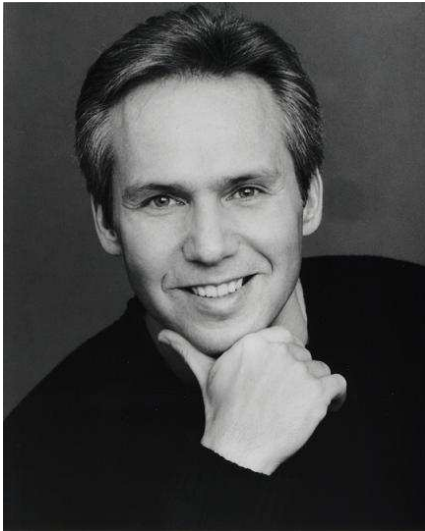


Steven White

Conductor

(In association with Neil Funkhouser; outside of North America only)



Highly regarded for his inspirational leadership and musical integrity, **Steven White** is one of North America's premiere opera conductors. In the 2009-2010 season, Mr. White continues his relationship with the Metropolitan Opera, serving as cover conductor for *La Fille du Régiment*, *La Traviata*, and the Metropolitan Opera National Council Auditions Grand Finals Concert. Additionally, he conducts *Tosca* at Nashville Opera, followed by *Hänsel und Gretel* at Kentucky Opera, and a return to the Naples Philharmonic for *Rigoletto*.

In February of 2009 he joined the conducting staff of the Metropolitan Opera to serve as cover conductor for a new production of Bellini's *La Sonnambula* starring Natalie Dessay and Juan Diego Florez. Other

engagements during the 2008-2009 season included appearances with L'Opéra de Montréal (*Lucia di Lammermoor*), Opera Roanoke (*Falstaff*, *Otello* and *Das Lied von der Erde*) and the Naples Philharmonic Orchestra (*Carmen*).

In November 2006 he was widely praised for his conducting of Rolando Villazon and the Greek National Radio Symphony Orchestra in internationally televised concerts from the United Nations and Alice Tully Hall. Also garnering worldwide attention and critical esteem were his performances of *L'assedio di Corinto* with Baltimore Opera in October 2006. Other highlights of the 2006-2007 season included appearances with Vancouver Opera (*I Puritani*), Michigan Opera Theater (*Die Entführung aus dem Serail*), Spoleto Festival USA (Festival Finale Concert), Syracuse Opera (*Lucia di Lammermoor*), the Naples Philharmonic (*Le Nozze di Figaro*) and Opera Roanoke (*La Bohème* and *Macbeth*).

Steven White is Artistic Director of Opera Roanoke. He has conducted nearly all of that company's productions since 1999 (*Fidelio*, *Falstaff*, *Otello*, *Macbeth*, *Aida*, *Rigoletto*, *La Traviata*, *Lucia di Lammermoor*, *Carmen*, *Roméo et Juliette*, *La Bohème*, *Tosca*, *Madama Butterfly*, *Le Nozze di Figaro*, *Hänsel und Gretel* and *Acis and Galatea*.)

Brian P. Jauhiainen, Manager
brian@belcantoglobal.com
718.772.4024

Amy D. Stuemky, Business Manager
amy@belcantoglobal.com
303.594.6649

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Steven White, cont'd.

Before his appointment in Roanoke he served for two seasons as Principal Conductor for Opera Birmingham (*Madama Butterfly*, *Le Nozze di Figaro*, and gala concerts with the Alabama Symphony Orchestra.) From 1993 to 1997 he was Chorus Master and Associate Conductor of Florida Grand Opera.

Mr. White has conducted with New York City Opera (*Don Giovanni*, *Carmen*, *La Bohème*), Baltimore Opera (*L'Assedio di Corinto*, *I Puritani*, *La Sonnambula*), Opera Colorado (*La Traviata*), Arizona Opera (*The Merry Widow*, *Tosca*, *Don Pasquale*), Vancouver Opera (*Lucia di Lammermoor*, *La Fille du Régiment*, *I Puritani*), Sarasota Opera (*Werther*), Syracuse Opera (*Don Giovanni*, *Les Contes d'Hoffmann*, *Macbeth*), New Orleans Opera (*Lucia di Lammermoor*), Wichita Grand Opera (*Lucia di Lammermoor*), Nashville Opera (*I Pagliacci*), Opera North Carolina (*Madama Butterfly*), Wolf Trap Opera (*L'Elisir d'Amore*), and Indiana University Opera Theater (*La Traviata*).

Mr. White has conducted the Philharmonia Orchestra for a CHANDOS recording of arias featuring soprano Elizabeth Futral. He has also conducted the New World Symphony Orchestra, the Spoleto Festival Orchestra, the Colorado Symphony, the Syracuse Symphony, the Charleston Symphony, the Florida Philharmonic, the North Carolina Symphony, the Madison Symphony Orchestra, the Naples Philharmonic and many other orchestras.

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Steven White

Repertoire

| | |
|-------------|---|
| Beethoven | <i>Fidelio</i> |
| Bellini | <i>I Puritani</i> <i>La Sonnambula</i> |
| Bizet | <i>Carmen</i> |
| Donizetti | <i>Don Pasquale</i> <i>L'Elisir d'amore</i> <i>La Fille du Régiment</i> <i>Lucia di Lammermoor</i> |
| Gounod | <i>Roméo et Juliette</i> |
| Handel | <i>Acis and Galatea</i> <i>Giulio Cesare</i> <i>Semele</i> |
| Humperdinck | <i>Hänsel und Gretel</i> |
| Leoncavallo | <i>I Pagliacci</i> |
| Massenet | <i>Werther</i> <i>Manon</i> |
| Mozart | <i>Cosí fan tutte</i> <i>Die Entführung aus dem Serail</i> <i>Don Giovanni</i> <i>Le Nozze di Figaro</i> |
| Offenbach | <i>Les Contes d'Hoffmann</i> |
| Puccini | <i>La Bohème</i> <i>Madama Butterfly</i> <i>Tosca</i> |
| Rossini | <i>L'Assedio di Corinto</i> |
| Verdi | <i>Aida</i> <i>Don Carlo</i> <i>Macbeth</i> <i>Otello</i> <i>Rigoletto</i> <i>La Traviata</i> <i>Il Trovatore</i> |

Steven White

Press Reviews

Opera Roanoke - *Fidelio*

"Maestro Steven White conducted the Roanoke Symphony Orchestra and Blacksburg Master Chorale with white-hot Beethovenian intensity throughout. This "Fidelio" concluded with a quick standing ovation and yells and shouts of bravo."

-Seth Williamson, *Roanoke Times*, April 19, 2008

Pittsburgh Opera - *L'Elixir d'Amore*

"The excellent cast and orchestra gave a stylish musical performance led by Steven White....(who) leads a smartly conceived interpretation of Donizetti's score. Admirable tempi are presented with restrained dynamics that are flattering to the lead singers, while his balances within the orchestra produced transparency."

-Mak Kanny, *Pittsburgh Tribune-Review*, November 12, 2007

"Conductor Steven White exhibited a rapport with the singers and brought a graceful approach to phrasing the orchestra. The use of a fortepiano instead of a harpsichord for the secco recitatives was not only historically accurate but wonderfully refreshing and winning in its more rounded timbre."

-Andrew Druckenbrod, *Pittsburgh Post-Gazette*, November 12, 2007

Baltimore Opera - *L'Assedio di Corinto*

"Steven White conducted exceptionally well: Rossini created some wonderful music here, mostly dark but occasionally triumphant, and White paced it to perfection and let the singers carry the day, as they should in bel canto."

-Mark J. Estren, *The Washington Post*, October 2006

"Steven White, who coaxed mostly smooth playing from the orchestra, conducted with a sure sense of melodic contour and rhythmic flexibility. He also prepared the edition of the score, borrowing a little from Maometto II, which was the precursor to The Siege of Corinth, and an aria for Futral from a much earlier Rossini opera. By and large, the result was a musically cohesive version of an opera that deserves to be better known - and to receive the benefit of more theatrical fire.

-Tim Smith, *The Baltimore Sun*, October 2006

New York City Opera - *La Bohème*

"The always-reliable City Opera orchestra played their hearts out in this score, which they do on a regular basis. I was very appreciative of conductor Steven White's decision to let this music breathe. It was the undercurrent that made Musetta's waltz (and its swelling reprise) so moving. Rather than treat this music like a cliché, Maestro White played it as if we were hearing it for the first time."

-Fred Kirshnit, *New York Sun*, March 14, 2006

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Steven White, Press Reviews, cont'd.

Baltimore Opera - *La Sonnambula*

"White kept stage and pit in synch and had the orchestra playing with a stylish touch and applied telling fire to the most dramatic moments of the score."

-Opera News, February 2006

"The orchestra played firmly for Steven White, whose assured conducting revealed obvious affection for Bellini's score."

-Tim Smith, Baltimore Sun, November 14, 2005

"Thankfully, conductor Steven White kept everything on track, continually eliciting colorful music and artistry."

-Daniel Ginsberg, Washington Post, November 2005

Baltimore Opera - *I Puritani*

"So it was during Saturday night's opener of the Baltimore production, thanks in large measure to the starry efforts of soprano Elizabeth Futral and tenor Gregory Kunde in the lead roles, and the uncommonly sensitive guidance of conductor Steven White... Except for a sadly wayward horn soloist, the orchestra was a full-fledged partner in the performance, which White shaped with an incisive appreciation for drama-enhancing nuance and rhythmic flexibility. Too bad he had to sanction some time-saving cuts in the score. This was one night when I would have gladly heard every note."

-Baltimore Sun, November 2004

Wolf Trap Opera - *L'Elisir d'amore*

"On July 28, Steven White conducted a snappy performance that didn't slight the score's sweet moments or miss opportunities to apply some gentle rubato."

-Opera News Online, October 2004

"On Wednesday night, Steven White, who will lead Baltimore Opera's performances of Bellini's *I Puritani* in November, conducted a snappy performance that didn't slight the score's sweet moments."

-Baltimore Sun, July 2004

Sarasota Opera - *Werther*

"Steven White led a performance that confirmed impressions of Sarasota's orchestra as an excellent pit band and deftly balanced Massenet's delicate orchestra textures against his stormier outbursts."

-Financial Times, March 2004

"The orchestra, conducted by Steven White, gave superb support throughout the evening."

-Sarasota Arts & Living, March 2004

"As conducted by Steven White, the opera moved smoothly from the expository first act through to an emotionally charged final death scene...the ensuing result in this Sarasota Opera production is gripping."

-Venice Gondolier Sun, March 2004

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Steven White, Press Reviews, cont'd.

Opera Colorado - *La Traviata*

"Conductor Steven White does a first-rate job in the pit, superbly pacing this production and animating the ensemble scenes. His skills at accompaniment are especially evident in this aria (Ah fors'è lui... Sempre libera), as he allows Futral to minutely shape the aria in her own way and makes sure the orchestra is right with her every step of the way."

-Denver Post, May, 2004

"Also worthy of praise: the wonderful playing of the Colorado Symphony, led with purpose and precision by Steven White, who was in perfect step with the complex performance by Futral. But that's to be expected, since the two are married. Yes, they do make beautiful music together."

-Rocky Mountain News, May 2004

In his Opera Colorado debut, conductor Steven White displays a thorough understanding of Verdi's interweaving of themes. He extracts especially sensitive playing in the prelude to the final act.

-The Daily Camera, May 2004

Arizona Opera - *Don Pasquale*

"While the singers all contributed to the success of the production, Donizetti's lush bel canto music, conducted tightly and with feeling by Steven White, was the real star of the show."

-Arizona Daily Star, January 2004

Nashville Opera - *I Pagliacci*

"But Forbis was ably supported on all sides beginning in the pit, where Steven White led members of the Nashville Symphony. White kept things moving but didn't miss the chance to savor an especially voluptuous phrase."

-The Tennessean, November 2003

Arizona Opera - *Tosca*

"Conductor Steven White's orchestra played with lusty fervor but the conductor was always careful to let the singers shine."

-Azproduction.com, April 2003

Vancouver Opera - *La Fille du Régiment*

"Thank heavens for the adept conducting of Steven White and the finely calibrated responses of the orchestra, especially the violins as they accompanied Futral, and the drummers."

-Vancouver Courier, November 2002

"The conductor Steven White has the orchestra playing ebulliently..."

-Vancouver Sun, November 2002

Roanoke Opera - *Aida*

"The redoubtable Steven White coaxed a tremendous performance from the orchestra, and the Opera Roanoke chorus maintained the high level of competence. It's demonstrated in recent productions."

-The Roanoke Times, April 2002

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Steven White, Press Reviews, cont'd.

Opera Birmingham - Kristine Jepson Concert

"The orchestral selections led by Opera Birmingham principal conductor Steven White complemented Ms. Jepson's nicely. The overture to Berlioz's Benvenuto Cellini erupted in the best tradition of this flamboyant, unpredictable composer. The Bachanale from Saint-Saens' Samson et Delilah built to a hair-raising conclusion. Conversely, White led a fragrant, nicely understated account of the familiar Barcarolle from Offenbach's Tales of Hoffmann."

The Birmingham News, January 2001

Syracuse Opera - Les Contes d'Hoffmann

"Conductor Steven White and a very capable Syracuse Symphony Orchestra were the final touches in a truly memorable performance."

-The Post-Standard, May 2001

"In his company debut, Steven White led a well-paced performance that not only gave the singers enough leeway to make their statements but also urged the action onward. The chorus was well-directed and well-rehearsed, blending together quite cleanly. In the pit, members of the Syracuse Symphony reveled in the score's textural clarity, which was designed to allow every Syllable to be heard without ever letting down moments of high drama."

-Classical Singer, September 2001

New Orleans Opera - Lucia di Lammermoor

"In the pit, conductor Steven White made a pleasing local debut leading the Louisiana Philharmonic Orchestra. After a somewhat slow start, he moved the score with appropriate drive and bounce, paying particular attention to the detailing and color."

-The Times-Picayune, November, 2000

Vancouver Opera - Lucia di Lammermoor

"Conductor Steven White elicited a warm, rich sound from the Vancouver Opera Orchestra, at times giving a performance of white-heat intensity, particularly in the sextet and final scene."

-The Review, October 2000

"In the pit, conductor Steven White - himself a former singer, and Futral's husband - kept the VO Orchestra on its toes, and supplied the cast with sensitively colored accompaniments."

-The Georgia Straight, October 2000

"Once past the stagey first act, conductor Steven White kept the orchestra in near perfect sync. The flute accompaniment to Futral's mad scene the harp that precedes her entrance, and the cello that introduces Edgardo's last aria were specially fine."

-Vancouver Courier, October 2000

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