

Bruce Dukov

Former Concertmaster Hollywood Bowl Orchestra; Concertmaster in LA film and recording studios

"In my many years of serving as a concertmaster in myriad situations, ranging from concert halls, the Hollywood Bowl to the London and Los Angeles recording studios, I have rarely encountered a conductor with skills of Michael Kosarin. He is the 'total package'; he possesses a conducting technique which perfectly blends super clarity of beat and cuing, with a deep musical understanding of the score. He inspires the orchestra to give him their best, with an amiable personality and the highest level of professionalism. Hands down (or hands up) the best!!"

BEAUTY AND THE BEAST at THE HOLLYWOOD BOWL

Broadway World Los Angeles, Gil Kaan, May 27, 2018

<https://www.broadwayworld.com/los-angeles/article/BWW-Review-Ever-Just-As-Sure-BEAUTY-AND-THE-BEAST-LIVE-IN-CONCERT-They-Can-Sing-They-Can-Dance-20180527>

"This summer's LIVE IN CONCERT film choice Beauty & the Beast brought together a wonderful mix of theatre, television and film talents to sing live along with the live orchestra deftly led by musical director Michael Kosarin as the animated 1991 film Beauty & the Beast played on the accompanying big screens. Their opening Overture (with some musicians that actually played on the original Beauty & the Beast soundtrack recording) sounded most rhapsodic over the Hollywood Bowl's incredible sound system, sounding better than most enclosed music halls."

Cut Fitness, May 29, 2018

<https://cutfitness.net/beauty-and-the-beast-hollywood-bowl-photos/>

"The Oscar- and Grammy-winning score was brought to indelible life by the "Beauty and the Bowl" orchestra and conductor Michael Kosarin — a 25-year collaborator of the film's composer, Alan Menken, whose arrival at the end of the evening was perhaps the biggest surprise in a night of many."

DISNEY'S THE LITTLE MERMAID at THE HOLLYWOOD BOWL

Broadway World Los Angeles, Michael L. Quintos, June 5, 2016

<https://www.broadwayworld.com/los-angeles/article/BWW-Review-Talented-All-Star-Cast-Brings-Disneys-THE-LITTLE-MERMAID-to-the-Hollywood-Bowl-20160605>

"The exquisitely lush sounds from the 71-piece orchestra conducted by Michael Kosarin were perfectly synced with the film throughout the glitch-free evening, highlighting just how gorgeous and layered Menken's score has always been for this film."

HUNCHBACK of NOTRE DAME STUDIO CAST ALBUM

Castalbums.org, January 22, 2016

<http://castalbums.org/blog/2016/01/REVIEW-The-Hunchback-of-Notre-Dame-Studio-Cast>

"Michael Kosarin, credited with musical supervision as well as vocal & incidental music arrangements, deserves high praise for the layers his work adds to the score. Combined with the 27-piece orchestra... the net result is a feast for the ears."

MY ROMANCE (Carly Simon album)

People magazine, April 30, 1990

<https://people.com/archive/picks-and-pans-review-my-romance-vol-33-no-17>

“Veteran conductor Marty Paich did the arrangements with Kosarin, who also plays piano. While Simon sounds best when her voice is backed only by Kosarin, the big string section is relatively unobtrusive, and nothing hampers the connection between the singer and the songs, which is direct, personal and as intimate as a soft voice in the dark.”

BARBARA COOK AT THE CARLYLE

The New York Times, Stephen Holden, April 14, 2005

<https://www.nytimes.com/2005/04/14/arts/music/welcoming-spring-recalling-old-friends.html>

“With her new pianist, Michael Kosarin, and the bassist Peter Donovan, she set out to welcome spring and to remember her lost friends and colleagues in the happiest possible way. Mr. Kosarin's gorgeous, oscillating accompaniments brought a delicate orchestral intensity to the show's few ballads and a high-stepping lilt to its many upbeat show tunes.”

ENCORES! PRODUCTION OF CAN-CAN

The New York Times, Ben Brantley, Feb 14, 2004

<https://www.nytimes.com/2004/02/14/theater/theater-review-patti-lupone-shows-she-still-can-can.html>

“As usual, the orchestra, directed by Michael Kosarin, sounds delicious.”

Backstage, David A. Rosenberg, February 18, 2004

<https://www.backstage.com/news/can-can-in-concert/>

“Cole Porter's deliciously ribald lyrics are perfectly matched to his still-popular melodies. “I Love Paris,” “C'est Magnifique,” “It's All Right With Me,” “Allez-Vous-En,” “Come Along With Me,” and the title number are polished to a wistful yet sophisticated perfection. Under Michael Kosarin's vigorous conducting, the orchestra played them with dash.”

Theatermania, Marc Miller, February 13, 2004

https://www.theatermania.com/new-york-city-theater/reviews/can-can_4378.html

“...there's plenty to enjoy on City Center's stage: Michael Kosarin's spirited conducting of Philip J. Lang's zippy old orchestrations...”

WEST END (original) PRODUCTION OF SISTER ACT

Variety, David Benedict, June 3, 2009

<https://variety.com/2009/legit/reviews/sister-act-4-1200507080/>

“Michael Kosarin’s glee-filled vocal arrangements and Doug Besterman’s orchestrations have the zing of authenticity.”

SECRET GARDEN ORIGINAL CAST RECORDING

The New York Times, Stephen Holden, February 2, 1992

<https://www.nytimes.com/1992/02/02/theater/recordings-view-ask-not-which-show-tunes-won-the-tony.html>

“Ms. Simon's music, rather like Mr. Sondheim's score for "Into the Woods," aspires to a kind of primal tunefulness, with melodies that suggest a refinement of children's singsong, but deepened by Michael Kosarin's exquisitely layered orchestrations.” [N.B. they mean arrangements]

Charlotte Creative Loafing, Perry Tannenbaum, January 24, 2013

<https://m.clct.com/charlotte/the-secret-is-out/Content?oid=2987190>

“Lucy Simon's music, adroitly wed to Norman's lyrics, was rightfully nominated for a Tony Award in 1991, but it's William D. Brohn's Drama Desk Award-winning orchestration — and Michael Kosarin's vocal arrangements — that truly lift the score into a phantasmagoric stratosphere.”

The Pittsburgh Press, David Rosenberg, February 16, 1992

<https://www.newspapers.com/image/143637518/>

“William D. Brohn’s orchestrations are fresh, as befits a garden, and Michael Kosarin’s conducting extracts all of the score’s felicitous details.”

DISNEY’S THE LITTLE MERMAID ORIGINAL CAST RECORDING

Broadway Stars, Michael Portantiere, February 21, 2008

<https://broadwaystars.com/michael-portantiere/2008/02/>

“...Michael Kosarin's musical direction of the show is superb...”

DISNEY'S NEWSIES (BROADWAY)

Variety, Steven Suskin, March 29, 2012

<https://variety.com/2012/legit/reviews/newsies-the-musical-2-1117947318/>

“...the music department of Danny Troob, Mark Hummel and Michael Kosarin give composer Menken his best-sounding show since ‘Beauty and the Beast.’”

Onstage, Michael L. Quintos, May 26, 2016

<http://www.onstageblog.com/reviews/2016/5/26/review-newsies-tour-seizes-the-day-at-ocs-segerstrom-center>

“Danny Troob's orchestrations and Michael Kosarin's arrangements give Menken and Feldman's already familiar songs from the movie a boisterous refresh, sounding better than ever.”

JANE KRAKOWSKI album

Jazz Times, Christopher Loudon, July 26, 2010

<https://jazztimes.com/columns/hearingvoices/jane-krakowski-cabaret-rx/>

“Wisely, throughout much of the 55-minute set, Krakowski draws on such legendary practitioners in the art of audience pleasing as Marlene Dietrich, Carol Channing, Eartha Kitt and Ann-Margret while, with considerable assistance from arranger and music director Michael Kosarin, making each slinky number uniquely her own.”