

FOR IMMEDIATE RELEASE

Selected Press Quotes about Brooklyn Philharmonic Artistic Director Alan Pierson

“Conductor Alan Pierson led the troops to an unequivocal victory marked by countless standing ovations.”

March 2010, Chris Martins, *Spin Magazine*

“Pierson, it should be noted, conducted a wide-ranging and stylistically unprecedented group with ease ... Saturday night was a feat. The inimitable Alan Pierson filled the potential of genre defiance to its greatest capacity. The already coherent work in *Getty* seemed all the more unified under his baton.”

March 2010, Colleen McLellan, *Culture Spot L.A.*

“A fabulous performance of difficult music ... One of the most accessible, intelligent, and hip programs of classical music.”

January 2010, Craig Lamper, *American Record Guide*

Listed as #3 of 10 Best Classical Performances of 2009: “An amazing live performance ... If contemporary music produced more concerts like this, it would have a lot less problem connecting with audiences ... It made the sometimes difficult music come alive.”

December 2009, Andrew Druckenbrod, *Pittsburgh Post-Gazette*

#1 of 10 Best Recordings of 2009: “Engaging programming and performances”

December 2009, Nadia Sirota, *WNYC*

#3 on 10 Best Recordings of 2009

December 2009, Keith Powers, *Boston Herald*

#6 on 10 Best Recordings of 2009: “Powerhouse ensemble”

December 2009, Anne Midgette, *Washington Post*

“Outstanding '09 Albums You Might Have Missed”

December 2009, Amazon Editorial staff

“Outstanding ... Alarm Will Sound’s interpretations are engrossing, shivering with tension before bolting in unexpected directions ... with seemingly inexhaustible vigor.”

October 2009, Mia Clarke, *Time Out Chicago*

“New York exuberance ... joyous and raucous.”

October 2009, Geoff Brown, *London Times*

Five stars: “Breadth and technical virtuosity ... Superbly done. It’s an exuberant, dazzling well played, and a startling good beginning to their association with Nonesuch.”

September 2009, Andrew Clements, *The Guardian*

“Totally engaging. Wild, unpredictable, and filled with life and color ... On a scale of 1 to

10, this is off the charts.”

September 2009, Jason Victor Serinus, *San Francisco Classical Voice*

“Something extraordinary to hear”

August 2009, Warwick Thompson, *Metro*

“Spirited and energetic”

July 2009, Allan Kozinn, *The New York Times*

“The music demands virtuosity ... Conductor Alan Pierson shared that virtuosity, drawing precision from the players.”

April 2009, Dan Webster, *The Philadelphia Inquirer*

“Thrilling ... If classical music is to remain a vital, relevant form that can attract new, young audiences, it needs daring, exciting groups like Alarm Will Sound.”

January 2009, Kyle MacMillan, *Denver Post*

“Top-notch, thrilling”

June 2008, Pwyll ap Sion, *Grammophon*

“An absolute natural ... great precision, but rhythmic suppleness and elan: his performance shows this great work in the best possible light.”

Summer 2008, Rob Haskins, *American Record Guide*

“The real star of this disc is Alan Pierson, a superbly gifted young conductor and perhaps Reich’s greatest living advocate, who draws from the London Sinfonietta a rangy, nuanced performance ... Pierson sculpts and shapes. He expertly emphasizes dramatic harmonic and textural shifts, making them terrifying, evanescent or jaunty depending on the moment. More than just about anyone around, Pierson knows how to bring this rich, colorful music to life.”

May 2008, Daniel Felsenfeld, *Time Out New York*

“Lively and precise”

April 2008, Andrew Clark, *Financial Times*

“Far superior”

April 2008, Anna Picard, *Independent on Sunday*

“Skill and devotion”

January 2008, Bernard Holland, *The New York Times*

“Insouciant virtuosity ... a force to reckon with in contemporary American music”

December 2007, Allan Ulrich, *Financial Times*

3rd best concert of 2007: “A major event ... a vibrant first performance”

December 2007, Georgia Rowe, *Contra Costa Times*

“Delivered with verve and precision under the baton of Artistic Director Alan Pierson”

December 2007, Joshua Kosman, *San Francisco Chronicle*

“A wizard”

December 2007, Richard Scheinin, *San Jose Mercury News*

“Brought precision and urgency to classical, rock, and baroque fare”

December 2007, Daniel Ginsberg, *The Washington Post*

“Alan Pierson led taut but expressively fluid performances.”

March 2007, Joshua Kosman, *San Francisco Chronicle*

“Gave a powerful account”

March 2007, Allan Kozinn, *The New York Times*

“Alan Pierson’s long expressive fingers deserve a paragraph to themselves.”

March 2007, *Journal of Music in Ireland*

“Easygoing yet exacting direction”

February 2007, Jeremy Eichler, *The Boston Globe*

“Vivid leadership”

January 2007, Anne Midgette, *The New York Times*

“A splendid performance ... a revelatory reading.”

October 2006, David Schiff, *The Nation*

“Few assemble programs as imaginatively, or perform with as much zest”

October 2006, Allan Kozinn, *The New York Times*

“Played with gusto by the London Sinfonietta conducted by Alan Pierson. At one point Pierson even joins the dance. Both musically and choreographically this is the climax to the evening.”

October 2006, Allen Robertson, *The London Times*

“A whole new dimension of ravishing beauty”

September 2006, Anne Midgette, *The New York Times*

“A commanding performance by the London Sinfonietta under Alan Pierson.”

September 2006, Clement Crisp, *The Financial Times*

“Likely to rejuvenate classical music”

May 2006, Allan Kozinn, *The New York Times*

“A taut performance”

March 2006, Joshua Kosman, *San Francisco Chronicle*

“Incontestably a sensational force ... not only extreme virtuosity, but powerful ideas about how to renovate the concert experience. The show had a practiced, focused energy.”

February 2006, Alex Ross, *The New Yorker*

“A young conductor of monstrous skill ... If concert music has a future among the young, this is what it looks like. The ensemble staged a takeover of Zankel Hall Thursday night,

rewriting music history, blowing away concert conventions, infiltrating the audience and even evicting the stagehands.”

February 2006, Justin Davidson, *Newsday*

“The energy of the playing was impossible to resist ... about as close to being a rock band as a chamber orchestra can be. It is the Kronos Quartet writ large.”

February 2006, Allan Kozinn, *The New York Times*

“Pierson has been on a fast track. What Pierson proved on Thursday was that it is possible to reach a concert hall audience on both a visceral as well as intellectual level. [The evening] demonstrated that clever programming and hard work can overcome even the teensy-weensy attention spans of the multi-tasking, club hopping, instant messaging generation ... The risk was high; the reward exhilarating.”

February 2006, Jerry Bowles, *Sequenza 21*

“All the whooping and cheering was completely warranted ... The overflow crowd sat on the steps, stood in the aisles, and paid the musicians back with every mode of appreciation thinkable ... If you were there, you’ll probably never hear a finer performance.”

January 2006, Gregory Barnes, *The State* (South Carolina)

“One of the hottest names in contemporary classical music”

January 2006, Dan Cook, *The Columbia Free Times*

“Under the direction of the gifted conductor Alan Pierson, Alarm Will Sound delivered an edgy and vivid performance ... made an electrifying impression.”

December 2005, Richard Dyer, *Boston Globe*

“A staggering palette of nuances and colors ... expert execution”

August 2005, Anastasia Tsioulcas, *Billboard*

“Impressively executed”

August 2005, *Salon.com*

“Alan Pierson conducted, and drew a velvety sound from his players.”

August 2005, Allan Kozinn, *The New York Times*

“Alan Pierson conducted with care and conviction.”

August 2005, Richard Dyer, *Boston Globe*

“This is extreme virtuosity and, more interestingly, heart-felt playing.”

July 2005, Pierre Ruhe, *Atlanta Journal-Constitution*

“Fascinating, maddening, scary, thrilling, menacing, sexy, brilliant work”

July 2005, George Zahora, *Splendid*

“Under the conducting of Alan Pierson, the playing hit the mark ... The result was compelling.”

April 2005, Martin Adams, *The Irish Times*

“Vividly realized in bright colors and finely textured details”

April 2005, Anastasia Tsioulcas, *Billboard*

“An energetic performance by the superb young ensemble ...”

February 2005, Allan Kozinn, *The New York Times*

“A dizzying, dazzling finale to a festival of jazzy complexities.”

February 2005, *Time Out New York*

“A riveting performance ... represents the future of classical music—or let's hope so.”

September 2003, Anthony Tommasini, *The New York Times*

“A superb reading ... under the sure direction of young conductor Alan Pierson ... a dramatic, committed performance.”

April 2003, Ben Frandzel, *Global Rhythm*

“A rising young star”

February 2003, George Robinson, *The Jewish Week*

“The youngest—and perhaps fastest rising—of the classical new jacks.”

January 2003, K. Leander Williams, *Time Out New York*

“The recording at hand is a triumph ... at last the piece speaks with a mastery that was earlier muted.”

January 2003, Robert Karl, *Fanfare*

“A sparkling release ... but this CD wouldn't spin around so happily were it not for the conductor, Alan Pierson ... These joyous performances supplant any others.”

November 2002, Geoff Brown, *The London Times*

“Alan Pierson conducted for maximum effect.”

November 2002, Jerry Bowles, *Sequenza/21*

“Unexpected nuance and interpretive insight ... thrilling and authoritative performances ... The textural clarity staggers my imagination, as does the lyric intensity and tender emotion. Pierson is the only conductor who makes sense of Reich's interesting setting ... At all times the music-making shows the highest quality.”

November 2002, Rob Haskins, *American Record Guide*

“Under conductor Alan Pierson, the vocal and instrumental forces practically dance through their lines, with a recording quality that accentuates their buoyancy to the fullest ... just the kind of ensemble Reich had in mind.”

November 2002, Ken Smith, *Gramophone*

“The performances have more feeling, clarity, and atmosphere than any others ... The most striking thing about this performance is the overt feeling that Pierson and his musicians put into it ... a surprising poignance ... The playing and singing are very precise without ever feeling rigid or earthbound; and Pierson brings out such a wealth of detail that you can marvel at Reich's ingenious writing even as his infectious rhythms have you swaying back and forth. The performance marvelously balances the kinetic momentum of Reich's instrumental writing with a floating, almost hallucinatory quality.”

November 2002, Matthew Westphal, *Andante*

“For freshness and focus, Alan Pierson's new recording of *Tehillim* surpasses the 1981 recording by Mr. Reich and his own ensemble ... a transparency and irresistible passion that serves the work very well.”

October 2002, Allan Kozinn, *New York Times* album showcase

“Pierson ... shows a particular knack for enormously challenging, boundary-pushing repertoire.”

October 2002, WNYC New York public radio online

“The wunderkind conductor Alan Pierson has produced what is likely to remain for a long time the definitive recording of Reich's two choral masterpieces: exuberant, mesmerizing and literate. These performances are labors of love and it shows through in every note. To say that this release completely blows away Michael Tilson Thomas' earlier versions is not to diminish MTT but to simply point out how good Pierson really is ... The emergence of a brilliant young conductor.”

October 2002, Jerry Bowles, *Sequenza/21*

“A real treasure ... a vibrant performance”

October 2002, Niall Murray, *Amazon.com* editorial review

“Pierson's comfort and self-assuredness in these works are obvious ... Not only does he have a new perspective to offer, but he and his forces better Reich's recording. The rhythms are vigorous and yet never sound mechanical ... This is pure ebullience. The tautness, freshness, and enthusiasm in this recording casts a new light; here, the piece's vibrancy and lightness is remarkable. All around, it's a superb release.”

October 2002, Anastasia Tsioulcas, *Classics Today*

“Alan Pierson and his ensembles offer a first-class recording. Ensemble balance and clarity are exemplary, and the vocalists ... reveal the crystalline quality of the music in ideal fashion.”

October 2002, EJ Johnson, *Barnes and Noble* editorial reviews

“A clean, unforced reading of previously unimagined lucidity”

August 2002, David Patrick Stearns, *The Philadelphia Inquirer*

“Expressive but very precise, Pierson navigated his players through Ligeti's spider web with agility and without a score ... This passionate, intelligent performance was a model of how to get more energized—and younger—audiences.”

March 2002, Ben Finane, *Andante*

“Alan Pierson ... oversaw suave and secure performances that actually made Ligeti's linear, textural and rhythmic complexities seem simple. Even more important, he sustained essential auras of drama and, yes, fun, as needed. He managed these feats, moreover, without losses in tension, without fuss or muss, even without reliance upon a score.”

March 2002, Martin Bernheimer, *The Financial Times*

“The concluding performance of the *Piano Concerto* was brilliant.”

March 2002, Paul Griffiths, *The New York Times*

“Yet another triumph for the remarkable Alan Pierson ... combines a youthful sense of bravado and derring-do with conservatory-level precision.”

March 2002, Daniel Felsenfeld, *Classics Today*

“Alan Pierson and his groups are making quite a reputation for themselves ... The result is as accurate a performance as you are likely to hear from any professional ensemble. Top-notch and thoroughly realized interpretations.”

January 2002, Daniel Felsenfeld, *Classics Today*

“This performance, led by Alan Pierson, was a triumph of ensemble playing.”

December 2001, Joshua Kosman, *San Francisco Chronicle*

“A luminous reading”

December 2001, John Diliberto, *Pulse Magazine*

“Impeccable clarity and finesse ... incredible command of style and nuance.”

November 2001, Rob Haskins, *American Record Guide*

“As conductor, interpreter and the re-orchestrator, Pierson infused the music with spirit and energy. He knows the music and knows what he is doing. He is someone to watch.”

June 2001, Duane Grant, *Sequenza 21*

“Surely on the top of the heap of conductors ... Pierson's incredibly sensitive hands giving every cue and meaning were as rewarding to watch as the two masterpieces were to hear. And he conducted the pitfall-filled shebang from memory!”

June 7-13 2001, Bill Zakariasen, *The Westsider*

“Mr. Pierson and his ensembles gave the works invigorating performances ... acquitting themselves admirably.”

May 2001, Allan Kozinn, *The New York Times*

“The evening's brightest star was undoubtedly conductor Alan Pierson; not only did he conduct both complex scores from memory, he indicated intricate rhythms and difficult cues with an astonishing clarity that was obvious even to the nonprofessionals in the hall. Pierson all but danced the music - yet without Bernstein-style overt histrionics. It was a true star turn ... This rousing performance brought the crowd to its feet.”

May 2001, Daniel Felsenfeld, *Andante*

“Alan Pierson may have something really valuable to add to the musical scene hereabouts.”

May 1993, Richard Buell, *The Boston Globe*

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