

Peer Assessment by Gina Serafin of Video submission,

“Adam F. Rosenbloom – Conductor – A Retrospective”

Congratulations on a video presentation that, first of all, is framed and organized in a very professional manner. Your video clearly demonstrates the breath and depth of your work as a conductor and as a musician.

It is clear that you are a very learned musician with a comprehensive understanding of your repertoire. Your detail to musical nuance in your hands and conducting gestures reflects your knowledge and understanding of the role of a conductor and his responsibility to the ensemble before him.

Here are some observations that were apparent throughout all of the works presented:

You instinctively know the appropriate amount of time that is to be allocated for language translation or for a group to find their rehearsal mark in the music while at the same time, communicating the sense of urgency and professional etiquette necessary to conduct an efficient rehearsal or a well-timed performance.

You exhibit poise and confidence as a conductor regardless as to the size of the group you are directing or the difficulty of the work (ie. Janacek’s Taras Bulba).

You know all of the works you are conducting in great depth. The Ragtime section of L’Histoire du Soldat first and foremost, comes to mind. In this work you demonstrated an exceptional, effortless command of rapid and varied meter changes within a musical composition.

You are a clear and concise communicator in terms of your beat patterns, hand gestures, arm movements, as well as physical and visual cues. The use of your hands, wrists, and arms, clearly demonstrate the expressive markings in the music as well as the nature of the sound of the attacks and the cut-offs (releases) in all of the varying styles of music.

You are most impressive and expressive as a conductor in the genre of opera. Your ability to negotiate the many stops and starts in the pit orchestra while supporting the singer(s) in combination with attending to the expressive nuances in the music is outstanding. It was a real treat to observe you conduct the Puccini and Verdi works.

Note that your conducting is most effective in the Dvorak Serenade in D minor, in which, along with all of the aforementioned strengths, you demonstrated the following:

Your facial expressions supported the character of the music as well as the musicians in that they were more relaxed and conveyed approval to the group when they were yielding the sound you wished to elicit from them. This gave the ensemble the positive reinforcement musicians so often need to execute technically challenging passages with poise and ease.

Your body language and conducting gestures most clearly prepared the ensemble for expressive or dynamic changes within the composition. This gave the ensemble an ample amount of time to prepare for the upcoming changes.

You used your mouth to “breathe with the phrases” which is of great assistance to wind players in any composition.

Your conducting gestures were considerably focused which allowed the piece to flow freely allowing the musicians to ride that focused, energetic flow.

One more note from an orchestral musician’s viewpoint:

When appropriate attention is given to the bottom of the orchestra (the low strings), the entire orchestra feels this foundational support. Attending to the low strings, even if they are playing a simple rhythmic or harmonic underpinning as is evident in the Pocahontas Suite, allows all of the above flowing melodies and motifs to rest upon that underpinning with rhythmic clarity and musical confidence. Take care that the low strings are aware of your attention to these simple foundations and they will take care to make sure they are attended to with great importance and confidence.

Again, Adam, it was inspiring to observe and listen to your video presentation. Your work as a conductor and musician is intelligent, expressive, precise, and very professional. Congratulations again!

Exceptional work! Bravo! Bravo! Bravo!

With Best wishes,
