

# Christopher Confessore

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“Conductor Christopher Confessore led the ASO with his trademark blend of lively musicianship and humorous storytelling.”

— *Phil Ratliff*  
*The Birmingham News*  
May 12, 2007

Bernstein, violinist Phillippe Quint, Resident Conductor Christopher and the Alabama Symphony Orchestra were simply an exceptional combination.

— *Michel Huebner*  
*The Birmingham News*  
April 27, 2007

“Conductor Christopher Confessore was the magician in the Franck (Symphony in D minor), sculpting phrases into shapely curves and taking advantage of Jemison’s warm acoustics with judicious sectional balance. This ultra-romantic work can potentially get out of hand, but Confessore managed to tame the beast and still draw beauty from its robust score.”

— *Michel Huebner*  
*The Birmingham News*  
May 20, 2006

“Anyone who regards the symphony as stuffy and elitist hasn’t been to a SuperPops show when Confessore’s in charge. He exudes nice-guy appeal on stage, along with real warmth, a sense of humor and smarts to spare.”

— *Mary Colurso*  
*The Birmingham News*  
*April 15, 2005*

“Christopher Confessore was brilliant in the Sibelius (Fifth Symphony). In the opening movement, he took a slow deliberate pace, emphasizing each wind section with great care and dwelling on its biting dissonances. A crescendo to the end of the second movement was nicely conceived. But the finale was chilling. Suave, smooth and majestic, Confessore brought the work to a thrilling close through perfect balance.”

— *Michel Huebner*  
*The Birmingham News*  
*October 1, 2005*

“Confessore imparted Beethoven’s Symphony No. 8 with sparkle and flair, its formal mileposts clearly marked, its tempos scurrying along. The Allegretto had martial buoyancy. The final Allegro glistened with energy.”

— *Michel Huebner*  
*The Birmingham News*  
*June 16, 2002*

“It was clear that Confessore has not only an immense love for this music (Elgar’s Enigma Variations), but a clear understanding of its intimacy. The shapely contours of theme and first variation, the boom and bustle of the fourth variation, the frilliness of the sixth, the overpowering passion of the eighth played out as though each were encased in an ornate frame. The majestic final variation as beautifully rendered, a powerful but restrained brass section adding to the work’s grandeur.”

— *Michel Huebner*  
*The Birmingham News*  
*November 16, 2001*

“Sparks flew as guest conductor Christopher Confessore brought a young Shostakovich’s wit forward with fully honed baton technique and clear command of the podium.”

— *Gayle Williams*  
*The Longboat Observer*  
*February 15, 2001*

“Dvorak’s ‘New World’ Symphony turned out to be a welcome essay in lyricism under Confessore’s assured baton.”

— *Nancy Raabe*  
*The Birmingham News*  
*November 17, 2000*

“Christopher Confessore led a vigorous realization of Falla’s colorful score (El Amor Brujo) that pulled out all the stops in the “Ritual Fire Dance.”

— *Nancy Raabe*  
*The Birmingham News*  
*November 17, 2000*