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KARINA CANELLAKIS
Conductor

Critical Acclaim

"CANELLAKIS TRIUMPHS ON PODIUM WITH DSO: In a program including the long and fearsomely challenging Eighth Symphony of Dmitri Shostakovich, she rose spectacularly to the challenge Saturday night (as last minute replacement for Jaap van Zweden), leading with great clarity and expressivity. Even in the shifting time signatures of the Shostakovich, one always knew what meter was in play, and where each downbeat was. In the opening Mozart E-flat major Piano Concerto (No. 14, K. 449) [soloist Emanuel Ax] the motions of her body even conveyed how notes were to be sounded and phrases tapered. Yes, the orchestra had been fastidiously prepared by van Zweden, but Canellakis still beautifully conveyed shape, direction and breath. She certainly displayed excellent technique and sophisticated musicianship. There was a roaring and well-deserved ovation at the end, the musicians even signaling their approval by waving bows and stomping feet."

Dallas Morning News

"Karina Canellakis led a strong rendition that illuminated the various intricacies..."

New York Times

"...[Tanglewood's] other premiere, "Folk Songs," by Bernard Rands,...was thoughtfully handled by Karina Canellakis. She led a performance that was alert without sacrificing easygoing charm."

New York Times

"Karina Canellakis conducted Hindemith's Symphonic Metamorphosis with strength and precision. The taut energy that is everywhere in the piece was evidence of Ms. Canellakis's control."

Berkshire Review for the Arts

"Conductor Karina Canellakis kept up an effortless flow and maintained balance within the ensemble and with the singers that never faltered."

Boston Music Intelligencer

"Karina Canellakis was a sensitive, unmannered conductor. The audience sighed with pleasure."

Classical Voice America

"Charlotte Bray's powerfully expectant "At the Speed of Stillness" (2012), conducted by Ms. Canellakis, managed the difficult feat of evoking ceaseless motion without feeling driven: It gave a sense of pulsating in place."

New York Times

"Canellakis conducted with crisp aggression, as if to capture the water's churn at the level of molecular vibration and collision."

Boston Globe

“The opening Allegro impressed me from the beginning: within the undeniable wall of sound, the multiple voices and phrases remained clear and distinct—even more so than on the historic recording by Hindemith himself conducting. Canellakis did an outstanding job balancing the large number of musicians assembled for this performance, maintaining clear direction and a sense of the work as a whole.”

Boston Musical Intelligencer

“[Bray’s work] received a lucid and well-prepared performance. ...the conductor’s crisp gestures offered the players a secure framework at the same time that her friendly demeanor offered encouragement for them to play their best.”

Berkshire Review for the Arts



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Karina Canellakis

Front Row Blog • December 24, 2014

Classical Music in Dallas: 2014's Most Memorable Moments

BY CATHERINE WOMACK

Tis the season to make lists. Or, at least, to look back on what we experienced, heard, saw, and ate over the last 12 months and make note of what stands out as memorable. In no particular order, here are some of the classical performances and stories that made big impressions on me during a fantastic, busy year of concert-going in Dallas.

[...]

Fresh Face: 2014's Pinch-Hitter of the Year

Karina Canellakis, the Dallas Symphony Orchestra's new Assistant Conductor, made an unexpected subscription concert debut early this fall when Jaap van Zweden had to step down due to pain from a shoulder injury. Her performance at the podium was confident and studious. I was particularly impressed with the musicality of the phrasing she drew from the orchestra in Mozart's *Piano Concerto No. 14*, but she also guided the DSO through a thrilling performance of Shostakovich's Eighth Symphony. Perhaps more importantly, she brought to our attention the fact that the DSO has more than one great conductor on its payroll.

[...]

To see the full list visit the original article at:

<http://frontrow.dmagazine.com/2014/12/classical-music-in-dallas-2014s-most-memorable-moments/>

Karina Canellakis

Dallas Morning News • December 23, 2014

Classical music: Top 10 performances of 2014

BY SCOTT CANTRELL

Classical-music programming in the area remains too unimaginative, but some of our core groups continue to advance in quality and sophistication. Dallas Symphony Orchestra musicians complain about music director Jaap van Zweden's abrasiveness, but the orchestra's performances go from strength to strength. The Dallas and Fort Worth opera companies commendably pushed their envelopes, and more new operas are in the works.

Most remarkable of all were debuts by three young conductors — Andrés Franco, Karina Canellakis and Michelle Merrill — two as last-minute substitutes.

[...]

Dallas Symphony Orchestra, Oct. 4

The DSO rates a second spot in the top 10 list for assistant conductor Karina Canellakis' unexpected debut, on a day's notice. When music director Jaap van Zweden had to bow out of the last two performances of a program including the formidable Shostakovich Eighth Symphony, Canellakis stepped in with utter assurance, her every gesture fastidious, but always with a firm overview.

Even allowing for van Zweden's painstaking preparation, this was the most brilliant conducting debut I can recall.

[...]

To see the full list visit the original article at:

<http://www.dallasnews.com/entertainment/columnists/scott-cantrell/20141223-classical-music-top-10-performances-of-2014.ece>



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Karina Canellakis

Dallas Morning News • October 4, 2014

Canellakis triumphs on podium with DSO

BY SCOTT CANTRELL

It's the stuff of a young conductor's dreams — and nightmares: to be called in as a late replacement for an indisposed big-league conductor. That's how Karina Canellakis, starting her first season as assistant conductor of the Dallas Symphony Orchestra, ended up on the Meyerson Symphony Center podium Saturday night, in a program including the long and fearsomely challenging Eighth Symphony of Dmitri Shostakovich.

Although music director Jaap van Zweden conducted the program's Thursday and Friday performances, he was in such pain from a longstanding shoulder problem that his doctor advised him to cancel all engagements for the month of October. On Friday, having sat through van Zweden's rehearsals and Thursday performance, Canellakis was told she'd have to conduct Saturday and Sunday.

She rose spectacularly to the challenge Saturday night, leading with great clarity and expressivity. Even in the shifting time signatures of the Shostakovich, one always knew what meter was in play, and where each downbeat was.

In the opening Mozart E-flat major Piano Concerto (No. 14, K. 449) the motions of her body even conveyed how notes were to be sounded and phrases tapered. Yes, the orchestra had been fastidiously prepared by van Zweden, but Canellakis still beautifully conveyed shape, direction and breath. Emanuel Ax was again a similarly expressive soloist.

If the Shostakovich just missed the incredibly sustained tension that van Zweden managed on opening night, it got a most accomplished performance. I'd complain mainly that the music sometimes got louder sooner than it needed to.

There was a roaring and well-deserved ovation at the end, the musicians even signaling their approval by waving bows and stomping feet. Canellakis graciously acknowledged players who'd had important solos, then whole sections of the orchestra, before taking her own bows.

I'd heard good reports of Canellakis from DSO musicians, and she certainly displayed excellent technique and sophisticated musicianship. Although an insert announcing the conductor change, and including Canellakis' biography, was reportedly printed, it didn't get into any program I saw. The short version is that she's a New York native with a bachelor's degree in violin from the Curtis Institute of Music and a master's in conducting from the Juilliard School.

LINK:

<http://www.dallasnews.com/entertainment/columnists/scott-cantrell/20141004-classical-music-canellakis-triumphs-as-last-minute-dso-conductor.ece>