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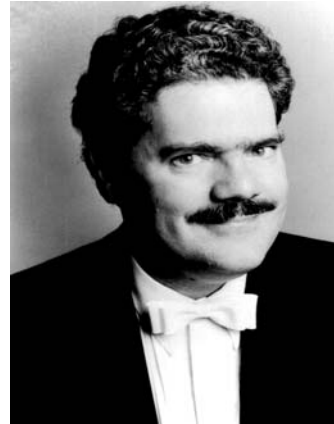
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Myron Romanul

CONDUCTOR



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BIOGRAPHY

Myron Romanul, born in Baltimore, comes from a musical family and is the grandson of the late Stella Roman, former leading dramatic soprano at La Scala and the Metropolitan Opera. He began studying piano and memorizing orchestral scores when he was six. He grew up in Boston listening to, and performing with, the best. He made his debut as piano soloist at the age of eleven with the Boston Symphony Orchestra as winner of the Harry Dubbs Memorial Award. Since then he has won numerous prizes and awards and has appeared as soloist with many orchestras including the Boston Pops and the symphony orchestras of Atlanta, Baltimore, Denver, Dallas, Indianapolis, Buffalo, Rochester, Winnipeg, National Symphony (Kennedy Center, Washington, D.C.) and the National Symphony of Ecuador. As piano soloist on tour with Arthur Fiedler, he effortlessly realized a huge repertoire and was affectionately dubbed "Dial-A-Concerto". He also worked with and assisted the Maestro in many areas of programming.

As original pianist of the New England Conservatory Ragtime Ensemble, he performed at major music festivals in the United States and Europe. He was featured with the ensemble on the Angel-EMI recording Scott Joplin: The Red Back Book, which won the 1973 Grammy Award for "Best Classical Chamber Music". His many chamber music performances as pianist and cimbalist include concerts with the Boston Symphony Chamber Players and the Chamber Music Society of Lincoln Center. He has accompanied such artists as Henryk Szeryng, Rudolf Kolisch, Walter Trampler, Joseph Silverstein, Roman Totenberg, Peter Zazofsky, Rafael Hillier, Leslie Parnas, Deborah Sasson and Peter Hoffman. He directed the piano quartet that he formed with his brothers, which won the 1980 International Jeunesses Musicales Competition in Belgrade, and concertized extensively. As one of the few cimbalom players in the United States, he has performed and recorded with various orchestras as well as such groups as Speculum Musicae under Pierre Boulez and has also recorded the film score of Gorky Park.

In addition to piano, he studied conducting at the New England Conservatory of Music, Boston University School of Music and the Berkshire Music Center at Tanglewood with Seiji Ozawa, André Watts and Gunther Schuller. He has served as Assistant Conductor of the Massachusetts Symphony Orchestra, Assistant Conductor of the Boston Lyric Opera, and Principal Conductor of the Boston Ballet. From 1985 to 1990, he was Conductor and Pianist at the Staatstheater Stuttgart, Germany and worked with the Stuttgart Ballet. Since then he has been on the conducting staff of the opera houses of Karlsruhe, Mainz and Essen and has guest conducted throughout Germany, including Munich, Bonn, Heidelberg and Darmstadt as well as orchestras in Italy, Japan, China, Korea, Turkey, Iceland, Norway, Venezuela and Brazil. Romanul was a major force in the successful Fairbanks Summer Arts Festival in Alaska with his creative 17-year run as Music/Artistic Director.

He is currently Conductor at the Nationaltheater Munich, Germany, where since 1987 he has been leading performances of the Bayern State Opera and Ballet. In addition he is Principal Conductor of the recently formed Massachusetts Symphony Orchestra and Guest Conductor at the Opernhaus Halle and the Oper Leipzig where he conducts the Gewandhaus Orchestra.

His theatre experience extends from opera to operetta through ballet and musicals to big bands. Through his leadership, unique expression and generosity, one can't help but share his joy and pleasure in all genres of music.

CRITICAL ACCLAIM

Reviews from the production of La Bohème in Mainz, Germany June 1, 1996

Myron Romanul led the orchestra and gave the diverse and demanding score a new gloss...Rarely has one heard the sharp contrast in the fourth act between the playful antics of the artists and the sudden entrance of Musetta with the dying Mimi so clear in the music as in this performance in Mainz.

Opernglas

Romanul prepared the Philharmonic Orchestra thoroughly and conducted with variety... The Puccini score, often rather lovelessly underplayed, sprang to life again in Mainz... Many facets of the work, that are often lost, were successfully reworked in this performance.

Tagesanzeiger

With the Philharmonic Orchestra of the Staatstheater Mainz under the direction of Myron Romanul, much praise is due for the successful connection of color-rich, symphonic expressivity with a transparent orchestral texture in Puccini's illustrative poesia del suono.

SWF Kulture

One could hear that Myron Romanul worked well with the orchestra... and they played the premiere with a sound that was always precise and, in the necessary moments, romantic.

Mainzer Rhein Zeitung

Myron Romanul's conducting was in harmony with Stephan Kopf's credible direction. Romanul's reading of the score brings out its raw energy and brilliant effects, and the charm of the more tender moments...Under his direction, the talented singers were able to give their best performance.

Darmstaetter Echo

Myron Romanul creates the exact balance between flexible singing and purely conversational sound, between chamber music and powerful orchestral sonority... Despite Puccini's octave doublings and triplings of the melodies, Romanul has control of the dynamic range, finding the sweetness without submerging in tasteless sentimentality.

Allegemeine Zeitung Mainz

The Philharmonic Orchestra under the direction of Myron Romanul played rhythmically and displayed a wide range of colors and dynamics.

Wiesbadener Kurier

Other Reviews of Myron Romanul

Romanul conducted with verve and fire

Neue Ruhr Zeitung, Essen

Under the direction of Romanul, the orchestra brought forth the full color and wild drama without compromising the subtleties.

Westfaelische Rundschau, Dortmund

Finally we have a conductor who takes this score of Tchaikovsky seriously and makes us understand why so many star conductors want to record it. Romanul's Sleeping Beauty is suddenly a suspenseful fairytale of cruelty and goodness.....this performance did raise the hair on the back of my head.

Abendzeitung, Muenchen

Myron Romanul. . elicited one miracle after another from the score. He found the precision, the wealth of expression, and depth of emotion--everything was there.

Neue Ruhr Zeitung, Essen

With confidence and the necessary limited gestures, Myron Romanul led the musicians to a remarkable achievement. the musicians played with joyous abandon under Romanul's competent leadership . . . the American was in his element with the music . . . he understands how to elicit enthusiasm . . . Seldom has this reviewer heard the orchestra this brilliant under a guest conductor.

Reutlinger General-Anzeiger

...Romanul skilfully coordinated between the stage and the orchestra pit.....

Westfaelische Nachrichten, Muenster

. . .he led the orchestra to light up the score with ardour

Opernwelt

...the musicians played with joyous abandon under Romanul's competent leadership...

Reutlinger General Anzeiger

...much praise is due for the successful connection of color-rich, symphonic expressivity with a transparent orchestral texture...

SWF Kulture

...always precise...

Mainzer Rhein Zeitung

...gave the diverse and demanding score a new gloss!

Opernglas

Romanul...brings out...raw energy and brilliant effects, and the charm of the more tender moments.

Darmstaetter Echo

Romanul has control of the dynamic range...finding the sweetness without submerging in tasteless sentimentality.

Allegemeine Zeitung Mainz

CURRICULUM VITAE

CONDUCTING

Nationaltheater München: Conductor, 2003-present, Guest Conductor, 1987-2003
Massachusetts Symphony Orchestra: Principal Conductor, 2005 to present
Oper Leipzig: Guest Conductor, 2005 to present (performances with the Gewandhaus Orchester)
Opernhaus Halle: Guest Conductor, 2007 to present
Central Massachusetts Symphony Orchestra and Youth Orchestra: Principal Conductor, 1981-2004
Ankara State Theater: Guest Conductor, 1999-2003
Aalto Musiktheater Essen: Guest Conductor, 1999-2001, First Conductor, 1997-1999
Fairbanks Summer Arts Festival: Music Director/Conductor, 1985-2001
Staatstheater Mainz: First Conductor & Associate Music Director, 1994-1997
Badisches Staatstheater Karlsruhe: Second Conductor & Assistant Music Director, 1990-1994
Staatstheater Stuttgart: Conductor & Solo Pianist with Stuttgart Ballet, 1985-1990
New England Conservatory Repertory Youth Orchestra: Music Director, 1984-1985
Boston Lyric Opera: Assistant Conductor, 1982-1984
Boston Ballet: Principal Conductor, 1984-1988

EDUCATION

Boston University School of Music, B.M. 1981
Berkshire Music Center at Tanglewood, 1973 & 1984
New England Conservatory of Music, 1972 -1975

Studied with Seiji Ozawa, Arthur Fiedler, Gunther Schuller, Joseph Silverstein

AWARDS & HONORS

Grammy Award for "Best Classical Chamber Music Performance" as pianist on the Angel-EMI
record *Scott Joplin: The Red Back Book* (New England Conservatory Ragtime Ensemble, Gunther Schuller conductor), 1973
Bela Bartók International Opera Conducting Competition, Cluj, Romania: Finalist, 2007
Abendzeitung München: "Stern der Woche" for interpretation of Tchaikovsky's *Sleeping Beauty*, 1987

**Boston Symphony Orchestra Youth Concerts: Competition Winner and Soloist with the orchestra,
1970**

**International Jeunesses Musicales Competition, Belgrade: Winner of Chamber Music Competition,
1980**

New England Conservatory: Presidential Honors, 1973

Boston University: Faculty Award for Outstanding Achievement in Piano Performance, 1980

Harry Dubbs Memorial Award Winner (debut as Piano Soloist with the Boston Symphony Orchestra), 1965

ADDITIONAL EXPERIENCE

**Boston Symphony Orchestra: Keyboard, Cymbalom & Percussion Player; Rehearsal Pianist,
1972 -1985**

**Arthur Fiedler: Touring Piano Soloist with Boston Pops Orchestra, 1970 -1979
MYRON ROMANUL, Conductor**

TEACHING EXPERIENCE

Fairbanks Summer Arts Festival, Alaska, 1985-2001

Music Director of the Festival Orchestra, Faculty in Conducting, Piano and Chamber Music,

Coordinator of planning groups, casting and concert programs.

New England Conservatory of Music, Boston, 1983-1985

Music Director of the Repertory Youth Orchestra, Regular Guest Conductor of the Youth

Symphony Orchestra.

Boston University School of Music, 1982-1985

Assistant Faculty: Pianist for the String Department

Longy School of Music, Cambridge, Massachusetts, 1979-1985

Faculty in Conducting, Piano and Chamber Music

Boston University School of Music, 1979-1981

Assistant Conductor of the Symphony Orchestra, Repertory Orchestra, Wind Ensemble,

Brass Ensemble and Modern Music Ensemble

Kneisel Hall, Blue Hill, Maine, 1978-1983

Assistant to Artistic Director Leslie Parnas, Faculty in Piano and Chamber Music, Coordinator

of assignments, casting and rehearsal plans for chamber music groups.

REPERTOIRE

OPERA

Bartók: A kékszakállú herceg vára (Duke Bluebeard's Castle)*
Beethoven: Fidelio*
Bernstein: Candide*, West Side Story**
Bizet: Carmen*
Britten: Peter Grimes*
Donizetti: Anna Bolena*, L'Elisir d'amore*, Lucia di Lammermoor*, Rita*
Dvorák: Rusalka*
Flotow: Martha**
Gershwin: Porgy and Bess**
Kálmán: Gräfin Maritza*
Lehár: Das Land des Lächelns, Die lustige Witwe
Leoncavallo: I Pagliacci*
Lortzing: Zar und Zimmermann
Mascagni: Cavalleria Rusticana*
Maxwell-Davies: Cinderella*, The Lighthouse
Menotti: Help! Help! The Globolinks!*
Mozart: Don Giovanni*, Idomeneo*, Le Nozze di Figaro*, Die Zauberflöte*
Orff: Die Kluge*
Perderecki; Die Schwarze Maske**
Poulenc : Dialogues des Carmélites*
Puccini : La Bohème*, Madama Butterfly*, Tosca*, Turandot
Ravel: L'heure espagnole*
Rossini: I Barbiere di Siviglia*, Cenerentola*, La Pietra del Paragone**
Saint-Saëns: Samson & Dalila*
Shostakowich: Lady Macbeth from Mentzk*
Strauss, Johann: Die Fledermaus*, Der Zigeunerbaron*
Strauss, Richard: Ariadne auf Naxos, Capriccio, Elektra*, Salome*
Tschaikowski: Eugen Onegin, Pique Dame*
Verdi: Aïda*, Macbeth*, Nabucco*, Otello, Rigoletto*, Simone Boccanegra*, La Traviata*, Il Trovatore*
Wagner: Das Rheingold, Die Walküre, Sigfried, Tannhäuser
Weber: Der Freischütz
Weill: Aufstieg und Fall der Stadt Mahagonny*
Zimmermann, Bernd Alois: Die Soldaten
Zimmermann, Udo: Weisse Rose*

* Conducted in performance

** Conducted in rehearsal

SYMPHONIC

Adams: Century Rolls*
Bach, J.S.: Weihnachts-Oratorium, Brandenburgische Konzerte Nr. 1, 2, 3*, 4*, 5, Suites Nr. 2*, 3, 4*
Bartók: The Miraculous Mandarin**, Music for Strings, Percussion & Celesta
Beethoven: Symphonies No. 1*, 2*, 3, 4*, 5*, 6*, 7*, 8, 9, Piano Concerti No. 1, 2, 3, 4, 5, Violin Concerto*, Triple Concerto**, Mass in C, Choral Fantasy*
Berg : Violin Concerto*

Berlioz : La damnation de Faust, Requiem, Roméo & Juliette, Symphonie fantastique,
Harold en Italie, Les nuits d'été, Roman Carnival Overture*

Bernstein: Symphonic Dances from "West Side Story"*, On the Town, Symphony No. 2
"The Age of Anxiety"

Bizet: Symphony in C*

Borodin: In the Steppes of Central Asia*, Polovetsian Dances from "Prince Igor"

Brahms: Symphonies No. 1*, 2**, 3, 4*, Ein Deutsches Requiem, Piano Concerti No. 1, 2*,
Violin Concerto*, Double Concerto*, Haydn Variations*, Piano Quartet in G minor
(orch. Schoenberg)*

Britten: War Requiem**, Sinfonia da Requiem*, Young Person's Guide to the Orchestra*,
Cantata Miserecordium**

Chabrier : Espagna Rhapsody*

Chausson : Poème*

Copland : Appalachian Spring*, Danzón cubano, El salón México*, Lincoln Portrait*,
Outdoor Overture*, Rodeo*, Fanfare for the Common Man*

Crumb: Echoes of Time and the River

Debussy : La Mer**, Nocturnes*, Prélude à l'après-midi d'un faune*, Danses sacre et profane*

Dukas : L'apprenti sorcier*

Dvorák : Symphonies No. 7*, 8, 9*, Symphonic Variations, Cello Concerto**, Slavonic Dances*

Enescu : Romanian Rhapsodies No. 1*, 2

Falla : El sombrero de tres picos*

Fauré : Requiem, Pelléas & Mélisande Suite*, Pavane*

Franck : Symphony in D Minor*, Le chasseur maudit, Variations symphonique

Gershwin: An American in Paris*, Cuban Overture, Concerto in F, I Got Rhythm Variations*,
Rhapsody in Blue*, Rhapsody No. 2

Ginastera: Variaciones concertantes*, Harp Concerto*

Glazunov: Raymonda*

Gluck: Don Juan*

Grieg: Peer Gynt Suites*, Piano Concerto*, Holberg Suite*

Grofe: Grand Canyon Suite*

Haydn: Symphonies No. 6, 88, 101*, 104*, Sinfonia Concertante

Hindemith: Kammermusik Nr. 1 & 6*

Holtz: The Planets**

Honneger: Jeanne d'Arc au bûcher**, Le roi David**

Ibert: Divertissement*

Ives: Symphony No. 4**

Kabalevsky: Cello Concerto No. 1, The Comedians*

Khachaturian: Piano Concerto*, Gayne Suite*

Kodály: Hary Janos Suite**

Korngold: Violin Concerto*

Liszt: Les Préludes*, Piano Concerti No. 1* & 2

Mahler: Das Lied von der Erde*, Symphonies No. 1*, 2, 5, 6, 7, Lieder eines fahrenden Gesellen*

Maxwell-Davies: St. Thomas Wake

Mendelssohn: Symphonies No. 3*, 4, 5*, Piano Concerto No. 1*, Violin Concerto*,
A Midsummer Night's Dream*

Messiaen : Turangalîla-symphonie

Milhaud : Le boeuf sur le toit*, La création du monde, Le carnaval d`Aix*

Mozart: Symphonies No. 34, 35, 36, 39, 40, 41, Piano Concerti No. 21, 23*, 25, 27,
Violin Concerti No. 3, 4, 5, Concerto for Flute & Harp*, Exsultate Jubilate*

Mussorgsky: Night on a bald mountain*

Orff: Carmina burana*

Poulenc: Concerto for Organ, Timpani & Strings*, Concerto for Two Pianos, L`histoire de Babar

Prokofiev: Symphonies No. 1, 5, Violin Concerto No. 1*, Romeo & Juliet*, Cinderella,
Suites from Lieutenant Kije and Love for Three Oranges, Peter and the Wolf*

Rachmaninoff: Symphony No. 2*, Symphonic Dances, Piano Concerti No. 1, 2, 3,
Rhapsody on a theme by Paganini*

Ravel : Alborada del gracioso*, Boléro*, Daphnis & Chloé, Ma mère l'oye*,
 Pavane pour une infante défunte*, Shéhérazade, Le tombeau de Couperin*,
 La valse*, Tzigane
Respighi: Fontane di Roma*, Pini di Roma*
Rimsky-Korsakov: Capriccio Espagnol*, Schehrazade*, Russian Easter Overture
Rodrigo: Concierto Aranjuez*
Rossini: Overtures to Il barbiere di Siviglia*, La Cenerentola*, La gazza ladra*, Semiramide*,
 Il Signor Bruschino, Guillaume Tell*
Saint-Saëns: Symphony No. 3*, Cello Concerto No. 1, Piano Concerti No. 2, 4,
 Violin Concerto No. 3*, Danse macabre*, Allegro Apassionato*, Le carnaval des animaux*
Schönberg: Gurrelieder, Verklärte Nacht*, Ode to Napoleon*, Erwartung,
Brahms: Piano Quartet in G minor*
Schubert: Symphonies No. 5, 7, 8*
Schuller: Seven Studies on themes of Paul Klee*, Journey into Jazz*
Schumann : Symphonies No. 1**, 4*, Konzertstück for Four Horns*
Scriabin : Le poème de l'extase*, Prométhée: le poème du feu, Piano Concerto
Shostakovich: Symphonies No. 1, 5*, 6**, 7*, 13, 14*, Cello Concerto No. 1, Piano Concerto No. 1*
 Festival Overture*
Sibelius: Symphony No. 1, Violin Concerto*, Finlandia*, The Swan of Tuonela
Strauss, Richard: Also sprach Zarathustra, Don Juan, Don Quixote, Ein Heldenleben,
 Till Eulenspiegels lustige Streiche, Horn Concerto No. 1*, Suite from "Der Rosenkavalier"*,
 Josephs Legende*
Stravinsky : Agon*, Apollon musagete*, Capriccio*, Dumbarton Oaks**, Ebony Concerto*,
 L'Histoire du soldat**, Jeu de cartes*, Les noces, L'Oiseau de Feu*, Pétrouchka*,
 Pulcinella*, Ragtime, Renard, Le sacre du printemps*, Scènes de ballet*,
 Scherzo a la russe*, Suites No. 1* & 2*, Violin Concerto
Suppe: Overtures to The Beautiful Galathea, Light Cavalry*, Morning Noon & Night in Vienna*
 Poet & Peasant*
Tchaikovsky: Symphonies No. 4*, 5*, 6, Capriccio Italien*, 1812 Overture*, Francesca da Rimini,
 Marche Slav, Romeo & Juliet Overture*, Serenade*, Piano Concerti No. 1, 3, Violin Concerto*,
 Swan Lake*, Sleeping Beauty*, The Nutcracker*, Pezzo Capriccioso,
 Variations on a Roccoco Theme, Manfred Symphony
Vaughan-Williams: The Lark Ascending*
Verdi: Messa da Requiem**
Villa-Lobos: Bachianas brasileiras No. 1*, 2, 5*
Walton: Façade No. 1* & 2
Weber: Jubel Overture*, Konzertstück, Oberon Overture*, Invitation to the Dance

* Conducted in concert

** Conducted in rehearsal

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