

## JENS GEORG BACHMANN – PRESS QUOTES

"Bachmann led Schoenberg's Chamber Symphony confidently and well, taking a somewhat more expansive view of some episodes than Levine and bringing flow to music that can coagulate."

"Even the most experienced conductors would shy away from performing Beethoven's Ninth without rehearsal, but Bachmann emerged creditably from the ordeal."

Richard Dyer | Boston Globe

"Vigorous applause [...] greeted the first Symphony Hall performance by Boston Symphony assistant conductor Jens Georg Bachmann. As you would expect from a protégé of James Levine, all pieces sounded different and individual, yet also connected to the same pervasive Romantic-period impulses. His tempos were well-chosen, and convincing. The famous melody in the slow movement of the Mendelssohn ["Scottish" ] soared sumptuously."

Richard Dyer | Boston Globe

“A Protégé's Turn”

“It was an impressive start. Bachmann showed sure control of the orchestra along with a clear sense of musical values. The Boston Symphony has been fortunate in its choice of assistant conductors [...]. There was nothing of a callow youth in the performance of Shostakovich's Fifth. And with some wonderful responsive playing from the BSO, Bachmann caught both the lonely acceptance and the embittered defiance. Bachmann also showed a keen ability to sustain slow tempos and quiet, grieving passages to the stretching point but never beyond. When the savagery, grotesquery and horrendous climaxes broke out, they meant something. Bachmann has [the] ability to get inside the skin of a piece.”

Andrew L. Pincus | The Berkshire Eagle

“Levine Assistant makes fiery debut” “With the Boston Symphony Orchestra, Bachmann put his best foot forward in a fiery performance of Shostakovich's Fifth Symphony. Bachmann has much more theatrical presence than his mentor, who looked on from the audience. Bachmann has a flamboyant technique and personality, but his efforts are directed entirely to the orchestra, not to show off for the audience.”

Richard Dyer | Boston Globe

Jens Georg Bachmann led the [Boston Symphony] orchestra in zesty accounts of the Leonore Overture No. 3 and Beethoven's Symphony No. 7. Bachmann's podium gestures suggest a good admixture of economy and passion. The

Seventh [...] telegraphed a clear visceral excitement.  
Jeremy Eichler | The Boston Globe

„Jens Georg Bachmann’s conducting was right on the money.“  
ClassicToday.com | January 2007 | „The Magic Flute“ at the MET

„This is a concert one would not easily forget. A beautifully balanced and yet diverse program (Ravel: "Mother Goose" Suite, Haydn's passionate 49th, Milhaud's eclectic "Ox on the Roof" and Mozart's "Haffner" Symphony) performed with true passion and always in genuine style. Jens Georg Bachmann, an internationally rising conducting star, must have transformed the orchestra into the stylistically versatile, beautifully sounding group. The broad impressionistic colors of the Ravel were impressive as was the emotional and dynamic spectrum of Haydn's 49th ("La Passione"). The wit, fun and stylistic eclecticism of Milhaud's ever popular "Ox" fully unfolded and left the audience aroused while Mozart's famous "Haffner" Symphony topped off this fascinating program with the right balance of fire and Mozartian grace. Jens Georg Bachmann's musicianship and stage presence is mesmerizing and awe-inspiring, no wonder the orchestra played so well.“

New York Daily News | October 28 2011

"...a highly talented and very promising young conductor in the international arena"

KlassikRadio | March 27 2006

"Jens Georg Bachmann had clearly shaped the orchestra which played better than in any other repertoire performance this season."

Uwe Schweikert | Stuttgarter Zeitung ("Freischütz" at Stuttgart State Opera)

"Jens Georg Bachmann took good care of a transparent and singer-friendly sound of the Stuttgart State Orchestra."

Susanne Benda | Stuttgarter Nachrichten

“Mr. Bachmann drew a lush sound from the orchestra, painting a grand musical landscape and enticing very expressive playing from the musicians. Tchaikovsky’s *Romeo and Juliet Overture Fantasy* can be an old war horse, but in the hands of an opera conductor such as Mr. Bachmann this overture can be well-nuanced and dramatic. The winds together were especially well blended. Emphasizing dynamics from the pizzicato strings was an especially nice effect, and the tension built well within the overture. While conducting, Mr. Bachmann [...] is clearly one musical mood ahead of the players. A rousing performance of Dmitri Shostakovich’s Symphony No. 9 closed the afternoon’s program.”

Nancy Plum | Town Topics (Princeton)

"Mr. Bachmann led a brilliant performance of the Symphony No. 4 [by Beethoven]. The orchestral playing was the cleanest of the four-day festival, and for once there was a welcome clarity in the sound. Particularly impressive was the grace and precision of the string playing, which gave the four movements a lyric beauty and sheen not often heard at Fort Worth Symphony concerts."

Olin Chism | Dallas Morning News

"Mr. Bachmann conducted Beethoven's Symphony No. 2. His vigorous interpretation also made much of the work's contrasts and nicely captured the wit in Beethoven's quick movements. The larghetto was quite lovely!"

Olin Chism | Dallas Morning News

"The shifting moods between the country festival (Beethoven is depicting a day out of doors), the thunderstorm and the peaceful shepherd's song were nicely brought off, and, to his credit, the orchestra produced pleasant sounds, both as a whole and in passages spotlighting different sections." Olin Chism | Dallas Morning News

"Bachmann [was] inventive in his debut" "Energetic, elegant and occasionally given to broad dramatic gesture --both physically and emotionally-- conductor Bachmann, who conducted from memory, presented a performance characterized by a spacious overview. But the result was always emotionally satisfying. Bachmann constantly revealed the layers and textures within the music, giving an ongoing richness to his performance."

Wayne Lee Gay | Fort Worth Star-Telegram

"Bachmann produced a momentous emotional journey, showing [...] a talent for finding and displaying inner voices and rich textures. His finest single moment came with the final fortissimo [of Beethoven's 6th], which has to be handled with great subtlety, coming on the tail of a pianissimo passage. Bachmann and the orchestra gave just the right sense of solidity without spoiling the delicacy that preceded it."

Wayne Lee Gay | Fort Worth Star-Telegram

"The orchestra under Jens Georg Bachmann played with engagement and virtuosity and even displayed the frivolity and irony in the pompous triumph at the end."

Bernd Feuchtnner | Opernwelt | "Des Esels Schatten" (R. Strauss) at Berlin State Opera

"Jens Georg Bachmann, at age 24 a nine-year conducting veteran, expertly leads his gifted cast and orchestra."

Paul Moor | International Herald Tribune | "Des Esels Schatten" (R. Strauss) at Berlin State Opera

*2011-2012 Press Quotes*