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Peter Lipari, Conductor



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Biography

Peter Lipari is an acclaimed conductor whose talent and enthusiasm have led to numerous engagements in the United States, Europe and Australia. His lively styles of conducting and audience interaction win the hearts of concert-goers and reviewers alike.

Maestro Lipari's goal is to guide every aggregation he leads to be the finest ensemble of its kind and to reach as many music lovers in the area as possible. A conductor of initiative and vision, Lipari continues to prove his skills as an orchestra builder and a community leader.

Maestro Lipari is currently Music Director of the West Suburban Symphony Orchestra, Chamber Orchestra, Symphony Singers, and Festival Orchestra.

Maestro Lipari has guest conducted a wide range of symphonic and operatic performances with many ensembles including:

- Grant Park Orchestra, Rockford Symphony, L'Opera Piccola, Chicago Musical College and Light Opera Works in the Chicago area
- St. Louis Symphony Orchestra, Sioux City Symphony Orchestra, Eugene (Oregon) Opera and Ohio Light Opera
- Spoleto Festivals, both in Italy and the U.S.
- Bournemouth Sinfonietta, City of Southampton Orchestra, and London Mozart Players in England
- Melbourne Symphony Orchestra in Australia

Using his considerable and unique skills as an orchestra builder, Maestro Lipari has founded symphonic choirs for the Kankakee Valley Symphony Orchestra, the Wheaton Symphony Orchestra and the West Suburban Symphony Orchestra. He also founded a chamber orchestra and a summer festival orchestra to complement the West Suburban Symphony. Since 2001, Lipari has led the West Suburban Symphony to regional prominence and in the summer of 2003, took the orchestra to England for a concert tour, which included a July 4th performance in central London entitled *Last Night of the Proms--Chicago Style!* In August of 2010, Lipari will lead the West Suburban Symphony Festival Orchestra to Breckenridge, Colorado for another tour.

Maestro Lipari is a passionate advocate for a symphony's involvement in the community, an enthusiastic proponent of contemporary music, and has led more than a dozen world and national premieres.

Critical Acclaim

“A splendid concert of considerable range, conducted by Peter Lipari... a commanding technique in a highly artistic performance... Lipari’s driving Beethoven’s Third Symphony was gripping and pretty beefy... the players put on a show of fiery precision... The finale’s strong accents were molded to Lipari’s design...”

-Bournemouth Evening Echo

“Lipari was an eager, animated conductor who appears to have thoroughly absorbed the milieu as well as to have developed exceptionally secure podium leadership skills.”

-St Louis Post

“Conductor Peter Lipari was utterly at ease in an elusive musical idiom that hovers right on the border between legitimate opera and popular musical... It’s rare to find an opera conductor with equal fluency in classical and pop forms.”

-Chicago Tribune

“The musical direction is by Peter Lipari, an *LOW* discovery and one of the more astute young opera maestros I’ve heard in recent years.”

-Chicago Sun Times

“Guided by Peter Lipari, the orchestra made velvety, graceful, lilting sounds... Unlike many conductors, Lipari was not afraid to let the rubato linger: his rhythm was spontaneous yet sharp and precise....”

-Chicago Reader

“...Peter Lipari conducts with a sweeping sense of line and abundant energy. He handles the operetta’s diverse materials in crisp, affectionate terms...”

-Cleveland Plain Dealer

“He is something of a podium athlete, with an exceedingly dramatic conducting style. His excitement seemed to carry over to the orchestra...”

-Wooster Daily Record

“The joint stars of the occasion were conductor Peter Lipari, who ran a very tight musical ship and permitted no dull musical moments...”

-Eugene Register-Guard

“The main credit goes to Lipari, a young conductor who bears watching as his career unfolds. He knew exactly what he wanted from Mahler’s 95-minute score...”

-Wheaton Daily Herald

“Lipari confidently led the Grant Park Symphony through the program...Lipari captured the ears, eyes and hearts of all 20,000 people attending the concert. The audience was enthralled by the movements of Lipari and the beautiful sound he was able to draw from the orchestra. Peter Lipari received a standing ovation, and was called back for several additional bows...”

-Fra Noi

“The Orchestra, with their new and dynamic conductor, Peter Lipari, responded to the music with a performance full of life and zest...An outstanding combination of pace and precision...”

-Isle of Wight County Press

Resume

2001 – Present **West Suburban Symphony Orchestra;** *La Grange, IL, USA*
2001 – 2004 **Northern Illinois University Opera Theater;** *DeKalb, IL, USA*
1988-92,
1998-2007 **Wheaton Symphony Orchestra;** *Wheaton, IL, USA*
1999 – 2005 **London Gala Orchestra;** *London, UK*
1994 – 2003 **Complete Theatre Company;** *Tunbridge Wells, UK*
1999 - 2001 **Royal Holloway Orchestra;** *London, UK*
1998 - 2001 **Insurance Orchestra/London Phoenix Orchestra;** *London, UK*
1997 - 1998 **Worthing Philharmonic Orchestra;** *Worthing, UK*
1990 - 1999 **Isle of Wight Symphony Orchestra;** *Isle of Wight, UK*
1985 - 1987 **Chicago Heights Symphony & Chamber Society;** *Chicago Heights, IL, USA*
1983 - 1990 **Suburban Youth Symphony Orchestra;** *Chicago Heights, IL, USA*
1983 - 1990 **Kankakee Valley Symphony Orchestra;** *Kankakee, IL, USA*

GUEST CONDUCTOR

2003 **New Philharmonic;** *Glen Ellyn, IL, USA*
2001 **Lake Shore Symphony Orchestra;** *Chicago, IL, USA*
2000, 2001 **Chicago Musical College;** *Chicago, IL, USA*
2000 **L'Opera Piccola;** *Chicago, IL, USA*
1998 **City of Southampton Orchestra;** *Southampton, UK*
1997 **Bournemouth Sinfonietta;** *Bournemouth, UK*
1996 **St Louis Symphony Orchestra;** *St Louis, MO, USA*
1996 **Rockford Symphony Orchestra;** *Rockford, IL, USA*
1996, 1998 **Worthing Symphony Orchestra;** *Worthing, UK*
1996 **Worthing Philharmonic Orchestra;** *Worthing, UK*
1995 **Sioux City Symphony;** *Sioux City, IA, USA*
1994 **Eugene Opera;** *Eugene, OR, USA*
1987 - 1998 **Light Opera Works;** *Evanston, IL, USA*
1993 - 1994 **Ohio Light Opera;** *Wooster, OH, USA*
1992 **Grant Park Orchestra;** *Chicago, IL, USA*
1991 **London Mozart Players;** *London, UK*
1984/85;
1987/88 **Spoletto Festival;** *USA, Italy, Australia*
1987 **Melbourne Symphony Orchestra;** *Melbourne, Australia*
1985 - 1987 **Chicago Opera Theatre;** *Chicago, IL, USA*
1984 **Laboratorio Lirico;** *Alessandria, Italy*

EDUCATION

1989 **Certificate of Music**
University of London
Royal Holloway & Bedford New College, Egham, Surrey, UK
1984 **Master of Music in Orchestral Conducting**
Northwestern University, Evanston, IL, USA
1983 **Bachelor of Science in Music Education**
University of Illinois, Urbana, IL, USA

Repertoire

Abbinanti Come una forza di luce (1st performance)
Albeniz Iberia
Albinoni Adagio
Anderson Various offerings
Arensky Variations on a Theme by Tchaikovsky
Arnold Tam O'Shanter
Bach Suites 1 & 3, Violin Concerto 2, Brandenburg Concerti 2 & 5, Cantata #78, Jesu meine freude, Magnificat in D, Toccata & Fugue (Stokowski)
Balakirev Islamey
Barber Adagio for Strings, Knoxville, Symphony 1, Vanessa, Violin Concerto, Prayers of the Kierkegaard, Lovers, Serenade op. 1
Bartok Concerto for Two Pianos, Percussion & Celeste, Concerto for Orchestra, Rumanian Folk Dances
Bax Tintagel
Beethoven Symphonies 1- 9, Egmont & Leonore 3, Prometheus Over., Violin Concerto, Ah Perfido, Hallelujah from Mount of Olives, Piano Concerto 4,
Berg Sieben fruhe Lieder
Berkeley/Britten Four Catalan Dances
Berlioz Roman Carnival and Beatrice & Benedict Overtures, Romeo & Juliet, Symphonie Fantastique, Nuits d'Ete, Te Deum, Rakoczy March, Corsair Over., Hungarian March
Bernstein Candide excerpts, West Side Story & On The Town Dances, Chichester
Psalms, Divertimento, Mass
Bizet Carmen, Pearl Fishers, L'Arlesienne Suites, Symphony in C, Petite Suite
Böhme Concerto for Trumpet
Borodin Symphony 2, Polovtsian Dances, Steppes
Brahms Academic & Tragic Over., Hungarian Dances, Haydn Variations, Symphony 3 & 4, Piano Conc. 2, German Requiem, Schicksalslied, Alto Rhap.
Britten Grimes Interludes, Young Persons, Gloriana Dances, Violin Concerto, Suite on English Folk Tunes
Bruch Violin Concerto No.1 in g minor
Bruckner Te Deum
Canteloube Songs of the Auvergne
Catalani La Wally: Ebben?
Chabrier España, Bouree Fantasque
Cimarosa Secret Marriage Overture
Chopin Andante Spinato and Grande Polonaise Brillante
Coates London Suite
Copland Appalachian Spring (both), Clarinet Concerto, Fanfare for the Common Man, Outdoor Overture, Rodeo Dances, Lincoln Portrait, Symphony 3, El Salon Mexico, Music for the Theatre, Ceremonial Fanfare, Old American Songs (both sets), Music for the Movies
Davies, V. Piano Concerto
Debussy Prelude to Faun, Iberia, La Mer, Clair de Lune, Danses Sacree et Profane, Children's Corner Suite

Delius Song of Summer, Summer Night, On Hearing the First Cuckoo in Spring
 Dittersdorf Double Bass Concerto #2 in D
 Dohnanyi Variations on a Nursery Song
 Donizetti Elixir of Love, Daughter of the Regiment Overture
 Dukas Sorcerer's Apprentice, Fanfare pour precede La Peri
 Dvorak Symphonies 6, 8 & 9, Slavonic Dances, Cello Concerto, Romance,
 Scherzo Capriccioso, Te Deum, Noon Witch, Violin Concerto
 Elgar Enigma, Cello & Violin Concerto, Pomp & Circumstance Marches, Sospiri
 Enesco Rumanian Rhapsody 1
 Falla Three-Cornered Hat, El Amor Brujo
 Faure Cantique de Jean Racine
 Fioravanti La Cantatrice Villane
 Flotow Martha Overture
 Floyd Susannah
 Franck Symphony, Psyche excerpts
 Gabrielli Sonata Piano e Forte
 Gershwin American in Paris, Rhapsody in Blue, Lullaby for Strings, Concerto in F,
 Porgy & Bess excerpts, Cuban Overture, I Got Rhythm Variations
 Giannini Symphony 2
 Ginastera Estancia Suite, Harp Concerto
 Gipps Leviathon for Contrabassoon
 Giuliani Guitar Concerto op.36
 Gliere Russian Sailors' Dance
 Glazounow The Seasons: Winter
 Glinka Russlan and Ludmilla Overture
 Gluck Orfeo: Overture, Dance of the Furies & Blessed Spirits
 Gould American Salute, Serenade of Carols
 Gounod Petite Symphony for Winds, Funeral March of a Marionette
 Grieg Holberg & Gynt Suites, Elegiac Melodies, Piano Concerto
 Griffes Poem for Flute
 Grofe Grand Canyon Suite
 Handel Messiah, Fireworks Music, Water Music, Samson excerpts, Saul Overture
 Haydn Symphonies 22, 49, 55, 94, 100 & Toy, Trumpet Concerto, Nelson Mass, Cello
 Concerto in C, Creation Parts I & II, Concerto 3 for Fl. & Ob.
 Hindemith Symphonic Metamorphosis of Themes by Weber
 Holst St. Paul Suite, Perfect Fool Ballet, Planets
 Horovitz Oboe Concerto (1st performance)
 Hovhaness Psalm & Fugue
 Hue, George-Adolphe Fantasy for Flute & Orchestra
 Hummel Trumpet Concerto
 Humperdinck Hansel & Gretel excerpts
 Ibert Divertissement
 Ives Symphony 2, Three Places, America Variations, Unanswered Question
 Jacob Rhapsody for Saxophone and Strings
 Jenni, Donald Inventio Super Nomen (1965)
 Kabalevsky Violin Concerto
 Khachaturian Violin Concerto, Sabre Dance
 Kodaly Dances from Galanta, Summer Evening

Korngold Captain Blood, King's Row, Tomorrow
 Lalo Cello Concerto
 Lehar Merry Widow Overture
 Liszt Les Preludes, Hungarian Rhapsody 2
 Mahler Symphonies 1, 2, 3, 4, 5, 6, 7 & 9, 10, Des Knaben Wunderhorn
 Mascagni Cavalleria Rusticana, L'Amico Fritz
 Massenet Thais Meditation
 McCabe Oboe Concerto (1st performance)
 Mendelssohn Symphonies 3, 4, & 5, Hebrides Overture, Calm Sea, Midsummer Night's
 Dream excerpts, Piano Concerto 1, Trumpet Concerto
 Menotti Amahl and the Night Visitors, Last Savage, Juana La Loca
 Meyerbeer Il Crociato in Egitto (recording for Opera Rara)
 Milhaud Le Boeuf sur le Toit
 Mozart Various concerti & serenades, Symphonies 25, 29, 35, 38, 40 & 41, Sinfonia
 Concertante, Divertimento 136, Tito, Figaro, Magic Flute, & Seraglio
 Overtures, Eine Kleine, various arias, Serenata Notturna, Don Giovanni, Magic Flute,
 Requiem, Symphonie Concertante, German Dances KV. 571
 Mussorgsky Night on Bare Mountain (both versions), Pictures at an Exhibition (Ravel)
 Nielson Flute Concerto, Maskarade Overture
 Offenbach La Perichole, Tales of Hoffmann excerpts, Orpheus Overture
 Orff Carmina Burana
 Pachelbel Canon
 Paganini Violin Concerto #1
 Pfitzner Christmas Elf Overture
 Ponchielli Gioconda: Dance of the Hours, Concerto for Trumpet
 Poulenc Gloria, Organ Concerto, Les Biches, Sinfonietta
 Prokofiev Love of Three Oranges excerpts, Romeo & Kije Suites, Symphony 5, Nevsky
 Puccini Capriccio Sinfonico, Tragenda, Butterfly excerpts, La Boheme, Girl of the Golden
 West, Crisantemi, Sour Angelica, Gianni Schicchi
 Purcell Abdelazar Suite
 Rachmaninov Piano Concerti 2, 3 & 4, Symphony 2, Paganini Rhapsody, Symphonic Dances,
 Isle of the Dead
 Raff Sinfonietta for Winds
 Ravel Daphnis & Chloe Suites, Bolero, Pavane, Mother Goose, La Valse,
 Tzigane, Le Tombeau de Couperin
 Respighi Ancient Airs and Dances Set 3, Pines of Rome, Fountains of Rome
 Rimsky-Korsakov Capriccio Espagnol, Antar Symphony, Christmas Eve Suite Polonaise,
 Sheherazade
 Rodrigo Concerto de Aranjuez
 Rossini Scala di Seta, William Tell, Semiramide, Barber of Seville, Gazza Ladra,
 & Italian Girl Overtures, Variations for Clarinet & Small Orchestra
 Roussel Concerto for Small Orchestra op. 34
 Rubinstein Piano Concerto 4
 Ruggles Men & Mountains
 Russo Street Music for Harmonica & Orchestra
 Rutter Requiem
 Saint- Saëns Suite Algerienne, Introduction, & Rondo Capriccioso, Symphony 3, Dance
 Macabre, Piano Concerto 2, Samson: Baccanale

Sarasate Carmen Fantasie on Themes of Bizet
 Satie Parade, Gymnopedie #1 & 3
 Schubert Symphonies 5, 8 & 9, Octet, Rosamunde Overture
 Schumann Rhenish Symphony
 Shostakovich Symphonies 5, 9 & 10, Festive Overture, Jazz Suite 2, Ballet Suite 1, Five
 Fragments op 42, Four Preludes op 34, Piano Concerto 1, Song of the Forests
 Sibelius Finlandia, Violin Concerto, Symphony 3 & 6, Lemminkainen op. 22, no. 1-4, Valse
 Triste, Valse Lyrique
 Smetana Bartered Bride excerpts, Moldau
 Strauss J. Jr Emperor, Danube & Vienna Woods Waltzes, Wiener Blut, Gypsy Baron,
 Die Fledermaus, many other shorter works
 Strauss, R. Till, Op. 4 & 7, Rosenkavalier Waltzes & Suite, & Final Trio, Alpine, Last Songs,
 Death, Don Quixote, Also Sprach, Salome's Dance
 Stravinsky Fairy's Kiss Divertimento, Firebird, Circus Polka, L'Histoire, Suites for
 Small Orchestra, Petroushka, Pulcinella Suite, Octet
 Sullivan Overture di Ballo
 Suppé Light Cavalry, Poet & Peasant Overture
 Tchaikovsky Symphonies 4, 5 & 6, Andante Cantabile, 1812, Onegin excerpts,
 Nutcracker (both) & Sleeping Beauty Suites, Marche Slave, Capriccio Italien,
 Romeo & Juliet, Roco Variations, Serenade for Strings, Violin & Piano Concerti, Francesca
 da Rimini
 Thomas, Augusta R. Eight 1st performances
 Tippett Concerto for Double String Orchestra, Suite in D
 Turina Oracion del Torero, Procession du Rocio
 Turnage, Mark. A. Momentum
 Vaughan Williams Greensleeves, Symphony 5, On Wenlock Edge
 Verdi Requiem, Forza del Destino & Vespri Siciliani Overtures, Nabucco, Aida
 & Rigoletto excerpts, Macbeth & Traviata excerpts
 Vieuxtemps Violin Concerto #5
 Vivaldi Four Seasons, Bassoon Concerto, Concerto in a for two violins, Gloria
 Wagner Rienzi, Tannhäuser, Meistersinger & Flying Dutchman Overtures,
 Tannhäuser, Lohengrin, Walküre & Götterdämmerung excerpts, Siegfried Idyll, Prelude &
 Liebestod, Parsifal (rehearsal only)
 Walton Belshazzar, Crown Imperial, Symphony 1, Portsmouth Point Overture
 Weber Freischütz Overture, Bassoon Concerto, Clarinet Concerto 2, Over. From Peter Schmolli
 and His Neighbours, Symphony 2
 Webern Symphony Op. 21
 Wieniawski Polonaise de Concert
 Wood Fantasia on British Sea Songs

Recommendations

Philip A. Kraus
2501 W. Lunt Avenue
Chicago, Illinois 60645

October 22, 2000

To whom it may concern:

I am happy and honored to write this recommendation for Peter Lipari.

I have worked closely with Maestro Lipari over the past 15 years both as a solo vocalist in orchestra concerts and opera productions, and as opera stage director in which Peter was the conductor.

Simply stated, Maestro Lipari is a conductor of superb skill, musicianship and technique. Few conductors I have worked with in my 25 year career in classical music have so faithfully fulfilled all the expectations one would have in a conductor. These include solid musical perception, a foolproof ear, clear and defined stick technique, an ability to really control rubato, a personal vision of the music which is readily communicated to the performers, an understanding of the collaboration between artists, an outgoing likable personality, and finally, a fundamental, contagious energy and drive that ignites his performances in the concert hall and theater.

In my 18 seasons as Artistic Director of Light Opera Works, Peter collaborated with me on many full scale productions including Lehar's *The Land of Smiles*, Straus's *The Chocolate Soldier*, Strauss's *Die Fledermaus*, Weill's *Knickerbocker Holiday*, Herbert's *The Red Mill*, Bernstein's *Wonderful Town* and Kalman's *Die Herzogin von Chicago* to name a few. Each of these productions benefited from the qualities I alluded to in the previous paragraph. They rank among my happiest and most satisfying artistic projects at the company. It is mainly due to the consistent excellence of Peter's leadership that I continued to repeatedly engage him. Under his guidance the ensemble was cleaner, the orchestral playing more polished, and each performance crackled with the energy that was exuded from the pit. In short, he made the company shine!

Maestro Lipari is completely at home working closely with both instrumentalists and vocalists. He is fun and engaging in rehearsal but there is never any doubt about his leadership or who is in charge musically. I had the opportunity of working with him last year as stage director of Puccini's *Suor Angelica* and Gianni Schicchi at Roosevelt University. The students were literally blown away by him and many of them made it a point to tell me how much they had learned and absorbed from his musical leadership. These are difficult scores for students, and the orchestra and singers responded to his leadership with really exquisite playing and ensemble. With his involvement, the production became an integral musical learning

experience for all involved. I mention this specifically, because Peter is great with students and young musicians. They immediately respond to his brand of energy and commitment.

I have also worked with Maestro Lipari as a bass/baritone vocalist in such diverse orchestral repertoire including the Verdi Requiem, Beethoven 9th Symphony, Bruckner Te Deum, and a Rodgers and Hammerstein Pops Concert. In all these instances, I felt myself to be in comfortable harmony with a master musician.

The performances sizzled with vitality and all the participants including both orchestra and chorus went willingly on the musical journey with him!

If some of this sounds exaggerated, I can assure you, it is not. Peter Lipari is a conductor who is the real article...period!

Sincerely

Dr. Philip A. Kraus

P.S. Please feel free to contact me at my home number (773) 743-5676 with any follow up questions or concerns.

Recommendations

It's has been my pleasure and my good fortune to have worked with Peter during the 1984, 1985, 1987 & 1988 Spoleto Festivals, in Italy, Charleston, and Melbourne at the beginning of his career.

He quickly proved himself not only a remarkable gifted conductor but also an indefatigable organizer and a sensitive and often original interpreter. He is also blessed with a very dynamic and engaging personality, which he knows how to project on orchestras and audiences.

I deem fortunate any institution that will entrust him its musical projects, be they operas, concerts, or any other kind of musical endeavour.

Maestro Gian Carlo Menotti

Yester House
Gifford (Haddington)
East Lothian
Scotland

Recommendations

October 24, 2000

To Whom It May Concern:

I am writing to highly recommend Mr. Peter Lipari.

As the Executive Director & General Manager of L'Opera Piccola, I have the privilege of working with the area's finest young conductors. After Peter conducted our most recent production, Don Giovanni by Mozart, I can honestly put his name at the very top of the list.

Peter's attention to detail, ability to work with the personalities and produce the finest possible results was outstanding. The way he was able to charm everyone and still maintain a strong sense of leadership and high musical integrity was something that I have not often seen. The cast adored him! Peter took the time to carefully work with the concertmaster and make sure all the markings were correct and spent extra time working privately with singers at piano rehearsals.

I truly couldn't think of a better person to work with young musicians. He inspires a love for the art of music making and his enthusiasm is contagious. He is wonderful musician and group leader.

Please feel free to contact me if I can give you any further information. My direct line is 312-560-1072.

Sincerely,

Sasha Gerritson
Executive Director &
General Manager