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David Wroe

CONDUCTOR



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BIOGRAPHY

A native of Great Britain, David Wroe is one of the more dynamic, and exciting forces on the podium today. He represents an impressive assimilation of experience, both as a Music Director, as well as a recipient of guest conducting endorsements from a catalogue of respected orchestras across the globe.

Mr. Wroe is Music Director of the Westfield Symphony Orchestra New Jersey, Teatro Grattacielo of NY City, a regular conductor at New York City Opera, and for the 07 -08 season is the Orchestra Director at New York University. May of 2004 marked Mr. Wroe's debut with New York City Opera, leading John Eaton's new opera Jim Jones, and returned in 06 (La Boheme) and 07 (Don Giovanni). The 04-07 seasons marked debuts and returns including L'Orchestre Nationale de Lille at the Flaneries Musicales de Reims, L'Orchestre de Basse-Normandie where he tours Northern France, L'Orchestra Lamoureux at Paris' renowned Théâtre Châtelet with cellist Mstislav Rostropovitch, the Royal Scottish National Orchestra, Das Loh-Orchester Sondershausen, Taiwan National Symphony, L'Ensemble de Paris, a tour of Western Austria with Vorarlberg Symphony and at the Bregenz Frühlings Festival, Delaware Symphony, Shenzhen Symphony (China), Symphony Nova Scotia, Harrisburg Symphony Orchestra, and Santa Fe Symphony. Other auspicious debuts include Saint Louis Symphony Orchestra, Kansas City Symphony, New York City Ballet, De Moines Symphony, Jerusalem Symphony Orchestra, and the Philharmonische Orchester der Stadt Heidelberg. Maestro Wroe was Music Director of Music on the Mountain: Garrett Lakes Arts Summer Festival in Maryland from 2000 – 2006.

2007 marked Maestro Wroe's recording debut with L'Orchestre National de Lille on the TransArt label in an all Gershwin program with pianist Bruno Fontaine.

In 2000 he completed his contract as Principal Guest Conductor at the City Opera of Heidelberg, conducting much of the major operatic repertoire. Maestro Wroe directs the summer 'Opera Under the Stars' series at the 7000 seater Garden State Arts Center in NJ, and he has initiated an Opera in Concert series with his Westfield Symphony Orchestra to great critical review - repertoire including Porgy and Bess, Tosca, Turandot, Carmen, Le Nozze di Figaro, Don Giovanni, Aida, and Othello. He opened the newly formed Fresno International Grand Opera for their production of La Bohème, and in 2003

debuted with The Ash Lawn Opera Festival (Virginia) in their production of La Cenorentala. He served as Judge for the Metropolitan Opera National Council, New Jersey Regional Auditions in the spring of 2000, and again in 2002.

.Maestro Wroe devotes considerable time to the musical education of young people, presently leading the Taipei Symphony Orchestra Summer Youth Festival in 07. Maestro Wroe also leads the N.Y. University Symphony Orchestra for 07-08. From 1993-95, conducted in the Boston Symphony Orchestra Youth Concerts. He has taught and given master-classes at New England Conservatory, Harvard University, and Beijing Central Conservatory He was director or orchestras at Montclair State University from 2000-2005, and has served as Judge for the Music Assistance Fund administered by the American Symphony Orchestra League. In 2004, he was the Chairman of the Jury of the New Jersey MTA State Concerto Competition., N.J.

Early in his career he was Assistant Conductor of the Boston Symphony Orchestra, leading the orchestra in Tanglewood and in Symphony Hall, in addition to touring Europe with the Boston Symphony Orchestra Chamber Players. He founded the Kansas City Camerata, of which he was Music Director for 7 years

Awards are numerous, including the Seiji Ozawa Fellowship at Tanglewood, recognition in United States Congress for his excellence in contributing to the community in Kansas City, and finalist in the 1st Bernstein International Conducting Competition. David attended Lancing College, has a BMus from Manchester University (England), a MM from Northwestern (Chicago), and was a student of Gustav Meier and Victor Yamposky.

CRITICAL ACCLAIM

VORLARLBERGER NACHRICHTEN (Austria) 9/27/04

Successful start to the new season of the Symphonieorchester Vorarlberg.

We had the effective English conductor, David Wroe, to thank for the fact that there was a clear stylistic delineation between the varied compositions. With Handels' famous Fireworks Music usually entrusted to smaller, specialized ensembles, he avoided the dangers of a performance with a large romanticized orchestra, with clarity of texture and strong rhythmic integrity. Thus a festive Baroque sound enfolded with buffeted, antiphonal brass echo effects. With Bach's 3rd Orchestral Suite, David Wroe, in the Dance movements developed a natural swing, and the overplayed "Air" in his hands, became a study in first class string playing.

OPERA NEWS 6/04 David Shengold

The Telephone & The Medium, Opera Delaware.

Audiences at Opera Delaware's satisfying Menotti double-bill (March 25) first encountered one of the evening's outstanding contributions....conductor David Wroe captured the right breezy tone here and....the creepy suspense due The Medium....The Medium stands or falls with Mme. Flora, and in Joyce Castle, Opera Delaware secured the best in the business. She dispensed chillingly full tone in the "Afraid?" monologue. Not a syllable, inflection or moment of the towering role escaped her.

WESTFIELD LEADER 2/12/04 Brad Tinfow

WSO audience spring to its feet....

Brahms 2nd symphony....The Maestro was able to mold the phrasing and move forward or restrain at will. Using his whole body and the entire podium along with his baton, he extracted every nuance he felt in the music, giving the music an organic yet spontaneous life. He shaped every detail, never taking a note for granted while maintaining a cohesive overall structure....acknowledging Wroe, the WSO and Brahms, was unable to contain it's justifiable ardor, standing and applauding for several curtain calls

NEW JERSEY STAR LEDGER 11/4/03 Frederick Kaimann

Westfield program delights.

....credit to conductor David Wroe with a winning, approachable style that added interest and delight to even the most familiar...with a Richard Straus tone poem, this is where Wroe's skills shined. Alternating between baton and microphone, Wroe interspersed "Le Bourgeois Gentilhomme" with vignettes from the original play....Wroe had the audience laughing at the antics...

NEW JERSEY STAR LEDGER 5/19/03 Willa Conrad

Puccini's Tosca – New Jersey

[Through] Saturday's final season performance, a concert version of Puccini's Tosca...the group provided what it has consistently done since David Wroe took the reins 6 years ago; ambitious programs with even-keeled professionalism....adding the color necessary to underline the drama that Wroe achieves by pressured, intense tempos and naturally flowing vocal lines....

HUNTSVILLE TIMES 10-20-02 Donna Fork

Guest conductor interprets lighter, darker aspects of love.

The guest conductor [David Wroe] put plenty of passion into his performance last night at the Von Braun Center Concert Hall.....interpreting with great sensitivity music that spanned a range of styles and emotions....His gestures were definite, yet graceful. It seemed as if the concert were a collaboration, that he was a facilitator between different sections of the orchestra. At the same time Wroe worked hard to control volume, balance and phrasing.

CLASSICAL NEW JERSEY 10-3-02 Paul Sommers

Sommers visits Maryland's Deep Creek Festival.

....conducting without a score, David Wroe drew every bit of passion, sadness, and resignation from Strauss' Metamorphosen. The silence at the conclusion was as riveting as the music had been. Some listeners were visibly moved

NOVA SCOTIA CHRONICLE-HERALD 3-27-02 Stephen Pedersen

Guest Conductor Transfigures Night.

"If conducting is about clarity and showing a composer's design, David Wroe is your man. He guided Symphony Nova Scotia through the expressionist tangle of Schoenberg's Verklarte Nacht with a sure hand and high sense of musical drama.

....Wroe, conducting from memory, clearly understood the significance of every single gesture in the music and how to indicate that to the musicians in the fraction of a second before they had to play it. His control of musical light and shadow, rhythmic energy, pace and drama in this extraordinary music clarified the design and expressed it with impressive power.

....another demonstration of Wroe's penchant for clarity, energy and drama in Haydn's London Symphony. Wroe freshness up the old masters. He conducts the layers of the music and you hear what you never heard before.

NEW JERSEY STAR LEDGER 10-26-01 Willa Conrad

Orchestra Begins Season On High Note.

....English conductor David Wroe....an annual visitor to the Wayne Chamber Orchestra, opened the season with as strong a performance as this ensemble has given in recent seasons. The program was not simple: John Adams' The Chairman Dances from his Nixon in China....and Elgar's Enigma Variations....this was overall a crisp performance, one that, particularly in the Elgar, showed expressive capabilities not always tapped in this ensemble.

....Wroe is a smart conductor who thinks through the general thrust of a particular section, but doesn't ignore how transitions between movements impact the whole. His gestures are clear and articulate, and he gave the orchestra an exact visual example of what he wanted to hear. He also pulled a wider dynamic palette of very loud to very soft from his ensemble, accentuating the works more noble qualities.

WESTFIELD LEADER 11-25-99 David Palladino.

Westfield Symphony Plays Second Concert with Passion

"Maestro David Wroe and the Westfield Symphony Orchestra took the area by musical storm for the second time Saturday night at the Presbyterian Church in Westfield with an exciting concert including Piazzolla's Orchestral Tangos; the Dvorak Cello Concerto featuring guest soloist Hai-Ye Ni; and the Finnish powerhouse, Symphony No. 2, by Jean Sibelius. ... Maestro Wroe ended the piece [Sibelius] in such a subliminally expectant manner, with such an air of reservedness, that I fear that some may have missed the point and were left hanging mid-breath. The correctness of this move was utter perfection and most appreciated. Know that those who were on the level that night, were floored.

To have such music presented to us here is truly a wonderful gift. The high level of talent, musicianship, dedication and passion of the ensemble is immediately apparent. All artists on stage are doing this for their love of this imperative music. While all of the elements of a great concert were there, acoustics, ensemble, soloist, it would not have come together musically if it were not for the unquestioned hero of the evening, Maestro Wroe. His value to this organization can not be overestimated. His talent, passion and understanding of the music is immense. Phrasing and interpretation are some of the best I've heard - extremely solid.

THE STAR-LEDGER 11-23-99 Willa J. Conrad.

Westfield Symphony conductor summons larger-than-life sound

There are ways of conducting that can make a large orchestra sound small and tightly drawn toward its center. And then there's David Wroe's way with the Westfield Symphony Orchestra, which is to make this small orchestra seem to expand outward to sound twice as big as it is. Such was the case Saturday night, when the orchestra, in its second concert of Wroe's third season as music director, played Sibelius' Second Symphony and Dvorak's Cello Concerto with an asperity and expansiveness that more than filled the medium-sized sanctuary of the Presbyterian Church in Westfield. Wroe has taken control of this group with a great deal of authority and a detailed plan for its aural development, ... In the Sibelius, arguably a textbook example of the orchestral climax, Wroe led the ensemble through a forest of fortes, each louder than the last.

... Wroe has trained this orchestra to play crisply and confidently, but his more endearing trait as conductor is the instinctive way he feels tempo changes and transitions. This made Dvorak's Cello Concert, with guest soloist Hai-Ye Ni, feel liquid and shifting and naturally expressive. ... Wroe knows how to have fun with his musicians, too. ... There's a bit of the show-off principle at work here. When you only give five concerts a year, you have to make each one count, and Wroe, with his flamboyant podium style, is certainly delivering on that count."

QUAD CITY DISPATCH 4-12-99 Julie Jensen.

Symphony soars under Wroe's hand.

"British-born guest conductor David Wroe took delight in showing off the full range of the Quad City Symphony Orchestra Saturday. Berlioz Overture to "Beatrice and Benedict" is of American Civil War vintage ... Mr Wroe seemed to sculpt the music with his baton, evoking a dulcet legato sound, shimmering violins ... when he asked for brass, they poured it on. ... Mr. Wroe definitely has a way with Stravinsky. He conducted the "Firebird" with elan, and the sections handed off the themes to each other flawlessly...."

MANNHEIMER MORGAN (Germany) 11/23/98

Abduction of the Serail – Heidelberg

....At the podium, David Wroe showed a sure feeling for the energy and the forward motion in the score. Especially noteworthy was the constant delicacy between the orchestra pit and the stage. He conducted with many toned colors, rhythmic precision, and 'bravore'. A thoroughly musically pleasing Mozart evening.

NEW JERSEY STAR LEDGER 10-5-98 Peter Spencer.

Westfield Symphony thriving under leadership of Wroe.

"It is time to take the WSO seriously ... this is a group poised to become the State's leading second-tier orchestra. And the first tier has only one name in it. Wroe is turning into one of the State's treasures, a master of orchestral texture whose outgoing personality and solid skills have raised morale amongst players and audience alike..."

REIN-NECKAR ZEITUNG 2-20-98 Reiner Kohl.

“David Wroe, Principal Conductor of the of the Opera Theater, is a sound aesthete with instinct and flair. Literally, with or without a baton, he formed his music like a sculptor. He showed a feel for delicate moments, and instilled special nuances. The orchestra reacted in a select way with beautiful performances from the woodwinds, scented flute and colorful clarinet solos....the conductor allowed the orchestra to glow, and reach a delicious melting sweetness. Wroe had a marked feeling for the magic moods....he had an excellent feel to find where the nerve of this music lies; he knew how to combine passionate drama with strong shades of color – great enthusiasm to the end.”

FRANKFURTER ALLGEMEINE 12/19/97

J. C. Bach’s Amadis, with temperament and precision in Heidelberg.

...Under the rousing leadership of David Wroe, the orchestra delivered the score with temperament and exactitude – as though they were the legendary Mannheim Orchestra of the 18th Century. The energy center of this performance came from the pit....

REIN-NECKAR ZEITUNG 10-22-96 Carl Meyer.

A Spanish Evening.

“...after intermission followed De Falla’s Three Cornered Hat ... David Wroe is an expressive and gesticulatory very gifted orchestra leader. Throughout the concert he showed great concentration and intensity. In the best moments of the performance the English conductor succeeded in inspiring the German musicians to play genuine Spanish music ... playing with light touch and with flexibility, and succeeding in creating a wonderfully tender nocturnal atmosphere.”

DES MOINES REGISTER 2-4-96 John Karras.

Tasty offering from Wroe, Symphony.

“...Wroe proved himself to be a most animated and engaging conductor....he is ballet in place....The grand finale, Tchaikovsky’s 6th Symphony, saw Wroe at his most demonstrative. I doubt that the work could be performed more pathétique, and if it could be, hardly anyone would be able to stand it.”

REGISTER-GUARD (EUGENE) 2-17-96 Karen Kannenerar.

Symphony unfolded a night of creation, re-creation.

“Several new stars joined the firmament Thursday night as the Eugene Symphony treated it’s audience to a wonderful guest conductor....Wroe sculpted an absolutely spellbinding performance of this huge, glorious haunch of a tone poem [The Planets]... Wroe is a fascinating conductor. He is elegant, witty, and was totally in charge of the orchestra ... lifted and swept the musicians to an ethereal reading that radiated the energy right off the stage....”

LONGBOAT OBSERVER (SARASOTA) 1-25-96 Hermann Baar.

Another outstanding performance.

“The Florida West Coast Symphony Orchestra gave one of it’s finest concerts Jan. 13th in Van Wezel Hall. This was a program you wished would never end....then he led the orchestra in “Overture to Marriage of Figaro” played with spirit and crisp precision ... the concert ended with ... Firebird Suite, given a stunning performance by the inspired orchestra. ... About David Wroe: He is a graceful, decisive leader; his every movement counts, and not a note is unpolished. He understood the music and came thoroughly prepared (using a score only when he supported the soloist). ...enchanted to watch, he evoked the sound he wanted, and his musicians eagerly responded.”

SARASOTA HERALD TRIBUNE 1-17-96 Florence Fisher.

Conductor Wroe draws best from Symphony.

“Saturday afternoon, under the baton of guest conductor David Wroe, the Florida West Coast Symphony rose to undreamed-of heights ... I believe the excitement was engendered by Wroe’s impassioned exhortations to the musicians, expressed in his body language and compelling gestures ... so when “Leonore” began it was immediately sharply focused. The conductor’s close involvement with each section produced a clearly detailed performance where nothing was blurred or thickened ... The audience cheered, the curtain calls were prolonged, the thrill remained long after the concert ended.”

KANSAS CITY STAR 12-6-94 Scott Cantrell.

KC Camerata’s performance is delightful. Wroe shines in concert of diverse pieces.

“... David Wroe, the chamber orchestra’s Music Director, just gets better and better. Always a conductor of enormous energy, he showed in Ravel’s “Mother Goose” Suite just how exquisitely he can focus and control that energy. It’s hard to imagine a more lovingly played account of this wonder-filled score: delicately tinted, finely detailed, with just the right “give” in all the right places. [Haydn, Symphony #100] ... Wroe is a born Haydn conductor, meeting balancing plein-air propulsiveness with wit and charm ... it certainly was exhilarating.”

KANSAS CITY STAR 9-94 Scott Cantrell.

Beethoven symphony sparkles

“David Wroe took Ludwig van Beethoven at his word Tuesday evening - or, rather, at his numbers - and everyone came up a winner. ... virtually matched the metronome markings in most of Beethoven’s Sixth Symphony (the “Pastoral”), ... he delivered plenty of plein-air vigor. It was the most refreshing account of a Beethoven symphony this concert-goer has heard in a long time. Modern conductors tend to sentimentalize Beethoven. ... first movement ... Wroe propelled a brisk, bracing account of the movement, sustaining the urgency all the way through...throughout the symphony, Wroe and company delivered one lovingly contoured phrase after another.”

ALBANY TIMES 8-8-94 Peter Haley.

Boston Symphony Orchestra conductor, soloist delight thousands at Tanglewood.

“Maestro Wroe, the assistant conductor of the BSO, has clear-cut ideas of what he wants. A finely tuned conducting style, imbued with electrifying energy, creates an aura of absolute security. There are no loose ends. Wroe details every nuance, managed to avoid being overly fussy. The results were stunning.... The BSO was nothing short of stupendous as they responded to Wroe’s demands of highly accelerated tempi, relaxing just enough between rushes, to create a feeling of breathless grandeur.”

BERKSHIRE EAGLE 8-8-94 Andrew Pincus.

Tanglewood triumphs – Wroe, Yo Yo Ma highlight banner weekend.

[with the Boston Symphony Orchestra].... The performance put new life into an old workhorse. In both the symphony [Dvorak 9th] and Barber’s “School for Scandal” Overture, which opened the program, Wroe was a passionate, imaginative advocate.... Ideas can change, the talent is there.”

BERKSHIRE EAGLE 7-14-94 Andrew Pincus.

Tangled Music Center Orchestra makes an electrifying season debut.

“.... The crowd came to cheer, and it had plenty to cheer about: the debut of a gifted young conductor, [David Wroe].... Working from memory, Wroe put across the drama, color, and flair of

this inspired music [Prokofiev Romeo and Juliet].... Using a graphic set of sweeps, cuts and chops with his left hand, Wroe also demonstrated a fine control of the orchestra. Balances, dynamics and nuances were where they ought to have been.... An impressive debut.”

BOSTON GLOBE 7-94 Anthony Tommasini

“It was performed with vigor and character and conducted with command ... by David Wroe, one of the BSO’s excellent new assistant conductors ...”

ST. LOUIS POST 12-91 James Wierzbicki

“... the Saint Louis Symphony ... ably conducted by David Wroe, sounds as good as it looks.”