



## Jordan de Souza

### Conductor

#### **BBC National Orchestra of Wales**

The playing throughout the concert was superb. The young Jordan de Souza clearly relished the opportunity to bring life to this new music.....I hope that Jordan de Souza, too, will return soon.

*Seen and Heard International, Paul Corfield Godfrey, January 2024*

#### **PUCCINI *La bohème* Canadian Opera Company**

There is a vital energy and chemistry between the characters, and Jordan de Souza releases a vibrancy from his orchestra to complement its velvet-cushioned support in the love scenes..... Here, as throughout, de Souza admirably resists the temptation to superficial sentimentalising, simply letting the music expire as Mimì does.

*Bachtrack, Michelle Assay, October 2023*

#### **OFFENBACH *La Périchole* Theater an der Wien**

The ORF-Radio-Sinfonieorchester were in top form. Jordan de Souza kept the ensemble energetically jaunting through Offenbach's flighty score, but took opportunities, beginning in the overture, to subtly shade and contour; this was an impressive showing.

*Bachtrack, Chanda VanderHart, January 2023*

#### **WAGNER *Tristan und Isolde* Seattle Opera**

From the second bar of Richard Wagner's *Tristan und Isolde*, in the hands of conductor Jordan de Souza, it was clear Seattle Opera's production ... would be sonically something special.

*Opera Wire, Gavin Borchert, October 2022*

#### **PUCCINI *La bohème* Glyndebourne Festival**

Puccini's music...is driven with skill and flow by conductor Jordan de Souza with the London Philharmonic, with some unusually fluent tempi and effective twists of the miraculous orchestration.

*The Telegraph, Nicholas Kenyon, June 2022*

#### **BIZET *Carmen* Dutch National Opera**

Under Jordan de Souza's baton the Netherlands Philharmonic Orchestra created sweet and lyrical moments of tenderness.

*Bachtrack, Rose Dodd, September 2022*

#### **STRAUSS *Der Rosenkavalier* Garsington Opera 2021**

*.....every detail is perfectly observed, a witty delight from start to finish, and still very touching. With playing of glinting clarity from the Philharmonia under impressive conductor Jordan de Souza, the performance is all of a piece.*

*Financial Times/Richard Fairman/June 3 2021*

*[The production is].....deftly and handsomely staged, winningly sung and accompanied virtuosically by the Philharmonia Orchestra conducted by the excellent Jordan de Souza.*

*The Times/June 3 2021*

*....handsomely conducted by Jordan de Souza and quite superbly played.*

*The Guardian/Tim Ashley/June 3 2021*

*.....The final scenes wring the heart as they should, helped by the radiant and rhythmically supple playing of the orchestra, under the hand of young Canadian conductor Jordan de Souza. He is clearly one to watch.*

*The Telegraph/Ivan Hewett/June 3 2021*

*The Philharmonia Orchestra – outstanding throughout – give the first UK performance of new reduced score by Eberhard Kloke, which allows greater audibility for the singers while retaining the many sumptuous moments in Strauss’ original. It’s conducted by the admirable Jordan de Souza with intelligent fluency and sensitivity, nowhere more so than in the closing transcendent duet between Octavian and Sophie, “Ist ein Traum”.*

*Bachtrack – June 7 2021*

*[the orchestra]....sounded as lush as ever, with the conductor Jordan de Souza drawing animated playing from the Philharmonia before opening the floodgates in the final, cathartic Trio. Like the production as a whole, it exceeded expectations.*

*The Spectator, June 12 2021*

*Jordan de Souza, at Garsington for the first time, conducted with pace and panache*

*The Guardian, June 12<sup>th</sup> 2021*

**2020 GLYNDEBOURNE CUP COMPETITION, Glyndebourne Festival Opera**

Jordan de Souza conducted the London Philharmonic Orchestra with zest

Rupert Christiansen, *The Telegraph* March 2020

**WEINBERGER *Frühlingsstürme*, Komische Opera, Berlin**

[Jordan de Souza] conducts with swing and polish and the Komische Oper Orchestra plays well for him

Shirley Apthorp, *Financial Times*, Jan 2020

**HANNOVER STAATSOPER ORCHESTRA CONCERT (House Debut)**

A conductor one would like to see more of.....a musical shooting star from Canada

*Hannoversche Allgemeine* November 2019

**VERDI *Rigoletto* Houston Grand Opera, USA (House Debut)**

Jordan de Souza leads a sprightly orchestra that sparkles in innocence then roars with vengeance. Everything is taut and finely honed, diaphanous, then thick. The singers blossom under him

D.L. Groover *Houston Press* October 2019

**PUCCINI *La Boheme*, Komische Oper, Berlin**

The Conductor [Jordan de Souza] and his young enthusiastic cast gave a reading that will doubtless grow into greatness

Carlos Maria Solare, *Opera* July 2019

**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 Goldman, 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*