

Israel Gursky

Conductor



Israel Gursky, a rising young conductor, has been praised by the Washington Post for his "superb debut" with the Washington National Opera in 2007, leading performances of *Don Giovanni*.

During the 2010-11 season, he returned to LA Opera for performances of *Le Nozze di Figaro* and also to Portland, Maine, for *Hänsel und Gretel* at PORTopera; and he made his debut at Opera Birmingham conducting *Faust*. This summer, he made his debut with Wolf Trap Opera conducting *Les Contes d'Hoffmann*. Upcoming engagements include *Tosca* at Washington National Opera, *Il Postino* at the Festival Internacional Cervantino at the Palacio de Bellas Artes in Mexico City, and *Così fan tutte* at the Manhattan School of Music.

Last summer, Maestro Gursky led a concert with Plácido Domingo and Virginia Tola in Quebec which was televised live throughout Canada, and conducted a gala concert with Mr. Domingo and winners of the Operalia competition in Pecs, Hungary.

During the 2008-2009 season, Maestro Gursky conducted performances of Howard Shore's opera *The Fly* at Los Angeles Opera; a critically acclaimed *Roméo et Juliette* at PORTopera (Portland, Maine); and *Albert Herring* at the University of Michigan. He has also conducted in several concerts with the orchestra of the Washington National Opera, including performances with Plácido Domingo and Andrea Bocelli.

In recent seasons, Maestro Gursky conducted performances in China and Singapore with the Shanghai Opera Orchestra; productions of *Werther* at the University of Maryland and *Transformations* at Manhattan School of Music; and a concert with the Washington National Opera orchestra at the Strathmore Music Center.

Maestro Gursky has been an assistant conductor with the Washington National Opera since 2001, and has prepared more than 30 operas for the company. He has also served as assistant conductor and chorus master for the Wolf Trap Opera company from 2000 to 2006.

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Israel Gursky, cont'd.

A frequent recital collaborator, he has performed with many singers including Anna Tomowa-Sintow, Bejun Mehta, Kate Aldrich, Laquita Mitchell, Paul Sperry and Eric Cutler in venues that include Avery Fisher Hall, Alice Tully Hall, Weill Recital Hall and the 92nd St. He has appeared on French television, A&E channel's "Breakfast with the Arts" and on numerous radio broadcasts.

A native of Tel Aviv, Israel, he is a graduate of Manhattan School of Music and of Stony Brook University, where he earned his doctorate. Maestro Gursky was recently the winner of a conducting award from the George Solti Foundation. He serves on the faculty on Manhattan School of Music and resides in New York City.

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Israel Gursky

Repertoire

Operatic

Bartók	<i>Bluebeard's Castle</i>
Britten	<i>Albert Herring</i>
Donizetti	<i>L'Elisir d'Amore</i>
	<i>Lucrezia Borgia</i>
Gershwin	<i>Porgy and Bess</i>
Gounod	<i>Roméo et Juliette</i>
Janáček	<i>Jenufa</i>
Massenet	<i>Werther</i>
Mozart	<i>Don Giovanni</i>
	<i>Le Nozze di Figaro</i>
Puccini	<i>Gianni Schicchi</i>
	<i>La Bohème</i>
	<i>Madama Butterfly</i>
Saint-Saëns	<i>Samson et Dalila</i>
Shore	<i>The Fly</i>
Susa	<i>Transformations</i>
Thomas	<i>Hamlet</i>
Verdi	<i>Falstaff</i>
	<i>Rigoletto</i>

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Israel Gurky Repertoire, cont'd.

Symphonic

Barber	<i>Adagio for Strings</i>
Beethoven	<i>Symphonies No. 1, 3, 5, 7</i>
Berlioz	<i>Roman Carnival Overture</i> <i>Symphonie Fantastique</i>
Bernstein	<i>Symphonic Suite from "West Side Story"</i>
Brahms	<i>Haydn-Variations</i>
Copland	<i>Appalachian Spring</i>
Debussy	<i>Afternoon of the Faun</i> <i>La Mer</i>
Ginastera	<i>Variaciones Concertantes</i>
Mahler	<i>Symphony No. 4</i>
Mendelssohn	<i>Symphony no.4 "Italian"</i>
Menotti	<i>Amelia al Ballo Overture</i>
Mozart	<i>Symphonies No. 35, 39, & 40</i> <i>Magic Flute Overture</i>
Ravel	<i>Rhapsodie Espagnole</i>
Schumann	<i>Symphony No. 2</i>
Shostakovich	<i>Chamber Symphony, op. 110A</i>
R. Strauss	<i>Don Juan</i> <i>Tod und Verklärung</i>
Stravinsky	<i>Firebird Suite</i> <i>Petrushka (1947)</i>
Stucky	<i>Radical Light</i> <i>Spanisches Liederbuch Songs</i>
Tchaikovsky	<i>Symphony no.4</i> <i>Serenade for Strings</i>
Vaughn-Williams	<i>Serenade to Music</i>
Wagner	<i>Siegfried-Idyll</i>

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Operatic Repertoire Studied

Bellini	<i>Norma</i>
Britten	<i>Albert Herring</i> <i>The Turn of the Screw</i>
Handel	<i>Serse (Xerxes)</i> <i>Tamerlano</i>
Monteverdi	<i>L'incoronazione di Poppea</i>
Morreno Torroba	<i>Luisa Fernanda</i>
Mozart	<i>Idomeneo</i> <i>La Clemenza di Tito</i> <i>Le Nozze di Figaro</i>
Offenbach	<i>Les Contes d'Hoffmann</i>
Puccini	<i>Manon Lescaut</i> <i>Turandot</i>
R. Strauss	<i>Elektra</i>
Ravel	<i>L'enfant et les sortilèges</i>
Rossini	<i>Il Barbiere di Siviglia</i> <i>La Cenerentola</i> <i>L'Italiana in Algeri</i>
Tchaikovsky	<i>Maid of Orleans</i>
Verdi	<i>I Vespri Siciliani</i> <i>La Traviata</i>
Wagner	<i>Das Rheingold</i> <i>Die Walküre</i> <i>Götterdämmerung</i>
Weill	<i>Street Scene</i>

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Press Reviews

Il Postino

"El director concertador Israeli Israel Gursky desprendió de la Orquesta de la Ópera un sonido afinado, matizado, justo y eficaz."

-Vladimiro Rivas Iturralde, *Milenio Online*, 10/16/2011

(The Israeli concert director Israel Gursky released from the Opera Orchestra a sound that was tuned, nuanced, fair and effective.)

"Otro de los aspectos que enriqueció la puesta en escena, estrenada en el Dorothy Chandler Pavilion, en Los Ángeles, California, el 23 de septiembre de 2010, fue el acompañamiento musical, a cargo del Coro y de la Orquesta del Teatro de Bellas Artes, bajo la dirección de Israel Gursky, porque fue el acoplamiento ideal para los actores centrales."

-Vladimiro Rivas Iturralde, *Milenio Online*, 10/16/2011

(Another aspect that enriched the staging, which premiered at the Dorothy Chandler Pavilion, Los Angeles, California on September 23, 2010, was the musical accompaniment by the choir and the Orchestra of the Teatro de Bellas Artes, under the direction of Israel Gursky, because it was the ideal coupling for the central actors.)

"Afinidad y compenetración existió entre la orquesta y el director israelí Israel Gursky quien con seguridad y dinamismo extrajo la musicalidad y ligereza de la orquestación que fusiona diversos estilos e influencias como Puccini y Debussy entre otros."

-Una Voca Poco Fa, 11/14/2011

(Affinity and rapport existed between the orchestra and Israeli conductor Israel Gursky who with security and dynamics extracted musicality and lightness from the orchestration that fused the diverse styles and influences such as Puccini and Debussy among others.)

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Israel Gursky Press Reviews, cont'd.

Don Pasquale

"There was a great deal of spark from chorus and orchestra alike. Conductor Israel Gursky took the opening measures of the overture at warp speed, sending a fun jolt through the house...the net effect of Gursky's propulsive but eloquently contoured and rubato-sensitive approach to the score yielded consistently persuasive results."

-Tim Smith, *Opera News*, 08/2011

Les Contes d'Hoffman

"The rest of the soloists and the chorus made dynamic contributions... So did the orchestra. Despite being chamber-sized, that ensemble produced a good deal of cohesive sound and expressive depth for conductor Israel Gursky, whose knowing way with the score yielded equally satisfying doses of gentle nuance and all-out, riveting passion."

-Tim Smith, *Baltimore Sun*, 08/09/2011

"Throughout the evening, Israel Gursky and the small but stuffed-to-the-gills pit orchestra did a fine job accompanying the cast without drowning them out."

-Terry Ponick, *The Washington Times*, 08/08/2011

"Israel Gursky conducted convincingly in the pit..."

-Anne Midgette, *The Washington Post*, 08/07/2011

Faust

"Under Israel Gursky's baton, the 31 Alabama Symphony musicians forged a silvery blend with the leads and chorus, its ebbs and swells impeccably calculated, the opera's rich orchestration and melodies soaring resplendently."

-Michael Huebner, *The Birmingham News*, 1/30/2011

Hänsel und Gretel

"PORTopera's new production of "Hansel and Gretel," which opened Thursday at Merrill Auditorium, has everything -- wonderful sets and costumes, excellent singing in all the roles, and some of the best orchestral music I've heard from the pit in years. Under conductor Israel Gursky, it even has echoes of Wagner."

-Christopher Hyde, *The Portland Press Herald*, 7/31/2010

"Humperdinck's score was in the capable hands of Israel Gursky who got things off to a glorious beginning with a gleaming reading of the overture that had Wagnerian breadth"

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and allowed the music to soar and, well, do it's job. Throughout the evening Gursky struck an ideal balance never allowing the orchestra to cover the singers at any point, yet permitting the house to swell with sound at every climax. The band has rarely sounded better than they have here."

-Paul Padillo, *Sharkonarts.com*, 8/2/2010

Roméo et Juliette

"This year marked the company debut of Israel Gursky, a gifted young conductor whose quiet command drew lush, beautiful sounds from the pit. Tempos were brisk, and lines were shaped exquisitely: the climatic crowd scene, in which Mercutio and Tybalt are slain, was beautifully crafted by Gursky and Vaughn, with rousing well-executed swordplay choreographed by Mark Bedell."

-Judith Malafronte, *Opera News*, October 2008

"Vaughn's artistic direction, however, coupled with the superb conducting of Israel Gursky, reveals a thoroughly modern masterpiece... Gursky's orchestra, composed mainly of Portland Symphony musicians, was indistinguishable from that of the Metropolitan Opera and often better, for example in the moving cello and violin duos."

-Christopher Hyde, *Portland Press Herald*, July 26, 2008

Don Giovanni

"What a superb house debut for conductor Israel Gursky. As the company's assistant conductor, he knows this orchestra, which put a full palette of color and texture at his disposal."

-Daniel Ginsberg, *The Washington Post*, November 10, 2007

"One sits for three hours as if facing a headwind that blows with passionate velocity from stage and orchestra pit, where WNO assistant conductor Israel Gursky made his main-stage debut as a man closely attuned to Pascoe's concept of the work."

-Wes Blomster, *Opera Today*, November 19, 2007

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(with Plácido Domingo)



(with Andrea Bocelli)

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