

# DEAN



ARTISTS  
MANAGEMENT

## JUDITH YAN

CONDUCTOR

### REVIEWS

“**Judith Yan’s** conducting of the City Chamber Orchestra of Hong Kong brought out the best in the music and was admirably sympathetic to the dancers.”

[*Le Corsaire*, The Hong Kong Ballet]

South China Morning Post, Natasha Rogai

“West Australian Symphony Orchestra, under Canadian conductor **Judith Yan**, gave a sparkling accompaniment to this engaging rendition of *Don Quixote*.”

[*Don Quixote*, West Australian Ballet]

The West Australian – Nina Levy

“Minkus’s score may not be a masterpiece but it’s cheerful earworm material and West Australian Symphony Orchestra under the baton of Canadian guest conductor **Judith Yan** gave a rollicking account of it.” [ *Don Quixote*, West Australian Ballet]

Follow Spot – Deborah Jones

“On opening night, Canadian conductor **Judith Yan** expertly led the West Australian Symphony Orchestra through the Minkus score with WASO (West Australian Symphony Orchestra) in fine form.” [ *Don Quixote*, West Australian Ballet]

Dance Australia Magazine, Margaret Mercer

*An American Dream triumphantly returns to Seattle* – “The challenge of such an emotionally complex piece is making clear distinctions between all of the characters while also finding something within each person to which we can relate. This cast has far surpassed that challenge. Ryan Bede and D’Ana Lombard as Jim and Eva Crowley respectively, burst forth with the bright buoyancy of the American Dream fulfilled. Their voices are all sweetness and joy. Conversely, Ao Li as Papa/Makoto Kobayashi and Nina Yoshida Nelsen, reprising her role as Mama/Hiroko Kobayashi, bring both the warmth of parents and a deep sadness to their roles. Li, in particular, conveys both strength and desperation with his rich bass-baritone voice. Yeonji Lee rounds out this magnificent cast as the young girl at the heart of this story, Setsuko Kobayashi. In the opening of the opera, she is not able to inhabit fully the innocence and youth of Setsuko. As the child is forced to grow and mature, however, Lee is able to find incredible

nuance and complexity within the character. All of these amazing performances are enriched by the supremely talented orchestra under the baton of **Judith Yan.**"

[*American Dream* – Seattle Opera]

Molly Cassidy – Drama In The Hood.net

*An American Dream tells powerful story in historic setting - "An American Dream" is an opera that would provide its own remarkable impact regardless of any introductions. Peter Kazaras' staging, cleverly adapted to a smaller and less traditional space, puts the characters exactly where they need to be with an excellent economy of gesture; **Judith Yan**, who returns as conductor, cues every singer and all her instrumentalists with alacrity, and realizes all the colors of Perla's shape-shifting score."* [*An American Dream* – Seattle Opera]

Melinda Bargreen – Seattle Times

*A Triumph for Seattle Opera – "**Judith Yan** conducts a chamber orchestra in an admirably well-paced performance supporting but never overwhelming the singers"*

[*American Dream* – Seattle Opera]

Philippa Kiraly - ArtsOnline.com

"Credit goes to conductor **Judith Yan**, who made the astringent score sound as lyrical as Puccini (not a bad thing, no matter what critics more austere than I want you to believe), and supported her singers like few main-stage conductors ever do. "

[*The Rake's Progress* – Merola Opera]

Stephanie von Buchau – The Bay Area Reporter

*Classical Music – A Year in Review: The Rake's Progress – "Stravinsky's angular masterpiece got an exquisitely sympathetic performance by a gifted young cast and the amazing conductor **Judith Yan.**"* [*The Rake's Progress* – Merola Opera]

Joshua Kosman – San Francisco Gazette

*Tricky Stravinsky piece beautifully rendered by assured Merola singers and fluent conducting – "Though credit is due to every participant, the evening's principal hero was conductor **Judith Yan**, who led this daunting score with astonishing precision and fluency.*

*Stravinsky's writing in this culmination of his Neoclassical style mimics the melodic phrases and tonal harmonies of opera composers from the 18th and 19th centuries. But the rhythmic language is full of dislocations and sudden U- turns, and too many performances -- even by first-tier conductors -- end up lurching drunkenly from one downbeat to the next.*

*Yan's performance, by contrast, moved as fluidly and securely as any I've ever heard. She never downplayed or regularized the score's sharp edges, but she made them sound natural and even commonsensical, like poetry recited in the speaker's own language."*

[*The Rake's Progress* – Merola Opera]  
Joshua Kosman – San Francisco Gazette