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# Julia Jones

## Selected Reviews

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### ***Otello (Verdi), Den Norske Opera (January 2025)***

"Conductor Julia Jones leads a performance with power, precision, and momentum."

- Eystein Sandvik, *NRK*

"Julia Jones conducted the Opera Orchestra with dynamic precision through Verdi's complex score."

- Magnus Andersson, *Klassekampen*

"Conductor Julia Jones maximizes the contrasts—from the violent surges of the opening scene to Desdemona's quiet evening prayer."

- Hilde Halvorsrød, *Scenekunst*

"The British guest conductor Julia Jones leads the Norwegian National Opera & Ballet's orchestra with an intense orchestral force."

- Sören Tranberg, *Tidskriften Opera*

"In the orchestra pit, conductor Julia Jones exerts an unusually fine-tuned control over these vast dynamic shifts."

- Hild Borchgrevink, *Dagsavisen*

### ***Le nozze di Figaro, Royal Ballet & Opera (September 2024)***

"Julia Jones returns to conduct, with exemplary results: attentive to both balance and tempo, she and the orchestra make Mozart's score zing along, fleshing out both its emotional highs and lows, and its sheer dramatic energy."

- George Hall, *The Stage*

"Julia Jones conducted with authority. She kept the pace propulsive but created moments of relaxation, and she built the finales adroitly. She also allowed some decoration, appoggiaturas and the odd turn, and kept the orchestral sound bright and crisp, the brass pleasingly muted."

- Francis Muzzu, *Opera Now*

"Julia Jones conducts with an energy that draws the maximum potential from the music"

- Richard Morrison, *Financial Times*

"In the pit Julia Jones kept a tight rein on things, the evening whizzed by, while the orchestra played like angels for her, enhanced by the bracing valveless horns and timps hit with hard sticks to give a period flavour to the proceedings."

- Keith McDonnell, *MusicOMH*

"The character of the performance as a whole [was] underpinned by Julia Jones's lithe pacing, transparent orchestral textures and . . . sensible tempi"

- Hugh Canning's *Operalogue*

"Conductor Julia Jones accompanied securely, maintaining flowing tempos and bouncing rhythms"

- Nicholas Kenyon, *The Telegraph*

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"Jones conducts with fierce energy and drive"

- **Tim Ashley, *The Guardian***

"Julia Jones offered a perceptive reading of Mozart's late masterpiece, bringing out the color and nuance in the score"

- **Mahima Macchione, *Operawire***

"Conductor Julia Jones has a vibrant and playful interpretation of the score. Her dynamics leave nothing to be desired between touching pianissimo and forceful fortissimo. Gloves off Mozart is the best kind."

- **Andrew Lohmann, *London Unattached***

"The excellence on the stage was once more matched by some fine conducting, this time from Julia Jones, and the near-perfect orchestral accompaniment from the on-form Orchestra of the Royal Opera House. Unlikely as it seems it was as though Jones and her musicians breathed new life into Mozart's vibrant score making it the near-perfect commentary it should be on the action and the characters we watch."

- **Jim Pritchard, *Seen and Heard International***

"The joy was completed by a fine performance from the Royal Opera House orchestra, impressively conducted by Julia Jones at a good pace to keep the singers and instrumentalists perfectly together throughout."

- **William Hartston, *Daily Express***

### ***Die Zauberflöte, Oper Frankfurt (February 2024)***

"Conductor Julia Jones gives full expression to one of Mozart's most accomplished scores."

- **Helen Adams, *Cult News***

### ***Rigoletto, Royal Opera House (October 2023)***

"The most compelling drama, however, comes from the pit, where the orchestra delivers much atmospheric colour and detail, as well as energy and rhythmic tautness. Clearly the conductor, Julia Jones — who is British but has made her career largely in Germany — is on galvanising form."

- **Richard Morrison, *The Times***

"Julia Jones's conducting is pure perfection; her interpretation of the score brings out the best in the Orchestra of the Royal Opera House."

- **Michael Higgs, *Broadway World***

"Conducting Verdi for the first time at Covent Garden, Julia Jones was sure-footed in tempi and phrasing, allowing the music to move the action along in a way that felt completely natural, never rushed nor dragging."

- **David Karlin, *Bachtrack***

"The orchestra was conducted excellently by Julia Jones, whose energy showed itself most impressively in the final act when the power displayed by the orchestra perfectly matched the increasing tension of the action and the glory of Verdi's music."

- **Hartston William, *Daily Express***

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"The conductor Julia Jones partners her singers with sensitivity, achieving just the right balance; the magnificent orchestra emerges supportive yet never overwhelming. Hers is a spacious reading that gives the voices room to breathe and shine."

- Jessica Duchen, *iNews*

### ***Le Nozze di Figaro*, Prague State Opera (June 2023)**

"Fortunately all the changes did not affect the music, which was marvelous. Conductor Julia Jones is a veteran of Mozart in opera houses throughout Europe, and brought a fine balance to the score, with a bright, measured style that illuminated the music while supporting the singers. She can even pull expression out of a harpsichord. The National Theatre Orchestra responded with a graceful performance, at once elegant and full-bodied."

- Frank Kuznik, *The Arts Desk*

### **Wuppertal Symphony Orchestra, Beethoven 'The 5 Piano Concertos', Odradek Records (May 2023)**

Julia Jones is a strong, impulse-driven leader of the Wuppertal Symphony Orchestra who plays courageously . . . Under her direction, the players are feisty, gripping, fresh, and full of imagination. A success.

- Dirk Schauss, *Online Merker*

"At his side was the Wuppertal Symphony Orchestra, which under the direction of Julia Jones (General Music Director of the orchestra) reached new heights. The orchestra plays with freshness and verve, which suits Pizarro's playing perfectly . . . Altogether, this is an all-around successful recording of the complete Beethoven Piano Concertos characterized by freshness and brilliance."

- Carsten Dürer, *Piano News*

### ***Ernani*, De Vlaamse Opera (November 2022 – January 2023)**

"The direction of the English conductor Julia Jones, who has already approached Verdi more than once over the course of her already long career, proves honest and efficient; her baton is certainly attentive to the details and contrasts of the score"

- Benedict Hévy, *Res Musica*

"While having a good experience of the composer's work she masterfully conducts the Flanders Opera Symphony Orchestra..."

- Camillo Faverzani, *Premiere Loge*

"On the other hand, conductor Julia Jones can handle the boastfulness of the score. She bends pathos into strength, menacing sentiment into poetry."

- Stephen Moens, *DeMorgen*

"Amidst all that visual splendour, Verdi's music remains wonderfully intact. Thanks to conductor Julia Jones. She has an excellent feel for Verdi's music and smoothly leads the orchestra through the score. *Ernani* is the expression of a warm glow. Jones does not look for fanfare, but strives for a soft, smooth sound. That interpretation is a relief."

- Els Van Steenberghe, *Knack Focus.com*

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### ***Così fan tutte*, Royal Opera House (July 2022)**

"Thoughtfully conducted by Julia Jones."

– **Rebecca Franks, *The Times***

"Julia Jones's buoyant conducting, mostly perfect in choice of fleet but not rushed tempi, seemed well tuned to her singers."

– **David Rice, *The Arts Desk***

"Conducting by Julia Jones was traditional, but swelled in emotion in all the right sections, heightening the cast's palpable chemistry."

– **Tacita Quinn, *London Unattached***

### **Haydn Symphony No. 44, Mozart Requiem, Det Kongelige Kapel (February 2022)**

"With an initially delicate grip on the orchestra, Jones swiftly moved right into the core of the symphony with increasing intensity and authority, leading the Royal Danish Orchestra to its climax in the Adagio and the subsequent Presto finale. (...) The Requiem was delightful under Jones' leadership."

– **Knud Arne Jürgensen, *XQ28.com***

"The Royal Danish Orchestra's playing was less overcomplicated with a delicate non-vibrato sound in the strings and an introverted wind section – clearly a conscious decision by conductor Julia Jones who really knows her Mozart."

– **Lars Ole Bonde, *Operamagasinet Ascolta***

### ***Rigoletto*, Bregenz Festspiele (August 2021)**

"In the end unanimous applause, also for the Vienna Symphony with their exquisite woodwind soloists under the swift and effective direction of Julia Jones."

– **Christoph Irrgeher, *Wiener Zeitung***

"During the evening, conductor Julia Jones develops a balanced and more and more three-dimensional interpretation with the Vienna Symphony."

– **Georg Rudiger, *Der Tagesspiegel***

"The biggest win was on the part of the musical and acoustic contribution. ... As the experienced master she is, [Julia Jones] expanded the scope of the score's extremes impressively. Promptly, there was more lyrical warmth and loving piano around father and daughter as well as around the Duke and Gilda – and then Jones and the splendid Vienna Symphony delivered a fast-paced and lively "Zitti-Zitti"-chorus and shaped the fatal thunderstorm ... into the evening's fulminant climax."

– **Wolf-Dieter Peter, *nmz***

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### ***La traviata*, Opera Wuppertal (June 2021)**

"One can once again admire her will to create, which was the imprint of her operatic conducting - very focussed, very disciplined, always bearing in mind the whole, instead of losing herself in details or sentimentality. ... However, Julia Jones is perfectly capable of letting rip: Wherever needed, the music has an uneasy energy and pushes forward the orchestra presents itself on splendid form. The woodwind solos are a dream but never lose touch with the ensemble."

- Stefan Schmöe, *Wuppertaler Rundschau*

### ***Il barbiere di Siviglia*, Wuppertaler Oper (November 2020)**

"It is clear from the very first few bars of the Overture, how well Julia Jones has rehearsed. The strings present splendid playing, following their conductor with precision in any tempo, even the fastest passages and especially through the sudden tempo changes ... The dynamics were brilliantly executed, the piano-forte contrasts mastered with ease with special attention to the crescendi and decrescendi even in short phrases. A feast for the ears! "

- Fritz Gerwinn, *Deianira Kulturportal*

### ***Idomeneo*, Royal Danish Opera (February 2020)**

"The firmness is also present musically. British Conductor Julia Jones leads The Royal Danish Orchestra with a steady hand from the very beginning of the dramatic overture."

- Peter Dürrfeld, *Kristeligt Dagblad*

"The Mozart-expert Julia Jones who conducted the Royal Danish Orchestra emphasised the symphonic elements in the score, and the orchestra played with a virtuosic intensity"

- Pia Fosshem, *Operamagasinet Ascolta*

"Julia Jones and the Royal Danish Orchestra successfully make Mozart's music quiver on stage alongside the fatiguing events on stage"

- Gregers Dirckinck-Holmfeld, *Gregers DH*

"English conductor Julia Jones seemed so excited by the achievement of the Royal Danish Orchestra that she seemed to wish they could all come on stage and receive their deserved applause"

- Thomas Michelsen, *Politiken*

### ***La bohème*, Oper Wuppertal (November 2019)**

"[The choir] mastered the rhythmical and, in their interplay between stage and pit not always easy, passages impeccably and with beauty of sound. General Music Director Julia Jones was at the helm of the Sinfonieorchester Wuppertal, which played mellifluously and with nuance; she showed a sure hand coordinating the difficult interplay between stage, the banda on one side of the dress circle and the pit in act 2, and throughout the entire evening she makes Puccini's score breathe, glow and resound with her elegant conducting."

- Sibylle Eichhorn, *das Opernmagazin*

"What would La bohème be without the right musical foundations in the orchestra pit? Julia Jones is a painter-with-notes and a storyteller of impressive intensity. Her direction of the Wuppertal Symphony Orchestra illuminates the intricate details of the score in glorious colours... This is sublime and at any given moment a musical delicacy of the highest class. Especially celebrated for her interpretations of Italian music, Julia Jones is working her way into the Champions League of the European

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music scene. You have to ask, is there really nothing that lets this premiere of La bohème in Wuppertal down? Where are the inconsistencies, the mistakes, or drops in quality. They don't exist, plain and simple!" - **Ingo Luther, *Klassik Begeistert***

"... Add to this finely balanced, nuanced sounds from the orchestra pit: The symphony orchestra under the thoughtful conducting of Julia Jones plays sensitively. She breathes with the singers as she accompanies them, and carefully chooses sympathetic dynamics. It is no surprise that the audience responds with standing ovations."

- **Hartmut Sassenhausen, *Westdeutsche Zeitung***

"That Puccini's hit opera La bohème does not dissolve into pure melodrama is due to the stylish musical performance as well as the smart scenic concept of this new production. Both General Music Director Julia Jones at the helm of Wuppertal Symphony Orchestra and the young, throughout excellent ensemble, as well as stage director Immo Karaman conceive the piece as what it is at its heart: an empathetic panorama of young people on the thorny way into adulthood."

- **Pedro Obiera, *Westfälische Rundschau***

"Fantastic, too, is what the excellent symphony orchestra under Julia Jones is doing in the pit. Jones delicately traces many of the details [in the score]. In many of the passages which are usually overplayed with emotional exuberance, you can suddenly hear the sounds of metropolitan Paris - Puccini was much more modern in 1896 than is generally assumed. Many of the transitions are played with an immensely fine level of detail. When at the end of the second scene, for instance, the waltz segues into a march, but what we get here is different from the vast majority of performances: not a mere picturesque change of atmosphere, but an acoustic cue signalling the end of comfortableness. However, Julia Jones vividly portrays the great emotional outbursts, too. In short: both scenically and musically a great production; a must hear and see!"

- **Stefan Schmöe, *Wuppertaler Rundschau***

## **Carmen, Royal Opera House (June 2019)**

"Julia Jones brings out the brilliance of the score vividly, ably abetted by the Orchestra, finding detail that often passes by unnoticed. All the dances have amazing rhythmic precision and drive and expert control of dynamics."

- **Alexander Campbell, *Classical Source***

"worth fighting a bull for."

- **Fiona Maddocks, *The Observer***

"Julia Jones conducts with terrific zest, equally attuned to the Offenbachian sparkle and dark intensity of Bizet's greatest score."

- **Graham Rogers, *The Stage***

"Conductors Julia Jones and Christopher Willis ensure that the magical playfulness of the performance is also very much present in the music."

- **Marissa Khaos, *The Upcoming***

"We get all the tunes you know (and some that you didn't know you knew) played with great brio by Julia Jones's orchestra."

- **Gary Naylor, *Broadway World***



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### ***Le nozze di Figaro, Oper Wuppertal (April 2019)***

"Musically the evening leaves nothing to be desired. Julia Jones at the conductor's stand of the Sinfonieorchester Wuppertal delights with a trim sound. Rousingly, Jones opts for [fast] tempi... With great nuance she brings out the depths of the various characters' emotional outbursts."

- **Thomas Molke, *Online Musik Magazin***

"Julia Jones' understanding of Mozart complements the staging. The historically informed General Music Director with her enthrallingly expressive symphony orchestra pits substance against the superficial lustre of the catchy tunes."

- **Lars von der Gönna, *Westdeutsche AZ***

"Music worth hearing is coming from the orchestra pit, too. The Sinfonieorchester Wuppertal ... shines with nuanced and well-balanced sounds. General Music Director Julia Jones ensures a firm grip, brings out the fine musical structures with meticulous clarity and carefully chooses tempi suitable for the singers. Thanks to this, Mozart's score, which is full of layers for both orchestra and singers and which adds emotion to the tangle of intrigues, becomes clear and comprehensible."

- **Hartmut Sassenhausen, *Westdeutsche Zeitung***

"The chorus and orchestra, too, are on top form. Under the sprightly conducting of Julia Jones, who takes her time in the beautiful quiet moments, the score is shaped all the way through with plenty of nuance and is guided by the clear sound of historically informed performance practice."

- **Stefan Schmoe, *Wuppertaler rundschau***

"Julia Jones conducted a fiery but subtle performance and the entire ensemble, both soloists and chorus, entered into the spirit."

- **Christoph Zimmerman, *Opera Magazine***

### ***Haydn, Mendelssohn, Kraus and Schubert, Bremer Philharmoniker (February 2019)***

"The intoxicating result [of the young Mendelssohn's work] is truly impressive, especially in this performance by the Bremer Philharmoniker. Thanks to precise execution and coherent phrasing, the orchestra, under the dedicated and very clear direction of Julia Jones, presents an interpretation rich in effects and with an impressive level of transparency, even given the seemingly impossible density of the over-fraught score. ... In [their interpretation of] the second big work of the evening, Franz Schubert's Symphony No. 3, the Bremer Philharmoniker exploit vivid contrasts. The playful elegance of the second movement was brought out with accentuated rhythms and dabs of colour in the intonation of the strings and wind instruments. In contrast, the ensuing Menuetto was earthy and assertive and its gallant middle section with triple-metre buoyancy felt like an invitation to dance. The Finale, a taut presto, was entertaining and full of fizz, with attentively chosen nuanced dynamics throughout, like a splendid final dance."

- **Gerd Klingenberg, *Weserkurier***

"At first glance, Julia Jones seems to approach Mendelssohn's work from an unspectacular perspective. However, it quickly becomes obvious that this is somebody who subtly makes the Bremer Philharmoniker realise what's on the sheet music. In this interpretation of Mendelssohn, she sensitively and intricately picks out the smallest nuances which removes the smoothness which can sometimes be an [unintended] feature in Mendelssohn's music... On the surface, [Schubert's Third Symphony] is music that seems quite harmless. It requires a conductor who is not only deeply familiar with the score but can also serve up the 18 year-old Schubert's ingenuity within his ever-flowing inspired melodies and sophisticated harmonies with a fresh perspective. Julia Jones has a firm grasp on it: her cracking sforzati are worthy of their name and her crescendi move like tempests."

- **Michael Pitz-Grewenig, *Klassik.com***

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### ***Luisa Miller, Oper Wuppertal (December 2018)***

"Generalmusikdirektorin Julia Jones steers the Sinfonieorchester Wuppertal with firmly-held reins; she coaxes a large palette of slightly muted but nuanced colours from them and ensures a luscious sound." - **Hartmut Sassenhausen, *Westdeutsche Zeitung***

"Musically, this evening leaves nothing to be desired. At the forefront there is Julia Jones' taut conducting. Brimming with energy, she guides the Sinfonieorchester Wuppertal through a score rich with tension; she brings out the many nuances, which make Verdi such a great musical dramatist, with sophistication." - **Thomas Molke, *Online Musik Magazin***

"[Julia Jones] conducts the piece magnificently. The colours in the orchestra are finely attuned and the balance between the orchestra, the exquisitely singing choir and the soloists is consistently right. Rarely have so many of the innovatively composed details been heard in the complex Act 1 finale than now in Wuppertal. The tricky a cappella ensemble in Act 2 ran as if it were on rails. From beginning to end, everything is right." - **Andreas Falentin, *Die Deutsche Bühne***

### ***Carmen, Oper Wuppertal (June/July 2018)***

"The true star of the evening, however, is Julia Jones, whose enchanting interpretation shows its charm especially in the quiet passages." - **Stefan Schmöe, *Wuppertaler Rundschau***

"Conductor [Julia Jones] goes for maximum transparency, flexible dynamics, sharp rhythmic articulation and nuance of sound. It's a feast of the "little notes" and of the infinite musical lines that lead unbroken from dialogue into melodrama and from there into the big arias and ensembles. This interpretation is polished and precise, light as a feather, colourful and full of life; stage and orchestra pit are in perfect balance throughout." - **Ulrike Gondorf, *Deutschlandfunk Kultur***

"General Music Director Julia Jones impresses with her sensitive and spirited conducting ... the Wuppertaler Sinfoniker bring [the score] to life with plenty of nuance and brilliant colours." - **Monika Willer, *Westfalenpost***

"The Sinfonieorchester Wuppertal plays immaculately. Under the baton of GMD Julia Jones all the textures of the score come into play perfectly. Even the loud passages are nuanced and refined." - **Hartmut Sassenhausen, *Westdeutsche Zeitung***

### ***Hänsel und Gretel, Oper Wuppertal (December 2017)***

"Hänsel und Gretel was the operatic house debut of the new General Music Director, Julia Jones. She interprets Humperdinck's wonderful score with keen attention to its impressionist colours. The orchestra sounds radiant and transparent throughout and so all the famous melodies (from "Brüderchen komm tanz mit mir" to Abendsegen) are well and truly sparkling." - **Monika Willer, *Westfalenpost***

### ***Concert (W. Mozart, R. Schumann & C. Schumann), Sinfonieorchester Wuppertal (November 2017)***

"Under Julia Jones' attentive and steady direction, the Sinfonieorchester Wuppertal played energetically. Mozart's short symphony was given a distinct sound without frills. Schumann's opus was also played with great nuance and balance of sound; [the orchestra] accompanied the Piano Duo sensitively. ... The audience was large and enthusiastic with a standing ovation for Jones and the musicians." - **Hartmut Sassenhausen, *Westdeutsche Zeitung***



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### **Chamber Concert (Mozart, Rosetti, Elgar & Haydn), Sinfonieorchester Wuppertal (November 2017)**

"Wolfgang Amadeus Mozart's „Alte Lambacher“ symphony with its three movements was given a lively and crisp account... Under the precise and considerate direction of General Music Director Julia Jones, the symphony orchestra played the four movements of Antonio Rosetti's symphony "La Chasse" with just as much gusto and was clearly structured. Elgar's Elegy op. 58, too, was interpreted flawlessly with much nuance and style."

- **Hartmut Sassenhausen, *Westdeutsche Zeitung***

### **Concert (Mendelssohn: Lobgesang), Sinfonieorchester Wuppertal (October 2017)**

"Throughout, [the musicians] could rely on Jones who breathed with them and steered them securely through the score with her attentive conducting. ... The orchestra played with a fresh sound: The opening Sinfonia [of the Lobgesang] was crisp and gripping, buoyant in the Allegretto and reverent in the Adagio religioso."

- **Hartmut Sassenhausen, *Westdeutsche Zeitung***

### **Die Zauberflöte, Royal Opera House, Covent Garden (September 2017)**

"As brisk as the swish of a panniered skirt, the conductor Julia Jones's finely detailed reading of the overture sets a smart pace for this philosophical pantomime of opposites and pairs. While the strings are kept plain, the woodwind flourish under her direction: bassoons, clarinets, oboes and, of course, the flute."

- **Anna Picard, *The Times***

"And in the pit, Julia Jones conducts a performance that stands out for its verve and clarity."

- **Hannah Nepil, *Financial Times***

"In the pit, Julia Jones' well-paced reading of Mozart's score found just the right balance between weight and period punch."

-**Mark Pullinger, *bachtrack***

"British conductor Julia Jones returns to the pit where she maintains perfect dramatic momentum, and the whole evening goes with a swing."

- **George Hall, *The Stage***

"The conductor Julia Jones maintained steady tempos and the orchestra were poised and controlled, never anything less than refined, but never pushing the boat out. The horns sounded terrific as did, fittingly, flautist Margaret Campbell."

- **Bernard Hughes, *The Arts Desk***

"Conductor Julia Jones keeps the plot boiling with taut, urgent tempo choices. ... The ROH Orchestra played delightfully with a discreet sense of historically informed style."

- **Mark Valencia, *WhatsOnStage***

"Julia Jones, who also conducted the 2013 revival, is strong in the pit, achieving lithe, thoughtfully paced and extremely well balanced playing from the Orchestra of the Royal Opera House."

- **Sam Smith, *musicOMH***

"The whole thing was held together by purposeful conducting from Julia Jones who kept up the momentum and spirit of both the story and the music."

- **William Hartston, *Daily Express***

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### ***Die Zauberflöte, Seattle Opera (May 2017)***

"There's a new conductor in the orchestra pit — the excellent Julia Jones, in her company debut — who gracefully supports the singers while crisply illuminating the score with all of its humor and pathos."

- **Melinda Bargreen, *The Seattle Times***

"British conductor Julia Jones gave an impressive debut. ... Her lively tempi in the overture set the tone for a spirited rendering, and her gestures were magnanimous and graceful."

- **Erica Miner, *Bachtrack***

"The 2011 production sparkles even more this time around thanks to ... the crisp conducting of Julia Jones."

- **Alice Kaderlan, *Seattle Post-Intelligencer***

"British conductor Julia Jones makes her debut here before heading to the Royal Opera, Covent Garden, to conduct another Magic Flute. Under her sure hand the orchestra gave us clean, fresh, lively Mozart with nuance and support for the singers."

- **Philippa Kiraly, *City Arts***

### ***Don Giovanni, Nederlandse Reisopera (March 2017)***

"The singers were more than deservingly assisted by the Orkest van het Oosten, which was directed by Julia Jones, a seasoned Don Giovanni conductor. She kept up the momentum in the orchestra ... and the interaction with the singers was excellent."

- **Merlijn Kerkhof, *Volkskrant***

"Under the baton of Julia Jones, Orkest van het Oosten plays exciting, tightly controlled Mozart."

- **Laura Rolin, *Place de l'Opera***

"an overall excellent and attentive performance, including some magical moments" - **Mischa Spel, *NRC***

"[Julia Jones] conducted the Orkest van het Oosten, brass sounding particularly heady, in a very assured performance with mainly brisk tempi to match the exuberance on stage."

- **Nicolas Nguyen, *Bachtrack***

### ***L'elisir d'amore, Opéra national du Rhin (October 2016)***

"Julia Jones left her [Danielle de Niese] and the other principals plenty of freedom between the numbers, but also brought a certain rigour to her crystalline conducting of the Orchestre Symphonique de Mulhouse, sometimes evoking Rossini (for instance in the trio with Belcore, Adina and Nemorino)."

- **Rolf Fath, *Opera Magazine***

"There is something irresistible about Julia Jones' direction: it carves out the subtleties of the belcanto opera dynamically in great detail. The former music director of Basel Opera allows Donizetti's buffo notes to show in the melancholic intricacies of the opera's instrumentation, and the Orchestre Symphonique de Mulhouse follows her, playing musically, with nuance and credible Italianita. There is richness in colour, and not only on stage."

- **Alexander Dick, *Badische Zeitung***

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"Leading the Mulhouse Symphony Orchestra ... with subtle and eloquent woodwinds, Julia Jones ensures vivacity."

- **Michael Thomé, *Res Musica***

"With the precision of a drill sergeant, Julia Jones (at the helm of the Orchestre symphonique de Mulhouse) brings the legacy of Rossini, e.g. the trio with Belcore, Adina and Nemorino, and the crystalline clarity of Donizetti's music to effect. She gives the protagonists sufficient freedom to turn their recitatives into beautiful cascades of words and music."

- **Rolf Fath, *Opera Lounge***

### ***Falstaff, Oper Frankfurt (September 2016)***

"Julia Jones and her orchestra deserve equal praise [as the production and Željko Lučić, who received much applause] ... Both in staging and musically ... this revival was as vibrant a performance as one should wish in opera."

- **Stefan Eckel, *Bachtrack***

"Julia Jones conducted the Opern- und Museumsorchester. After several Mozart operas, this was the first time Frankfurt audiences got to see the English conductor with a Verdi interpretation. She earned tremendous applause from a well-entertained audience."

- **Matthias Gerhart, *Frankfurter Neue Presse***

### ***Concert (Handel, CPE Bach, Gluck, Haydn, Mozart), Orchestre Philharmonique de Strasbourg (February 2016)***

"In addition to those qualities praised by international critics, Julia Jones distinguishes herself furthermore by her enthusiasm and total mastery of the scores that she directs from memory - rarely heard symphonies by Haydn, CPE Bach and Mozart are revealed with both nuance and a sense of overall architecture and landscape in a style that is expressive without affectation."

- **Dernieres Nouvelles D'Alsace**

### ***The Flying Dutchman, Den Norske Opera (November 2015)***

"... the large and at times powerful orchestra was directed very musically by Julia Jones, with excellent tempi."

- **Henning Høholt, *Kulturkompassett***

"Englishwoman Julia Jones was a good hand at directing the music."

- **Kjell Moe, *Kultur Speilet***

### ***A Midsummer Night's Dream, Musiktheater im Revier Gelsenkirchen (October 2015)***

"The Neue Philharmonie Westfalen played most outstandingly under English conductor Julia Jones, who interprets this music very coily, like chamber music: without shrouding it in a romantic veil, often very quietly, a meticulous, very transparent carpet of sound out of which individual sensations of sound flare up. This hits the opera's language of sound, reminiscent of early English music in many places, perfectly. ... In conclusion: a really strong kick off to the season at the Musiktheater im Revier: Michael Schulz and Julia Jones masterfully hold this Midsummer Night's Dream in the right balance between comedy and poetry."

- **Stefan Schmöe, *Online Musik Magazin***

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"A versatile set, an ensemble singing and acting on the highest level, and an orchestra that makes all the intricacies of the score beautifully tangible: these are the ingredients for an evening of opera that simply does your heart good – all around. The man of the house, Michael Schulz, his creative crew and guest conductor Julia Jones achieved this feat. Lightly and effortlessly they tell Shakespeare's comedy, which Benjamin Britten and Peter Pears follow closely in their operatic adaption. ... Julia Jones and the Neue Philharmonie Westfalen are made for each other: they are in total harmony. The way the British guest conductor unfolds Britten's multifaceted and allusive score, how she aligns stage and pit, is simply perfect."

**-Thomas Hilgemeier, Theater Pur**

"A fabulous story, great voices, the Neue Philharmonie Westfalen as a chamber orchestra under the direction of Julia Jones and a breathtaking set made for three hours of most diverting entertainment. ... British conductor Julia Jones gets the effects across without falling for cheap showmanship."

**- Anne Bolsmann, Westdeutsche Allgemeine Zeitung**

"The Neue Philharmonie Westfalen under Julia Jones played marvellously."

**- Abenteuer Ruhrpott**

### **Orlando, Theater Freiburg (July 2015)**

"That stage and pit played together so well at the premiere of this three act opera is thanks to Julia Jones. The English conductor with an affinity for Baroque music is able to lead and support the singers confidently. With a Philharmonisches Orchester attuned to Baroque from head to toe – its string players using Baroque bows [and] its continuo section (with theorbo) showing off their competence – you hear transparent, expressive, never dominating Handelian sounds and find yourself saying: this is what it might have sounded like, back then, in London. This is what crispness and vitality sound like. ... Julia Jones knows how to do Handel."

**- Johannes Adam, Badische Zeitung**

"In the overture, the Philharmonische Orchester Freiburg under the masterful direction of Julia Jones, a declared Handel lover, dedicates itself as swiftly as fervently to a soft intonation. ... When [Orlando] then ... falls into a deep sleep in the larghetto aria, Julia Jones scales back the orchestra ... to near inaudibility – and makes you listen so much more. ... A great evening for opera lovers. Rapturous applause."

**- Siegbert Kopp, Südkurier**

### **Così fan tutte, Volksoper Vienna (May 2015)**

"Just as successful as the staging is the musical side of things. Julia Jones, a renowned Mozart specialist, presents Mozart of the highest quality. Perfect tempi, colourful arches of sound. It is easy to tell she has many years of experience with this composer."

**- Sebastian Kranner, Der Neue Merker**

"A lively characterisation of everything, however, was undertaken by the conductor. Julia Jones always accompanied her singers thoughtfully and brought out feature points – courageous, but always spot-on."

**- Bachtrack**

"Musically, the orchestra of the Volksoper can easily compete with the other orchestras in town. Conductor Julia Jones had it articulate vividly and transparently; she cleverly worked around the acoustic problems of the house by throwing prominent moments into sharp relief whilst flexibly and thoughtfully supporting the singers. ... everything coming from the pit sounded both solid and also inspired."

**- Daniel Eder, Der Standard**

"...brisk and fiery playing coming from the orchestra directed by Julia Jones."

**- Michael Wruss, Nachrichten.at**

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# Julia Jones

## Selected Reviews

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"Brisk charm. Musically, things at the Volksoper are approached briskly and with dynamic verve, thanks to Julia Jones."

- **Wilhelm Sincovicz, *Die Presse***

"Even during the arias, the strong understandability of the text of Kurt Honolka's relatively modern translation was a focus point. This approach was carried by conductor Julia Jones, who put herself and the Volksoper orchestra fully at the service of the drama."

- **Mhh, *Wiener Zeitung***

### **Sinfoniekonzert, Sinfonieorchester Wuppertal (February 2015)**

"The smooth sobriety and zestful grip of Julia Jones work extremely well for [Handel's Water Music]. She conducts the piece from memory and it makes a striking and festive opening. There is a gorgeous solo from the oboe, triumphant alternating entries from horns and trumpets, and regal splendour. The symphonic poem "Tintagel" by English composer Arnold Bax is also in good hands with Julia Jones; Bax wrote an overflowing, heaving piece with a lush soundworld, soulful sonority, and a great hymnic ending complete with concluding cymbal crash. She appears to be completely in her element and gets the most of the excellent orchestra she has been entrusted with."

- **Dagmar Zschiesche, *Der Westen***

### **A baguette étincelante, Orchestre Philharmonique de Strasbourg (January 2015)**

"In Mozart's "Alte Lambacher – Sinfonie" in G major KV45a ..., Jones' extraordinary aptitude for interpreting musical works in their full depth became apparent. The fine-grained and extremely energetic conducting technique, with which she motivated the instrumentalists, ensured musical pleasures in a class of their own. Thus [she] brought out the first movement's truly refreshing character. The Andante [was] gorgeous. The perfect balancing of the sections of the orchestra was convincing beyond any doubt. The final movement was perfection and rounded off this Mozartian experience of sound. ... [In Britten's "Young Apollo"] piano and orchestra worked extremely well together tonally. This and the accentuated, crisp rhythms made the work really shine. The renowned conductor Julia Jones proved herself as masterful and elegant, and inspired all the instrumentalists to their best."

- **Mittelbadische Presse**

### **Sinfoniekonzert, Philharmonisches Orchester Freiburg (November 2014)**

"Julia Jones' [rendition of Mozart's] Symphony in D major (KV19) ... was brimming over with liveliness and expressivity."

- **Johannes Adam, *Badische Zeitung***

### **Sax & Symfonie, Nederlands Symfonieorkest (November 2014)**

"Briton Julia Jones presented not only polished performances, but also showed that she has great feeling for the (seemingly impossible to tackle) challenges with which Bernstein's music bristles."

- **Frits van der Waa, *Volkskrant***

### **Aida, 50<sup>th</sup> Macerata Opera Festival (July 2014)**

"Julia Jones conducted an interpretation which was both intimate and solemn."

- **Il Resto del Carlino**

"The conductor Julia Jones wanted and knew how to deliver an original and more intimate interpretation, ridding the score of the usual triumphalist clangs in favour of a more dramatic and intense approach."

- **Maria Stafania Gelsomini, *Cronache Maceratesi***

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# Julia Jones

## Selected Reviews

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"[This *Aida*] was very much at the mercy of the score, notable (finally and for once!) for its more dramatic and subtle turning points, thanks largely to the skilful conducting of Julia Jones."

- **Filippo Davoli, *Cronache Maceratesi***

"The conductor Julia Jones quickly established the intimate character of the music." - ***Gazzetta del Sud***

### ***Fidelio*, Volksoper Vienna (May 2014)**

"Musically, the production with the Volksoper Orchestra under the baton of Julia Jones, was an outright success."

- **Daniel Ender, *Der Standard***

"Musically, it was overwhelmingly successful. Moreover, the orchestra was led ably and allowed to take risks under the baton of Julia Jones...the orchestra should be applauded for a commendable performance."

- **Chanda Vander Hart, *bachtrack***

"For her crystal clear interpretation of the repeatedly rewritten version of the 1814 score, Julia Jones deserved the tumultuous applause."

- **Harald Steiner, *Kleine Zeitung***

"Julia Jones chooses sensible tempos and creates dynamic contrasts which never interfere with the singers, still providing sufficient room to emphasize some of the more unusual details in the score without disturbing the homogeneity of the overall sound."

- **Walter Weidringer, *Die Presse***

"The basis for such a successful musical premiere was Julia Jones, a spirited and gripping conductor. She succeeded in producing an impressive symphonic sound which provided a good accompaniment to the singers."

- **Johan Jahnas, *Der Neue Merker***

"At the helm of the tonally pleasing orchestra conductor Julia Jones uses many emphases to create a well-defined musical accompaniment, building to a powerful finale. Overall a very good performance by the orchestra."

- ***Kurier***

"Even more satisfying was the sound that came from the orchestra pit. There, the British conductor Julia Jones conducted a dry and sometimes angular interpretation of Beethoven's score, which nevertheless always put the singers first."

- ***Salzburger Nachrichten***

### ***Bluebeard's Castle*, Opéra National de Bordeaux (February 2014)**

"In *Bluebeard's Castle*, the quintessence of the drama is expressed by the orchestra: the British conductor Julia Jones conducts with a sense of orchestral colour that is almost impressionistic, reminding us of everything that links Bartok to Debussy; directing the Orchestre National Bordeaux-Aquitaine, she magnificently highlights their flexibility and clarity."

- **Christian Merlan, *Le Figaro***

"On the podium, Julia Jones succeeds in distinguishing the different moods with great energy whilst highlighting the musical contrasts without the tension ever slackening... rich colours and a great sense of theatricality are everywhere. Barely recognizable since it moved into the its new auditorium, the Orchestre National Bordeaux-Aquitaine flourishes in the longer phrases, playing with an almost Straussian opulence, while exalting with clarity a glittering soundworld, eruptive and brilliantly impressionistic."

- **Patrick Szersnovicz, *Diapason***



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# Julia Jones

## Selected Reviews

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"The musical direction of Julia Jones is probably the highlight of the show. The musicians of the Bordeaux opera house have mastered the colours and the rhythms of the score with great ease. Julia Jones exploits the incredible timbres previously unheard from this opera which shimmers between the wonderful and the fantastic. It is wholly evocative and immensely ... powerful... The musical performance is of such quality that we (almost) accept witnessing Bluebeard kill Judith at the end and take the ring away... as if the intoxicating music from the pit allows us to forget all the many contradictions on the stage."

– **Sabina Pena Arcia, *classiquenews.com***

"Satisfaction at a well-appreciated performance was clearly demonstrated, with a unanimous ovation for the dark beauty of a piece that Julia Jones moulds with an iron baton."

– **Christophe Rizoud, *Forumopera***

"[Under Julia Jones] the precision and range of colour was remarkable, placing the Orchestre National de Bordeaux-Aquitaine definitively as a major ensemble in France."

– **Maxime Kaprielian, *ResMusica***

### **Otello, Opéra National de Bordeaux (November 2013)**

"Julia Jones takes the orchestra to the top... the British conductor never lets the dramatic tension sag... The main strengths of this company - the orchestra together with the well-blended choir - distinguish themselves as an ensemble of a high-level under her baton."

– **Mehti Mahdavi, *Diapason***

"The Orchestre National de Bordeaux demonstrates remarkable cohesion... the fiery sound bubbles and fizzes from start to finish, from the initial storm to the final kiss theme, the score is breathtakingly rendered by Julia Jones's conducting."

– **Christophe Rizoud, *Forum Opera***

"In the pit [Julia Jones] ensures a perfect harmony between singers and the Orchestre de l'Opéra National de Bordeaux."

– **Bruno Serrou, *La Croix***

"In the pit, the Orchestre National Bordeaux Aquitaine is faultless under the urgent direction of Julia Jones: she gives the score a stunning dramatic force."

– **Noël Tinazzi, *Rue du Theatre***

"British director Julia Jones offered a brilliant reading of the opera, lively and attentive to detail. She drew an excellent performance from the orchestra, who had their sound under control at all times. This was one of the best performances I remember from Julia Jones, who will return to Bordeaux in a few months with *Bluebeard's Castle*."

– **José M<sup>a</sup>. Irurzun, *Seen and Heard International***

"In the pit, Julia Jones (whom the Primo Uomo logically comes to get for the final bows) repeats the miracle of her *Madama Butterfly*: brilliant orchestral sound, faultless ensemble and balance between voices and orchestra, highlighting the genius of the instrumentation of late Verdi and of course it all breathes and sings. The Orchestre National de Bordeaux gives her their best."

– **Maxime Kaprielian, *ResMusica***

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# Julia Jones

## Selected Reviews

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### ***Die Zauberflöte*, Royal Opera House, Covent Garden (April 2013)**

"[Julia Jones's] sheer skill in pacing and in sustaining long, energised lines of orchestral playing stepped up the momentum."

– Hilary Finch, *The Times*

"Jones's speeds are swift and energetic. There are genuine frissons of alarm in the whirling strings that indicate Tamino's terror at the start, and later on, a real sense of victory in trumpets and drums when trials are faced and overcome."

– Tim Ashley, *The Guardian*

"In Julia Jones the Royal Opera has a real find of a Mozart conductor, a rare species. The opening chord of the Overture, solid, solemn, carefully weighted, led to a wonderfully detailed account not only of this slightly academic orchestral piece but of the whole sublime masterpiece too."

– Michael Tanner, *The Spectator*

"Often, [Julia Jones] would throw in a deliciously long rubato in the closing cadence of a phrase before picking up the pace at the start of the next. Overall, it was a very assured orchestral performance, bright, upbeat and perfectly balanced against the singers."

– David Karlin, *bachtrack.com*

"Julia Jones making a welcome return after her 2010 *Così* and following her highly successful WNO *Traviata* maintained a fine balance throughout the evening. The fact that she had a mainly large-voiced cast of singers allowed her to play up the big moments to their full value but there was no shortage of delicacy either. Jones gauged a fine balance between the ponderous epics of the Klemperer type *Flutes* and the over fleet versions which lose the sense that anything of import is involved. The orchestra responded with excellent playing throughout."

– Sebastian Petit, *Opera Britannia*

"Julia Jones then conducted a performance that could hardly be criticised musically. The ROH Orchestra was lively, sensitive and warm."

– Hannah Sander, *classicalsource.com*

### ***Idomeneo* (new production), Oper Frankfurt (March 2013)**

"The music is wonderfully performed by the orchestra under the Mozart expert Julia Jones who gives an interpretation of great lightness and clarity, helped by the virtuosic continuo playing of Felice Venanzoni on the fortepiano. Jones drives the action with mercurial tempi, perfectly balancing the dynamics with the singers on stage."

– Natascha Pflaumbaum, *Deutschlandradio Kultur*

"Julia Jones knows how to both conjure up joyous expression from the choir and tame the threatening forces of nature with the orchestra. The thrilling climax in the final bars was played with a wonderful intensity."

– Bettina Boyens, *Gießener Allgemeine*

"The conductor [Julia Jones] creates sharp contours of sound which carry the passion of *Idomeneo*'s tonal language."

– Volker Milch, *Wiesbadener Tagblatt*

### ***Idomeneo* (new production), Semperoper Dresden (November 2012)**

"Musically this production was also impressive. The British conductor Julia Jones holds *Idomeneo* very close to her heart, and she endowed the music with a dramatic thread which can be difficult to achieve in this somewhat fragmented work. Under her direction the Sächsische Staatskapelle Dresden played Mozart's music in a tasteful and historically informed way, but at the same time without compromising their own distinctly rich sound or losing any of the music's dramatic quality, an impressive accomplishment."

– Matthew Lynch, *bachtrack.com*

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# Julia Jones

## Selected Reviews

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"Guest conductor Julia Jones successfully led the Staatskapelle in a truly pleasurable Mozartian experience, combining dramatic drive with beauty, always maintaining the tension in the recitatives and keeping the instrumental passages in their dramatic context and thus proving them to be indispensable."

– Joachim Lange, *Freie Presse*

### ***La Traviata*, Welsh National Opera, Millennium Theatre, Cardiff (February 2012)**

"Julia Jones's attention to the emotional detail of Verdi's score achieved a searing intensity." – Rian Evans, *The Guardian*

"The star turn of this *Traviata* was a woman, but not one of the singers. Her name was Julia Jones, an English conductor of wide experience internationally, but as yet relatively under-exposed in the United Kingdom. She should be known better: in a score often treated as a beat-through by professional orchestras, she elicited from the players of the Welsh National Opera an account of the music so full of insight and emotional resonance that it often eclipsed what was happening onstage above them."

– Terry Blain, *Opera Britannia*

"The orchestra produces a wonderful spatial effect—evidence of a clinical attention to textural differentiation from conductor Julia Jones, who thus triumphantly concluded her WNO debut."

– Gavin Williams, *Musical Criticism*

### ***Così fan tutte*, Royal Opera House, Covent Garden (February 2010)**

"Making her Covent Garden debut with this revival of Jonathan Miller's production of Mozart's intricate comedy is conductor Julia Jones, British-born, though as yet far better known in mainland Europe than here. She led a remarkable performance, notable for the sharp profile of the ensembles, the effectiveness of her tempo judgments and the lucid warmth of tone she drew from the orchestra. This production has witnessed some exceptional Mozartians in the pit over its 15 years, and Jones's interpretation ranks among the best."

– George Hall, *The Guardian*

"With Julia Jones conducting lively and trim Mozart in the modern style, and still finding time to get the inner lines in the ensembles to sing, this *Così fan tutte* makes as good an advertisement for the opera's popularity today as any."

– Richard Fairman, *The Financial Times*

"Julia Jones sets tempi that are determined, at least in *allegros*, by the maximum speed at which rapid wind figuration can still be cleanly, audibly articulated, exactly the sort of thing Karl Böhm used to do in Mozart, and which immediately predicates a fairly steady overture because the bassoon solos otherwise become a smudged blur, but as a result emerged immaculately here. Much else was similarly concerned with clarity of articulation, though it has to be said that whereas Böhm's account of the score – which I heard at Covent Garden right at the end of his life – was suffused with a kind of golden, autumnal glow, Ms. Jones presents a far leaner, meaner sound (fortepiano *recits*, sharp and jagged) and, of course, a far fuller text."

– Stephen Jay-Taylor, *Opera Britannia*

"Tonally [Julia Jones] achieved much lightness and energy from her orchestra, which played well alongside the youthful onstage activities."

– Alexandra Coghlan, *musicalcriticism.com*

"Julia Jones directs the orchestra with fine attention to mood and detail, drawing taut playing in an auspicious Royal Opera debut."

– Edward Bhesania, *The Stage*

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# Julia Jones

## Selected Reviews

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### ***Le Nozze di Figaro, Canadian Opera Company (December 2007)***

"A conductor with the right touch for Mozart, Julia Jones favoured brisk tempos which gave the score an extra dose of effervescence without sounding rushed or sacrificing clarity."

– **Joseph K. So, *Opera***