. Dogwood Drive
Harrisonburg, VA 22801
Phone: (540) 564-0473
Email: griffing@emu.edu

Ms. Beverly Floyd, Principal Clarinet
Shenandoah Symphony Orchestra
85 Sara St.
Christianburg, VA 24073
Phone: (540) 382-7718
Email: bfloyd@nrv.net

Ms. Synthia Smout, Manager
Shenandoah Symphony Orchestra
5 Lampe Circle
Lexington, VA 24450
Phone: (540) 463-761
Email: smouts@earthlink.net

Joe Bunts, Principal Bass
Shenandoah Symphony Orchestra
1626 Mason Ln
Charlottesville, VA 22903-5112
Phone: (434) 972-9175
Email: joe@caar.com

Mr. Greg Banaszak, Saxophone Soloist
Cleveland Symphony
1628 Cordova Avenue
Lakewood, OH 44107
Phone: (216) 521-7054
Email: bandej@earthlink.net

Barry Kolman

Dr. Karel Husa

Composer

1032 Hanshaw Road

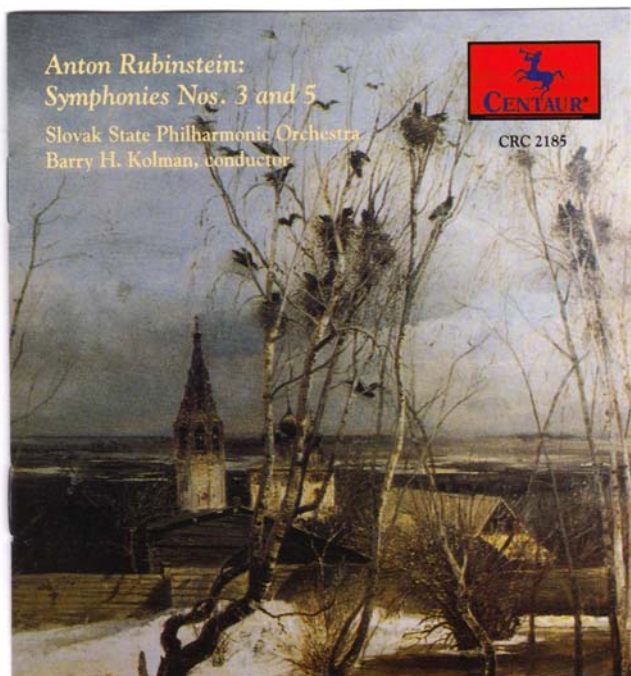
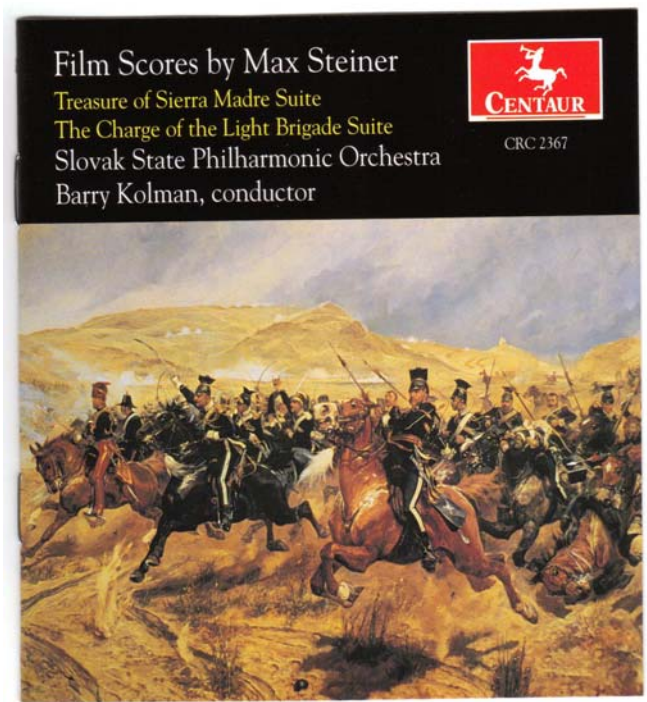
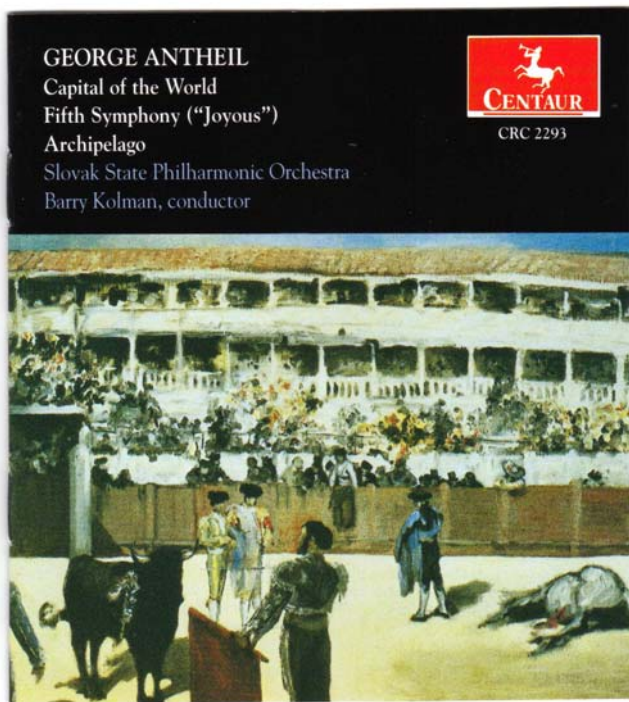
Ithaca, NY 14850

Phone: (607) 257-7018 May-Oct.

Phone: (904) 322-0635 Nov.-Apr.

Barry Kolman

COMPACT DISCS



Barry Kolman

RECOMMENDATIONS

Karel Husa

1032 Hanshaw Road
Ithaca, New York 14850

Tel (607) 257 7018
Fax (607) 257 0616

June 19 9 6

Dear Barry:

Thank you for your letter and CD which arrived today and I immediately played it. What an exciting recording! My most sincere congratulations! The music dances throughout (thanks to you), the orchestra is brilliant and the recording sound excellent. I know that Antheil's music is difficult to bring out, as is any music that is danceful; sometime it could sound dry, pedantic - but you really make the musicians play with life and happiness. And that is not easy. So again my sincere congratulations. And also, many thanks for the inscription.

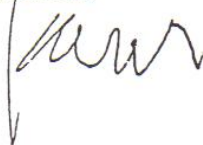
I could not go to Paris (the concert is tomorrow). All was arranged with interviews during intermission etc, but doctors advised me (including my own daughter-doctor) not to go. So, it has to be the next time.

I read that you are very busy with numerous orchestras, I believe very strongly your career will advance, as it has to. It takes some time, but you will "arrive". And that makes me feel good too, for you merit it.

Please accept a CD from me, which was released recently (the notes have to be redone, because they cut the description of the Krojan Women in order to put a picture on the last page. I wish the picture were smaller and the program notes completed.

With all the best wishes,

cordially Yours



October 8, 1999

To Whom It May Concern:

It my pleasure to write this recommendation for the American Orchestra Conductor, Barry Kolman

Maestro Kolman has conducted The State Philharmonic, Kosice on several occasions. He was our guest conductor in 1993 during our annual Sacred Music Festival. He has recorded three compact disks with our Orchestra as well. As a clarinetist, I was guest soloist with the Shenandoah Symphony Orchestra in Lexington where Mr. Kolman is Music Director and Conductor. In every situation, I have known him to be an outstanding musician.

Mr. Kolman's baton technique is fluent, clear and concise; his knowledge of the music is always complete and well studied, and his feel for the music itself is always expressive and personal. He achieves an immediate rapport and respect with his musicians whether he is at home in Virginia or overseas. He is extremely efficient with rehearsal time, keeping his instructions and comments brief and to the point. He is articulate, knows what he wants, and is able to draw out great music from his players. His résumé is extensive and very impressive. In Virginia, Mr. Kolman is well respected by his own orchestra musicians who thoroughly appreciate his musicianship as well as his sense of humor. They sincerely enjoy playing for him.

His first recording with The State Philharmonic, Kosice was of Anton Rubinstein's Third and Fifth Symphonies. The orchestral parts of the Third Symphony were lost. Mr. Kolman found the score and wrote out and edited all the parts. His second recording contained music of the American, George Antheil. He recorded a third CD with us of Hollywood film music composed by Max Steiner. This was a 2-year project for him in which the final result was a CD of two orchestral suites which Mr. Kolman created and extracted from the actual Hollywood score. With each recording, Mr. Kolman was thorough with his knowledge of some very complicated scores and worked calmly and efficiently while under the pressure of producing an excellent disk.

His concert performance with us was very successful and received an excellent review from the press. His varied program included an early composition of Webern as well as a Schubert Mass which involved his working closely with our local choral musicians.

There is no doubt in my mind that Mr. Kolman is a talented and accomplished conductor. I would be pleased to speak about his outstanding qualifications by phone if you wish. I recommend Mr. Barry Kolman for attention without hesitation.

Sincerely yours,
Julius Klein
Executive Director



Barry Kolman

Hugh A. Glauser School of Music
Center for the Study of World Musics
Kent/Blossom Music
(330) 672-2172 Fax (330) 672-7837
<http://www.kent.edu>



P. O. Box 5190, Kent, Ohio 44242-0001

Dr. Lawrence Boetsch
Washington and Lee University
Lexington, Virginia 24450

November 26, 2000

Dear Dr. Boetsch,

I would like to sincerely thank you for your efforts in supporting my visit to Washington and Lee University earlier this month.

A great deal can be said about the integrity of both the students and your faculty. It was a true pleasure to work with Dr. Barry Kolman during my stay. It is refreshing and inspiring to meet an artist of his caliber. The amount of planning, preparation and hard work in creating such a concert is no small undertaking. I congratulate him on his dedication to culturally broadening both the student body and the Lexington population by programming such exciting concerts. My only regret is that he is so far away from the Cleveland area in which I reside. Barry is truly a world-class musician and educator, and I look forward to our next performance together.

Thank you again.

Yours Sincerely,

A handwritten signature in black ink, appearing to read "Greg Bahaszak".

Greg Bahaszak
Professor of Saxophone
Baldwin Wallace College
Kent State University
Cleveland Institute of Music

cc: Dr. Timothy Gaylard

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