

Joseph Colaneri
Conductor

SELECTED PRESS EXCERPTS

The Ghost of Versailles – The Glimmerglass Festival

"Joseph Colaneri kept the proceedings percolating with admirable unity of purpose and dramatic investment. Maestro Colaneri conducted with aplomb and obvious command of the ever-shifting musical genres. The accomplished orchestra responded with a cornucopia of impressive effects, including radiant string passages, tasty wind solos, snarling brass licks, and telling percussive punctuations. He also partnered beautifully with his singers to present a mellifluous ensemble effort, beautifully judged in its dramatic fruition." -Opera Today

"Corigliano's score is a riotous mix of styles — Gilbert & Sullivan, Mozart, Rossini, Strauss, as well as his own — and Joseph Colaneri masterfully blended them into a cohesive whole. The orchestra underpinned all of the madcap escapades, tender love scenes and heartache with shimmering sound. Colaneri and Lesenger are quite a team as demonstrated by the finely honed characterizations and superb musical performances of this excellent young cast."

-Seen and

Heard International

"Just as the director worked dramaturgical magic onstage, conductor Joseph Colaneri whipped Corigliano's porous score into shape in the pit. On opening night, the Glimmerglass Festival Orchestra played with the lightness of a chamber ensemble, with particularly piquant contributions from the nimble woodwinds. Yet when Corigliano called for brass explosions or jutting violin arpeggios, Colaneri and the musicians delivered." -Bachtrack

La Traviata – The Glimmerglass Festival

"From the first haunting, glistening sound of the orchestral strings to the ponderous final strokes in the score that echoed the dying heartbeats of a doomed heroine, Glimmerglass Festival's superior La Traviata was an indelible achievement. This is owing in no small measure to the inspired baton of Joseph Colaneri, who reinvented this timeless classic with fresh ears. Maestro Colaneri has cleansed the performance of some time honored performance indulgences, and if some standard rubati and fermati were missing, the result was liberating. The sprightly passages of Verdi's masterpiece fairly crackled, while the poignant stretches were heightened by contrasting, intense introspection. The instrumentalists responded with a cleanly detailed, stylistically apt reading that was arguably their best work in the pit, in a season marked by fine playing."

-Opera Today

"Glimmerglass conductor Joseph Colaneri brings his special affinity for the work to a most satisfying outcome. He draws out the intimacy of these relationships and the fragility of our heroine through his insistence on reining in both orchestra and singers. 'Soft and delicate' wins the day. . . Colaneri argues musically from the podium that this is

exactly what Verdi was going for in this middle period of a long life as opera-maker: la zona intima. Equally important, the Glimmerglass stage-audience relationship allows for this intimacy in its configuration, size, and warm acoustics. Just as Colaneri called it in his pre-show remarks yes, I heard Verdi's well-known and much-beloved score "like the ink is wet."

-DC Theatre

Scene

"Conductor Joseph Colaneri's orchestra played with a force and sense of detail to match the stage picture."

-Times Union

Don Giovanni – The Juilliard School

"There was a palpable sense of excitement emanating from the pit. Under Joseph Colaneri's masterful watch, the orchestra, all Juilliard students, played splendidly."

-Seen and Heard International

La bohème – Teatro Colón

"The orchestra, which in this opera continuously dialogues with the voices, and foreshadows all the dramatic outcomes, was led with subtlety and vivacity by the American Conductor, Joseph Colaneri"

-Clarín

The Cunning Little Vixen – The Glimmerglass Festival

"Joseph Colaneri conducts a loving performance, gentle but propulsive when needed" - Financial Times

"Janáček called for a large force, and the score is awash with lush and brilliant orchestral colors. Joseph Colaneri was in total control and paced the performance beautifully. Instead of the brilliance and forward propulsion that he had achieved in the Rossini the previous evening, the sounds that emerged from the pit were luminous and throbbing with emotion."

-Seen and

Heard International

"Music director Joseph Colaneri led a sumptuous performance featuring an expanded orchestra. Long passages of the opera carry on with no singing and the instrumental writing mostly consists of cells of repeated, churning activity rather than the kind of sweeping melodies associate with European opera. The resulting music is a vivid depiction of natural life that scampers about, darts here and there, and reveals its riches through patient observation."

-Albany Times-Union

"Janáček's enchanting, often delicately wrought score, animated by folk and folk-like elements, posed challenges for Glimmerglass's orchestra that are mostly met under conductor Joseph Colaneri's persuasive leadership. Chamber-like textures combining solo instruments are especially well done."

-New Criterion

Il barbiere di Siviglia – The Glimmerglass Festival

"The sounds that emerged from the pit were just as graceful and electrifying. The overture was played without any distracting stage gimmicks. How wonderful it was to anticipate the curtain rising. Conductor Joseph Colaneri knows how to make a Rossini Rocket take flight and, once airborne, the tempos never flagged. Opera doesn't get much better than this."
-Seen and Heard International

Candide – Arizona Opera

"Conductor Joseph Colaneri's tempi propelled the story forward and his wide range of dynamics underscored the dramatic conflicts. His interpretation of the *Candide* score, which includes everything from Gregorian Chant to tango, was most impressive."
-Opera Today

Norma – The Metropolitan Opera

"Joseph Colaneri led the glorious Met Orchestra and superb chorus with, alternately, vigor and tenderness, with a grand feel for Bellini's drama. A wildly appreciative audience offered tumultuous applause."
-BachTrack.com

"climactic high points in the flowing melody soared over the orchestra, elegantly conducted by Joseph Colaneri."
-The New York Times

"But if virtually start to finish this Norma was an aural bel-canto-ing treat—last-performances conductor, the sensitive Joseph Colaneri, gets much credit, as does, of course and always, Bellini"
-Huffington Post

La finta giardiniera – The Juilliard School

"Joseph Colaneri, who makes his Juilliard debut, seemed to thoroughly enjoy conducting from the start, exuding Mozart's overall idea of creativity and exploration. Colaneri's presence was pure joy and his delivery raised the bar for this season at Juilliard."
-OperaWire.com

"The Juilliard Orchestra performed in their usual exemplary fashion under the baton of Joseph Colaneri who brought subtle understanding to the various and changeable moods of the work."
-Voce di meche

The Seige of Calais – The Glimmerglass Festival

"Joseph Colaneri, conducted. . . his vigorous reading played a significant role in the evening's theatrical impact."
-Opera News

"We were happy to have Joseph Colaneri in the pit, as he led the orchestra quite crisply through Donizetti's score."
-Taminophile

"Conductor Joseph Colaneri led an exuberant orchestra with an expansive level of support."

-The Daily Gazette

"Conductor Joseph Colaneri led a strong and secure orchestra, with the brass in quasi-patriotic themes and marches."

-Albany Times Union

"Under Maestro Joseph Colaneri's baton, the orchestra is in fine and varied form—brassy and militaristic, and at other times, pensive and atmospheric, matching the emotions on stage."

-Operatoony

"The conductor Joseph Colaneri gave a varied reading of the score which was equal parts pomp and sentimentality."

-Bachtrack

Vanessa – Mannes Opera

"The musically striking and dramatically trenchant qualities of "Vanessa" came through in the Mannes performance, with the conductor Joseph Colaneri leading this teeming, often difficult score." -The New York Times

Don Pasquale – Atlanta Opera

"Maestro Joseph Colaneri, the current music director of the Glimmerglass Opera Festival, conducts, eliciting especially fine and precise yet playful sounds from the score's many modes: lush passages, light arrangements or even solo instrumentation. The shift in time and place would be thoroughly irksome if the classical bones weren't strongly intact, and this Colaneri ensures masterfully." -Atlanta

Journal-Constitution

La bohème – Glimmerglass Festival

"But the treatment of the central love affair was unfussy and sensitive: in the scenes between Mimì and Rodolfo, the work's unbounded pathos came through. For this, Meeker must share credit with Glimmerglass music director Joseph Colaneri, the production's conductor. His reading maintained a balance between taut and spacious; he gave his singers plenty of room for expression without ever letting the sentiment descend into mawkishness. When the Bohemians flattered Benoît, Colaneri imparted a gentle spring to the underlying berceuse rhythm: I had heard the passage a thousand times but had never before so fully appreciated its mocking wit." -Opera News

"This was an unabashed production of romanticism, and, with the lush and unforgettable melodies of Puccini, conducted beautifully by Joseph Colaneri, it evoked the Belle Époque, seen mistily as if a youthful long ago."

-DC Theatre Scene

The Thieving Magpie – Glimmerglass Festival

"Conductor Joseph Colaneri took up the baton and launched with surety into the Gioachino Rossini overture, instantly grabbing the audience's attention in a spritely march (with its nod to Napoleon) and then launching into its well-known second theme."

-DC Theatre Scene

"Joseph Colaneri's fleet conducting kept the numerous ensembles on track," -Wall Street Journal

L'elisir d'amore – The Metropolitan Opera

"Joseph Colaneri conducted with more swing and melodic shaping. . . the infectious mood translated over the footlights to the audience."

-Gay City News

Little Women – Mannes Opera

"Joseph Colaneri carefully sculpted the musical side of the equation, and The Mannes Orchestra played with clarity and subtlety."

-SeenandHeardInternational

"Joseph Colaneri conducted the Mannes Orchestra, and helped bring out all the special touches the composer provides."

-berkshirefinearts.com

L'elisir d'amore – Mannes Opera

"Mannes Opera's *Elisir d'amore* (Dec. 12) at the Lynch Theater proved a lively, endearing experience under the baton of artistic director Joseph Colaneri. Clarity of playing prevailed, with especially spirited work from flutes and trumpets."

-Opera News

Candide – Glimmerglass Festival

"The score glitters gaily under Joseph Colaneri's persuasive leadership." - Financial Times

"As directed by Ms. Zambello and conducted by the company's music director, Joseph Colaneri, this "Candide" is swiftly paced but darker and more nuanced than usual, with the bite of Voltaire's satire emerging through the text, the brilliant lyrics, and Bernstein's sparkling music."

-The Wall Street Journal

"Colaneri presided over a reading that was once again marked by abundant energy: it was a thrill to hear the splendid score so exuberantly rendered."

-Opera News

"It's easy to believe in magic at Glimmerglass Festival's production of "Candide," directed by Francesca Zambello with Joseph Colaneri conducting. These veteran collaborators stage a new production in which enchantment flows from the first bars of the unmistakably-Bernstein overture to the final ensemble number, "Make Our Garden Grow. . . Colaneri and the musicians interpret Bernstein's eclectic score to perfection, especially the overture, which is a popular stand-alone performance piece, and the Act II

overture, which incorporates jazz, blues, and classical motifs-quintessentially Bernstein."
-Syracuse Post-Standard

Macbeth – Glimmerglass Festival

“Mr. Colaneri’s muscular, propulsive conducting captured the pulse of the opera and its unstoppable trajectory of violence and death.”

-The Wall Street Journal

“Glimmerglass Festival's "Macbeth," as anticipated, was a huge success July 11, opening night, with larger-than-life guest artist Eric Owens in the title role, luxurious-voiced Melody Moore as Lady Macbeth, and a lineup of standout vocalists. Superstar status for this production of Verdi's 1847 opera, however, goes to the festival orchestra conductor Joseph Colaneri, who electrified the audience from the ominous opening chords to the mournful finale.”

-Syracuse.com

"Joseph Colaneri conducted with forward motion and authentic style. The Maestro never over-indulged the bathos and horror. His very brisk opening statements, and pulsing undercurrent to the floated, ethereal strings established his approach to the score. The orchestra exhibited excellent ensemble work, but there were also beautiful solo passages that mirrored the drama on stage. Maestro Colaneri was a willing partner in the breathless finale to the Macbeth-Lady duet as they scurry off stage after the murder of the King. I have heard some wonderful orchestras here over the years, but this was arguably the finest idiomatic playing I have yet heard from Glimmerglass pit." -Opera Today

"The veteran maestro Joseph Colaneri, the festival's music director, conducted knowingly here, on Friday, as he did again on Saturday afternoon in 'Candide.'"

-The New York Times

“...the immortal drama[Macbeth] moves ever forward, thanks to a driving and powerful orchestra performance, conducted by music director Joseph Colaneri...”

-Albany Times Union

Flight—Mannes Opera

“the orchestra played splendidly under the dexterous baton of Joseph Colaneri.” -Opera News

Il trovatore – West Australian Opera

“In the warm Edwardian embrace of His Majesty’s Theatre, conductor Joseph Colaneri tendered Verdi's grandiose score without resorting to pomposity, supporting the drama with effective tempi and allowing the artists to ride comfortably over the music. Pit and stage alignment momentarily headed south in Act I’s opening scene but from there on Colaneri mustered the artists and musicians of the West Australian Symphony Orchestra to deliver gratifying results.”

-Bachtrack

“The company’s artistic director Joseph Colaneri led the WA Symphony Orchestra in a vivid account of Verdi’s score, always closely connected to the singers.”

-The West Australian

Madama Butterfly – Glimmerglass Festival

“The Glimmerglass Opera Orchestra responded alertly to the quick changes of mood and tempo in Puccini’s revised score. Conductor and Music Director Joseph Colaneri, who knows this opera score inside and out, maintained good balance with the singers throughout the performance.”

-CNY Café Momus

“Conductor Joseph Colaneri, in his second season as music director, kept things moving at a crisp pace. It’s more good news for the company that the strong sound of the orchestra is proving to be no anomaly.”

-Albany

Times Union

“. . . the performance also featured a strong cast, sound direction and acute, delicate conducting by the festival’s music director, Joseph Colaneri.”

-The New York Times

“Joseph Colaneri, the company's music director, shaped the performance eloquently.” -
The Wall Street Journal

Otello – West Australian Opera

“Highest marks go to the WA Symphony and conductor Joseph Colaneri for a sensitive, intelligent and sensuous rendition of the score. . .”

-DailyReview.crikey.com

“Aside from the production, the chief glory here was the playing of the West Australian Symphony Orchestra under Joseph Colaneri. The Tuesday night packed house was able to enjoy a first rate band in a musical interpretation that was viscerally energetic, exciting and detailed in an acoustic that is ideally balanced (eat your heart out Sydney Opera House).”

-Limelight

Magazine

“WA opera director Joseph Colaneri proved why Otello is his favourite opera, leading the WA Symphony Orchestra in a polished and secure performance from the stormy opening to the poignant instrumental solos . . . I think Colaneri may have converted some new Otello fans in Perth, and I am very excited about the rest of the WA opera season under his helm.”

-Noted

“WA’s artistic director Joseph Colaneri, an acclaimed Verdian, elicited a performance of profound expressivity and refinement from the WA Symphony Orchestra.”

-The West Australian

Un Giorno di Regno – Glimmerglass Festival

“The performance was conducted by Joseph Colaneri, the new music director of the Festival. He miraculously led a crisp, tidy performance in which everyone stayed together even as they were rocketing around the stage. I don’t know how this was achieved, but it was. The orchestra played very well for its new boss.” -CNY Café Momus

La Cenerentola – Glimmerglass Festival

“A bright spot in this year’s line up was Rossini’s “La Cenerentola” (1817), thanks in large measure to the sprightly, idiomatic conducting of Joseph Colaneri and the witty direction of Kevin Newbury.” -The Wall Street Journal

Le nozze di Figaro – Mannes Opera

“Best of all, Joseph Colaneri, the artistic director of Mannes Opera and a conductor at the Metropolitan Opera, drew a fleet and bracing performance from the student orchestra.” -The New York Times

Rigoletto – Met in the Park

“On Wednesday, 27,600 people turned up for Verdi’s “Rigoletto” on the Great Lawn of Central Park, the second performance this year in the Metropolitan Opera’s Met in the Parks series. . . Joseph Colaneri led the orchestra in a polished and well-paced accompaniment.” -The New York Times

Rigoletto – New York City Opera

“The excellent efforts of Joseph Colaneri, the conductor, who paced Verdi’s score with dramatic savvy and chose effective tempos, measured enough to allow breathing room, but directed and supple.”

-The New York Times

La bohème – New York City Opera

“The conductor, Joseph Colaneri, pointed up some lovely detailing in Puccini’s wind and string writing and drew a rich, well-balanced sound from the orchestra.”

-The New York Times