

DAVID ANGUS CONDUCTOR



David Angus is the Music Director of Boston Lyric Opera, where he conducts the majority of the productions each year and oversees all musical matters. Previously he was the Music Director of Glimmerglass Opera, in upstate New York. He is also the Honorary Conductor of the Symphony Orchestra of Flanders, following several years as its Principal Conductor, when he played a major part in establishing it as Belgium's most exciting and successful new orchestra. In recent seasons he made his debuts with the Hong Kong Philharmonic and the OFUNAM orchestra in Mexico City, the Symphony Orchestras of Porto and of Umeå (Sweden), the Toscanini Orchestra in Parma, and he returned to Wexford Festival Opera and the London Philharmonic Orchestra, with whom he has made several new CD recordings and given many concerts.

Born in England, David Angus spent his early years in Belfast. He was a boy chorister at King's College, Cambridge, under Sir David Willcocks, and he read music at Surrey University where he specialised as a pianist. He finished his training with a Fellowship in Conducting at the Royal Northern College of Music in Manchester, where he won several prizes for his opera conducting.

His professional career began as a répétiteur with Opera North (UK), before becoming Chorus Master and Staff Conductor for Glyndebourne Festival Opera. At Glyndebourne he conducted many operas, both in the Festival and on tour. David Angus' operatic career then took him to Italy, where he conducted several productions and concerts in Turin, Milan, Bologna and Modena. He has worked with Scottish Opera, Opera North and English Touring Opera, and conducted many productions elsewhere in the UK and Ireland, including several British premieres for the Brighton Festival. He has also conducted at the Canadian Opera Company, Cleveland Opera, Opéra National de Paris, Danish National Opera, Malmö Opera and Icelandic Opera.

On the UK concert platform David Angus regularly conducts the London Philharmonic, both in concert and in the recording studio, and has given many concerts all over the country with the London Mozart Players. He has conducted most of the major orchestras in the country, including the Royal Philharmonic Orchestra, Hallé Orchestra, the BBC's Philharmonic and Scottish Symphony Orchestras, the Ulster Orchestra, English Chamber Orchestra, the Scottish Chamber Orchestra and the Northern Sinfonia. He has also been heard in concert with the orchestras of Welsh National Opera and Opera North, with whom he recently recorded another CD. Recent highlights have also included major choral concerts with the Huddersfield Choral Society and both the BBC Philharmonic and the Northern Philharmonia.

David Angus has broadcast frequently on BBC Radio 3 and abroad, in Austria, Ireland, Holland, Denmark, Italy, and particularly on Klara, the Belgian Classical Music channel. He conducts orchestras and choirs all over Europe, particularly in Scandinavia where he has been a regular guest with the Lahti Symphony Orchestra and several Danish orchestras. In North America he has appeared with the Utah Symphony, the San Antonio Symphony and the Calgary Philharmonic, as well as several chamber orchestras.

Plans for the 2019-2020 season and beyond include several operas in Boston, his debut at Hawaii Opera Theatre for *Le nozze di Figaro*, concerts and another CD recording with the London Philharmonic, and orchestral concerts in the USA and the UK.

DAVID ANGUS**CONDUCTOR**OPERATIC REPERTOIRE

Beeson	Lizzie Borden	Mozart	Don Giovanni
Beethoven	Fidelio		Die Zauberflöte
Bellini	I Puritani		Idomeneo
	Norma		Le nozze di Figaro
	I Capuleti e i Montecchi		La clemenza di Tito
Berg	Lulu		Così fan tutte
Bernstein	West Side Story		Der Schauspieldirektor
Bizet	Carmen	Mussorgsky	Boris Godunov
	Les pêcheurs de perles		(Shostakovich Version)
Britten	A Midsummer Night's Dream	Musto	Later the Same Evening
	Death in Venice		The Inspector
	Peter Grimes	Paisiello/Henze	Don Chisciotte
	Albert Herring	Puccini	La Bohème
	The Turn of the Screw		Madama Butterfly
	Rape of Lucretia		Tosca
	Noye's Fludde	Purcell	Dido & Aeneas
	Curlew River	Ravel	L'enfant et les sortilèges
	The Little Sweep	Rossini	Il barbiere di Siviglia
Cilea	L'arlesiana	Ruders	The Handmaid's Tale
Debussy	Pelléas & Melisande	Sondheim	Sweeney Todd
Donizetti	L'assedio di Calais	Strauss, J	Die Fledermaus
Einem, von	Dantons Tod	Strauss, R	Arabella
Gluck	Iphigénie en Tauride	Stravinsky	The Rake's Progress
Gounod	Faust (Margarethe)	Sullivan	The Mikado
Henze	Judgement of Calliope		Trial by Jury
Humperdinck	Hänsel & Gretel	Tchaikovsky	Eugene Onegin
Janáček	Kát'a Kabanová		The Queen of Spades
	Jenůfa		The Enchantress
Lehár	Die Lustige Witwe	Tippett	New Year
Leoncavallo	Pagliacci	Verdi	La Traviata
Macmillan	Clemency		Macbeth
Mariotte	Salomé		Falstaff
Martin	Le vin herbé		Rigoletto
Mascagni	Cavalleria Rusticana		Aida
Massenet	Werther	Wagner	Der Fliegende Holländer
Maxwell Davies	The Lighthouse		(original 1841 version)
Menotti	The Consul		
Monteverdi	Orfeo (realised Maderna)		

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Adams	Short Ride in a Fast Machine The Chairman Dances Tromba Lontana			Young Person's Guide Serenade for Tenor, Hn & Strings Sinfonietta
Arnold	Scottish Dances Sinfonietta 1 Overture: Tam O'Shanter			Ascent of F6 French Folksongs
Bach	Magnificat	Bruch		Violin Concerto in G minor
Barber	Toccata Festiva Violin Concerto Souvenirs	Bruckner		Symphonies 4&7 Mass in E minor
Bartók	Piano Concerto 3 Concerto for Orchestra Hungarian Peasant Songs Rumanian Folk Dances Divertimento Dance Suite Dances of Transylvania	Butterworth		A Shropshire Lad
		Canteloube		Chants d'Auvergne (selection)
		Celis		Music for Strings
		Chopin		F minor Piano Concerto
		Cimarosa		Overture to Il Matrimonio segreto Concerto for 2 Flutes
		Copland		Fanfare for the Common Man Rodeo Appalachian Spring
Beethoven	Overtures Symphonies 1, 3, 4, 5, 6, 7 All Piano Concertos Triple Concerto Violin Romance in F, no.2 Egmont (complete) Ah, Perfido	Coryn		Tre Pezzi per Archi Sonata for Orchestra Violin Concerto
		De Jonghe		L'Après-midi d'un faune
		Debussy		Petite Suite
		Delius		Walk to the Paradise Garden The First Cuckoo of Spring
Bennett R R	Piano Concerto Dream Dancing Reflections on a Theme of Walton Party Piece	Dove		Airport Scenes
		Dukas		Sorcerer's Apprentice
Benoit	Symphonic Poem (Flute & Orch.)	Durufié		Requiem
Bernstein	Chichester Psalms Overtures Candide & W. S. Story Symphonic Dances – W. S. Story	Dutilleux		Cello Concerto
		Dvorák		Symphonies 5-9 Symphonic Variations Cello Concerto Violin Concerto
Bizet	Carmen Suites			String & Wind Serenades
Borodin	Prince Igor Overture Polovtsian Dances			Carnival Overture Slavonic Dances
Brahms	Symphonies & Concertos Academic Festival Overture Tragic Overture 1st Serenade Haydn Variations Hungarian Dances	Elgar		Violin Romance Violin Concerto Cello Concerto Enigma Variations Cockaigne Overture Alassio Overture String Serenade Introduction and Allegro Chansons de matin & de nuit Soliloquy Salut d'amour El Amor Brujo Requiem 5 Bagatelles Rhapsody in Blue Piano Concerto American in Paris Catfish Row
Bridge	Summer			
Britten	Sinfonia da Requiem 4 Sea Interludes Frank Bridge Variations Les Illuminations Our Hunting Fathers Violin Concerto Spring Symphony Simple Symphony Ceremony of Carols Saint Nicolas Matinées Musicales	Falla		
		Fauré		
		Finzi		
		Gershwin		

Goossens	Oboe Concerto		Midsummer Night's Dream
Grieg	Piano Concerto		(and Intermezzo & Romance)
	Per Gynt Suite		Symphony 4.
Glière	Harp Concerto		Overture for Winds (Op.24)
Handel	Water Music	Mortelmans	Mythe der Lente
	Dixit Dominus		Elegy no. 2
	Messiah (also Mozart version)	Mozart	Symphonies 25, 29-41
Hanssens	Violin Concerto		Most Concertos
	Cello Concerto		Sinfonia Concertante K364
	Concert Overture		All popular overtures
Hartmann K A	Violin Concerto		Requiem
Haydn	Symphonies 44 & 88-104		Coronation & C minor Masses
	Die Schöpfung		Divertimenti K136 & 137
	Die Jahreszeiten		Eine kleine Nachtmusik
	Masses: Nelson, Harmonie,		Idomeneo overture & ballet music
	Pauken, Maria Theresa		Adagio & Fugue in C minor
Hindemith	Symphonic Metamorphoses	Murphy	Utterances
	Mathis der Maler (Symphony)	Mussorgsky	Night on the Bare Mountain
	Kammermusik 1		Pictures at an Exhibition (Ravel)
Hindson	Boombox	Nielsen	Clarinet Concerto
	Dangerous Creatures		Symphonies 4, 5&6
Holloway	Clarinet Concerto	Orff	Carmina Burana
Holst	The Planets	Pärt	Cantus in memoriam B. Britten
	Hymn of Jesus	Poulenc	Babar the Elephant
	Lyric Movement (Viola & C.O.)		Double Piano Concerto
Honegger	Pacific 231		Sinfonietta
	Pastorale d'été	Prokofiev	Sinfonie Concertante (Cello Solo)
Humperdinck	Hänsel & Gretel: Overture		Piano Concerto no. 3
	& Dream Pantomime		Romeo & Juliet (Suites)
Ibert	Flute Concerto		Peter & the Wolf
Ives	The Unanswered Question		Classical Symphony
	Variations on America		Scythian Suite
Janáček	Lachian Dances		Winter Bonfire
Jongen	Symphonie Concertante		War & Peace (Suite)
Khachaturian	Violin Concerto	Purcell	Chaconne in G minor (Britten)
	Spartacus (extracts)		Various Choral Works
Kodaly	Peacock Variations	Rachmaninov	2nd Symphony
	Dances of Marosszék		Piano Concertos 1-3
	Missa Brevis		Paganini Rhapsody
	Dances of Galanta		Symphonic Dances
Lambert	The Rio Grande	Ravel	Piano Concerto in G
Leduc	Le Printemps		Mother Goose Suite
Liszt	Piano Concertos		Boléro
	Les Préludes		Pavane
	Die Ideale	Rietz	Oboe Concerto
Lutoslawski	Symphonies 3&4	Riisager	Quartsilluni
Mahler	Symphony 1	R.-Korsakov	Shéhérazade
	Adagietto (Symphony 5)		Overture: May Night
	Das klagende Lied	Rodrigo	Concierto d'Aranjuez
	Kindertotenlieder	Rossini	Most Overtures
	Lieder eines fahrenden Gesellen	Saint-Saëns	1st Cello Concerto
Martinu	Memorial to Lidice	Schubert	Symphonies 5&8
	Overture for Orchestra	Schumann	Piano Concerto
	Violin Concerto no.2		Symphonies 1, 3&4
Matthews, D	Dreams & Machines	Schumann, C	Piano Concerto
Matthews, C	Violin Concerto	Sculthorpe	Sun Music II
Mendelssohn	Overtures: Hebrides, Ruy Blas,		Earth Cry
		Shostakovich	Symphony 5

Sibelius	Chamber Symphony op.110a Festive Overture Symphonies 1, 2&5 Violin Concerto Finlandia Valse Triste Lemmingkainen Suite	Walton	Violin Concerto Viola Concerto Cello Concerto Façade Suite Henry V Suite Overture: Portsmouth Point
Strauss J	Die Fledermaus Overture Blue Danube Waltz Emperor Waltz Roses from the South Radetzky Marsch (Father)	Warlock Watson	Capriol Suite Cello Concerto Oh Captain Autumn Leaves
Strauss R	4 Last Songs Wind Serenade op.7	Weber	Overture to Oberon Overture to Die Freischütz Clarinet Concertino 2nd Clarinet Concerto
Stravinsky	Firebird Suite (1919) Rite of Spring Pulcinella Dumbarton Oaks Concerto in D for Strings Symphony in 3 Movements Jeu de Carte Symphonies of Winds Symphony of Psalms Soldier's Tale Piano Concerto Circus Polka Divertimento: Baiser de la Fee	Westerlinck Williams Woolrich	Symphony 1 Landscape 2 Star Wars & Harry Potter Suites Ulysses awakes
Sullivan Swerts Tchaikovsky	Mikado Overture Nursery Songs 1st Piano Concerto Violin Concerto Symphonies 1, 4, 5&6 Rococo Variations Romeo & Juliet Marche Slave Coronation March String Serenade The Nutcracker (complete) Swan Lake (Suite)		
Tinel Tippett	Polyeucte New Year Suite		
Tormis Turnage Verdi	Overture no. 2 Momentum Overture: La Forza del Destino Overture: I Vespri Siciliani Requiem		
Vivaldi	The Seasons Gloria		
R V Williams	Symphonies 3&5 Flos Campi Oxford Elegy Fantasias: Tallis; Greensleeves; Old 104th; Christmas Carols. Serenade to Music		
Wagner	Siegfried Idyll Die Meistersinger - Prelude Wesendonck Lieder (Henze)		

DAVID ANGUS
CONDUCTOR
RECENT CRITICAL ACCLAIM

Pagliacci, Boston Lyric Opera, September 2019

"Leoncavallo sets his story with sweeping melodies and lustrous orchestration, and conductor David Angus, leading with swift, waving gestures, allowed the music to breathe naturally in all the right places. The string lines that supported the arias and duets flowed gracefully. Trumpets provided sturdy fanfares to open the Intermezzo, and the overture and introduction to the opera's second half coursed with vitality"

-Boston Classical Review

"... aided by David Angus's well-paced conducting ..."

-Wall Street Journal

The Handmaid's Tale, Boston Lyric Opera, May 2019

"BLO music director David Angus steers the large orchestra adeptly through this dark tale, elevating the drama and capturing its many moods. Among them, in Ruders's evocative score, are some stunning ensemble passages, most hauntingly a slew of sinister scriptural chants for the Handmaids and the creepiest version of "Amazing Grace" you may ever hear."

-Boston Globe

"Gripping! The score has lost none of its ferocious impact, and BLO's ingenious, immersive staging in a Harvard basketball arena ensures that the audience cannot escape its message. ... Conductor David Angus led a taut, balanced performance."

-Heidi Waleson, Wall Street Journal

"Strong conducting from David Angus"

-Opera News

Il barbiere di Siviglia, Boston Lyric Opera, October 2018

"In the pit, David Angus drew sharply rhythmic playing from the BLO orchestra. The Overture was light on its feet and the ensemble accompanied the singers with a good deal of energy and colour, with the woodwinds sounding particularly rosy opening night."

-Jonathan Blumhofer, Boston Classical Review

"From the downbeat of the overture and the sprightly-smooth phrasing that followed, we were clearly in for a most lyrical Rossini. Conductor David Angus seemed to revel in the easy lilt and spontaneity in the music of the *drama giocoso* master. With skill and playfulness, Angus led a cast and production of the Boston Lyric Opera season opener, *Il Barbiere di Siviglia* (*The Barber of Seville*) at the Cutler Majestic Theater Friday. ... Playful lyricism was evident in every aspect. ... calling for constant motion on stage, emulating the energetic flow of the score."

-Tom Schnauber, Boston Musical Intelligencer

"The speed of the music has to match the speed of the farce and music director David Angus keeps the momentum apace."

-Boston Arts Review

"a sprightly orchestra led by music director David Angus"

-Zoë Madonna, The Boston Globe

Viennese New Year Concert, Hong Kong Philharmonic Orchestra, December 2017

"By tradition, a Viennese New Year concert programme is dominated by the music of the Strauss dynasty – and the Hong Kong Philharmonic Orchestra under conductor David Angus didn't disappoint in that regard in what was an exceptional evening of music. . . A rousing reading of Zoltan Kodaly's 1933 work Dances of Galanta launched the programme . . . the British conductor allowed just enough lyrical freedom for orchestral players to shine while keeping a tight rein as the work's syncopated rhythms and frenzied dance melodies built to an exuberant conclusion. . . Next came Bela Bartok's Romanian Dances. . . The HK Phil performed the work with great agility and were fully responsive to Angus' commands. . . The second half of the concert began with Johan Strauss II's The Bat! Overture to Die Fledermaus. If anyone thought only the Viennese can play a waltz, Angus and the HK Phil instantly dispelled that notion. . . In Strauss' Emperor Waltz, the audience was practically transported into a Viennese ballroom."

-Christopher Halls, South China Morning Post

The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare, Boston Lyric Opera, November 2017

"Set up behind the stage, the orchestra, led by David Angus, found the bold colors and sly humor laced in Grant's score."

-Aaron Keebaugh, Boston Classical Review

". . . the chamber ensemble deftly conducted by David Angus"

-Zoë Madonna, The Boston Globe

"Conductor David Angus, Music Director of the Boston Lyric Opera, helmed the proceedings brilliantly, with a minimal open orchestral area (behind the performing space), punctuating the grim moments and setting impassioned tones for the various victims confessions."
-Doug Hall, Zeal NYC

Le nozze di Figaro, Boston Lyric Opera, April 2017

"The orchestra, under David Angus, played with admirable finesse"
-Benjamin Pesetsky, Boston Musical Intelligencer

"The performance was meticulously conducted by David Angus."
-Jack Craib, South Shore Critic

"Under the baton of David Angus, the orchestral sound was lush but lean" - Zoë Madonnna, Boston Globe

"David Angus conducted with his usual high level of proficiency. His tempi were characteristically brisk, which made sense for an opera the length of "The Marriage of Figaro." Yet he did seize the opportunity to relax at the broadly lyrical moments. As always, the orchestra played quite well under his baton."
-Ed Tapper, Edge Media Network

"David Angus, dressed just like the stagehands, led a jaunty, adroit, and attentive performance."
-Kevin Wells, BachTrack.com

"The music is carried off beautifully by Conductor David Angus and his crew; ... The orchestra is precise and right on the mark."
-BostonArtsDiary.com

The Rake's Progress, Boston Lyric Opera, March 2017

"David Angus drew a spirited and colorful performance from the Boston Lyric Opera Orchestra." - Angela Mao, Opera News

"The Boston Lyric Opera orchestra's sound was clean and colorful under the baton of David Angus"
-Zoë Madonnna, The Boston Globe

"Conductor David Angus worked marvels in the pit with Stravinsky's chamber-proportioned score. ... Angus did work wonders with the gorgeous score."
-Keith Powers, WBUR.org

"The orchestra performed superbly ... David Angus drew playing of soft intensity that highlighted the unusual warmth of Stravinsky's score."
-Aaron Keebaugh, Boston Classical Review

"On the creative end, the production was meticulously conducted by David Angus" -Jack Craib, South Shore Critic

Werther, Boston Lyric Opera, March 2016

"in the pit, David Angus drew a sympathetic reading, relishing the different orchestral palettes Massenet conjures, especially the bold dashes of Kenneth Radnofsky's saxophone solos."
-Angelo Mao, Opera News

"In the pit BLO music director David Angus had the orchestra sounding stronger than it has in some time, especially in the lower strings, and Annie Rabbat deftly floated the score's numerous violin solos. This performance also boasted some extra bars of music for Werther and Charlotte that Angus discovered when viewing an online version of the manuscript of the orchestral score. BLO could find no other record of these bars having been sung in other performances, and it deserves credit for this feat of musicological detective work."
-Jeremy Eichler, The Boston Globe

"In the pit, conductor David Angus led a richly evocative and dramatic reading of the score that allowed Massenet's sumptuous music to blossom fully."
-Aaron Keebaugh, Boston Classical Review

"This production ... soars to unexpected vocal and orchestral heights under the baton of David Angus."
-Laura Prichard, The Boston Musical Intelligencer

"The work in the pit shone throughout. Conductor David Angus had much to work with — Massenet's divine orchestration features one chamber-like setting after another. Inviting individual solos, duets and trios were the norm — and the unusual use of alto sax (Kenneth Radnofsky) added textures that were alternately foreboding and alluring. In a historic note, Angus uncovered heretofore unperformed music, a brief vocal duet during a climactic moment when Charlotte finally kisses Werther. It was not just a footnote either, but a poignant musical moment that will certainly find its way into future productions."
-Keith Powers, The Artery

La bohème, Boston Lyric Opera, October 2015

"Conductor David Angus and the BLO orchestra effectively evoked all the opera's moods, from the moonlit romance of Act I to Act II's brassy street scene to Rodolfo's anguish at the end."
-David Wright, Boston Classical Review

"BLO music director David Angus' work editing the score and on the podium kept Puccini's direct, forward thrusting music largely intact. The orchestra played alertly, with enthusiasm and articulation." - *Keith Powers, The Artery*

"Maintaining a seamless lyrical line, he (David Angus) pulsed the opera forward with just tempi. He managed to extract top-notch playing from the orchestra for this "La Boheme"" - *Ed Tapper, Edge Media Network*

"Conductor David Angus emphasized forward motion in the pit, and the orchestra responded." - *Jeremy Eichler, Boston Globe*

Martin's The Love Potion, Boston Lyric Opera, November 2014

"Conductor David Angus led his chamber ensemble in a beautiful reading of the score, which captured Martin's sumptuous reserve, and he was perfectly in tune with a group of very fine young singers."

- *Kalen Ratzlaff, Opera News*

"In the pit, David Angus conducted with sensitivity and gentle momentum, paying full due to the ostinato-like motifs of Martin's music."

- *Angelo Mao, The Boston Classical Review*

"David Angus's conducting allowed the music to breathe as it must, also in its silences"

- *Jeremy Eichler, Boston Globe*

"Conductor David Angus and the instrumental ensemble were right next to me so perhaps their clarity and sensitivity were especially easy to hear: every time I turned my attention to them, something interesting could be picked out of the texture."

- *Brian Schuth, The Boston Musical Intelligencer*

"Conductor David Angus led the chamber ensemble exquisitely."

- *Jack Craig, The South Shore Critic*

Mariotte's Salome, Wexford Festival, October 2014

"The high point of Wexford Festival Opera's 63rd season was Antoine Mariotte's Salomé ... It was brought beautifully, often thrillingly, to life by the Orchestra of Wexford Festival Opera, led by David Angus, who illuminated the vivid oriental color in the score: the detail in the brass and woodwind sections came through particularly well."

- *Brian Kellow, Opera News*

"The performance was first-rate, with the conductor David Angus making the strongest possible case for the score."

- *Rodney Milnes, Opera Magazine*

"David Angus inspired strong orchestral playing and the Wexford Festival Orchestra captured the poetic, symboliste intensity of Mariotte's score with considerable accomplishment."

- *Claire Seymour, Opera Today*

"At the head of the Wexford Festival Orchestra, the British conductor David Angus generated palpable tension through his orchestra. His reading of Mariotte's score, always lyrical and refined, brought out the opulence and brilliance of the orchestration. A real theatrical conductor, he always showed great attention to the singers and furthermore he created a delicate balance between stage and pit."

- *Emmanuel Andrieu, Opera Online*

"...a handsome reading of the score under David Angus"

- *Anna Picard, The Times*

"Wexford gives the music its best chance, thanks to strong orchestral playing under the baton of David Angus."

- *John Allison, The Telegraph*

"Conductor David Angus, sympathetic to the task in hand, draws excellent responses from his Festival orchestra while he assuredly guides his sterling singers."

- *Pat O'Kelly, Irish Independent*

Lizzie Borden, Tanglewood, August 2014

"Its lyrical passages evoke an idealized late 19th century New England. Yet the dark and pungent undercurrents seldom slip away. David Angus conducted the 17-piece ensemble, which played with sympathy and blunt attack."

- *Joseph Dalton, Times Union*

Music for Strings: Music of Barbara Harbach, Recording released by MSR Records, April 2014

"David Angus and the strings of the London Philharmonic Orchestra give terrific performances of these works. . . The recording, from the Henry Wood Hall, London is first rate and there are excellent booklet notes."

- *Bruce Reader, The Classical Reviewer*

"The London Philharmonic...really excels in the Music for Strings. Rarely have I heard the orchestra's string section play

with such golden tone as in the lush and lavish “Homage” first movement of the Sinfonietta. Conductor David Angus judges both tempo and textures perfectly.”
- Colin Clarke, *Fanfare*, July/August 2012

Der Fliegende Holländer (1841 version), Boston Lyric Opera, May 2013

“BLO’s accomplished Music Director David Angus continued to display his versatility with this production. He moved the music along ably, and got some unusually resplendent playing from the orchestra, which responded courageously to Wagner’s virtuoso music.”
-Ed Tapper, *Boston Edge*

“This edition, as interpreted by the BLO, is dark and ambiguous. Aided by strong singing and incisive conducting, Wagner’s opera sheds its romantic trappings to reveal a work that seems at once modern and psychological. . . David Angus’s direction also deserves praise. His orchestra is not Wagnerian in the usual sense of the word, but under Angus’s direction, the smaller scale becomes an asset. Wagner’s numerous orchestra effects are thoroughly essayed, but here the orchestra is in service of the singing and the drama (and the chorus, which sang like a veritable force of nature). Angus tightens the tempo and shapes dramatic climaxes so that we hear an opera not about love, but about the harrowing power of human passion.”
-Angelo Mao, *Boston Classical Review*

“In the pit, Angus’s conducting was attentive to detail but also intent on keeping the score’s forward motion constant and vital.”
-Jeremy Eichler, *Boston Globe*

“David Angus’s subtle rendering of the score brought to life its many classic “Wagnerian moments.” this opera is lighter and faster moving than Wagner’s later works and this production works just fine without intermission—if anything, it felt like it ended too soon.”
-Joseph Morgan, *Boston Musical Intelligencer*

“... real Wagnerian majesty (though not, perhaps, grandiosity) down in the pit. Music director David Angus has made the intriguing decision to showcase the opera in its original, rarely-heard form; ... For my part, I appreciated the streamlining of the score, and felt that hearing the work as it first appeared was of high critical interest. Even those with quibbles regarding some of these decisions would have to admit, I think, that Angus has drawn a muscular, lustrous sound from his players, which only threw into higher relief the powerful singing on stage.” -Thomas Garvey, *The Hub Review*

Clemency, Boston Lyric Opera, February 2013

"Instrumentally speaking, the passage (like the entire opera) is driven by the brilliantly intense string writing, which is given sure-handed, dramatically potent shape by conductor Angus."
-Joshua Rosenblum, *Opera News* (CD review)

“Conductor David Angus supported the singers beautifully, leading the twenty-piece string ensemble in an emotional performance that was completely at home in MacMillan’s evocative musical idiom.” - *Opera News*

“The Lament was sung in a new orchestration and English translation by the talented BLO Music Director, David Angus, who led both the Schubert and the Macmillan works with authority.”
- Ed Tapper, *The Edge*

BLO music director David Angus (magnificent in *The Lighthouse*) expertly led the small ensemble of strings and piano.
- Lloyd Schwartz, *The Phoenix*

L’arlesiana, Wexford Festival Opera, November 2012

“As conducted by David Angus, Cilea’s opera emerges as a far more subtle and beguiling score than his more famous *Adriana Lecouvreur*.”
- Hugh Canning, *Sunday Times*

“If nothing else, this production - superbly conducted by David Angus - reveals it as an outstanding achievement.
- George Hall, *The Stage*

David Angus conducted the intense score with bravura and vigour.
- Claire Seymour, *Opera Today*

David Angus squeezed plenty of passion from the orchestra.
- Hugo Shirley, *Telegraph*

Il barbiere di Siviglia, Boston Lyric Opera, March 2012

“It’s a marker of how far the company as a whole has come in the past few years to note that the star of the evening was seated in the pit. In recent seasons, music director David Angus has succeeded in turning what was once a wildly uneven ensemble. . . into a sharply focused, musically expressive and stylistically nimble orchestra. . . he and his musicians gave a performance that caught the cleverness and charm of Rossini’s score, communicating a real sense of humor and fun - and reminding the listener why this staple of the repertoire continues to deserve its place on the stage.” -*Opera News*
“One happy development at BLO has been the audible pulling together of the orchestra under music director David Angus.

... the orchestra sounded notably secure in some of the more treacherously exposed portions of Rossini's score, and Angus's pacing had an elegance that, without seeming breathless, projected the vitality of this remarkably buoyant score."

- *Jeremy Eichler, Boston Globe*

The Lighthouse, Boston Lyric Opera, February 2012

"Conductor David Angus approached the thornily complex score with a clear sense of gesture and intent, leading his orchestra to give one of its best performances in years."

- *Kalen Ratzlaff, Opera News*

Macbeth, Boston Lyric Opera, November 2011

"David Angus led the Boston Lyric Opera Orchestra superbly, shaping the energy and flow of Verdi's first Shakespearean opera, with energy, color, and drive."

- *Steven Ledbetter, Boston Musical Intelligencer*

"The best news of the night was the orchestral playing under BLO's new music director David Angus. This British conductor has a sure hand for Verdi pacing, and a knack for achieving a helpful transparency of detail."

- *Jeremy Eichler, Boston Globe*

Midsummer Night's Dream, Boston Lyric Opera, 2011

"Making his debut as the company's new music director, David Angus led the orchestra in a richly detailed performance of Britten's inventive and one-of-a-kind score."

- *Kalen Ratzlaff, Opera News*

Carmen and Later the Same Evening, Glimmerglass 2011

"The score is beautifully - **beautifully** - conducted by David Angus. The entire orchestra deserves superlative praise."

- *Robert Moynihan, The Freeman's Journal*

"David Angus conducted with a spontaneity and vitality that belied the fact that this is one of the most well-known (and over-exposed) works in the repertoire. His orchestra and cast responded in kind, as if discovering Bizet's masterpiece for the first time. Maestro Angus brought equal enthusiasm and expertise to one of the world's newest operas, *Later the Same Evening*, by composer John Musto and librettist Mark Campbell."

- *James Sohre, Opera Today*

"Conductor David Angus delivered a bright, fresh reading that aptly avoided grand-opera ponderousness."

- *Fred Cohn, Opera News*

Tosca and The Marriage of Figaro, Glimmerglass 2010

"There is nothing mild about Tosca, least of all in Glimmerglass's vocally lusty account of the Puccini staple under David Angus' forceful baton." (4/5 stars)

- *George Loomis, Financial Times*

"Glimmerglass music director David Angus led a shapely performance from the pit [Tosca]"

- *Joanne Lessner, Opera News*

"And the orchestra, conducted by Mr. Angus, did outstanding work. [Tosca]" - *Steve Smith, New York Times*

Idomeneo, Boston Lyric Opera, 2010

"... the musical direction of David Angus was spectacular. Those who knew the music well before coming to the theater could be seen on the edges of their seats with an expectant look in their eyes for the thrilling music and upon the curtain drop sat back with a content smile of satisfaction on their faces. The Orchestra and the Chorus benefited greatly from Angus' baton and blossomed in key moments of every act. Bravo on a job well done and flawless conducting on such a long and intense score!"

- *JKK, Boston Theatre Review*

L'assedio di Calais, GSMD

"The chief pleasures came from the pit, where David Angus marshalled his orchestral and choral forces to give a crackling account of Donizetti's melodrama. The three acts sped by."

- *Hugh Canning, Opera Magazine*

I Capuleti ed i Montecchi, Glimmerglass, 2008

"The chosen version of *I Capuleti e i Montecchi* is by Angus, a British conductor, and his understanding of bel canto style and tempi is absolute. His reading of Bellini is in consummate good taste, highlighting the emotional and dramatic arc of the score while never allowing his singers to resort to vulgar, showy singing for its own sake." - *Toronto Globe & Mail*