

pressquotes

BALDUR BRÖNNIMANN – CONDUCTOR

OPERA REVIEWS

Bergen National Opera / Tan Dun *Marco Polo*

“Conductor Baldur Bronnimann and the Bergen Philharmonic Orchestra brilliantly navigate their way through this musical melange with aplomb, from the tinny saucepan gongs of traditional Chinese opera to Indian sitar and tabla.”

Susan Nickalls, *Financial Times*, May 2013

Komische Oper Berlin / Ligeti *Le Grand Macabre*

“*Le Grand Macabre* may well be the key opera of the late 20th century. This production – certainly worth the revival – is probably one of the best interpretations possible, and the commitment of the orchestra of Komische Oper – conducted by one of the best young specialists in this repertoire – confirms the vitality and relevance of opera today.”

Dominique Adrian, *Res Musica*, May 2013

English National Opera / Adams *The Death of Klinghoffer*

“Adams's score is a thing of beauty (and is rendered here with absolute clarity by Baldur Bronnimann).”

Alexandra Coghlan, *New Statesman*, March 2012

“At ENO the singing and the playing, conducted by Baldur Brönnimann, was formidable.”

Fiona Maddocks, *Observer*, March 2012

“Meanwhile, Adams's melismatic choruses unfurl, their blue-gold orchestral accompaniments meticulously balanced by Baldur Bronnimann.”

Anna Picard, *Independent on Sunday*, March 2012

“Brönnimann, who impressed with Olga Neuwirth's *Lost Highway* when the company mounted it at the Young Vic...

Cast, chorus and players all gave much for Bronnimann, and the production shouldn't be missed.”

Paul Driver, *Sunday Times*, March 2012

“Baldur Brönnimann conducts with precise elegance”

Paul Levy, *The Wall Street Journal*, March 2012

“The ENO Chorus and Orchestra offer accomplished performances under Baldur Brönnimann. The *Death of Klinghoffer* is a brave and important work tackling one of the most intractable issues of contemporary world politics and it's difficult to imagine it much better done. Not to be missed.”

Barry Millington, *Evening Standard*, February 2012

“...musical standards under conductor Baldur Brönnimann are very high, with Alan Opie and Michaela Martens outstanding as Mr and Mrs Klinghoffer...this is an opera that nags at the mind long afterwards. It ought to be seen.”

Richard Fairman, *Financial Times*, February 2012

“...there is much glorious music, especially in the gravely beautiful choruses, and the delicate orchestration is cleanly delineated under Baldur Brönnimann's gentle baton. Outstanding among an

admirable cast are Alan Opie (Klinghoffer) and Richard Burkhard (Mamoud). But this isn't an opera that offers singers much chance to show off, any more than it offers audiences cheap gratification. The Death of Klinghoffer is serious stuff."

Rupert Christiansen, *Daily Telegraph*, February 2012

"Conductor Baldur Brönnimann leads a clean and fluent performance of Adams' lyrical score... it's a remarkable evening, reaching an eloquent end as Michaela Martens, as Marilyn Klinghoffer, grieves angrily for her dead husband."

George Hall, *The Stage*, February 2012

"What emerges clearly too from the performance under Baldur Brönnimann is the sheer beauty of so much of Adams's score, with its dark-hued sonorities, chromatically inflected harmonies and keening instrumental lines."

Andrew Clement, *Guardian*, February 2012

"Adams's music, efficiently delivered under Baldur Brönnimann, is far more than a glorified soundtrack to a true-life drama. The beautiful double-chorus of lamentation at the opening; the meditative arias entwined with instrumental obbligatos (often given a sensuous Middle Eastern twist); the way the music ritualises the action: all this suggests Adams aspiring to write a modern-day Bach Passion, and his achievement doesn't fall far short."

Richard Morrison, *Times*, February 2012

"Adams' uneven score - soundly attended by Baldur Brönnimann - is at its best when it embraces the personal as opposed to the political. The big arias are truly showstopping: the Palestinian mother (Clare Presland) whose son takes the life of Klinghoffer (the excellent Alan Opie) in an unflinching double-perspective which horrifically puts us right there in the moment. And who could not be moved by Michaela Martens' storming final aria in memory of her husband."

Edward Seckerson, *Independent*, February 2012

English National Opera / Ligeti *Le Grand Macabre*

"...a musical performance, under the tight baton of Swiss contemporary music specialist Baldur Brönnimann, that was never short on vigorous attack.

The overall result was musically and dramatically fun, and visually unforgettable."

Opera News, December 2009

"... Baldur Brönnimann conducted with committed dexterity and the orchestra shone."

Fiona Maddocks, *Observer*, September 2009

"Under Baldur Brönnimann, ENO's orchestra realise the score with vivacity and discipline, while Watts, Andersson, Ablinger-Sperrhackle, Bourne and Bottone make the absurdities, exaggerations, uglinesses and angularities of Ligeti's vocal writing sparkle. A production like this only comes along once a decade... This polyglot extravaganza is a triumph."

Anna Picard, *Independent*, September 2009

"Andrew Watts as Prince Go-Go, Pavlo Hunka's Nekrotzar, Susan Bickley's Miss Whiplash housewife, Wolfgang Ablinger-Sperrhackle as a pot-bellied lout: these are standout individuals in an excellent ensemble, expertly conducted by Baldur Brönnimann. Rush to see it. After all, you don't know how long you've got."

Richard Morrison, *Times*, September 2009

“... an all snorting, all growling orchestra (brilliant under Baldur Brönnimann). Where else will you find a Monteverdian cacophony of motor horns?”

Edward Seckerson, *Independent*, September 2009

“The production by Alex Ollé and Valentina Carrasco [...] is spectacular and brought off to what seems perfection. The singers [...] deal with their many challenges and acting assignments with complete assurance and conviction, and the ENO Orchestra plays brilliantly for Baldur Brönnimann.”

Opera Critic, September 2009

“The ENO Orchestra plays superbly for Baldur Brönnimann, and Ligeti’s moments of genius – from the opening car horns to the rapturous closing passacaglia – are as vivid as ever, just as the sly digs at his predecessors, including Monteverdi, Beethoven and Wagner, not to mention the anticipations of Thomas Adès’s *The Tempest*, make their mark, too.”

Andrew Clements, *Guardian*, September 2009

“Baldur Brönnimann conducts a brilliant musical realisation that jostles constantly with the visuals for the centre of attention.”

George Hall, *The Stage*, September 2009