



Conductor

‘After intermission, the orchestra returned to give a wonderful performance of Tchaikovsky’s “Pathétique Symphony.” Cohler’s conception of this piece worked marvelously, featuring an opening movement that nicely mixed restraint and forceful passion, a waltz that contained the right combination of wistfulness and lopsided swing, and an exciting march that was vibrantly kinetic with just the right touch of forced desperation, and a gorgeous finale that brought the work’s bleak, histrionic pessimism to full fruition. The orchestra sounded flat-out great.’

The Enterprise

‘Throughout, Cohler conducted with a clear sense of control and coherence, inspiring the players to the concentration and gracefulness the music calls for. It was quite possibly the most committed and sustained effort—and accomplishment—in the orchestra’s 52-year history.’

The Patriot Ledger

‘A rather remarkable performance of Mahler’s “Resurrection” Symphony...This was a consistently strong, sonorous, and exciting performance—most surprisingly, perhaps in its awareness of the rhythmic vitality that’s inherent in those notes and just waiting for the right conductor to liberate it...This conductor had the knack. Add to this the firm pacing that allowed every one of Mahler’s theatrical coups to make its maximum effect; clear, helpful signaling (attacks precisely where they should be); and a willingness to carry out what Mahler instructs...And it all added up. The members of a well-drilled and not oversize chorus sang as if their very lives depended on it. Any performance of the “Resurrection” Symphony that, technical matters aside, makes contact with the visionary must be accounted a success. This was such a one.’

The Boston Globe

‘The Dvorak symphony [“From the New World”] showed both director and players at their absolute best. The three fast movements were highly charged and exciting...And the perhaps overly familiar slow movement was outstanding, presented with an apple-cheeked, touching beauty rarely encountered from any sort of group.’

The Enterprise

‘In Sunday’s performance [of Verdi’s *Requiem*], there were pin-drop passages of hushed suspense, crashing chords, thundering drumbeats and superb singing by an excellently prepared chorus...From the cellos’ firm but quiet opening notes to the sorrowful yet soaring song of the violins in the introduction, it was clear this was going to be a focused, luminous, cogent performance. The newly formed Brockton Symphony Chorale sounded like it had been singing together for years...Cohler’s conducting found the heart of the music’s drama.’

The Patriot Ledger

‘A splendidly played, soaring performance of Mahler’s *Symphony No. 1*...Cohler shaped a performance that began in whispers and built with immense control to enormous climaxes. There were light-hearted, wittily humorous moments; exotic interludes, and a glorious sense of the gradual awakening and swelling of nature...Cohler and concertmaster Irina Muresanu had the violins playing with great stylishness...’

The Patriot Ledger

‘The playing of Jonathan Cohler’s well-drilled Brockton Symphony [in Beethoven’s *Symphony No. 9*] could be fiery and feisty...A sense of charge and enthusiasm, as well as forethought, made it more of an event than most. Ninths are these days, no little thing.’

Boston Globe