



Jordan de Souza

Conductor

BERNSTEIN *Candide*, Komische Oper, Berlin

Jordan de Souza am Pult ließ das verkleinerte Orchester in diesem Sinne so lebenslustig und zugleich kontrolliert klingen, dass es schon in der Ouvertüre zu einer phantastischen Koexistenz von Coolness einerseits und Gepflegtheit in Timbre und Intonation andererseits kam. Einfühlsam passte er den Klang an die Solisten auf der Bühne an, nirgends besser als in der berühmten Nummer „Glitter and be gay“,

Jordan de Souza on the podium made the reduced orchestra sound so full of life and, at the same time, disciplined that even in the overture there was a fantastic juxtaposition of coolness on the one hand and refinement in timbre and intonation on the other. He sensitively geared the sound to the soloists on stage, nowhere better than in the famous number "Glitter and be gay",
Christiane Tewinkel, Frankfurter Allgemeine, November 2018

BIZET *Carmen*, Bregenzer Festspiele

Musikalisch hat die Aufführung in Bregenz die Erwartungen vollkommen erfüllt. Die Wiener Symphoniker unter der Leitung von Jordan de Souza spielen das Werk präzise, mit großer Spielfreude und dem angemessenen Schwung.

Musically, the performance in Bregenz completely fulfilled all expectations. The Wiener Symphoniker under the direction of Jordan de Souza play the work with precision, with great enthusiasm and the appropriate momentum.
Katrin Düsterhus, Das Opernmagazin, August 2018

DEBUSSY *Pelléas et Mélisande*, Komische Oper, Berlin

The house's new Kapellmeister, Jordan de Souza, led an endlessly subtle performance; he coaxed from the orchestra playing of the utmost flexibility and transparency that successfully disguised 'the ghost of old Klingsor' while supporting the singers' every breath with uncommon empathy.
Carlos María Solare, Opera, October 2018

The house's new Kapellmeister Jordan de Souza, 29, opened the season with a gripping performance of Debussy's 'Pelléas et Mélisande'
A J Goldmann, New York Times, January 2018

...wisely led by Kapellmeister, Jordan de Souza. There was no doubting his knowledge and understanding of Debussy's tantalising, treacherous score, nor of his ability to communicate to both orchestra and audience. Again, I look forward to hearing more from him
Mark Berry, Seen and Heard International, October 2017