

**David Garrett**  
**Frankfurter Museumsorchester (Sebastian Weigle)**  
**Max Bruch - Violin Concerto in G minor on 18./19.9.2011**

*Frankfurter Allgemeine Zeitung on 20.9.2011 by Benedikt Stegemann:*  
**Celebrations for a masterly Bruch – David Garrett as soloist with the Museumsorchester**

A concert with high points from the classical-romantic repertoire is always a pleasure. And as the Frankfurter Museumsgesellschaft had managed to attract violinist David Garrett, who has now practically achieved popstar status, for its first Sunday concert, the main concert hall at the Alte Oper was full to the very last seat for this opening concert of the season.

...In Max Bruch's 1st Concerto for Violin and Orchestra in G minor op. 26, any indifferent moments were restricted to a few opening bars. Otherwise the ensemble with the soloist was terrific. **As well as an astonishing technique and his natural musicality, David Garrett brought an interpretative approach with him which demanded a response. Instead of producing content, he exposed it and examined it.** In each case this was gripping, and the tonal result often edgy. As compensation for so much directness, one might have imagined an emphasis on the bigger picture by the Museumsorchester. For the final ovations in the flashlight of the cameras, Garrett responded with the Sarabande from the first Partita in B minor BWV 1002 by Johann Sebastian Bach and "Smooth Criminal" by Michael Jackson. ....

Source: <http://www.faz.net>

*Axel Zibulski in the Frankfurter Neue Presse on 20.9.2011:*

**Delicately the morning mood unfolded**

(...) With David Garrett's return to the classical repertoire for the opening of the season of museum concerts, there was more reason to rejoice about some younger members of the audience. But at the same time, David Garrett was able to prove that he is to be taken seriously in the classical repertoire. He was soloist in Max Bruch's Concerto for Violin and Orchestra no. 1 in G minor op. 26 with the Opern- und Museumsorchester under Sebastian Weigle, a work premiered in 1868. Garrett fashioned the concise prelude, as well as the singing resonant slow movement with an impeccably svelte, precise, dynamically finely-graded intonation. (...)

Source: [http://www.fnp.de/fnp/nachrichten/kultur/zart-entfaltet-sich-die-morgenstimmung\\_rmn01.c.9221191.de.html](http://www.fnp.de/fnp/nachrichten/kultur/zart-entfaltet-sich-die-morgenstimmung_rmn01.c.9221191.de.html)

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*Manuel Stangorra in Echo-Online on 19.9.2011:*

**Star violinist David Garrett convinces sceptics with Max Bruch**

(...) Can he still pull it off or not? That's what many of the audience wanted to know on this Sunday morning. And how. Star violinist David Garrett was the guest with Bruch's G minor Violin Concerto on the first Sunday concert of the season with the Frankfurter Opern- und Museumsorchester. (...) His tone is full (...). And his joy in making music is manifest. He communicated intense commitment to the audience in the sold-out Alte Oper. He chose his tempi so that he could enjoy all the nuances of the score, and almost every note could ring out passionately. All this with the greatest of concentration. (...)

In the Adagio Garrett created an aura, as is seldom heard, giving his utmost and offering insights into his personality. The long notes in the upper register were placed purposefully and impulsively, exploiting the bow to the very tip. The phrases floated away as if sung out and filled with enjoyment. He began the third movement in sparkling clean and thrilling mode. He was excellently prepared, mastered the double stopping and changes of position. (...)

Source: <http://www.echo-online.de/freizeit/kunstkultur/musik/konzerte/Stargeiger-David-Garrett-ueberzeugt-Skeptiker-mit-Max-Bruch;art8472,2178907>