
Jakob Lehmann

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Wagner *Parsifal* & *Tristan and Isolde*, Liszt Piano Concertos No. 1 & 2, Les Siècles, La Chaise-Dieu (August 2026)

"It is an orchestra at the top of its game that tackles, in the second half of the concert, the symphonic passages from *Parsifal* under the conductor's free-flowing touch and passionate direction." - **Michèle Tosi, ResMusica**

"Les Siècles have pulled off a rare feat: presenting Wagner in a different light. Far removed from the opulent orchestral sounds with which the composer is often associated, the ensemble brings to life the sounds of the mid-19th century using period instruments. Under the baton of the young German conductor Jakob Lehmann, this journey into the past reveals a rougher, more organic Wagner, where the freshness of the woodwinds, the warmth of the strings and the brilliance of the percussion combine to create a remarkably vivid sonic palette. The passages from *Tristan und Isolde* and *Parsifal* thus gain in depth and mystery, regaining an almost tactile depth, a world away from a modern perfection that is at times disembodied." - **La Montagne (Thiers-Ambert)**

Dvorak *Cello Concerto in B minor* & Beethoven *Symphony No 6*, Les Siècles, Festival de Radio-France, Montpellier (July 2026)

"Under [Lehmann's] baton, the phrasing is very straightforward, without any romantic effusiveness, which...effectively allows the voices to come to the fore, revealing the full melodic and harmonic richness of Beethoven's composition." - **Pierre Giangiobbe, Classykeo**

Weber & Tchaikovsky, Opera de Marseille (June 2026)

"Lehmann conducts with sweeping, clear gestures. He shapes a rich, contrasting sound that remains consistently cohesive. In both the symphony and the overture, he allows the brass to shine without ever sacrificing nuance. In the [Tchaikovsky] Variations, he creates a more intimate atmosphere: we are suddenly transported from a large concert hall to a chamber music salon, with *piani* delicately scattered like confetti." - **Julien Delholm, Classykêo**

Wagner *Parsifal* & *Tristan and Isolde*, Liszt Piano Concertos No. 1 & 2, Les Siècles, touring in France (April 2026)

"One is immediately captivated by the fluidity and expressiveness of the performance, the precision of the interpretation and the sense of contrast that Lehmann brings to these two iconic pieces from *Tristan und Isolde*. The arrangement of the orchestra on stage – with the violins on either side, the violas and cellos in the centre and the double basses at the back – lends Wagner's music a luminous richness of rare beauty...Les Siècles, under Lehmann's baton, trace the dramatic arc that begins and ends with the 'Tristan chord', with a tension imbued with deadly passion, without the slightest compromise on either clarity or precision. Everything is remarkably balanced: the motif from the Act II duet; the reappearance of the motif of desire, where the orchestra swells in a vast crescendo to the highest notes, before playing the motif of the final consolation diminuendo; and the suspended conclusion marking Isolde's last breath. Les Siècles, under Lehmann's baton, bring out the unconventional colours

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of the 'Prelude-Liebestod' with great nuance. The period instruments, notably the cellos, horns, clarinets and bassoons that introduce the first theme, offer a warm, silky sound, admirably brought to the fore by Lehmann's rigorous conducting, which does not hesitate to emphasise the tensions in this formidable staging of desire by Wagner...Les Siècles and Jakob Lehmann open the *Parsifal* sequence with the 'Prelude', creating an atmosphere of serene contemplation. The period instruments produce a deep, rich sound that Lehmann shapes with the tenderness of a devoted lover."

- **Hannah Starman, *Cult.News***

"The young conductor shares Roth's musical values to such an extent that the handover has been seamless, while he and Chamayou, the latter employing an Érard piano of 1910, had such a meeting of minds in Liszt that this listener craves further collaborations between them. The two concerts caught all the score's romance and lush melodies without a trace of mawkishness... The evening's concluding music, a substantial wordless sequence from *Parsifal* in which the famous 'Dresden Amen' recurred like a motto to fuse the excerpts into a convincing suite, was transcendent."

- **Musical America**

"At the helm of Les Siècles, conductor Jakob Lehmann, alongside pianist Bertrand Chamayou, brought their musical worlds to life in a programme of rare intensity, before an audience that was completely captivated. Wagner opened the concert with excerpts from *Tristan und Isolde*, including 'Liebestod' of almost solar beauty, before giving way, at the end of the programme, to *Parsifal*. The Prelude, the 'Transformation Music' and, above all, 'The Good Friday Spell' brought the evening to a dazzling close. The term is no exaggeration: the concert was spectacular, at times even overwhelming, but always imbued with a striking energy."

- **Jean-Rémi Barland, *Destimed***

"Jakob Lehmann always conducts with enthusiasm, precision and a firm hand. And you can sense a joy in playing together that is a pleasure to witness."

- **Gilles Lesur, *ConcertoNet.com***

"The orchestra Les Siècles is driven, and that really is the right word, by Jakob Lehmann, a young conductor to watch...Jakob Lehmann rises to the challenge of a formidable programme. The sound is rich and immersive, and the pianist is devilishly expressive."

- **Pétra Wouters, *Wukali.com***

Donizetti *Lucia di Lammermoor*, Opéra de Rennes/Angers-Nantes Opéra (February, March 2026)

"Jakob Lehmann is not the first conductor to seek to restore *Lucia di Lammermoor* to its authentic form. Several before him had attempted to return to the original...but the young Berlin conductor goes further and, drawing on the recent critical edition, offers an entirely new vision of Donizetti's opera. His precise and inspired conducting gives the orchestra a prominent role as the driving force behind the action and brings the orchestration to life in a masterful way, giving it exceptionally shimmering colours...The gamble has paid off for this production, which revisits Donizetti's opera in a manner that is unusual and original in every sense of the word."

- **Alfred Caron, *Opéra Magazine***

"With *Lucia di Lammermoor*, Donizetti created in 1835 a kind of quintessence of Gothic Romanticism in opera...But his masterpiece has become established in versions revised for the comfort of the performers, which makes the Rennes Opera's initiative to perform Ricordi's critical edition, which returns to the original score, for the first time in France all the more exciting. One could get an idea of this from the recordings by Lopez-Cobos and Mackerras, but nothing beats seeing it live to appreciate its appeal...The ensemble sounds less rounded, more harsh, without languor. The orchestra is re-evaluated, thanks in part to the conducting of Jakob Lehmann, who is passionate about

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researching historical performance styles. The German conductor elicits dark and tragic colours from the Orchestre National de Bretagne, whose harp, horn and cellos seek drama rather than charm." - **Christian Merlin, *Le Figaro***

"Jakob Lehmann sets out to free the work from the weight of tradition and bring it closer to Donizetti's original vision, returning to the original keys and eliminating the embellishments added over the decades. The result is as surprising as it is convincing, and this lively and precise interpretation does full justice to the work."

- **Véronique Boudier, *Ôlyrix***

"Jakob Lehmann's flexible and precise conducting provides a solid foundation for this production, which remains faithful to Donizetti's original spirit."

- **Vincent Deloge, *Resmusica***

"Jakob Lehmann's direction plays the card of dark flamboyance, as if Donizetti's opera were turning into a psychological thriller...the conductor keeps a firm hand throughout, with a keen sense of atmosphere."

- **Didier Van Moere, *Diapason***

"In the pit...the conductor Jakob Lehmann sculpts and sharpens all the expressive rough edges of the drama.... he elicits a rich palette of colours and timbres from the musicians of the Orchestre National de Bretagne. Little by little, as the orchestra accompanies the sacrificed victim in her ordeal, this orchestral lava, raspy and electric, accurately constructs a chilling vision that makes the work an irrepressible cynical machine."

- **Alexandre Pham, *Classique News***

"At the podium, the young conductor Jakob Lehmann fully embraces a minimalist approach at the helm of the ONPL (Orchestre National des Pays de la Loire), bringing out the subtle orchestration of Donizetti with particular vigour and care."

- **François Hudry, *Crescendo Magazine***

Wagner *Parsifal* & *Tristan and Isolde*, Liszt Piano Concertos No. 1 & 2, Les Siècles, touring in France (January 2026)

"The young German conductor Jakob Lehmann sweeps his arm across the orchestra, literally embracing it, as he performs some of the sublime passages from *Tristan und Isolde* and *Parsifal*. This Wagner...has the charm of the old, the patina of rough old wood that we love to caress with our hands, that delicate, timeless fragrance far removed from modern blandness...[In Liszt,] the balance between Bertrand Chamayou and Les Siècles, masterfully conducted by Jakob Lehmann, is striking here. Piano and orchestra clash and merge in a single gesture, shifting from elegy to violent outburst, from peaceful reverie to epic march. A distillation of romanticism, reflecting a passionate and thrilling concert."

- **Jean-Marc Petit, *ResMusica***

"Jakob Lehmann conducts with broad, expressive gestures. The conductor could be a romantic hero! He becomes one with the music, offering us almost a choreography."

- **Jean-Marie Chamouard, *cult.news***

"Such roundness and fullness, even in the pianissimo, and such mystery at the end when the pizzicatos announce the wonderful chord that launches Isolde's Death! The strings have the finesse, transparency and lightness of an enlarged quartet, and the double basses give them a splendid organ-like colour. It is incredibly beautiful how conductor Jakob Lehmann allows it to blossom as much as he organises it naturally, right up to the final explosion...Les Siècles [in Liszt]? Well conducted by a conductor who is attentive to changes in tempo, which go off

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like clockwork, and who listens to his soloist."

- **Alain Lompech, *Bachtrack***

"Jakob Lehmann's conducting is flexible, unpretentious and expressive. He certainly brings less sensuality, but more emotion than many of his colleagues...The strings are absolutely magnificent. The fact that Jakob Lehmann is a violinist by training certainly has something to do with this, and one imagines that he was able to give them valuable guidance. Numerous details, such as skilfully chosen fingerings and particularly careful phrasing, give this orchestra an ever-renewed appeal. Here is a young conductor who exudes genuine sensitivity, and we can only wish him a successful career. And Les Siècles certainly knows how to offer us rare and ever-renewed pleasures."

- **Pierre Carrive, *Crescendo***

"Lehmann offers us a thoroughly romantic evening, imbued with the innovative romanticism that we hold dear. He opens with the *Vorspiel* and *Liebeshod* from *Tristan und Isolde*, a Wagnerian piece whose colours he magnifies with a delicate touch and a steady breath, leading us without hesitation towards passion rather than mystical ecstasy. In addition to the impeccable precision of the double basses, the transparency of this interpretation is thoroughly convincing...Three excerpts from *Parsifal* conclude the concert. We happily savour an unprecedented transparency in the *Vorspiel*, which is not as pompous as we are too often led to believe. This is followed by an equally ethereal *Verwandlungsmusik*, which ultimately reinforces its concentration and effectiveness. Never succumbing to the temptation to stretch things out, as many of his colleagues feel compelled to do, Jakob Lehmann delivers a truly luminous *Karfreitagszauber* to finish."

- **Bertrand Bolognesi, *Anaclase***

Berlioz *La Damnation de Faust*, Les Siècles, Théâtre des Champs-Élysées (November 2025)

"The evening truly found its focus in the pit—or more precisely, among the music stands—thanks to the remarkable work of Jakob Lehmann at the helm of Les Siècles. The young conductor delivered a vibrant, contrasting, and never ponderous interpretation that highlighted the natural colors of the period instruments without lapsing into museum-like imagery. His fluid and eloquent gestures breathed with the music and gave it movement: nothing vertical or demonstratively analytical here, but rather a way of making the lines sing, articulating the different sections, and maintaining a healthy dramatic momentum. Particularly memorable were a finely crafted "Marche Hongroise", nervous without being brutal, and an "Invocation à la nature" of beautiful breadth...One senses the orchestra is both free and controlled, benefiting from the conductor's confidence and his attention to the ensemble's phrasing."

- ***Wanderersite.com***

"The orchestra Les Siècles, with period instruments and conducted by Jakob Lehmann, brought a special and distinct character...Lehmann's conducting was remarkably precise and romantic, and he delivered an excellent *Damnation*."

- ***Lohengrin Magazine***

"For all the challenges he was obliged to face, Lehmann acquitted himself honourably and the period sonorities of Les Siècles cast their spell."

- **Nicolas Blanmont, *Opera Magazine***

"The orchestra Les Siècles is led by the meticulous baton of Jakob Lehmann. The young German conductor strives to carefully highlight the dramatic contours without diminishing the poetry of Berlioz's score...we applaud the refined conducting, the coherent approach, and the genuine poetic power of this monumental yet delicate music."

- ***ClassiqueNews***

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"The orchestra is led by the young conductor Jakob Lehmann, at the helm of Les Siècles...Lehmann and Les Siècles clearly define the dynamics of the score – the marching accents, the transitions to the irruption of the supernatural – which present a major challenge in terms of precision and cohesion."

- **Cult.News**

"Lehmann conducts with intelligence and finesse, engaging and promising."

- **Opéra Magazine**

"The orchestra Les Siècles, which, it should be noted, is performing this program on early 19th-century French instruments, is in its element here and responds precisely to the clear and energetic conducting of Jakob Lehmann."

- **Classicagenda.fr**

"At the helm of Les Siècles, Jakob Lehmann delivers a refined, balanced performance of undeniable sonic beauty. The period timbres unfold with admirable clarity: bright woodwinds, resonant horns, supple strings. One savors the precision of his gestures, the clarity of the counterpoint, and the attentiveness to the text."

- **Publikart.net**

"The young German seduces with the unique and distinctive sounds he draws from the period instruments from Les Siècles, very much in the spirit of Berlioz."

- **Le Figaro**

"Jakob Lehmann conducted the crack period ensemble Les Siècles with an authority and understanding of theater"

- **Mark Valencia, Musical America**

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Rossini *Ermione (extracts)* & *Stabat Mater*, Monteverdi Choir & Orchestre Révolutionnaire et Romantique, Cadogan Hall (October 2025)

"Lehmann has an obvious ear for theatricality. The three imposing chords at the start of the Prelude, underpinned by cymbals, sounded very Beethovenian, with wonderfully delicate pizzicati to follow, a full-throated lament for the state of Troy from the magnificent Monteverdi Choir, and not least the composer's trademark string crescendo providing all the ingredients for a sparkling start."

In his direction of this work, I again noted Lehmann's ear for instrumental colour: in the soft, high-lying horns at the close of the third movement, the dry, ghostly quality of the period timpani suggesting a death rattle at the start of the fourth movement, the chilling cries of anguish from the woodwind as the bass soloist sings of Jesus being "scourged by the lash". He marshalled his choral and orchestral forces with verve and at times coruscating energy."

- **Alexander Hall, Opera Today**

"Lehmann marshalled his forces with alacrity, both supporting and encouraging his singers with great care. His performance brought together dynamism and fluidity – a good combination." – **George Hall, Opera magazine**

"Throughout the opera, Lehmann's approach to the music brought out the strength of Rossini's musical framework and for all the elaborate vocal detail, there was something neo-Classical, almost sculptural about the music. The opening chorus proper was strong and serious, with focused intensity from the choir and a mix of hard edges and fine detail in the orchestra."

- **Robert Hugill, Planet Hugill**

"Orchestre Révolutionnaire et Romantique, under Jakob Lehmann's athletic but precise direction soon got the measure of Rossini's style, and the little woodwind flourishes were contrasted nicely with the solid orchestral

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grandeur. Throughout the rest of the scenes, they continued to demonstrate an enjoyable sense of the period, giving us plenty of dynamic contrast, along with that slight rawness of sound that makes up the timbre of an early 19th century orchestra."

- **Barry Creasy, *MusicOMH***

"Lehmann may prove the evening's most exceptional artist of all. Every singer here, the choir not least, was entirely idiomatic...I long for more Rossini concerts such as Thursday's."

- **Alastair Macaulay for *SlippedDisk***

Verdi *Macbeth*, Teatro Nuovo, New York City Center (July 2025)

"Under Jakob Lehmann's direction, the Teatro Nuovo orchestra – playing on gut strings, wooden winds and valveless brass – leaned into the score's immediacy. Lehmann, the company's associate artistic director, conducted with firm rhythmic control and an ear for accent and color, drawing vivid articulation from the winds and punchy, almost percussive accents from the strings. Without imposing overly fussy tempo shifts, he maintained a flexible pulse that gave space to vocal phrasing while preserving the tension and forward motion of Verdi's early idiom. The textures were earthy and occasionally rough-edged, but expressive and energized – urgent without sacrificing musical detail."

- **Edward Sava-Segal, *Seen and Heard International***

"The ensemble was sharp as could be. The soloists were well-supported in each of their arias and were enabled the space to shift the colors and shape the lines with flexibility. There was no brute forcing here and it was clear throughout the rest of the evening that a great deal of emphasis and attention was placed on allowing the music to breathe. Balance was excellent and the pacing was exemplary."

- **David Salazar, *Operawire***

"Bringing it all together was Jakob Lehmann's revelatory conducting of a historically informed orchestra....We desperately need the stylistic renovation Lehmann offers. Even the best conventional Verdi conducting today—Fabio Luisi aside—has grown symphonic: too often slow, heavy and unyielding. By contrast, Lehmann's account of *Macbeth* recalled the Italianate style that still could be found through most of the 20th century. A deft underlying pulse remains toe-tappingly brisk throughout, yet leaves space for fluid and flexible legato during arias, transparent textures, snappy articulation, accelerandi to conclude arias and scenes, and all the other idiomatic touches that bring Verdi alive."

- **Andrew Moravcsik, *Opera Today***

"The conductor Jakob Lehmann again proved himself a very persuasive parser and shaper of bel canto music; the fine players, on historical instruments, delivered refinement and haunting sonority."

- **David Shengold, *Opera Magazine***

"The conductor brought out all the demonic elements of the score, with strong orchestral accents and often frenzied rhythms. Fast and violent in the scenes with the witches, he could, however, relax the tension, as in the chorus "Patria oppressa" in the first version and in Macduff's subsequent aria...Overall, it was a brilliant direction."

- **Francesco Zanibellato, *OperaClick***

"Jakob Lehmann has the commanding presence of a man twice his size. As Maestro Concertatore e Direttore he was in full command of the orchestra...Lehmann conducts with his entire body and sitting close was a real treat for us...Indeed, this will go down as one of the year's best productions, by virtue of its musical values, it's dramatic impact, and the unique novel effect of being introduced to a rarity."

- **Meche Kroop, *Voce di Meche***

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Liszt *Les Préludes* & *Totentanz*, Fauré *Requiem*, Anima Eterna Brugge, Concertgebouw Brugge (January 2025)

"The portamenti and the variously sketched sensations became clear... some of which had a chamber-intensive, avant-garde touch. The Leipzig Blüthner from 1859 was also perfectly balanced... with the colourful, effect-rich and full-bodied, spider-web-like, earthy orchestra, skilfully coordinated by Lehmann... Without a baton and evident in the gestures, but above all audible in the lively phrasing and dynamics, Lehmann was even better in the vocal music. With a textured Anima Eterna, sonorous strings... a powerful harmonium, subtle timpani, harp and brass with French trombones, he created an agile, heartfelt, structured and homogeneous interpretation."

- **Jens Klier, *Bachtrack***

New Year's Concerts (Strauß), Tonkünstler Orchestra (January 2025)

"The young conductor showed with care and great panache the larger phrases and musical details of the pieces, and the orchestra followed its leader securely and precisely through the many changes in tempo and dynamics."

- **Niederösterreichische Nachrichten**

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 does 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**

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"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**

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

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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 "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**