

# GIL MORGENSTERN

## VIOLINIST

Acclaimed for his artistry and technical brilliance as soloist with orchestra, in recital or as a chamber musician, violinist Gil Morgenstern has performed all over the world to overwhelming critical praise. The New York Times hails his most recent appearance as “a perfect demonstration of supreme ability;” “a remarkable violinist” writes The Washington Post; “a rare poet of the violin” from The South China Morning Post.

Performing in public since he was five years old, Mr. Morgenstern has gone on to appear in such musical centers as New York, London, Paris, Rome, Amsterdam, Berlin and Hong Kong. He has toured extensively in the United States, performing in recital and with many leading orchestras including the St. Louis, Baltimore, Louisville, Indianapolis, Denver, Milwaukee, New Jersey and North Carolina Symphonies. Mr. Morgenstern has shared the stage with such eminent musicians as Philippe Entremont, Lynn Harrell, André-Michel Schub, Jeffrey Kahane, Sharon Isbin, and Heinz Holliger, and has collaborated with United States Poet Laureate Robert Pinsky, Pulitzer Prize winning poet Yusef Komunyakaa and performance artist Laurie Anderson. He has been the subject of numerous television and radio shows both at home and abroad and his performances can be regularly heard on National Public Radio broadcasts. His discography includes the works of Beethoven, Fauré, Copland, Ravel, Kodaly, Sessions and the award-winning American composer George Tsontakis. His latest recording, 20<sup>th</sup> Century Duos for Violin and Cello went straight to #1 on eMusic, the largest online store for independent music in the world, and was one of the top ten best classical music albums on Amazon.com. Mr. Morgenstern records for the MMC, Engine Company and Koch International Classics labels.

In addition to his performance activities, Mr. Morgenstern is the co-founder and co-artistic director of *Nine Circles Chamber Theatre*, a creative organization dedicated to exploring the collaborative nature of interdisciplinary performance and expanding the performance traditions of music, theatre, art and dance. He is also the artistic director of “*Reflections*,” a new international performance series with concerts in New York City, Florida, North Carolina, Pennsylvania, Rome and Florence. Mr. Morgenstern is the violinist and artistic director of the *Broyhill Chamber Ensemble*, a diverse chamber group specializing in Classical, Romantic and contemporary works of mixed instrumentation, and he just recently stepped down after 16 years as the artistic director of *An Appalachian Summer Festival*, located in the Blue Ridge mountains of North Carolina. During his tenure, the festival grew into one of the leading regional performing and visual arts festivals in the United States and became recognized as an important venue for commissioning and presenting original works.

Mr. Morgenstern’s many prizes and honors include a command performance at the White House, Gold Medals in The Washington International and National Society of Arts and Letters Competitions, a Rockefeller Foundation grant, and the Jaycees of America’s “Outstanding Young American” award.

Highlights of Mr. Morgenstern's recent seasons include appearances as soloist, in chamber music concerts, and in inter-disciplinary performance in the United States, Canada, Europe and Australia. He premiered works of music and dance at Lincoln Center; his music-theatre projects included the premiere of “*Samuel Beckett at 100*” at New York City’s prestigious 92nd Street Y and at Harvard University, and a staged version of U.S. Poet Laureate Robert Pinsky’s translation of Dante’s *Inferno* which toured the country and was broadcast on PBS and NPR, for which it received a Peabody nomination. Mr. Morgenstern’s performance in the Nine Circles Chamber Theatre production of “*When Samson Met Delilah*” toured Holland to rave reviews and his recent recital in Toronto was broadcast throughout Canada on CBC. Current season highlights include performances throughout the United States and Europe as well as premieres of “*Falling Bodies*,” a original Nine Circles Chamber Theatre work of music and words based on the lives of the scientist-poet Galileo Galilei and poet-scientist Primo Levi.

**For more information: [www.gilmorgenstern.com](http://www.gilmorgenstern.com)**

# **GIL MORGENSTERN**

## **VIOLINIST**

### **SOLO AND CHAMBER MUSIC PERFORMANCES**

“...a perfect demonstration of supreme ability...”

The New York Times

“The performance was shapely, playful and unified, and offered the kind of interplay that makes the difference between a dutiful read-through and a lively performance.”

The New York Times

“A remarkable violinist. Morgenstern played a program that tested every part of a violinist’s equipment and he did it all beautifully.

The Washington Post

“Magnificent performance.”

WQXR, New York City

“Mr. Morgenstern has much to say to the listener, and a faultless technique which allows him to concentrate on what he communicates. His playing provides an easily-turning key to the simple and the complex works alike. He is capable of the most brilliant feats, but performs them with such grace that the ear and eye remain undistracted from the composer's intentions.”

South China Morning Post

“Gil Morgenstern is a master... He is superb. His instinct for the perfect attack was unflinching. The technique was dazzling. Without discipline the greatest talents in the world may never be realized, but all the work in the world will not breed genius. Happily, in this young musician, both the gift and the labor are evident.”

Ottawa Journal

"Friday night's performance (by the Broyhill Chamber Ensemble) was an evening of pure polish from start to finish. Schumann's Piano Quartet in E-flat Major was a tour de force of ensemble playing."

The Kansas City Star

“The evening’s finale was one of the most beautifully integrated, excitingly played, and intense readings of the Johannes Brahms masterpiece *Trio in B Major* I have ever heard. The finest measure of Morgenstern’s work has always been his ability to weave magically moving spells in slow movements. Here, his work was gorgeously abetted by the great cello cadenza and sensitive piano support. It was one of those musical moments one cherishes forever.”

News Tribune

## **WITH ORCHESTRA**

### **BALTIMORE SYMPHONY, *Mozart Violin Concerto in D Major, K. 218***

“Mr. Morgenstern exhibited a well-balanced technique, a good sense of rhythm and mood, an articulation that was clear and pliable, and a taut control of intonation. His innate sensibilities for the music were evident from the start, and it was refreshing to hear a style of violin playing that was unencumbered by the mannerisms of the ages. He played cleanly, artfully, sensitively. Most importantly, he performed the concerto as a composition written in 1775 instead of 1875, as many are inclined to do.”

Baltimore Sun

“The evening’s soloist, Gil Morgenstern, made an impressive debut with the Baltimore Orchestra. He has the right musical insights, impeccable intonation and an elegant style that belies his youth. A suave performance.”

Baltimore News American

“Mr. Morgenstern played with remarkable control, unfailingly musical instincts and unshakable rhythm. This was exceptionally poised violin playing and it also revealed a performer with taste, solid musical values and an unwillingness to go in for cheap effects.”

Baltimore Evening Sun

**DENVER SYMPHONY**, *Bruch Violin Concerto in g minor*

“Morgenstern, who looks quite young and has the handsome appearance of a Byronesque figure, takes the concerto with an absolute controlled, almost calculated, sense of dynamics. His projection of them becomes quite effective. His tone is full and rich... His playing throughout was a highly creditable job of taking the notes and making them into music with dramatic ability, secure technique and sensitive approach. He is a soloist who should be brought back for more performances with the orchestra.”

Denver Post

**INDIANAPOLIS SYMPHONY**, *Prokofiev Violin Concerto in g minor*

“Morgenstern was scintillating in the Prokofiev, accenting its broad lyricism and rhythmic variety with impressive virtuosity. He has a lot going for him—youthful charm, ample technique, warm temperament and lively musical sensibility.”

The Indianapolis Star

**HONG KONG PHILHARMONIC**, *Brahms Violin Concerto*

“This violinist clearly has no ordinary future ahead of him. He is one of those rare poets of the violin who makes every note compelling in its beauty. His approach to the concerto was unmannered and always exciting. His tone in the upper registers is particularly appealing. This violinist is blessed with abundant musical qualities as well as total technical command of his instrument. He has an extraordinarily mature talent and one hopes he will return to play with the orchestra again before too long.”

South China Morning Post

**NEW JERSEY SYMPHONY**, *Saint-Saëns “Havanaise” and “Introduction and Rondo Capriccioso”; Ravel “Tzigane”*

“His approach is clean, clear and sensitive, and he has technique to spare for the difficult passage work in the rondo and for fireworks in the *Tzigane*. The latter is almost Morgenstern’s signature piece, and there are few fiddlers who play it so dazzlingly.”

The Star-Ledger, Newark

**SANTA BARBARA SYMPHONY**, *Tchaikovsky Violin Concerto in D Major*

“Violinist Morgenstern--that's the name to remember. While he dazzled everyone with his dexterity, he realized all the artistic nuances. His bowing was magnificent; his tone just plain gorgeous.”

Santa Barbara News Press

**L'ORCHESTRE REGIONAL DE TOULOUSE**, *Stravinsky Violin Concerto in D Major*

“One of the most beautiful concerts of the season. A star without a doubt, and one surely of great magnificence, for he already shines in the firmament of soloists with unequaled brightness. Mastering with ease and maturity the perilous difficulties of the work, he will arrive very soon at the level of the greatest where he is guaranteed to rise with prestige.”

Le Depeche du Midi, Toulouse, France

“Gil Morgenstern demands admiration for the precision of his technique, the exactness and keenness of his attacks, the lyricism in the central movement of the work. This is a great virtuoso whom we would love to hear again.”

Le Petit Bleu, Agen, France

**JACKSONVILLE SYMPHONY**, *Prokofiev Violin Concerto No. 2 in g minor*

“Morgenstern is a cool and elegant young aristocrat in bearing, but there is nothing cool about his performance of the Prokofiev concerto. Rather, he mined every romantic nuance from the work, developing a rich lyricism in the solo passages and a splendid rapport with the orchestra in their exchanges.”

Florida Times-Union