

David Garrett

Vladimir Spivakov, National Philharmonic of Russia

Germany Tour May 2011

Works by Kreisler, Rachmaninoff and Beethoven Violin Concerto

*Leipziger Volkszeitung* 03.05.2011:

by Anja Jaskowski

(...) With his legendary effortless and delight in performing, Garrett steers through the lightning fast passages, shimmering cascades of arpeggios and breakneck double stops. Garrett also conveyed the schmaltzy, wistfully nostalgic Viennese tone of the Caprice Viennoise and the heartfelt melody of Kreisler's Largetto to the enthusiastic audience. (...)

Source: [www.lvz-online.de](http://www.lvz-online.de)

*Welt online*, 05.05.2011:

by Helmut Peters

(...) And even when Kreisler's *Liebesleid* and *Liebesfreud* occasionally threatened to become schmaltzy, Garrett and the National Philharmonic of Russia kept their composure. The darling of the public continually turned to the orchestra, because he regards the complex ensemble playing of his arrangements as chamber music, and seeks direct contact. The low notes in the Paganini Variation no. 18 were sonorous, and his brilliant technique in Kreisler's Corelli Variations and the Largetto on a Theme by Carl Maria von Weber elegant. Garrett knows what talents he has at his disposal. (...)

Source: [http://www.welt.de/print/die\\_welt/kultur/article13344846/Charmanter-geigt-niemand-Beethoven.html](http://www.welt.de/print/die_welt/kultur/article13344846/Charmanter-geigt-niemand-Beethoven.html)

*Badisches Tagblatt* 09.05.2011:

by Georg Rudiger

(...) David Garrett can pull off breakneck passages with precision, such as Kreisler's Theme and Variation in the Style of Corelli, or master violinistic conjuring tricks such as left hand pizzicato combined with *sautillé*, with which he astonished the audience in the 18th Paganini Variation by Rachmaninov (arranged by Franck van der Heijden). (...)

Source: [http://www.badisches-tagblatt.de/html/content\\_kultur/LINK00\\_20110509000000\\_Kunststuecke\\_im\\_Klassikzirkus.html](http://www.badisches-tagblatt.de/html/content_kultur/LINK00_20110509000000_Kunststuecke_im_Klassikzirkus.html)

*Badische Neueste Nachrichten, 09.05.2011:*

*by Isabel Steppeler*

(...) His playing is mannered, risqué, but absolutely consistent and emotional. His musical ideas communicate to the very last rows in the concert hall. Each phrase of the short classical works has its own dynamic weight. Sometimes the tension is so great, that between *piano* and *forte*, repose and powerful playing, between cantabile and velocity, the energy of a thunderstorm hangs in the air. Garrett is concerned with the weighing up of individual themes and motifs, not with mechanically reeling off virtuoso passages, double stops and trills. At the same time he plays Beethoven's demanding Violin Concerto with tremendous technical assurance. (...)

Source: [www.bnn.de](http://www.bnn.de)

*Mittelbadische Presse, 10.05.2011:*

*by Kurt Witterstätter*

(...) Garrett gave these caprices, chinoiseries and songs of sorrow and joy all their atmospheric feeling and nostalgic charm. He never resorted to explosive virtuosity or demonstrative displays of brilliance. (...)

(...) Garrett's violinistic resources are immense. His tone was smoothly rounded, tricky passages came with a relaxed suppleness, top notes sparkled with warmth. And musically, thanks to his effortless range, Garrett performed both rhythmically and dynamically with eloquent variety and fine discernment. (...)

(...) Enraptured passages sustained shimmering brilliance. Garrett performed Beethoven's early romantic work with exceptional depth. In the concluding rondo he moved with total mastery between playful lightness and powerful passion. The cadences were full of vivid musicality. (...)

Source: [http://www.baden-online.de/news/artikel.phtml?page\\_id=&db=news\\_lokales&table=artikel\\_boulevard&id=2948](http://www.baden-online.de/news/artikel.phtml?page_id=&db=news_lokales&table=artikel_boulevard&id=2948)

*Frankfurter Neue Presse, 10.05.2011:*

*by Gabriele Nicol*

(...) Talent, extraordinary dexterity, the courage to create an individual interpretation and unostentatious, likeable showmanship were the hallmarks of the first part of Garrett's programme. After the interval a greater test – Beethoven's Violin Concerto in D major. The orchestra accompanied with such restraint as if it wasn't entitled to play in this work. With Garrett's violin tone, that isn't necessary at all. (...) The Larghetto sounded perfectly mellifluous, with a beautiful tone; the finale-rondo, only marked *Allegro*, but now and then driven on by the conductor, lived from cheerful, sparkling playing, and the solo cadenza verged on Paganini. (...)

Source: [http://www.fnp.de/fnp/nachrichten/kultur/mit-schmaeh-witz-und-schmeichelei\\_rmn01.c.8897093.de.html](http://www.fnp.de/fnp/nachrichten/kultur/mit-schmaeh-witz-und-schmeichelei_rmn01.c.8897093.de.html)