

JOSEPH WALSH

Select Press Quotes

THE KING AND I

"Billing itself as 'America's newest opera company,' Lyric Opera Virginia comes into its own with a theatrical spectacle that rivals that of any company in the country.... The production offers much for the eye and, under the stage direction of Greg Ganakas and music conduction of Joseph Walsh, is notable in that it avoids the syrupy, artificial operetta aura that might surround a show so overly familiar to audiences.

Mal Vincent, **The Virginian-Pilot**, January 7, 2012

LA TRAVIATA

"It's not often that one has the opportunity to see the first production of a brand-new opera company. It's even more rare for that production to be such a musical and dramatic knockout as was Lyric Opera Virginia's *La Traviata*...the entire production, including the chorus, radiated youthful passion, animation and freshness....Every part of the production was remarkable — beautifully sung, beautifully conducted, beautifully mounted."

M.D. Ridge, **Artsong Update**, September 11, 2011

MADAME BUTTERFLY

The costuming in this production—traditional Japanese and early 20th century American civil and military—is decently authentic. And better yet, the singing and orchestral playing, under the able, talented baton of Joseph Walsh, was a cut above. An intimate opera after Puccini's lavish opening scenes, *Butterfly* needs two strong singers in its lead roles, and two equally able vocalists in the important secondary roles. The Virginia Opera's production was notable for employing highly capable singers in all four roles.

Terry Ponick, **The Washington Times**, April 3, 2011

COSÌ FAN TUTTE

"The Virginia Opera paid an all-too-brief visit to GMU's Center for the Arts this weekend past with an extraordinarily funny, elegant, and well sung presentation of Mozart's ever-popular comic opera, *Così fan tutte* (*They all do it*)... In this case, however, the company outdid itself in its choice of vocalists. The Virginia Opera Orchestra, under the baton of Joseph Walsh, provided letter-perfect accompaniment for the singers..."

Terry Ponick, **The Washington Times**, December 9, 2010

DON GIOVANNI

"Virginia Opera's production of Mozart's "Don Giovanni" which opened Saturday evening at the Harrison Opera House did the amazing – it did not have imbalances and succeeded on every level. Being one of the greatest of all operas, the experience was one of the best offered by the company in recent years, and one that could rival those of bigger companies. Leading the music, conductor Joseph Walsh moved the long story forward at a fast pace, keeping the listener alert by connecting sections of recitative and aria tightly. He drew a polished, energetic performance from the members of the Virginia Symphony Orchestra in the pit, every bit of fast figuration under control."

Lee Teply, **The Virginian Pilot**, February 15, 2010

THE DAUGHTER OF THE REGIMENT

“All of the musical details, including the musicians in the pit from the Virginia Symphony, were under the sure direction of conductor Joseph Walsh, who consistently found balance among the musicians while the tempos heightened the drama and moved it forward.”

Lee Teply, **The Virginia-Pilot**, November 16, 2009

TOSCA

“Maestro Joseph Walsh in the pit did a fine job and kept the pace moving and the tension strong. The Act II drama was especially well-done and the musical accompaniment complimented the action on stage nicely. In the wrong hands this score might outwit a less competent conductor, but in Maestro Walsh’s hands we received a vivid rendering with well-placed drama backed by a solid pace throughout.

Joseph Giannino, **OperaOnline.us**, February 15, 2009

THE ELIXIR OF LOVE

“The Virginia Opera’s production of Donizetti’s “Elixir of Love” is effervescent, overflowing with good cheer and good singing. In fact, it’s a picture perfect presentation of one of the most delightful comic operas in the repertoire. As for the signing, the casting is simply superb. Add to the above a well-prepared chorus and orchestra, adeptly led by Joseph Walsh, the Opera’s associate conductor, and you’ve the making of one thoroughly entertaining endeavor that draws big grins of appreciation.”

John Shulson, **The Virginia Gazette**, November 22, 2008

SUSANNAH

“Virginia Opera’s unfussy, atmospheric new production did not overlay any of these points but merely let Floyd’s rural drama unfold naturally. That it did on December 1 at George Mason University’s Center for the Arts, propelled by a director Dorothy Danner, who got a true ensemble effort from the eager cast and a conductor, Joseph Walsh, who demonstrated considerable sensitivity to the finer details in the score and a flair for rhythmic flow. The orchestra’s strongly expressive playing provided the firm foundation for this telling reminder of *Susannah*’s enduring power.”

Tim Smith, **Opera News**, December 1, 2006

THE PIRATES OF PENZANCE

Virginia Opera capably and energetically presented “The Pirates of Penzance” at George Mason University’s Center for the Arts over the weekend....Walsh set good tempos and handled recitatives and transitions skillfully. The musicians of the Virginia Symphony played cleanly and gave Walsh what he asked for.

Robert Battey, **The Washington Post**, December 3, 2007

EUGENE ONEGIN

“Associate Conductor and Chorus Master Joseph Walsh led this matinee, the last of two performances in Richmond’s Landmark Theater. The Virginia Symphony’s playing was expressive and sumptuous under Walsh’s baton as he kept close coordination between the pit and the stage.”

William Thomas Walker, **Classical Voice of North Carolina**, March 7, 2008