

## Aaron Sherber

### Conductor

2306 West Rogers Avenue  
Baltimore, Maryland 21209  
aaron@sherber.com • 410.367.4969

### Experience

Martha Graham Dance Company	Music Director	1998–present
Baltimore School for the Arts	Guest Conductor	2013
Baltimore Concert Opera	Conductor	2009, 2012
Boston Conservatory	Guest Conductor	2005
University of California, Davis	Artist-in-Residence	2004
Birmingham (UK) Royal Ballet	Guest Conductor	2004
Opera Vivente <i>Baltimore, Maryland</i>	Music Director	1998–2003
Howard County (MD) Ballet	Guest Conductor	2001
Baltimore Opera Company	Assistant Conductor	2000
Johns Hopkins Symphony Orchestra <i>Baltimore, Maryland</i>	Guest Conductor	1999
Maryland Lyric Opera	Conductor	1999
Young Victorian Theatre Company <i>Baltimore, Maryland</i>	Assistant Conductor	1998–99
Orlando Opera Company	Apprentice Conductor	1996
Washington (DC) Symphony Orchestra	Assistant Conductor	1995
Peabody Conservatory Opera Department <i>Baltimore, Maryland</i>	Staff Conductor	1992–94
Branford Chamber Orchestra <i>New Haven, Connecticut</i>	Music Director	1988–89

### Education

Peabody Conservatory of Music <i>Study with Frederik Prausnitz</i>	MM in conducting	1992
Yale College <i>Study with Alasdair Neale</i>	BA in philosophy	1989
Conductors Institute <i>Study with Harold Farberman &amp; Daniel Lewis</i>		1991
Aspen Music School <i>Study with Murry Sidlin</i>		1989

## Aaron Sherber

---

### Conductor

2306 West Rogers Avenue  
Baltimore, Maryland 21209  
aaron@sherber.com • 443.650.8276

### Biography

Aaron Sherber has been the music director of the Martha Graham Dance Company since 1998 and has led them in acclaimed performances at venues throughout the United States, England, and China, including City Center and the Joyce Theater in New York, the Kennedy Center and the Library of Congress in Washington DC, Sadler's Wells in London, and the National Center for the Performing Arts in Beijing. In recent seasons, his appearances with the Graham Company have included performances with the American Symphony Orchestra, the Albany Symphony Orchestra, the Syracuse Symphony Orchestra, the San Diego Symphony, the Virginia Symphony, the Berkeley Symphony, and the Eugene Symphony. Mr Sherber's work with the Graham Company has been called "a special joy" by the *Village Voice*, and *Dance Magazine* praised the "authority [and] balance" he brings.

In addition to his conducting duties, Mr Sherber has prepared new editions of several pieces written for Martha Graham, working from original and intermediate sources, and these editions have been featured both in his own performances with the Graham Company and in performances by other companies. His orchestration of the Scott Joplin pieces used in Graham's *Maple Leaf Rag* has been in the Company's repertoire since 2003, and his new orchestration of Wallingford Riegger's music for *Chronicle* was premiered in 2005.

In April 2013, Mr Sherber worked with the orchestra and dancers at the Baltimore School for the Arts for a special project involving Graham's *Appalachian Spring*, the first time that the ballet has been performed by a high school; the weeklong festival was named "Best Dance Event" by *Baltimore Magazine* for 2013. Other guest appearances include Baltimore Concert Opera, Boston Conservatory, and the Birmingham Royal Ballet.

From 1998 until 2003, Mr Sherber was the music director of Opera Vivente, a company specializing in innovative productions of chamber opera. His performances there included his own orchestral reductions of operas by Mozart and Puccini, as well as other repertoire ranging from the baroque era to the late twentieth century.

Mr Sherber's previous positions include Staff Conductor for the Peabody Conservatory Opera Department and Music Director of the Branford Chamber Orchestra. He has also worked with the Baltimore Opera Company, the Washington Symphony Orchestra, Washington Summer Opera Theatre, Maryland Lyric Opera, and the Orlando Opera. Mr Sherber holds degrees in philosophy from Yale College and in conducting from the Peabody Conservatory, where he studied with Frederik Prausnitz. He is on the faculty of the Peabody Institute and is the recipient of a Peabody Career Development Grant.

**Aaron Sherber**  
**Conductor**

---

2306 West Rogers Avenue  
Baltimore, Maryland 21209  
aaron@sherber.com • 410.367.4969

**Reviews**

In the pit Friday, Graham music director Aaron Sherber led members of the Berkeley Symphony Orchestra in thrilling readings of Barber's *Medea* and the 13-player version of Copland's *Appalachian Spring*.

Martha Graham Dance Company  
Allan Ulrich • San Francisco Chronicle • February 2, 2014

It hardly gets better than this! ... [Sherber] was able to match to the “nth” degree the timing and mood of the dancers.

Martha Graham Dance Company  
Kay Kraeft • Log Cabin Democrat • October 12, 2011

[T]he Virginia Symphony ... responded to Sherber's every demand, providing a rich musical tapestry.

Martha Graham Dance Company  
John Shulson • Virginia Gazette • May 31, 2008

[T]hrillingly alive ... Credit the dance company's conductor, Aaron Sherber, and the fine musicians.

Martha Graham Dance Company  
Claudia La Rocco • New York Times • June 23, 2007

Musical accompaniment by the American Symphony Orchestra under Aaron Sherber's direction enhanced the evening.

Martha Graham Dance Company  
Barbara Jepson • Wall Street Journal • July 19, 2005

What a pleasure to hear Gian Carlo Menotti's score ... conducted by the company's scrupulous music director, Aaron Sherber.

Martha Graham Dance Company  
Deborah Jowitt • Village Voice • April 13-19, 2005

There was live music alertly conducted by Aaron Sherber.

Martha Graham Dance Company  
John Rockwell • New York Times • April 8, 2005

Aaron Sherber led the orchestra in a passionate performance of Dello Joio's score.

Boston Conservatory Dance Theater  
Theodore Bale • Boston Herald • February 18, 2005

What a joy to have a live orchestra, led with conviction by Aaron Sherber.

Martha Graham Dance Company  
Doris Hering • Dance Magazine • September 2004

...it's a special joy to have live music (Aaron Sherber conducting), and all concerned do Graham proud.

Martha Graham Dance Company  
Deborah Jowitt • Village Voice • April 20, 2004

On the plus side [is the] orchestra conducted by the troupe's music director, Aaron Sherber.

Martha Graham Dance Company  
Anna Kisselgoff • New York Times • April 16, 2004

...performed live, as with all the music, under conductor Aaron Sherber's sure hand.

Martha Graham Dance Company  
Claudia La Rocco • Associated Press • April 15, 2004

Aaron Sherber [led] a flashing performance of Chabrier's *España*.

Royal Ballet Sinfonia  
Richard Edmonds • Birmingham (UK) Post • February 9, 2004

Aaron Copland's music, written as his "Ballet for Martha", was warmly played by the Royal Ballet Sinfonia under Aaron Sherber.

Martha Graham Dance Company  
Zoe Anderson • The Independent (London) • November 24, 2003

Aaron Sherber ... and his excellent instrumentalists brought authority, yes, balance.

Martha Graham Dance Company  
Doris Hering • Dance Magazine • June 2003

[T]he chamber orchestra [was] expertly conducted by Aaron Sherber.

Martha Graham Dance Company  
Deborah Jowitt • Village Voice • January 29–February 4, 2003

*Errand Into the Maze* [was] performed live on January 24 by a superb chamber orchestra led by Aaron Sherber.

Martha Graham Dance Company  
Alicia Mosier • [danceinsider.com](http://danceinsider.com) • February 6, 2003

Aaron Sherber again conducted a versatile chamber orchestra here, but also contributed new orchestrations to what was previously a piano score [for *Maple Leaf Rag*].

Martha Graham Dance Company  
Lewis Segal • Los Angeles Times • January 27, 2003

An even greater joy was the live music, conducted by Aaron Sherber, to which the [Martha Graham] company performed this feast of choreography.

Martha Graham Dance Company  
Jennifer Dunning • New York Times • January 23, 2003

Make no mistake about the music though: all night it was live, and very tight as conducted by [Martha Graham Dance Company] music director Aaron Sherber.

Martha Graham Dance Company  
Tom Patrick • danceinsider.com • January 23, 2003

Conductor Aaron Sherber ... kept the score [of Handel's *Agrippina*] flowing vibrantly.

Opera Vivente  
Tim Smith • Baltimore Sun • April 20, 2002

Conductor Aaron Sherber ... tapped the score's lyrical power. [Review of *Amahl and the Night Visitors*]

Opera Vivente  
Tim Smith • Baltimore Sun • January 5, 2002

Sherber certainly has a sense of how the score should be played; his tempos balanced momentum with the time-suspension that helps make *Pelléas* distinctive.

Opera Vivente  
Tim Smith • Baltimore Sun • May 5, 2001

When the conditions are right, when all the participants are fully engaged with the material, *The Medium* will get right under your skin and hit the goosebump button. So it was on Thursday. ... Conductor Aaron Sherber fired up the score and never let the tension flag.

Opera Vivente  
Tim Smith • Baltimore Sun • October 7, 2000

It was an extraordinary evening, a tide of exquisite performances ... [U]nder the baton of the company's music director, Aaron Sherber, [the musicians] provided sensitive readings of the Copland and other scores.

Martha Graham Dance Company  
Sarah Kaufman • Washington Post • November 19, 1999

The gala opening of the Martha Graham Dance Company's three-week season at the Joyce Theater on Tuesday night was strong on the stark and the spare. ... Louis Horst's deceptively simple and dolorous score [for *Primitive Mysteries*] ... with Aaron Sherber conducting, propels the drama onstage.

Martha Graham Dance Company  
Anna Kisselgoff • New York Times • February 4, 1999

The planets came together auspiciously in a celebration of Martha Graham's art and legacy by the Library of Congress this weekend. ... [I]n reproducing the context of the 1944 premiere [of *Appalachian Spring*], the library and the Graham company allowed for an especially intense performance. Aaron Sherber ... gave the original score, not the enlarged orchestral score, a vivid reading.

Martha Graham Dance Company  
Anna Kisselgoff • New York Times • May 18, 1998