
Jakob Lehmann

Selected Reviews

Schubert, Bloquet and Beethoven, Les Siècles, Théâtre des Champs-Élysées, Paris (October 2024)

"Parisians were allowed to discover a young conductor with a great future...in this programme, we found all his qualities: precision, rigour and flexibility. In Schubert, we are immediately seduced by the conductor's supple hand and his sense of contrast, which alternately makes the orchestra sing and the tragedy rumble without any feeling of discontinuity...The orchestra responds without fail to his precise conducting with expressive but always measured gestures. His Beethoven is uniformly taut, fast, muscular...He highlights the richness of the timbre of the woodwinds and brass, whose sometimes slightly ironic remarks pierce a perfectly homogeneous string ensemble. The most fascinating moment of this performance is surely the third movement, where the conductor subtly lets the instruments whisper before launching into the final allegro with controlled fury, ending the concert on an enthusiastic note that earned him a great deal of applause, also from the visibly ecstatic orchestra."

- Musicologie.org

Mozart and Bruckner, Les Siècles, Brucknerfest Linz (October 2024)

"Mozart's last symphony is laid out weightlessly and airily; the third movement is particularly dance-like, in keeping with its root as a minuet. The concluding "molto allegro" is indeed played very quickly, but always remains precise. Despite all the changes in style, especially in the first movement, everything remains compact, is of one piece. All in all, an outstanding interpretation of this well-known classic, with a velvety and lively tone...The orchestra presents the huge sound surfaces of the Bruckner symphony with just as much precision and transparency as the Mozart. Here, too, the conductor chooses relatively high tempi (total duration a good 50 minutes!), although the overall impression always remains plausible and emotionally stirring...A very special brilliance from the many horns is always wonderfully accentuated: Jakob Lehmann has the sound balance just as precisely under control as he doses the enormous overall dynamics of the large orchestra and carefully builds climaxes and arcs of tension. The weightiness and (possibly only hollow??) dignity of slower performances can thus be questioned in a well-founded manner...This concert was a first-class pleasure, which was rewarded by the audience with loud enthusiasm and standing ovations."

- Online Merker

"Lehmann, who is a passionate advocate of faithfulness to the original sources and historically informed performance, had travelled to Linz with the Les Siècles orchestra, founded by Roth in 2003, to conclude the cycle with Bruckner's last, unfinished symphony, to 'shed new light on the Ninth from the perspective of historical performance practice'. Before Lehmann interpreted the Bruckner symphony, he conducted Mozart's Jupiter Symphony. His firm grip on the score left enough room for the divine weightlessness and soulfulness that we love so much about the Salzburg master. There was much that was new to hear in Lehmann's interpretation of Bruckner. The sharply contoured sound image was remarkably colourful, and even the occasional clusters of sound were astonishingly transparent. These sometimes unusual sounds were embedded in a breathtaking dramaturgy of intensification that did not shy away from eruptive outbursts. The raw, pounding motorisation of the Scherzo was fascinating due to the contrast with the Trio, which came across as spooky, light and airy - only the French can play it so weightlessly. When the last movement, the powerful and yet so intimate Adagio, came to a peaceful close, there was an emotional silence before the audience showed their appreciation with increasingly enthusiastic applause and standing ovations."

- Kieler Nachrichten

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Bellini *I Capuleti e i Montecchi*, Teatro Nuovo, Rose Theater, New York City (July 2024)

"Lehmann would lead the performance with equal measures of charm and authority. From the first notes, the audience was transported into a sonic world far removed from that generally experienced in most opera houses."

- **New York Classical Review**

"Jakob Lehmann led a swiftly paced reading with the music always having a forward propulsion...it was a thrilling reading that gave the opera suspense and unpredictability, and was always willing to take risks."

- **Operawire**

CD: Rossini *L'italiana in Algeri*, Eroica Berlin, Pan Classics (2024)

"You have to have this 'Italiana' on your CD shelf!...The recording is meticulous, curious, full of relish. Ruthlessly fast-paced at times, beguiling in the instrumental parts, but not disturbing for the singers.""

- **Fono Forum*******

"This energetic *Italiana* in Algeri vigorously shakes up our listening habits." - **Classica**

"While Rossini's work had already been the subject of a number of experiments on period instruments, none had ever gone so far in terms of musicological research, and the result is singularly seductive. At the heart of this astonishing approach is conductor Jakob Lehmann, whose "historically informed" approach has led to a radically new interpretation of Rossini's music, full of freedom, in which the orchestra itself no longer accompanies but really carries the action, with inventive phrasing, a sense of rhythm, accents and lines, and impressive virtuosity in relentless, rigorously precise accelerandi...The new Rossini has arrived, and it's an excellent vintage."

- **Avant-Scène Opéra**

"Conductor Lehmann leads with a swift, yet inspired hand whose brisk tempi powerfully drive the action forward. His relentless enthusiasm make the recording uncompromising in its directness." - **OperaWire**

"Jakob Lehmann's vision of a streamlined, historically informed but never dogmatically rigid Rossini buffa is striking."

- **RBB RadioDrei**

"There is enormous musical spontaneity achieved by conductor Jakob Lehmann."

- **Pizzicato.lu**

Mozart *Idomeneo*, Opéra National de Lorraine (September 2023)

"Conductor Jakob Lehmann opts for authenticity. His highly articulate conducting, with its lively, alert string sound, nurtures the drama and supports the stage perfectly."

- **ResMusica.com**

"The orchestra's almost musky timbre made it a versatile collaborator. In the concertato at the end of Act II of

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"Poliuto," it complemented rather than competed with the singers, with transparent textures that allowed the mildly lustrous voices to come through...Jakob Lehmann relished accelerating the tempo of concluding allegros and guided the music with such subtlety that even staccatos had shape to them." - **New York Times**

Rossini *Stabat Mater*, Teatro Nuovo, New York City (June 2019)

"Rossini performances have a mixed history in New York City, but Thursday June 27th there was no better place to be than on the Upper East Side, at the Church of the Heavenly Rest...The biggest revelation was the conducting of Jakob Lehmann. Too many performances of Rossini disappoint because of indifferent conducting (even among established conductors) and his attention to detail and engagement surely inspired the performers, and certainly inspired the audience."
- **American Rossini Society**

"One of the most moving Rossini performances that New York has experienced in recent times"

- **American Rossini Society**