

SVETOSLAV BORISOV

Wolfgang Amadeus Mozart "Don Giovanni" - Premiere Theater Magdeburg

He is accompanied by an orchestra in top form. Svetoslav Borisov animates the Magdeburg Philharmonic Orchestra to play in a way that is as springy as it is passionate, even ravishing, and at the same time highly differentiated. The tempi, with fine phrasing, are pleasantly brisk, at times even furious, but leave the singers enough room to develop their lyrical and dramatic abilities. This is a modern Mozart, quick-witted, playful, dramatically pointed in the decisive moments.

Opernwelt, Juni 2022, Jürgen Otten

Elena Langer, Figaro Gets a Divorce – Magdeburg, 22/02/2022

Svetoslav Borisov's conducting brings out the power and excitement of Langer's score. His conducting is both multi-faceted and vital. The Magdeburg Philharmonic plays with great commitment and takes much pleasure in this ravishing score.

Opera Now, March 2022, Jürgen Gahre

Ballet Dracula (World premiere) – Magdeburg, 06/04/2019

A good part of the ballet's success was the work of the Magdeburg Philharmonic. Svetoslav Borisov conducted with a permanent eye on the dancers. Under his musical leadership, the score – a composite arrangement of several compositions – flows from the same source.

tanznetz.de, 08/04/2019, Herbert Hennig

Samuel Barber „Vanessa“ – Magdeburg, 19/01/2019

And musically, it was a great evening as well. The conductor Svetoslav Borisov makes everything in this score come to life. He not only has real feeling for the big moments, but also for the passages which start telling a story in parlando.

mdr.de, 20/01/2019, Uwe Friedrich

Donizetti „Don Pasquale“ – Magdeburg, 10/11/2018

It began with the fine-tuned rendering of the overture by the Magdeburg Philharmonic; their excellent form was surely due as well to Svetoslav Borisov's precise and subtle conducting. He obtained all the necessary élan but also gave the orchestra and the singers time enough for the quieter, lyrical passages.

Der Opernfreund, 19/11/2018, Gerhard Eckels

Johann Strauss (Sohn) „Eine Nacht in Venedig“ – Magdeburg, 10/02/2018

Sometimes you only notice when you haven't seen a piece for a long time, how good it is; so I felt at the Magdeburg Theatre with Johann Strauss' Evergreen "Night in Venice", which I certainly hadn't seen for a decade. [...] Already at the Ouverture one notices the careful work of Svetoslav Borisov with the Magdeburg Philharmonic, because no coarse three-quarter cracker but differentiated Ritardandi shed light on the beauties of the music, a balanced dynamic delights the connoisseur's ear.

Der Opernfreund, 12/02/2018, Martin Freitag

Concert "From the New World" with the Symphony Orchestra Göttingen – 17/11/2017

Borisov, first Kapellmeister in Magdeburg, began brilliantly with Beethoven's overture Leonore III. The Bulgarian conductor, now 39, went straight to work with fire, energy and intensity. He demanded at moments an extreme pianissimo from the strings: a good strategy to prepare the way for a particularly effective and dramatic ascension.

[...] This music [Dvorak's New World symphony] carries everyone away. The composer's ideas are boundless, his dynamic scala extends from celestial calm to the wildest storm of passion. Borisov conducted these currents with a master hand and a clear view of where they were to lead.

Göttinger Tageblatt, 18/11/2017, Michael Schäfer

Verdi "Aida" – Magdeburg 21/10/2017

Svetoslav Borisov conducted with passion and a clear instinct for all the subtleties of the score and also for all its dramatic culminations, especially in the triumphal march with its brilliant brass.

Orpheus, Jan/Feb. 2018, Herbert Henning

The evening was musically a complete success thanks to the strictly controlled direction of Svetoslav Borisov. He gave the musicians – and also the singers – time and space for the calm development of Verdi's melodies, be they lovingly sensuous or gripping. Everything fit perfectly.

Der Opernfreund, 22/10/2017, Marion Eckels

Svetoslav Borisov, first Kapellmeister in Magdeburg, obtained a fine-tuned coordination with the singers. He led the musicians with the greatest sensibility not only in the huge, explosive marches with their fanfares, but equally in the softly still tones of the arias and duets.

Volksstimme, 23/10/2017, Rolf-Dietmar Schmidt

Concert with chamber orchestra “con fuoco” in Graz 10/06/2017

With precise and elegant moments, with rhythm, exactness and overview – that was this convincing musical performance. In the few years of his professional career, Borisov has had a number of successes off the beaten track. Here was another.

Kleine Zeitung, 12/06/2017, Walter Neumann

Mozart, “La finta giardiniera” – Magdeburg, 06/05/2017

The Magdeburg Philharmonic Orchestra conducted by Svetoslav Borisov hit just the right balance between musical humor and elegiac sentiment. He sharpened the individual instrument groups and obtained the necessary accents from winds and percussion.

Orpheus, July/August 2017, Herbert Henning

Svetoslav Borisov found a splendid Mozart tone with the Magdeburg Philharmonic Orchestra. He led them play light but thank God without any attempt to domesticate this composer. Contrasts are sharp without exaggeration, sentiment is there without kitsch. The softly discreet violins are tender for the ears and are contrasted by gruff basses and comical grumblings of the drums. Above all, Borisov gives this music an excellent and balanced drive which pushes everything straight and forward – we were all very amused.

Volksstimme, 08/05/2017, Irene Constantin

Ballett “Le Corsaire” – Magdeburg, 06/04/2017

Svetoslav Borisov, first Kapellmeister in Magdeburg, coordinates the music and choreography with sensitivity and precision. He also succeeds in bringing together the music of all the composers who over the years added music to this ballet. That is done with such skill that everything works like a unified and complete work of art.

Volksstimme, 08/04/2017, Rolf-Dietmar Schmidt,

Gounod “Faust” – Magdeburg, 10/09/2016

Svetoslav Borisov, the new first Kapellmeister, made this “Faust” a special musical event. Together with the Magdeburg Philharmonic (in excellent shape) he cast sweetness aside and demonstrated all the qualities of this opera, above all the glorious magic of its sound. He kept the stage and the orchestra wonderfully together. He phrased with great subtlety and has a feeling for sharp and well-hammered contrasts. He underlines the drama and also the lyricism of this sensuous theatre music. His tempi are flexible, he has a great sense of orchestral details and carries the singers with constant attentiveness through their roles. An impressive first premiere for this energetic Bulgarian conductor. He greatly enriches the Magdeburg theatre.

MDR Kultur, 11/09/2016, Dieter David Scholz

With its new first Kapellmeister Svetoslav Borisov, the Magdeburg Philharmonic reaches its best form. They can sound dark and menacing, they can blast the marches, they dance the waltzes and they led the singers soar with French eloquence and without limits.

nmz online, 11/09/2016, Joachim Lange

The complete musical success of this production [Gounod’s Faust] was the work of the wide- reaching conducting of Magdeburg’s new first Kapellmeister Svetoslav Borisov, who was particularly supportive of the singers. This Bulgarian conductor reached an exceptional level: the orchestra was in excellent shape and he obtained fine and subtle musicianship, all the while keeping this huge machine together in the choruses.

Der Opernfreund, 04/10/2016, Gerhard Eckels

Svetoslav Borisov found a compelling balance between dramatic energy and lyricism. He knows what dangers to avoid in Gounod and French romanticism. And with him these romantic passages sound deeply felt and just right. The premiere public thanked everyone with enthusiastic rhythmic applause for a great night at the opera.

Opernglas, October 2016, Jürgen Gahre

Concert at the Musikverein Graz, 19/01/2016

For the second time in a few weeks, the conductor Svetoslav Borisov rescued a symphony concert in the Musikverein. In November he replaced Krzysztof Penderecki, and now at the last moment Dennis Russel Davies. With the Bruckner Orchestra Linz he conducted Bruckner's Romantic symphony and Richard Dünser's violin concerto. A young conductor and an orchestra with exceptionally long Bruckner experience - here it was a sparkling combination. The first movement of the Bruckner had youthful power. Borisov allowed Bruckner's characteristically crafted dynamics to unfold in full. He was even better when he led compellingly beautiful intermezzi shine through all the monumentality.

Kronenzeitung, 20/01/2016, Martin Gasser

Concert at the Musikverein Graz, 23/11/2015

A grandiose version of Shostakovich's 6th symphony: the elegiac opening of the symphony flowed expansively. At the end of the movement, Borisov avoided any hint of pathos and conducted the final bars with endless clarity, feeling and calm. A great moment which the scherzo then blasted away. After which the raging ghost of a presto found under Borisov its full demonic effect, through sharply drawn lines instead of drastic noise.

Kronenzeitung, 25/11/2015, MW

“Csárdásfürstin” – Musiktheater im Revier, Gelsenkirchen 19/12/2014

The Neue Philharmonie Westfalen with Svetoslav Borisov is pure pleasure. It is a delight to hear Kalmán's melodies without added sugar. Borisov gives them tempo, drive and space and just a touch of sentiment and melancholy.

Theater pur, 23/12/2014, Thomas Hilgemeier

Svetoslav Borisov leads the musicians with a light hand through the Csárdás and waltz rhythms and ensures a full-blooded sound from the pit.

Online Musik Magazin, 21/12/2014, Thomas Moltke