

DEAN



ARTISTS  
MANAGEMENT

## David Fallis Conductor

### Reviews

“Recreating the tremulous quality of opera on an historical knife edge, conductor David Fallis, in partnership with a brilliant 16-player ensemble courtesy Tafelmusik, strikes to the very core of genius, summoning all the colour and texture of Monteverdi’s daring score.”  
[Opera Atelier, *The Return of Ulysses*] Opera Going Toronto, Ian Ritchie

“As conductor of this extravaganza, David Fallis, more often seen before the 20-odd members of the Tafelmusik Orchestra, acts as much as an air traffic controller than a conductor, hoping against hope that his choirs, choruses, dancers, instrumentalists, and string quartets don’t go crashing musically into one another. He succeeds, and more, coaxes, with his colleagues, some fine music-making from his assembled forces.”  
[Luminato Festival, *Apocalypse*] Globe and Mail, Robert Harris

“Schafer’s one condition in agreeing to let Luminato produce *Apocalypse* was that they hire David Fallis; says Weisbrodt, ‘There was never a condition I followed with more happiness ... I almost feel he was born to conduct this piece.’ The wiry director of several Toronto choirs seems unflappable when surrounded by hundreds of people in the hangar-like rehearsal space of the Joey and Toby Tanenbaum Opera Centre. He waves his arms, spinning around in the centre of a mass of choristers and instrumentalists, using an iPad’s chronometer instead of a metronome.”  
[Luminato Festival, *Apocalypse*] National Post, Mike Doherty

“...the always sensitive conducting of David Fallis makes the Tafelmusik Baroque Orchestra bring out all the subtle undertones in Gluck’s score.”  
[Opera Atelier, *Orpheus and Eurydice*] Toronto Star, Richard Ouzounian

“And the Tafelmusik Baroque Orchestra, the finest ‘house band’ any company ever had, shines throughout under David Fallis’s conducting.”  
[Opera Atelier, *Alcina*] Toronto Star, Richard Ouzounian

“The absence of ennui says something also about the sure sense of pacing in the pit by David Fallis and the sympathetic early-music sounds made by the Tafelmusik Orchestra (abetted by a few choruses). *Alcina* is a great show.” [Opera Atelier, *Alcina*] National Post, Arthur Kaptainis

“David Fallis led the Tafelmusik Baroque Orchestra and Choir in a reading that combined lively rhythms with sumptuous sonority. Fanfare sackbuts and cornettos in an upper box heightened

the sense of ceremony and drama. The final joyous Moresco, seemingly a celebration itself, joined everyone in dance—even Maestro Fallis.”

[Opera Atelier, Orfeo] Opera News, Christopher Hoile

“The performance conducted by David Fallis had much to commend it: lively choruses, vocal agility on the part of all four soloists and stylish playing from the Studio de Musique Ancienne de Montreal.” [SEMELE] Globe and Mail

“David Fallis conducts the work with authority, knowing where to propel and where to breathe, how to balance and how to weigh instruments to convey dramatic points. The orchestra plays modern instruments with subtle use of vibrato and crisp articulation and to handsome ends. And how good to hear the choir singing with such forward sound and ensemble finesse.”

Cleveland Plain Dealer

“David Fallis, his consort and their seven guests... were able to breathe life and beauty, drama and humour into this never-performed work and send their audience away happy, fulfilled and thoroughly entertained...it was a rare treat to hear it so musically undertaken by Fallis and his superb little company.” [Luigi Rossi’s ORFEO] Globe and Mail

“Canadian early-music specialist David Fallis conducted the Utah Symphony with vigor and style.” [Utah Opera, Julius Caesar] The Salt Lake City Tribune

“David Fallis ...brought out, to great effect, the power of Monteverdi’s dissonant modernisms and eccentric orchestrations... More importantly, Fallis never forgot a purity of style.”

[Monteverdi’s ORFEO] Opera Canada, Paula Citron

“One of Fallis’s greatest strengths as a conductor seems to be his ability to provide precise control and focused interpretations while at the same time allowing choir members the freedom to express their musical individuality. The free open sound of the group and the apparent ease of their music-making can be attributed to this skill, which technique alone cannot achieve.” [Gala Anniversary Concert for the Toronto Chamber Society] Globe and Mail

“The singing, both solo and in various ensembles was excellent. The mood of each solo song was created well and together the voices made a creamy blend with just enough individual character in each to make for clear lines when needed, these people know how to sing madrigals.”

[An Elizabethan Entertainment with Veronica Tennant] Kingston Whig-Standard

“Very quickly the audience recognized the extraordinary clarity of the winding musical lines and the striking articulation of the words as sung by the choir. Each vocal section displayed uncanny ability to back down at the right moment but without losing touch with the musical circuitry. Maestro Fallis then remerged the dual choir for the next two works. The gigantic, always fascinating ‘*Jesu mein Freude*’ followed. The initial portion was celestial, marked by incredible blend and perfect attacks and releases. Muddiness was banished, no matter how complex the interweaving of vocal lines. Soprano notes were launched as sonoral missiles into the resplendent acoustics. Here was exciting music.” Kalamazoo Gazette

“The evening was a perfect marriage of music, song, poetry and dance... When all five voices worked together, it was enough to send shivers down one’s spine... The evening was nothing short of magnificent.” Kelowna Courier