



Critical Acclaim

“Yannick Nézet-Séguin is really an awfully good conductor. ... The music world, in short, has crowned the 41-year-old one of its darlings, ...”

—*The Washington Post*, January 2017

“Though many conductors rightly perform the work [Stravinsky’s *Petrushka*] as an abstract orchestral showpiece, Nézet-Séguin embraced the score’s original purpose, as musical narrative about an obnoxious puppet and the world around him, assuming the orchestra must tell the story completely on its own because choreographed dancers aren’t on hand to do their part.”

—*Philadelphia Inquirer*, January 2017

“The orchestra’s strings are still fabulous after all these decades. ... The superb principal woodwinds were positively melting in their hushed choirs. ...”

—*The New York Times*, October 2016

“Mr. Nézet-Séguin...showed complete command of the score and all its entrails and contrails. He also gave further evidence of a superb rapport with this great orchestra.”

—*The New York Times*, January 2016

“Nézet-Séguin...truly knows how to bring music to life.”

—*The Washington Post*, December 2015

“...it might be that no American orchestra sounds more alive. Mr. Nézet-Séguin...has his players hanging on his every move – and his every balletic move counts.”

—*The New York Times*, October 2015

“The Philadelphia Orchestra is one of America’s finest—and thus, one of the finest anywhere. ... Primary credit must go to the conductor, Yannick Nézet-Séguin, who is, as they say in the business, a very hot property.”

—*Financial Times*, October 2015

“At this concert, his strong points included, in particular, his discriminating, delicately balanced, and colorful approach to the scores, accentuating the unique qualities of the Philadelphia Orchestra. A very special concert, with the hope that we can welcome this new dream team again soon in Vienna.”

—*Kronen Zeitung*, June 2015

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“Rachmaninov’s big exercise in nostalgia – the Third, is very much a work of exile – benefited enormously from the combination of close attention to detail and heart-on-sleeve emotion that makes Nézet-Séguin such an engaging conductor, and his interpretation was focused yet emotive, a thing of grand passions and minute shifts in colour. The players just seem to have the piece in their systems. Tremendous.”

—*The Guardian*, June 2015

“...unlike many Rachmaninoff conductors, Nézet-Séguin navigated the final movement’s false endings and conjured the kind of sonic grandeur that made the composer fall in love with the Philadelphians many decades ago.”

—*Philadelphia Inquirer*, October 2014

“Concertmaster David Kim’s flights seemed like smoke rising from orchestral fire.”

—*Philadelphia Inquirer*, November 2014

“Mr. Nézet-Séguin gave a voluptuous, impetuous reading of this intoxicating score full of lush dance tunes.”

—*The New York Times*, December 2014