



Violin Lisa Jacobs



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Lisa Jacobs – Biography

Dutch violin virtuoso Lisa Jacobs is known for her passionate performances, interesting programs and communicative qualities on stage. She is equally at home on the concert stage with concertos, chamber music, recitals and solo works.

At the age of only 17, Lisa made her successful debut with the Royal Concertgebouw Orchestra under the baton of Riccardo Chailly.

She has played several times in all the major concert halls of the Netherlands and all around the world ever since, both as a soloist with renowned orchestras and conductors, as a recitalist with her pianist Ksenia Kouzmenko and at chamber music festivals, always to high critical acclaim, receiving brilliant reviews and finding ecstatic audiences. She receives much attention in both national and international media, with live radio concerts, television broadcasts and interviews. Lisa has won several first prizes in both national and international competitions, one of them being at the 2nd International Jascha Heifetz Violin Competition in Lithuania 2005, where she received the Audience prize as well.

She has collaborated with (amongst others) the Amsterdam Sinfonietta, Royal Concertgebouw Orchestra, Brussels Philharmonic, Philharmonie ZuidNederland, Lithuanian Chamber Orchestra, Joensuu City Orchestra, Kiev State Symphony Orchestra, Georgian Sinfonietta, Lithuanian National Symphony Orchestra, Orchestra Sinfonica Abruzesse, Orquestra Sinfonica de Juanaguato Mexico, Residentie Orchestra and respected conductors such as Neeme Järvi, Riccardo Chailly, Jurjen Hempel, Massimo Quarta, Dirk Brossé, Juozas Domarkas, Jan Willem de Vriend, Carlos Miguel Prieto and Toby Hoffman.

Lisa plays a Rugieri violin from 1683, given to her on loan by a private person for which she is very grateful.

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Lisa Jacobs – Biography

Upcoming engagements include concerts playing the Wieniawski, Mozart, Mendelssohn, Locatelli and Vivaldi concertos, including concert tours to Greece, France, United Kingdom, Georgia, China and Germany.

In November 2013, her debut CD of works by Franck and Ysaye was given a highly successful release on Challenge Records International. Lisa's next CD will be released in 2015.

Miss Jacobs started playing the violin at the age of 6. She was accepted in the Young Talent class of the Utrecht Conservatory by Joyce Tan at only eight years old. She continued studying with Ilya Grubert at the Conservatory of Amsterdam, where she has graduated *cum laude* and with the highest distinction for both her bachelor and masters studies, at which occasion the jury spoke that they “were short on superlatives to praise her superb playing.” She also took lessons with Christoph Poppen at the Hochschule für Musik und Theater in Munich where she successfully finished her Konzertexam. This has been supported by the foundation Prins Bernhard Cultuurfonds.

Further musical influences were received in several lessons with Thomas Brandis, Julian Rachlin, Herman Krebbers, David Takeno, Nelli Shkollnikova, Philip Graffin and Maxim Vengerov, which was broadcasted on Dutch television.

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“Jacobs’s exultant phrasing and captivating sonority reaching new heights” (The Strad, UK)

“Sensual allure in Jacobs's deeply felt, beguilingly phrased readings” (BBC Music Magazine, UK)

“Magisterial authority and tonal splendor” (Fanfare Magazine, USA)

“Audience stunned into breathless silence” (Grafschafter Nachrichten, Germany)

“Musical mastery of this caliber is rarely heard” (Dutch Telegraph)

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Lisa Jacobs – Reviews

BRABANTS DAGBLAD: LISA JACOBS SINGS, SPEAKS, DANCES ON HER VIOLIN

“The most impressive string sounds of this afternoon were from guest violin soloist Lisa Jacobs. The young top musician who has frequented Den Bosch for many years with her own chamber music series, but who is now gradually growing to a great international musical career.

Jacobs has strong technical skills and a sympathetic appearance. In an admirable way she tackled 'Zigeunerweisen' by Pablo de Sarasate. With sparkling phrasing she was bringing to life this immensely difficult violin phantasy and the accompanying orchestra could do nothing but only follow her silently.

Lisa Jacobs sings, speaks and dances on her violin.”

-Mark van der Voort

Brabants Dagblad, January 5th, 2015 (Netherlands)

THE STRAD: A RAVISHING DISC OF BELGIAN MASTERPIECES

Lisa Jacobs (who plays the piano-accompanied version of the [Ysaye] Poème élégiaque, alongside the op. 21 Extase) emphasizes the music's impassioned eloquence with a cantabile of beguiling radiance.

The stand-out performance here is, however, the Franck Sonata, captured at a discreet distance from the microphones, creating the uncanny impression of this deeply sensual score being experienced through a heat-haze. As a result the pseudo-orchestral writing of the second movement Allegro emerges as an imposing cathedral of sound, with Jacobs's exultant phrasing and captivating sonority reaching new heights in the finale's soaring lyricism.

-Julian Haylock, The Strad, October 2014

**** [4 stars] BBC MUSIC MAGAZINE REVIEW

Franck's and Ysaye's chromatically intensified soundworlds possess an aching sensual allure in Jacobs's deeply felt, beguilingly phrased readings. **** [4 stars]

-BBC Music Magazine, UK, May 2014

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Lisa Jacobs – Reviews

AN IRRESISTIBLE, NEARLY OVERWHELMING WHOLE - FANFARE MAGAZINE (USA)

YSAÏE Poème élégiaque. Extase. FRANCK Violin Sonata • Lisa Jacobs (violin); Ksenia Kouzmenko (piano) • CHALLENGE 72624 (56:08)

All the works on Lisa Jacobs's debut CD have a connection to violinist-composer Eugène Ysaÿe, who wrote the first two himself and, as dedicatee, received César Franck's Violin Sonata as a wedding present. Playing on a 1683 Rugieri in a reverberant environment in July 2013, Jacobs gives, in partnership with pianist Ksenia Kouzmenko, a haunting impression of Ysaÿe's ebbing and flowing harmonic and melodic style in his Poème élégiaque. Her violin sounds for the most part commanding in the middle and lower registers and pure in the upper ones. If the virtuosity required in this work remains, at least until about halfway through its duration, primarily tonal and expressive, Jacobs possesses the insight and subtlety to realize its elusive demands (although the work does make many references to Ernest Chausson's similarly titled work, for which it served as a model). Philippe Graffin played the work with Pascal Devoyon on Hyperion 66980, Fanfare 20:6, as did Frank Peter Zimmermann on EMI 7243 5 55255 2 9, Fanfare 18:6 (Albrecht Breuninger took advantage of an orchestration by the composer's grandson, Jacques Ysaÿe). (David Oistrakh also played it with piano.) Both Graffin and Jacobs seem, from the very outset, gauzier and more suggestive than does Zimmerman, but Graffin's program consists only of compositions by Ysaÿe, so the choice of recording will necessarily depend heavily upon the program, though for the Poème only, it would be hard to beat Jacobs. David Oistrakh recorded Ysaÿe's Extase twice, but Jacobs follows its shifting moods with great equal confidence and resulting magisterial authority-- and tonal splendor.

Jacobs and Kouzmenko begin Franck's sonata deliberately but suggestively, imparting to it a heavy weight, but the movement, at least most of the way through, seems to bear up well. And just when it threatens to become too glutinous, Jacobs and Kouzmenko rescue it from the abyss, capturing the listener's attention with an expressive gesture. Kouzmenko thunders in the opening of the Allegro that follows, and Jacobs's entry exhibits equal energy; but Jacobs introduces portamentos into the movement's more reflective sections that establish her performance as individual as well as idiomatic. In this movement, as well as in the third, the Recitativo-Fantasia, which the duo begins in a more subdued tone, lead nuanced sections to searing climaxes. They induce in the listener states of quasi-mystical ecstasy in the canonic finale (the first remains the only movement in which the weight threatens, if only occasionally, to capsize the ship.) Even those who treasure older performances by David

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Oistrakh, Jascha Heifetz, Isaac Stern (not to mention Jacques Thibaud or Zino Francescatti) should still welcome this reading.

The repertoire Jacobs has chosen for her premiere might not mirror that of other young violinists, but it appears to be perfectly tailored to her musical personality. Challenge refuses to print the tracks' timings in the booklet, referring readers instead to the Internet (a marketing ploy?). But little's been saved: Those timings would have fit into a space similar to that occupied by the direction to the web. Of course, listeners can merely copy those timings into the booklet directly from their CD players or computers. But that's a quibble, and almost all everyone will find that the performances, the recorded sound, and the instrument—as well the program itself—fuse into an irresistible, nearly overwhelming whole. Strongly recommended.

-Robert Maxham

GRAFSCHAFTER NACHRICHTEN: INNIGKEIT, AUSDRUCK UND HINGABE AN DIE MUSIK

19 November 2013

Grafschafter Nachrichten, Nordhorn

Von Monika Neumann

Innigkeit, Ausdruck und Hingabe an die Musik

Klassik-Können: Lisa Jacobs und Ksenia Kouzmenko

Musik, die von Herzen kam, spielten Lisa Jacobs, Violine, und Ksenia Kouzmenko, Klavier, im letzten pro nota-Konzert dieses Jahres.

Auch wenn Lisa Jacobs mit diesem Ausdruck erst die auswendig vorgetragene Zugabe ankündigte, war doch das ganze Konzert bestimmt von Innigkeit, Ausdruckstiefe und Hingabe an die Musik. Mit ihrem Programm aus virtuosen, meist romantischen Stücken hatten die Künstlerinnen vielfältige Gefühle auszudrücken.

Einen Teufelspakt mussten sie nicht eingehen um Giuseppe Tartinis berühmtestes Werk, die Sonate für Violine und Klavier Nr. 4 g-Moll „Teufelstriller-Sonate“ zu spielen. Über schlicht barocker Grundlage brillierte Lisa Jacobs süß singend, lebendig und sehr musikalisch trotz aller Doppelgrifftriller, die ihre Finger tanzen ließen. Schon hier fiel Ksenia Kouzmenkos differenziertes sensibles Spiel auf, das der Geigerin stets gleichzeitig Gegenpart und Grundlage bot.

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Lisa Jacobs – Reviews

Die Triller-Kadenz dieser Sonate stammt aus der Feder Fritz Kreislers, dessen Salonstückchen – wie Bonbons – „Schön Rosmarin“ und „Liebesleid“ das Programm fortsetzten: zart und leicht getupft im Klavier, verspielt und schwärmend beziehungsweise sehnsüchtig warm in der Violine.

Lisa Jacobs führte charmant durch das Programm und erläuterte dabei auch die Besonderheit des folgenden „Poème élégiaque“ für Violine und Klavier d-Moll op. 12 von Eugène Ysaÿe: damit die Totenklage im Mittelteil dunkler klingt, wird die tiefste Saite der Geige einen ganzen Ton tiefer gestimmt, und dann spannte sich ein großer Bogen vom sanften Beginn an dramatisch aufblühend zu den langsam pulsierenden Totenglocken im Klavier mit düster lyrischer Geigenmelodie, noch einmal aufbrausend zu virtuoser Dramatik und schließlich abflauend zum sanften versöhnlichen Schluss.

Bis hierher stand die Geige im Mittelpunkt des Schaffens der jeweiligen Komponisten. In der zweiten Hälfte des Programms folgten Stücke von Robert Schumann und Johannes Brahms, die beide primär Klavier spielten. So hat denn auch Schumann seine „Fantasiestücke op. 73“ für Klavier und (Klarinette oder) Violine herausgegeben. Sie bieten der Pianistin mehr Raum, um ihr äußerst feinsinniges und musikalisches Spiel in allen Facetten zu zeigen. Ein lebendiges Wechselspiel der beiden Instrumente illustrierte die Satzbezeichnungen genau: Zart und mit Ausdruck, lebhaft und leicht und rasch, mit Feuer.

Man merkte, dass beide Künstlerinnen schon einige Jahre zusammenspielen: Ksenia Kouzmenkos genau austariert präsente, präzise und lebendige Spielweise harmonierte perfekt mit dem ebenso innigen, intensiven und virtuoseren Spiel von Lisa Jacobs. Das absolute Lieblingsstück der Geigerin und eins der ersten gemeinsam gespielten Stücke, Johannes Brahms' Sonate für Klavier und Violine Nr. 3 d-Moll op. 108 bildete den Abschluss des Programms.

Völlig in ihr Spiel versunken ließ Lisa Jacobs ihre Geige zunächst sanft und schmerzlich über den perlenden Klavierklängen leuchten, im ruhigen, intensiven 2. Satz gestalteten beide jeden Ton aus – das Publikum saß längst völlig gebannt mucksmäuschenstill lauschend –, nach vorwitzigem Beginn blühte das Intermezzo zu raumfüllenden Klängen auf, die das triumphierende große Finale einleiteten. Diesen letzten, rhythmisch extrem komplizierten Satz nahmen die beiden dermaßen rasant, dass sie nur mit etwas Glück zusammenblieben. Dafür erbebte er vor gelebter Musikalität.

Die Zugaben dieses spannenden Abends waren nur durch den Mangel an Noten begrenzt: Tschaikowskys „Melodie“ und der 1. Satz der d-moll Partita von Bach – „von Herz“ von Lisa Jacobs.

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Lisa Jacobs – Reviews

[translation] GRAFSCHAFTER NEWS: intimacy, expression and dedication to the music

19 November 2013

Grafschafter News, Nordhorn

by Monika Neumann

Intimacy, expression and devotion to music

Klassik-Konnerinnen: Lisa Jacobs and Ksenia Kouzmenko

Music came from the heart, as played by Lisa Jacobs, violin, and Ksenia Kouzmenko, piano, in the last Per Nota-Concert this year.

Even if Lisa Jacobs used this expression only to announce her final addition by heart, it was put forth for the entire concert, one of intimacy, depth and dedication to the music. With her program drawn from virtuoso, most romantic pieces, the artists had a variety of ways express their feelings.

You do not need to go into a devil's trance to play Giuseppe Tartini's most famous work, the Sonata for Violin and Piano No. 4 in G minor "Devil's Trill Sonata". Lisa Jacobs excelled above a sober Baroque base with her sweet singing, lively and very musical double-stop trills that made her fingers dance. Ksenia Kouzmenko already here fell into differentiated playing, sensitive accompanist and the counterpart of the violinist all at the same time.

The Trill-Cadenza for this sonata comes from the font of Fritz Kreisler, whose salon pieces - such as bonbons - "Schön Rosmarin" and "Liebesleid" - the program continued: delicate and easily spotted in the piano, playful, and raving about or eagerly warm in the violin.

Lisa Jacobs, charming through the program, also explained the special features of the following "Poème elegiaque" for violin and piano in D minor, op. 12 by Eugene Ysaÿe: so mourning for him is in the middle dark sounds, the lowest string a whole tone lower than usual on the violin, and then drawing a large bow from the smooth start to the dramatic flourish, slowly pulsating funeral bell tolling at the piano with a lyrical violin melody, virtuoso drama to get frustrated again, and finally the gentle conciliatory fade-out at the conclusion.

Up to here, the violin was in the center of the creative focus of the respective composers. In the second half of the program, pieces by Robert Schumann and Johannes Brahms followed, both of whom primarily played the piano. In such a way, the Schumann "Fantasy Pieces, op. 73" (or Piano and Clarinet or Violin) were published. They offer the pianist more room to be extremely sensitive and musical, playing to show all facets. An interplay between the two

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Lisa Jacobs – Reviews

instruments illustrated the movement title marking exactly: delicate and with expression, lively and easily and rapidly, with fire.

It was obvious that both artists have worked together quite a few years: Ksenia Kouzmenko's exactly balanced gifts, precise and vivid play, also harmonized perfectly with the intimate, intense, and virtuoso playing by Lisa Jacobs. The absolute favorite of the violinist and one of their first performances together, Johannes Brahms' Sonata for Piano and Violin No. 3 in D minor, op. 108, marked the end of the program.

Totally immersed in her playing was Lisa Jacobs, her first violin sounds softly reacting to the piano tones in the quiet, intense second movement. Relishing every sound from both musicians – the audience sat silent listening averting any distraction. The pert and fresh Intermezzo blossomed from the beginning to room filling sound, to the triumphant finale. These last movements, rhythmically extremely complicated in structure, are so fast that only with a bit of luck can two players stay together. The duo exhibited a vibrant musicality.

The encores this exciting evening were only limited by the lack of notes: Tchaikovsky's "Melody" and the first movement of D minor Partita of Bach - played "by heart" by Lisa Jacobs.

GRAFSCHAFTER NACHRICHTEN: DAS PUBLIKUM IN ATEMLOSE STILLE VERSETZT

Spectrum-Festival im Manz-Saal mit drei anspruchsvollen Konzerten

Von Monika Neumann - Nordhorn...Das dritte Konzert des Festivals war ein Glückstreffer: In letzter Minute hatte das vorgesehene Streichquartett abgesagt und konnte durch die niederländische Geigerin Lisa Jacobs hervorragend vertreten werden. Nicht nur, weil alle Stücke, die sie vortrug teilweise vierstimmig und nicht nur deshalb hochvirtuos waren, sondern, weil sie mit ihrem präzisen sensiblen lebendigen und kraftvollen Spiel das Publikum in atemlose Stille versetzte, sodass es fast schade war zu klatschen und die Andacht zu beenden.

Ihr Soloprogramm enthielt J. S. Bachs 2. Partita und weitere Sololiteratur, die sich, wie sie moderierend erläuterte, wiederum auf Bach bezog. Die Partita spielte sie lupenrein, technisch glasklar, fein und lebendig gestaltet, mit einer sehr emotional wirkenden sorgfältig gestalteten Chaconne. N. Paganinis Caprice Nr. 11 meisterte sie mühelos, technisch brillant und „mit ein wenig Herz“. Der erste Satz der Solosonate von B. Bartok „Tempo di Ciaconna“ folgte mit viel von Bartoks Urkraft, aber doch poetisch.

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Voller Kraft und Energie gestaltete sie abschließend die ersten beiden Sätze der 1. Solosonate von E. Ysaÿe, die in Tonart und Gestaltung immer wieder an Bachs 1 Solosonate erinnert. Der Reigen dieses Konzertes, wie auch des gesamten Festivals, schloss sich wieder mit Bach: dem Adagio der ersten Sonate, die atemberaubend innig und sanft interpretiert wurde.

Grafschafter Nachrichten 5.10.2011

[translation] GRAFSCHAFTER NEWS: THE AUDIENCE STUNNED INTO BREATHLESS SILENCE

in the Manz-Saal Spectrum-Festival forges ahead with three challenging concerts

by Monika Neumann - Nordhorn ... The third concert of the festival was a lucky find: at the last minute the planned String Quartet had canceled and the Dutch violinist Lisa Jacobs was well represented as a replacement. Not only because all the pieces themselves were highly virtuosic, but because her precise, sensitive execution and powerful rendition stunned the audience into breathless silence, almost a shame to clap and head to the exit.

Her solo program contained J. S. Bach's Second Partita and other solo violin literature, which, as she explained, was in turn based on Bach. The Partita was played flawlessly, technically crystal clear, fine and lively, with a very emotional and carefully crafted Chaconne. Niccolò Paganini's Caprice No. 11 was easily mastered, technically brilliant and "with a little heart". The first movement of the Solo Violin Sonata of Bela Bartok "Tempo di Ciaconna" followed with much of Béla Bartok's primordial power, but poetic.

Full of strength and energy designed to conclude were the first two movements of the First Solo Violin Sonata of Eugene Ysaÿe, recalling the key and design time and time again of Bach's First Solo Sonata. The theme of the concert, as well as the whole festival, closed with Bach: the Adagio of the first Sonata, breathtakingly intimate and gently interpreted.

EINDHOVEN DAGBLAD: A TALENT TO BE RECKONED WITH

Last Sunday, Violinist Lisa Jacobs was announced as the "second Janine Jansen" at the Theo Driessen Institute in Helmond. Although this might often be said of young, talented violinists, Lisa Jacobs most certainly is a talent to be reckoned with. This is due both to her excruciatingly slick technical prowess as well as her ability to convey emotions. Lisa Jacobs is a passionate violinist at one with the music... To her, music is like a building she can explore room by room, a building where she also knows exactly how to find the dark corners. Lisa's performances of two big sonatas of Richard Strauss and César Franck stand as a good

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Lisa Jacobs – Reviews

example of this. She surrendered to the music completely, giving it her all. Along with pianist Sander Sittig, who plays with a similar conviction, Jacobs has the ability to pull the listener into the music with her passion, imagination and colorfully expressive performances.

-Marjolijn Sengers, Eindhovens Dagblad, December 13, 2010

DUTCH TELEGRAPH: MUSICAL MASTERY OF THIS CALIBER IS RARELY HEARD

“With her strong bow technique and radiant sound, the 23-year-old violinist shares a personal story. Her slow movement from a solo sonata by Bach as an encore was sublime. Musical mastery of this caliber is just rarely heard”.

-Dutch Telegraph, September 2008, Brahms Violin Concerto review

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With sparkling phrasing she was bringing to life this immensely difficult violin phantasy and the accompanying orchestra could do nothing but only follow her silently. Lisa Jacobs sings, speaks and dances on her violin.

-Brabants Dagblad, January 2015

Lisa Jacobs emphasizes the music's impassioned eloquence with a cantabile of beguiling radiance...With Jacobs's exultant phrasing and captivating sonority reaching new heights.

-The Strad, UK, October 2014

Excellent niveau technique et de beaucoup de maturité. Une belle personnalité musicale, remarquablement accompagnée par Ksenia Kouzmenko.

-Concertonet, France, June 2014

[translation] Excellent technical level and a lot of maturity. A beautiful musical personality, remarkably accompanied by Ksenia Kouzmenko.

-Concertonet, France, June 2014

Franck's and Ysaÿe's chromatically intensified soundworlds possess an aching sensual allure in Jacobs's deeply felt, beguilingly phrased readings. **** [four stars]

-BBC Music Magazine, UK, May 2014

An irresistible, nearly overwhelming whole. Strongly recommended.

-Fanfare Magazine, USA, April 2014

An ideal combination of passion, poetry and virtuosity.

-Luister Magazine, Netherlands, March 2014

World class chamber music.

-Platomania, Netherlands, February 2014

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Lisa Jacobs – Press Quotes

Above a sober baroque base, Lisa Jacobs excelled with sweet singing, lively and very musical playing, despite all the double-stop trills that made her fingers dance.

-Grafshafter Nachrichten, Germany, November 2013

"Audience stunned into breathless silence"

-Grafshafter Nachrichten, Germany, October 2011

"...Lisa Jacobs is a passionate violinist at one with the music... To her, music is like a building which she can explore room by room, a building where she also knows exactly how to find the dark corners...She pulls the listener into the music and her playing is passionate, expressive, imaginative and colorful..."

-Marjolijn Sengers, Eindhovens Dagblad, December 2010

"Unearthly beautiful"

-AD, Dutch Daily Newspaper, September 2010

"Lisa Jacobs and Neeme Järvi excel in Waxman's Carmen Fantasy"

-AD, June 2009

"With her strong bow technique and radiant sound, the 23-year-old violinist shares a personal story. Her slow movement from a solo sonata by Bach as an encore was sublime. Musical mastery of this caliber is just rarely heard".

-Dutch Telegraph, September 2008, Brahms Violin Concerto review

"Lisa Jacobs glorifies in Beethoven... She excels at giving concise passionate, performances and brings to life the beautiful lyricism of this Romantic piece with her warm tones. After the last note has sounded, the audience takes a while for the gravity of it all to hit them before they explode into applause".

-De Stentor, February 2008

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Lisa Jacobs – Press Quotes

"The young violinist Lisa Jacobs was given the honor to play the world premiere of the Beethoven C major concerto. Following a long introduction, Jacobs allowed the opening notes to frolic through the hall, delicate and light as spring...Much conviction and confidence were expressed in the final cadence ...The Romance captivated the audience throughout her meticulous performance ..."

-Tubantia, February 22, 2008

"... Before the interval there was the sheer enjoyment of a passionate performance of violinist Lisa Jacobs that was nothing but top notch. The hot-blooded timbre of her violin, her display of flawless virtuosity; it was pure pleasure from the first to the very last note. A listening experience which brought you to the edge of your seat and almost made you want to hold your breath for excitement"...

-Tubantia, May 2006

"Her first notes reveal a mature, energetic tone which instantly makes you relax: this is going to be all right! The notes of the Scherzando dance through the hall, played with a loving sensitivity. Lisa also knows how to perform the sultry "inner dialogue", leading the violin during the intermezzo with eloquence. Finally, the virtuoso Rondo is brilliant –compelling and absolutely superb! Cries of admiration escaped from each and every mouth during the applause"...

-De Stentor, May 2006

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Lisa Jacobs – Repertoire

LISA JACOBS – VIOLIN AND ORCHESTRA REPERTOIRE

A. Arensky	Violin concerto op. 54
J.S. Bach	Violin concerto no. 1 a-minor, BWV 1041
J.S. Bach	Violin concerto no. 2 E-major, BWV 1042
J.S. Bach	Double violin concerto d-minor, BWV 1043
J.S. Bach	Oboe violin concerto c / d-minor, BWV 1060
S. Barber	Violin concerto
B. Bartok	Violin concerto no. 1, Op. posth.
B. Bartok	Rhapsody no. 1
L.v. Beethoven	Violin concerto D-major, Op. 61
L.v. Beethoven	Violin concerto in C major (premiere)
L.v. Beethoven	Romance in F
L.v. Beethoven	Romance in G
A. Berg	Violin concerto
J. Brahms	Violin concerto D-major, Op. 77
J. Brahms	Double concerto for violin and cello, Op. 102
B. Britten	Violin concerto
M. Bruch	Violin concerto g-minor, Op. 26
M. Bruch	Scottish Fantasy, Op. 46
E. Chausson	Concerto for violin, piano & string quartet
E. Chausson	Poème, Op. 25

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J. Conus	Violin concerto e-minor
A. Dvorak	Romance
A. Dvorak	Violin concerto a-minor, Op. 53
E. Elgar	Violin concerto
A. Glazunov	Violin concerto
K. Goldmark	Violin concerto a-minor, Op. 28
K. Hartmann	Concerto funèbre
E. Lalo	Symphonie Espagnole, Op. 21
S. Lancen	Concerto for violin, double bass and string orchestra
F. Mendelssohn	Violin concerto e-minor, Op. 64
F. Mendelssohn	Violin concerto d-minor, Op. Posth
D. Milhaud	Le boeuf sur le toit Cinema fantaisie
W.A. Mozart	Violin concerto no. 2 D-major, KV 211
W.A. Mozart	Violin concerto no. 3 G-major, KV 216
W.A. Mozart	Violin concerto no. 4 D-major, KV 218
W.A. Mozart	Violin concerto no. 5 A-major, KV 219
W.A. Mozart	Sinfonia Concertante, KV 364
C. Nielsen	Violin concerto
N. Paganini	Violin concerto no. 1 D-major, Op. 6
N. Paganini	I Palpiti
N. Paganini	Variations on the G-string



Lisa Jacobs – Violin & Orchestra Repertoire

A. Pärt	Fratres
A. Piazzolla	The four seasons of Buenos Aires
S. Prokofiev	Violin concerto no.1 in D-major
S. Prokofiev	Violin concerto no. 2 g-minor, Op. 63
M. Ravel	Tzigane
C. Saint-Saëns	Violin concerto no. 3 b-minor, Op. 61
C. Saint-Saëns	Introduction et Rondo capriccioso
C. Saint-Saëns	Havanaise
C. Saint-Saëns/ E. Ysaÿe	Caprice d'après l'Etude en forme de valse
P. de Sarasate	Carmen fantasy
P. de Sarasate	Zigeunerweisen/ Gypsy Airs
R. Schumann	Violin concerto
R. Schumann	Fantasie op. 131 in C
J. Sibelius	Violin concerto d-minor, Op. 47
D. Shostakovich	Violin concerto no. 1 a-minor, Op. 77
I. Stravinsky	Violin concerto
P.I. Tchaikovsky	Violin concerto D-major, Op. 35
P.I. Tchaikovsky	Souvenir d'un lieu cher, Op. 42
P.I. Tchaikovsky	Waltz-Scherzo Op. 34
P.I. Tchaikovsky	Serenade melancholique

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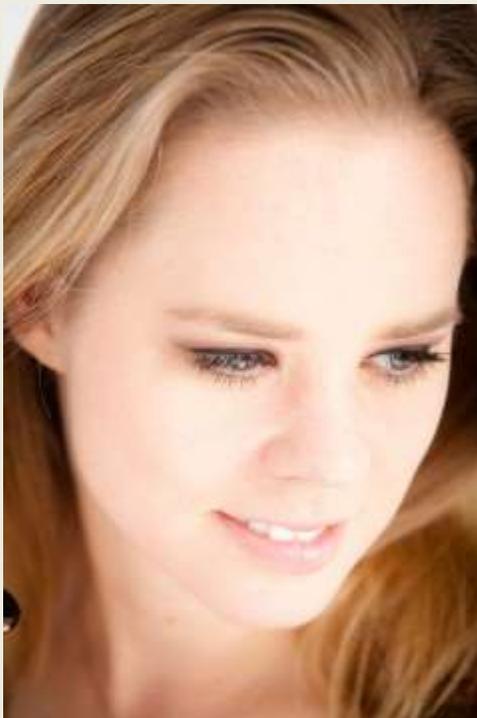
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H. Vieuxtemps	Violin concerto no. 5 a-minor, Op. 37
A. Vivaldi	Quattro Stagioni (The Four Seasons)
A. Vivaldi	Concerto for four violins
F. Waxman	Carmen Fantasy
H. Wieniawski	Violin concerto no. 2 d-minor, Op. 22
H. Wieniawski	Polonaise Brillante A-major, Op. 21
H. Wieniawski	Polonaise de Concert D-major, Op. 4
H. Wieniawski	Variations on an original theme
E. Ysaÿe	Extase
E. Ysaÿe	Poème élégiaque
E. Ysaÿe	Chant d'hiver
E. Ysaÿe	Reve d'enfant



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LISA JACOBS – VIOLIN SONATA REPERTOIRE

L.v. Beethoven Sonatas no. 1, 2, 4, 5, 7, 8, 9, 10

J. Brahms Sonatas no. 1, 2, 3

B. Britten Suite op. 6

C. Debussy Sonata g-minor

A. Dvorak Sonatina G-major Op. 100

E. Elgar Sonata e-minor

G. Fauré Sonata A-major Op. 13

J. Françaix Sonatina

C. Franck Sonata A-major

E. Grieg Sonata no. 3 c-minor, Op. 45

L. Janacek Sonata

P. Locatelli Sonata g-minor

P. Locatelli Sonata 'Le Tombeau'

W.A. Mozart Various sonatas

A. Pärt Spiegel im Spiegel

W. Pijper Sonata no. 1

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F. Poulenc Sonata

S. Prokofiev Sonatas 1, 2

S. Prokofiev Cinq melodies, Op. 35 bis

M. Ravel Sonata G-major

A. Schnittke Sonatas no. 1, 3

F. Schubert Sonata (Grand duo) A-major, D574/Op. 162

F. Schubert Sonatinas D-major and a-minor

F. Schubert Fantasy C-major

R. Schumann Fantasy C-major Op. 131

R. Schumann Fantasiestucke, op. 77

R. Schumann Sonatas no. 1, 2

R. Strauss Sonata E flat-major, Op. 18

K. Szymanowski Sonata, Mythes, Notturmo e tarantella, Chant de Roxane

I. Stravinsky Divertimento

G. Tartini Devil's Trill Sonata

W. Wijdeveld Sonata

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LISA JACOBS – SOLO VIOLIN REPERTOIRE

J.S. Bach Sonata no. 1 g-minor, BWV 1001

J.S. Bach Partita no. 1 b-minor, BWV 1002

J.S. Bach Sonata no. 2 a-minor, BWV 1003

J.S. Bach Partita no. 2 d-minor, BWV 1004

J.S. Bach Sonata no. 3 in C-major, BWV 1005

J.S. Bach Partita no. 3 E-major, BWV 1006

V. Barkauskas Silhouette for violin solo

B. Bartok Solo Sonata

L. Berio Sequenza VIII per violino solo

H.I. Biber Passacaglia

W.F. Ernst Erlkönig

W.F. Ernst Last Rose of Summer

G. Frid Solo sonata in g-minor Op. 18

I. Frolov Fantasy in memoriam David Oistrakh

K.A. Hartmann Suites and Sonatas for violin solo

P. Hindemith Solo sonata, Op. 11, no. 6

P. Hindemith Solo sonata, Op. 31, no. 1

P. Hindemith Solo sonata, Op. 31, no. 2

J. Ibert Capriena for violin solo

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N. Milstein Paganiniana

N. Paganini 24 Caprices, Op. 1 (selection)

W. Pijper Sonata per violino solo

A. Schnittke A Paganini

S. Prokofiev Solo sonata D-major, Op. 115

G. Tartini Sonata per violino solo a-minore

G.P. Telemann Sonatinas

L. Thirvaudey Sic Itur pour violon seul

E. Ysaÿe Sonata no. 1 g-minor, Op. 27

E. Ysaÿe Sonata no. 3 “Ballade” d-minor, Op. 27

E. Ysaÿe Sonata no. 4 e-minor, Op. 27

E. Ysaÿe Sonata no. 6 E-major, Op. 27

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Lisa Jacobs – Video & Audio Links

Lisa Jacobs, YouTube video links, March 2015

Lisa Jacobs plays Vivaldi's Winter
(with chamber orchestra)

https://www.youtube.com/watch?v=HcL2Hzqls_k

(3:38)

Eugene Ysaye: Poeme Elegiaque, Op. 12

<https://www.youtube.com/watch?v=Z-CwLNFayh4>

(14:48)

Lisa Jacobs plays at the Hermitage, St. Petersburg
(Waxman Carmen Fantasy with piano)

<https://www.youtube.com/watch?v=c2eZ8FpbvM>

(2:39)

Lisa Jacobs plays W. Pijper Sonata No.1 - Tempo di minuetto tranquillo
(Sonata in G minor, Devil's Trill)

https://www.youtube.com/watch?v=A_yeskM2o68

(3:54)

Lisa Jacobs plays at De Wereld Draait Door
(Grieg Violin Sonata No.3 excerpt with piano)

https://www.youtube.com/watch?v=ZHtu0DzPy_U

(3:04)

Lisa Jacobs plays Debussy: Clair de lune

https://www.youtube.com/watch?v=9Z_fPJKQVjE

(4:58)

Franz Waxman: Carmen Fantasy

Lisa Jacobs, violin; with orchestra

<https://www.youtube.com/watch?v=Pc9zMOMfvms>

(10:55)

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Lisa Jacobs – Video & Audio Links

Lisa Jacobs plays Mendelssohn Violin Concerto in D minor (mvt. 2, Andante)
(with chamber orchestra)

<https://www.youtube.com/watch?v=pcTWhhwMmlo>

(8:51)

Lisa Jacobs plays Mendelssohn Violin Concerto in D minor (mvt. 3, Allegro)
(with chamber orchestra)

<https://www.youtube.com/watch?v=MQCWDxYsgVM>

(3:39)

Lisa Jacobs, Audio links, March 2015

Sarasate Zigeunerweisen, Saint-Saens Violin Concerto No.3, Sibelius Violin
Concerto (adagio excerpt), Ysaye Poeme elegiaque

<http://www.lisajacobs.nl/audio>

Bach Partita No.2, Tartini Devil's Trill, Rachmaninoff Vocalise, Debussy Beau Soir,
Beethoven Romance in F, Tchaikovsky Meditation, Debussy Clair de lune,
Prokofiev Sonata, Barber Violin Concerto, Sibelius Violin Concerto, Glazounov
Meditation

<https://soundcloud.com/lisa-jacobs-5>

CD Album

Poème, works for violin and piano by Franck and Ysaye



For sale at: <http://www.lisajacobs.nl/shop>

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