

Prof. Dr. Daniel Lipton

Conductor

CRITIQUES

"Un Ballo in Maschera"

Opera Canada, Anthony Hammond

. . . Usually, I dislike beginning an opera review with the conductor's work, but this time it is essential. *Daniel Lipton* is a great conductor. We are fortunate beyond measure to have attracted him to the city. He is a real Verdi conductor too, who fully understands the passion and the elegance of this subtle score. All his musical decisions are intelligent and defensible. Beyond any question, artistic director *Daniel Lipton* is headed inevitably for world fame . . . a genius drawing the very best out of an orchestra . . . Lipton has a very rare gift of also being able to draw the best out of a singer.

"I Due Foscari"

The Spectator, Hugh Fraser

. . . BRAVO! OPERA ONTARIO TRIUMPHS WITH VERDI'S *I DUE FOSCARI*.

Daniel Lipton, one of the world's great singer's conductors, has achieved one of his most treasured aims – a cast of wonderfully matched voices. . . He wraps the orchestra around his singers like an ermine robe, never covering, always supporting and adorning their every note. No wonder they come from everywhere to sing for him. I have never heard such perfect balance between singer and orchestra.

"Lucia di Lammermoor"

The Buffalo News, Herman Trotter

. . . *LUCIA* IS A SOARING TRIUMPH.

Let's give the first bows to conductor *Daniel Lipton* for a level of artistry and good taste that made a virtuoso show-piece seem more like a fully integrated ensemble piece.

The London Free Press, Larry Cornies

. . . ORCHESTRA LONDON'S OPERA GALA SHONE/ . . . A NIGHT OF TRIUMPH.

Guest conductor *Daniel Lipton* conducts with flamboyant precision; he leads an orchestra like a driver at the reins of a team of horses, combining firm direction, authority and care, skilfully communicating all three through the tip of his baton.

"Tosca"

The Toronto Star, William Littler

. . . This is one opera that separates the men from the boys, conductorially speaking, right from its opening *tutta forza* chords, blared out triple forte by the full, brass-proud orchestra. And no sooner had those crashing chords echoed through the welcoming spaces of the Great Hall of Hamilton Place, than it was obvious how decisively *Daniel Lipton* belonged with the men. Opera Ontario's artistic director took Puccini's floridly theatrical score by the proverbial scruff of the neck and shoved its nose in just about every one of its dramatic indiscretions, underlining what was written in blood with the purple pencil of his own enthusiasm. The orchestra was, as it usually is for Opera Ontario, the foundation of the production's success, and it proved heartbreaking for someone habituated to Toronto's O'Keefe Centre to hear the impact a good orchestra can make in a truly responsive pit.

CRITIQUES

"I Masnadieri", G. Verdi

Opera (London), J. Helme Sutcliffe

. . . Add to that the finest Verdi conducting I have ever heard ... (from Dessau's Generalmusikdirektor *Daniel Lipton*), vital, supercharged, gripping, and I was convinced that Verdi's London Opera contains so much sheer music that it is wrongly neglected.

"I Masnadieri", G. Verdi

Opera Canada, J.S.

. . . electrifyingly conducted by *Daniel Lipton* . . .

"Turandot", G. Puccini

The Buffalo News, Herman Trotter

. . . Our own opera company hit a new peak with Puccini's glittering, pulse-quickenning *Turandot*. Voices were very good, but the difference was in the conducting of guest *Daniel Lipton*, who ought to be considered for the post of music director.

"Il Barbiere di Siviglia", G. Rossini

Opera News, Alan Gasser

. . . *Daniel Lipton* led Opera Ontario to another triumph in *Il Barbiere di Siviglia* emphasizing the brilliance and madcap humor of Rossini's score. In particular, the overture bubbled over with modulated abandon, sounding fresh and lively.

"Madama Butterfly", G. Puccini

Opera Canada, Doreen del Vecchio

. . . The appropriate outlet for the dramatic tensions was the beautifully rendered score and the lush sounds of the orchestra under the persuasive baton of *Daniel Lipton*.

"I Due Foscari", G. Verdi

Opera Canada, Anthony Hammond

. . . Lipton, conducting the opera for the first time, invested the music not only with extraordinary intensity and accuracy, but with a wonderful richness. Under his inspired direction, the Hamilton Philharmonic sounded like a major international orchestra. It is hard indeed to think of another conductor in the world who would have produced as fine a performance, so complete in its realization of Verdi's intentions.

"I Due Foscari", G. Verdi

Opera (London), Peter Dyson

. . . OPERA ONTARIO, which has been enjoying a second Spring under its recently appointed artistic director, the talented and energetic *Daniel Lipton*, demonstrated once again its value to the opera-going public with performances in September of Verdi's early *I Due Foscari*. The production provided a serious and gripping account of the work. . . . The Hamilton Philharmonic Orchestra had the *brio* and rhythmic spring the score demands. Lipton managed the progressions through aria and cabaletta, through aria, duet, trio, quartet and ensemble, with an enviable sense of variety and nuance.

. . . More early Verdi please, Mr. Lipton.

SELECTED REVIEWS

Symphony Concert

Pinzautti – La Nazione

. . . The American, *Daniel Lipton*, is one of those conductors whose breed is, fortunately, not yet extinct – who *plays* the orchestra, and with glowing inspiration, with

sublime taste for instrumental color, with a vibrant musicality that extends beyond (mere) communication, to abandon.

Symphony Concert

L.D. S. – Diario

. . . The program was traced with total intelligence, yielding the supreme essence of the genius . . . at the podium, a conductor of great distinction and knowledge – *Daniel Lipton* – who brought the orchestra to great heights with dignity, immersed in expressivity, filled with sobriety, elegance and *brio*. This eminent French conductor was very warmly received and applauded.

“Don Carlos”, G. Verdi

Nice – Matin

. . . A success which turned into triumph, and with excellent reason: principally due to the musical conducting of *Daniel Lipton*; . . . he assured the balance of the ensemble, thanks to his perfect knowledge of the score and to the clarity of his elegant gestique.

“Matrimonio Segreto”, D. Cimarosa

Roger Balavoine – Le Figaro

. . . At the podium, *Daniel Lipton* constantly animates the music. He makes it a velvet and gentle wind, both spirited and romantic. He puts gold in the aerial spirit bringing out the mad inventiveness of the music . . . by doing this; he gives wings to the orchestra.

“Tales of Hoffmann”, J. Offenbach

B.L. – Dépèches

. . . And, to make the whole thing dynamic, there was a conductor of such command and precision as to be equal to any challenge. Our Company seems to have been bathed in a fountain of youth under the command of *Daniel Lipton*.

“Elisir d’Amore”, G. Donizetti

Xavier Montsalvatge – La Vanguardia

. . . *Daniel Lipton's* leading the orchestra brought credit to his already established reputation. . . . with *Elisir* (so different in intention from his *Tosca*), no grace or precious nuance of the opera-buffa escaped him.

"Carmen", G. Bizet

Hernando Caro Mendoza – *El Espectador*

. . . As was expected, last night's performance was the most beautiful and balanced of the entire season. Not a single flaw, the highest standard was maintained from the first to the last note of the intense score. And yet there was more, much more. The undeniable triumph went to Maestro *Daniel Lipton*. What a superb artist who prepared this season so exhaustively. Everything worked like a Swiss watch. Well deserved were the *bravi* after only the first interval. At the end, the audience went completely wild.

SELECTED REVIEWS

"Tosca", G. Puccini

Xavier Montsalvatge – *La Vanguardia*

. . . At the head of the orchestra was, once again, the conductor *Daniel Lipton*, who returned to galvanize the symphonic ensemble so effectively. Symphonically speaking, the score of *Tosca* is vigorous, violent, so subtly descriptive of the opera's characters, that it is always of true intrinsic interest. This, Lipton invariably highlighted. The public somehow knew so, even before the opera started. When the maestro first appeared at the podium, they accorded him a standing ovation.

"Elisir d'Amore", G. Donizetti

Pablo Nadal – *El Noticiero Universal*

. . . this opera, which we had heard last year, now came to life, vivified by conducting far more interesting than the previous year's, to say the least. This was the work of *Daniel Lipton*, who brought to this work a widely acclaimed daring and fluidity. But above all, it was his knowledge of how to sustain the sonorous intensity of the musical line so essential to this style of music.

"End- of- season re-cap"

F. de la O. – *El Espectador*

. . . And thank you to the Artistic Director – to maestro *Daniel Lipton* – for an operatic season beyond the level of the greatest opera houses . . . a great round of applause for the maestro of the baton. *Daniel Lipton* not only organised - very actively and efficaciously -

the operatic season, but triumphed as musical director as well. All the performances of *Bohème, Aida, Trovatore, Tosca*, the double bill *Cavalleria* and *Pagliacci* . . . in short, the eight operas he presented, the musical quality of the pit, for the first time, was consistently excellent.

Beethoven Symphony IX

Otto de Greiff – El Tiempo

. . . This impeccable performance of Beethoven's Ninth Symphony was a stupendous spectacle and there could have been no happier re-opening of the Teatro Colon. Without any doubt whatsoever, this has been the most artistically successful event ever presented in this country or in most American countries. That this outstanding conductor, with this splendid ensemble, received such a rapturous reception for their profoundly excellent interpretation from each standing-room only audience, proves how far we have come in artistic sophistication and appreciation. It was these fervent and enthusiastic ovations that, beyond all our hopes and expectations, breathed life back into the coliseum.

KRITIKEN

"Anna Bolena", G. Donizetti

Orpheus, Dr. Geerd Heinsen

. . . Im Graben waltete *Daniel Lipton* seines Amtes, und der glückhafte Eindruck schon von der Gala zu Beginn der Saison wiederholte sich: Dessau sollte diesen begabten, musikalisch und stilistisch topsicheren Dirigenten in Gold fassen und ganz festhalten, er ist eine Sensation. Was er aus dem Orchester (wunderbare Geigen, tolle Holzbläser!) an Drive herausholte, wie er die Sänger auf Händen trug, wie er Donizettis Melos herausarbeitete, als wenn seine Musiker nie etwas anderes gespielt hätten – das war *meisterhaft!*

"Anna Bolena", G. Donizetti

Neue Zeit, Eckart Schwinger

. . . einem bemerkenswerten Dirigenten, *Daniel Lipton*, der dafür sorgte, dass man das unguete Wörtchen "Opernprovinz" gar nicht erst in den Mund nimmt. Mit den Solisten und der farbig und geschmackvoll musizierenden Anhaltischen Philharmonie Dessau ging er engagiert und grundmusikalisch zur Sache. Lipton ist bei der 35. Oper Donizettis nicht

nur auf ausdruckschöne Differenzierung des Belcantos, sondern auch auf rhythmisch knisternde Akzentuierung bedacht, die dem finessenreichen Melodiker Donizetti erst die pikante Wirkung gibt.

“Die Kluge”

Opernwelt, Mathias Frede

. . . vor allem durch die präzise, sensible musikalische Leitung des Orchesterchefs *Daniel Lipton*. Der neuverpflichtete Generalmusikdirektor, fraglos ein Gewinn für das Haus, lässt sowohl die subtilen lyrischen Passagen als auch die bizarren, grotesken Steigerungen der sehr geistig gefügten Partitur zu fein differenzierter Wirkung gelangen.

Operngala

Neue Zeit, Andreas Hillger

. . . Neben diesen Neuentdeckungen erlebte das Publikum abermals ein Kontinuum des Landestheaters, das an diesem Abend durch einfühlsame Klangfarben Akzente zu setzen verstand – die Anhaltische Philharmonie unter ihrem Chefdirigenten *Daniel Lipton* musizierte in gewohnter Zuverlässigkeit, aber mit in jüngster Vergangenheit gewachsener stilistischer Virtuosität. Das Orchester bleibt eine unverzichtbare Garantie für qualitative Steigerung.

“Anna Bolena”

Mitteldeutsche Zeitung, Dr. Rüdiger Pfeiffer

. . . Mit Begeisterungstürmen wurde die Premiere der stimmungsvollen Oper *Anna Bolena* gefeiert. Mit der überragenden musikalischen Bravour unter der Leitung von *Daniel Lipton* haben sich die Dessauer in die Reihe der Deutschen Opernhäuser von Rang gespielt.