

REVIEWS

JULIUS P. WILLIAMS

Berklee Jubilee Celebration Orchestra opened the program with a medley of African American spirituals arranged and conducted by Berklee professor Julius P. Williams. Soaring melodic passages glimmered with the orchestra's many voices, including a sea of violins, a big brass section and an extended duo by Joe Galeota, associate professor at Berklee, on djembe drums with Alexis Soto, Berklee '18 on congas.

Boston Banner 2016

Julius Williams, who has conducted around the globe and is currently professor of composition and conducting at Boston's Berklee College of Music, led the ensemble of 11 singers and six instrumentalists with a sure hand.

Cleveland Plain Dealer 2016

Featuring the five main characters, a five-member chorus, and an ensemble of string quintet and piano, it was conducted with verve and focus by Julius Williams

Oberlin Cleveland Classical 2016

"The onstage ensemble, a reduction from the full opera, was a string quintet with piano, their playing exceptionally tight and well-balanced under the distinguished conductor Julius Williams"

Cleveland Classical 2016

"on August 3, 2013, Trilogi: an opera company gave an exciting preview performance of a new opera, Roberson at the Central Theater in Newark, NJ in front of an enthusiastic audience in tribute to the African American hero. "Conducted by Julius P. Williams Trilogi Resident Conductor

Positive Community Magazine, September 2013

"I should be remiss if I did not mention that Julius Williams's conducting is superbly detailed in texture, bringing out the unusual timbres used by these composers (including himself) yet being sensitive enough to realize that he is accompanying a singer, and therefore should not overpower her. The Dvořák Symphony Orchestra plays extremely well considering that this music is probably not rhythmically indigenous to it. An excellent disc".

Lynn René Bayley (Mar/Apr 2012) of Fanfare Magazine

"Julius P. Williams leads the Dvořák Symphony Orchestra—also known as the Prague Radio Orchestra—in secure, committed performances"

Fanfare Magazine 2012

"To my way of thinking this is the kind of release that has always characterized Albany. This is the latter-day 20th century American Orchestral music at its best. none of these men are working in the long shadows cast by the great American composers of the 1930s but they have their own sense of style, and each is given an excellent performance by conductor Julius Williams and the Dvorak Symphony"

The American Guide 2010

"The programs that Williams has assembled has a remarkable fluidity...The Dvorak Symphony Orchestra plays nimbly and, when required, with power..." *(Fanfare) 2008*

"...lovely, professional, and charmingly old-fashioned..." *(American Record Guide) 2008*

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As soloist Deena Carey called to the heavens, the orchestra, led by returning guest conductor Julius P. Williams, punctuated her big voice with funky staccato riffs reminiscent of elaborate 1970s disco. This year's guest soloist, classically trained Gabrielle Goodman, sang Center of My Joy, a slow, simmering torch ballad to Jesus that built to an emotional crescendo that drew the evening's first spontaneous applause. Richard Wagner's Overture to Die Meistersinger saw the orchestra working confidently in its traditional milieu, and the all-volunteer choir displayed harmony on the concert spiritual I've Been `buked. Williams' pastoral original composition Sunshine In The Morning, sung by Sheila Hershberger, gave way to a premiere of the original composition Song of Praise by Ralston Purkiss. Giuseppe Verdi's complex yet lovely Overture to La Forza del destino was followed by two of the evening's highlights: the up-tempo a cappella concert spiritual Soon-Ah Will Be Done, another showcase for the choir's exacting harmonic abilities, and soloist Charlotte Wade's take on the bouncy Hallelujah! You're Worthy. Wade unleashed her huge, commanding voice, and the Sunday-morning groove pulled many concertgoers out of their seats to clap along and drew shouts of "Hallelujah!" "From classical to gospel, it all has an energy we can feel," Williams told the audience early in the program. By the conclusion of the concert, which included a contemporary gospel song from Goodman and a very grand, European-sounding O Give Thanks, plus a reprise of Song of Praise, Williams' words had proven to be true.

Malcolm X Abram Beacon Journal 2006

"My Heart At Thy Sweet Voice' from Sampson and Delilah." In this Aria, Conductor Julius P. Williams obtained more refined playing than the orchestra would manage for the rest of the evening"

Richmond Times Dispatch,

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"As for the Orchestra, Julius Williams' Choice of two movements from William Grants Still's historic "Afro-American Symphony" was happy; the orchestra played the lovely, slow movement appreciatively and the jazzy finale in lively style.

David Baker's "Shades of Blue," full of bluesy phrases and counterpoint, was conducted with a nice sense of its qualities.....

The Sacramento Bee,

The Musical Eyes at the American Cabaret Theater, Evans' score, orchestrated by David Baker and William Banfield of the I.U. School of Music, is expertly played by the orchestra directed by Julius Williams.

- The Indianapolis News,

"Conductor Julius Williams provides repertoire-expanding readings of works by African-American composers. The spectrum of musical orientation is broad, and the virtuosity and infectious enthusiasm of Maestro Williams conspire to make this recording one of the neatest of the year".

(1994)

Fanfare Magazine,

"The performances, by the Czech-based Bohuslav Martinu Philharmonic under composer/conductor Williams' direction, are first-rate."

-Detroit Free Press,

Volvodanska Symphony, Serbia. "Julius Williams transcended the evening into a spectacle of high art."

Novi Sad, Serbia,

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"Beethoven's genius was brought to life by guest conductor Julius Williams" Mr. Williams, plunged into Beethoven's Maelstrom of Emotion and with the orchestra following his every movement ,emerge triumphant".

The Daily Record, Wooster, Ohio,

"Williams was a pleasure to watch. His exciting direction was mirrored in the Vermont Symphony which seemed to become enkindled with this overture."

Burlington Free Press, David Berube,

Mr. Williams' Carnegie Hall Conducting Debut with Symphony Saint Paulia. "Under Julius Williams, Principal Conductor of the orchestra, the subdued entrances in Brahms'"Schicksalslied" were velvety and well blended."

New York Times, Will Crutchfield,

"A majestic reading of Johannes Brahms' "Schicksalied"" Opus 54. the changes from slow, elegant tempos to quick, breathless passages were executed flawlessly with lilting legatos.

Amsterdam News, New York, Herb Boyd,

"Guest conductor Julius Williams is a rising star as an interpreter and composer..."

Savannah News Press, Jim Robinson,

"The Savannah Symphony under Julius Williams played this totally unfamiliar program, breaking through the thorniest material, with consummate ease."

Savannah New Press, Jim Robinson,

Dallas Symphony_ "A dazzling Symphony" "Williams led "a dramatic performance"

Dallas Times Herald,

"Mighty impressive was Beethoven's Piano Concerto in C minor... **Dallas Times Herald**