

## **Andrew Shulman - Press Reviews - Conducting**

"In the masterful hands of Shulman and LACO, the work's classic properties, one might say its eternal properties came to the fore - Shulman consistently found the through-line in the agitated countermelodies, and from the dark and troubled strains of the opening Allegro to the fierce tempest of the finale, the Orchestra dug in with passion and clarity. The third movement, full of gravity, was given great emotional weight. A stunning performance, and in the end, a superb pairing with Mozart. Bravo, Mr. Shulman" [Walton - Sonata for Strings, Los Angeles Chamber Orchestra, Los Angeles]

### **LA Opening Nights (wordpress.com, Los Angeles, USA)**

"ELEGANCE DEFINES LACO CONCERT OF MOZART AND WALTON - Shulman, conducting without baton, led a performance that was shaped with aristocratic elegance [Mozart Symphony No. 29], allowing the music to unfurl naturally without ever being pushed. The finale, taken at a comfortable pace, glimmered with pert articulation and sly wit...LACO, with principal cellist Andrew Shulman playing the part of conductor for the evening, accompanied Armstrong with seamless unity and obvious enjoyment of their guest's musicianship... Fragmentary, strange and elusive, Walton's score [Sonata for Strings] also hauntingly lingers in the mind. Stark counterpoint, telling use of the solo quartet, and attractive themes come together to form one of Walton's finest musical utterances. Fellow Briton Shulman was in his element here. The respect and affection he holds for this music was in fine display, with the LACO players giving their all." [Los Angeles Chamber Orchestra, Los Angeles]

### **Crescenta Valley Weekly (Los Angeles, USA)**

"Opening the program was Mozart's Symphony No. 29 (A major). Spare but focused playing prevailed in all four movements. Particularly effective was the detailed treatment of the Menuetto, where the dotted rhythms in the string section and the quirky fanfare-like cadential patterns in the horns made the most of the symphony's minimal orchestration for the winds. The horn and oboe pairing was elegant again in the duos of the Andante...The final Allegro con spirito was remarkable for the fantastic ensemble playing in the ascending off-string scale passages that introduce the central theme. Those moments were edgy and virtuosic with each repetition...The work [Walton's Sonata for Strings], comprised mostly of fleet movements was played with exceptional rhythmic vitality and clarity in this performance. The lengthy 3rd movement Lento, where an intense wandering quality almost defies a sense of a time signature, was also effectively rendered with sustained, emotional playing. Andrew Shulman, LACO's principal cellist, conducted all three pieces on the program. He made the old feel vibrant and the new, appropriately forward looking." [Los Angeles Chamber Orchestra, Los Angeles]

### **Steven Woodruff (wordpress.com, Los Angeles, USA)**

"It was clear from the soft opening octave passages that this conductor could bring the

orchestra to a new level. It became even more evident as he led the woodwinds and then the other players to a rousing fortissimo - Energetic and flamboyant, his hair flying and his hands gesturing - he conducts without a baton - he turned this way and that to bring the players into the fold" [Peninsula Symphony Orchestra, Los Angeles]

### **Daily Breeze (Los Angeles, USA)**

"The conductor Andrew Shulman really carried the orchestra along... like a British Leonard Bernstein whose brilliance was still burning in Haydn's 'Philosopher' Symphony. This was of a quality for which one may search but rarely find...There was much applause" [Brandon Hill Chamber Orchestra, Hanover]

### **Hannoversche Allgemeine Zeitung (Germany)**

"Under the distinguished guest conductor Andrew Shulman, the orchestra gave a moving performance of Tchaikovsky's Symphony No. 6 in B minor... leading to the spectacular third movement with exciting rhythmic style portrayed dynamically with the intensity enhanced by the skill of the conductor" [Hertfordshire Symphony Orchestra]

### **The Observer (UK)**

"A fresh and alert performance of Mozart's Marriage of Figaro Overture was followed by Beethoven's violin concerto in a stirring performance by Italian soloist Roberto Ceni...There was excellent support from the orchestra under the superb direction of Andrew Shulman. Mendelssohn's Italian Symphony is well known for its spontaneity and expansiveness. The string section was particularly impressive in the opening allegro and the Pilgrims' March offered some stylish playing from all sections. This whole interpretation added a certain freshness to this engaging work" [Brandon Hill Chamber Orchestra, Bristol]

### **The Bristol Evening Post (UK)**

"A wonderfully atmospheric performance that caught changing moods splendidly, ending with a storm that was often frightening in its intensity [Britten's 'Four Sea Interludes' from Peter Grimes]...Andrew Shulman guided his forces with skill, and we heard sumptuous tone from the upper strings, colourful woodwinds, horns and brass all making very positive contributions to this often very moving performance" [Tchaikovsky's 'Pathetique' Symphony, Ulster Youth Orchestra, Belfast Town Hall]

### **The Daily Telegraph (UK)**

"Andrew Shulman directed a tight and well-judged performance" [Stravinsky Symphony in Three Movements, Haydn Chamber Orchestra, London]

### **The Ham and High (UK)**