

DUTCH  
NATIONAL  
OPERA &  
BALLET

Giuseppe Verdi

MORE INFO



bachtrack

CONCERT REVIEWS

OPERA REVIEWS

DANCE REVIEWS

Termine

Kritiken

Artikel

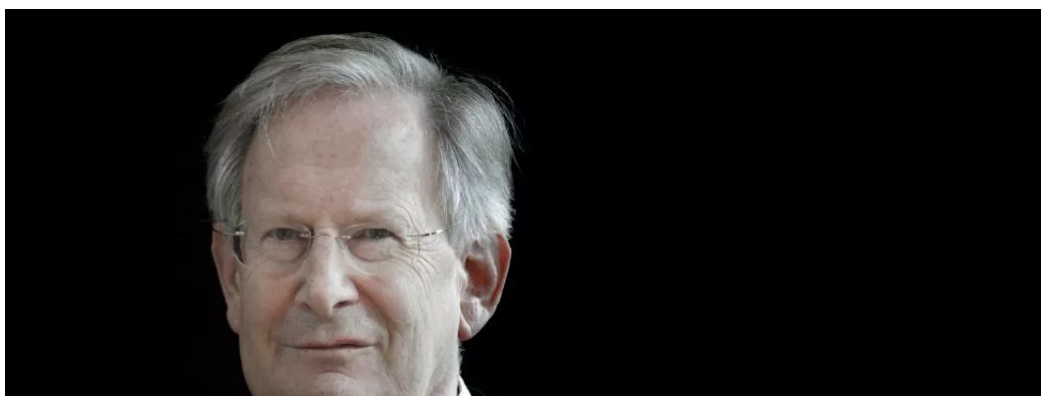
Video

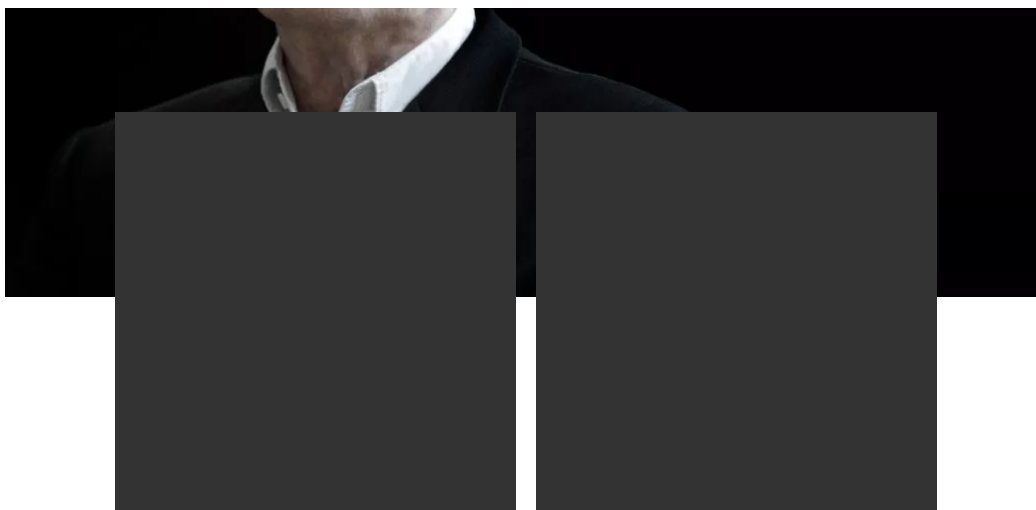
## Geniuses among themselves: Haydn and Mozart with Sir John Eliot Gardiner



By [Jens Klier](#), 10 January 2023

Last spring, the [English Baroque Soloists](#) under [Sir John Eliot Gardiner](#) began their post-lockdown tour with a program of Mozart's *Sinfonia concertante*, another symphony by the composer and a Haydn pendant and sent them on a longer journey to the USA. Concertmaster Kati Debretzeni and principal viola Fanny Paccoud acted as the ensemble's top-class soloists, even though originally planned – as was the case last time in 2018 – with Gardiner's "foreign" favorite guest strings Isabelle Faust (who played the Third Violin Concerto in London last April) and Antoine Tamestit was. These two were to return to European climes for the concertante for part two of the Haydn-Mozart journey, this time framed by two other symphonies.





On Haydn's side it was his *Symphony No. 84*, i.e. in the same key as Mozart's *Concertante*, in which lace-stitched elegance and rock-tail-lifting playfulness flowed through ensemble and conductor. Coupled with inimitable quick liveliness and unity in phrasing, accents and dynamics as well as rousing brilliance and tautness of the luminous high and grumpy low strings, they took themselves and the audience on adventure-foretelling tours in the first movement. Incorporated virtues, which of course are particularly evident in the sublime *Andante*, which, judging by the title, is correct and not too slow paid off when Gardiner emphasized Haydn's deceptive, mischievous reflexes of surprise in the orchestral string solos or the tables-turning harmony music of the winds towards the end against the short surges of the tutti in such a contrasting and formative way as if one imagined oneself in a scherzo. It actually came with the minuet trio, in which the versatility of the rustic and the lovely resulted in a deliciously inspiring mélange. I had to burst with joy when the EBS ran their full horsepower in the *Vivace* and distributed both proudly bursting and wonderfully swanky whirling long noses and ear-pulling tongue-out grimaces with dramatic force.

The soloists Faust and Tamestit for the *Concertante* not only fit into this musical organism, they made it a fascinating larger one full of focused excellence. As was customary in the past, they played the orchestra parts in an interactive, loving community with Mozart's individuality and stimulated each other in spirit and expression, so that whether there was an excellent balance, which with the English Baroque Soloists never allowed anything static, statistical or statuette-like, and whether one respected, binding communication and dancing imitation of the partners, how the phrasing, the use of vibrato(less) varied stylistic devices, dynamization and above all the light curves hit the nail on the head, the arrow into the heart. So went the *Allegro maestoso* already under the skin, one witnessed the geniuses in the notorious slow middle movement all the more intimately and overwhelmingly, with the effect that the sense of space and time disappeared. What remained was an immersion in a wallowing, elegiac enjoyment of tender, gut-string tones and semi-flageolet colors. After the contrasting crisp *Presto-fun* as a dotted, unbreakable paragon of happiness, it was only too understandable that all this called for an encore, which Gardiner, Faust and Tamestit redeemed with the repetition of the *Andante* to a double-experienced magic.





On the side of Mozart's second symphonic example, the "Linzer" was heard, which the composer put on paper in a few days and ultimately probably a prima vista performance after Prince von Thun and Hohenstein summarily scheduled a concert with a new creation because of the visit of the Mozart couple in 1783 would have. Storm and polishing representativeness are reflected in Gardiner's interpretation, in which the orchestra naturally stands and thus, in addition to the visible sincerity of radiant exuberance, audibly drives the electricity and festive volts of the first movement, which takes up Mozart's Haydn structure for the first time, to almost impossible heights. The middle movements also signaled personality and stateliness with delightful trio warmth of Michael Niesemann's oboe and Catriona McDermid's bassoon, In the finale, Gardiner rekindled Haydn-equivalent whirlwinds with strings, horns, trumpets and Robert Kendall's brilliant timpani. A natural pull of the EBS, which had you firmly in its grip and from which you no longer wanted to escape.



Reviewed event: Kölner Philharmonie, Cologne, on January 9, 2023



SHOW EVENT

#### PROGRAM

**Haydn** , Symphony No. 84 in E flat major "In nomine Domini", Hob.I:84

**Mozart** , Sinfonia Concertante for violin and viola in E flat major, K364 (K320d)

**Mozart** , Symphony No. 36 in C major, "Linz", KV425

#### ACTOR

Isabella Faust , *violin*

Antoine Tamestit , *viola*

English Baroque Soloists

Sir John Eliot Gardiner , *conductor*



Die neuesten  
KRITIKEN

☆ MORE CONCERT REVIEWS

## Music of Consolation with Sir John Eliot Gardiner

Jens Klier, 13th June

Immediate storytelling and writing also made this concert at Klangvokal Dortmund an experience for eternity.

★★★★★

## An Easter miracle from Oxford: Gardiner celebrates Bach's *St. John Passion*

Jens Klier, 2nd April

The humanity and drama of the Passion in the conductor's reading and the expressiveness of the choir and soloists are unbeatable.

★★★★★

## Gardiner's dream concert at the end of the Salzburg Whitsun Festival

Jens Klier, 12th June

Heavenly voices to a touching, well thought-out program that captivates in the most minimal way before the end of Pentecost.

★★★★☆

## Gardiner's cycle of Bach cantatas is a victory for eternity

Jens Klier, 13th May

In the hands of Gardiner and his ensemble, the four Bach cantatas spread liberating joy in the Dresden Frauenkirche.

★★★★★

## The coronation coronation: *L'incoronazione di Poppea* in Berlin

Jens Klier, 6th September

Just as *Pur ti miro* melodies as a catchy tune for a long time, the entire mammoth production will leave an everlasting reverberation and impression in the long and great success story of Gardiner's Monteverdi exegesis.

★★★★★

## A return and just happy endings: *Ulisse* in Berlin

Jens Klier, 5th September

Good things come to those who wait: Sir John Eliot Gardiner and his Montverdis convince with the premiere *Ulisse* in Berlin.

★★★★☆

[MORE REVIEWS...](#)

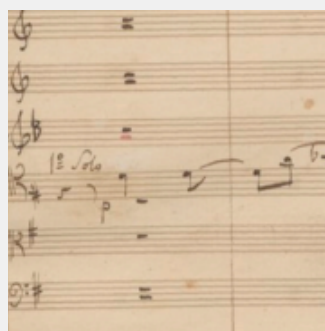
## ☆ RELATED ARTICLES



Bachtrack Top Ten:  
Haydn Symphonies



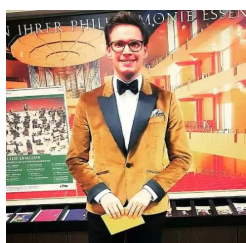
Laughter welcome:  
oddities and humor in  
music



Bachtrack Top Ten:  
Viola



The Evolution of a  
Silent Minority: Viola  
Players Throughout  
History



## Jens Klier

Vor seinem Rechtswissenschafts-Studium in Bayreuth und Bonn widmete sich Jens Klier seit frühester Kindheit musikalisch der Violine (Repertoire vom 17. bis 20. Jahrhundert). Während er zudem mit Gesang und dem Leben im Orchesterbetrieb groß wurde, entwickelte sich ein besonderes Interesse an der sogenannten 'Historischen Aufführungspraxis' und authentischen Instrumenten. Diese Leidenschaft hält sich hartnäckig, sodass er sie mit Vorliebe für das Barocke anstatt mit Finger und Bogen nun in Form der

---

Musikkritik zu Gehör bringt. U.a. Telemann-Fan, Liebhaber J. S. Bachs Genies und Entdecker neuerer, seltenerer 'Alter Musik'.

 0 KOMMENTARE

To add a comment, please [sign in](#) or [register](#)

---

[Übersicht](#) [Kontakt](#) [Über uns](#) [Verlinken](#) [Cookies](#) [Privacy](#)

© 2010-2023 Bachtrack Ltd. All rights reserved. [Please click here for Terms of Use](#)

This product includes GeoLite2 data created by MaxMind, available from <https://www.maxmind.com>