

Artist Management

Constantin Trinks
Conductor

Critical Acclaim

Trinks's rightfully acclaimed ability to calculate precisely the disposition of tonal colours, the dynamic relations and the musical arcs of tension – even in the face of mammoth creations – led here with Gustav Mahler's Fifth Symphony to an unfailingly fascinating interpretation of a work that in the course of 75 minutes performance length unfolds itself in a multi-layered and often polyphonic way. His Mahler interpretation, depicting the special character of the music with untold coherence, is one of his best achievements during a relatively short time in office at Darmstadt. Similarly, this particular matinee is up there as one of the most perfect and most convincing performances in the history of the orchestra. The amazingly differentiated percussion and the almost permanently occupied brass instruments – except for the Adagietto – were balsam to ears otherwise put to some stress by this symphony.

Frankfurter Allgemeine Zeitung 28 June 2010 on the Eighth Symphony Concert in season 2009/2010 at the Staatstheater Darmstadt

Constantin Trinks spurs the orchestra on to the highest levels of performance: his sound design is as perfect as the mobility of dynamism and tempo, the Viennese tone, transparency, the rumbling and dramatic tones...like the deep musical insight into the souls of the leading characters, all culminating in an uniquely intense finale.

Frankfurter Neue Presse 16 March 2010 on the premiere of Der Rosenkavalier at the Staatstheater Darmstadt

Musically an exceptionally fine evening. The Staatsorchester Darmstadt gave an exciting rendition of this highly sensuous and warm music. What is more, the chamber music aspect of the Der Rosenkavalier was brought out most satisfyingly. The final half hour in particular boasted the highest standard: The best I have ever heard in Darmstadt! What Constantin Trinks, the new young Chief Music Director, is doing here ... has style. It is great music-making and I can only hope that as many people as possible caught it on the radio.

Hessischer Rundfunk 15 March 2010 on the premiere of Der Rosenkavalier at the Staatstheater Darmstadt

The Saarländisches Staatsorchester, clearly in excellent spirits, simply shone under the baton of Constantin Trinks with an exceptionally velvet-like ensemble sound, finely spun intensity and a discriminating exposition of the score.

Das Opernglas Edition 1/2010 on the performance of Lohengrin at the Grand Théâtre de Luxembourg

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Constantin Trinks – the new Chief Music Director at the Staatstheater Darmstadt – presents with the premiere of Verdi's wondrous Egypt opera his first production. Both he and his musicians managed the feat of making Aida sound at once sensitive and dynamically highly moving. Indeed, they even made it sound refined at those points where you have to pack a punch. Thus it was that Mr Trinks was able to infuse the triumphal music with a hint of menace rather than with the usual pathos and, in the process, provided a much greater height of fall to the lyrical passages, during which he also revealed a soft spot for the deeper parts of the woodwind section.

Frankfurter Rundschau 19 October 2009 on the premiere of Aida at the Staatstheater Darmstadt

The evening also belonged to conductor Constantin Trinks. He conjured from the orchestra a music that literally brought out the inner soul, often driving the instrument sections to the edge of ever greater tonal things – but never losing sight of the varied motifs and melodic lines. It was nothing less than a feast of sound as well as a razor-sharp analysis of the inner essences. A truly splendid achievement ... and that goes for the orchestra too.

Saarländischer Rundfunk 8 June 2009 on the premiere of Salome at the Staatstheater Saarbrücken

Constantin Trinks inspires the orchestra to bring Mozart's music to life. Please take that literally – for seldom has this composer been heard so pulsatingly, impulsively and passionately. The conductor beats time with such force that the musical woodwork positively rocks [...]. Indeed, the Symphony in G Major (KV 318) – which is actually more of an overture – sounded so colourful and full of contrast that this reviewer felt he could sense the supercharged Mozart: like an impetuous whirlwind. And when, to close the concert, it came to the youthful forward rush of the Symphony in G Minor (KV 183), one could even picture the composer in all his irascibility. Mr Trinks really pictures the music, teases out and re-integrates the contrasts and is as ambivalent as the composition itself, a piece that seems to reflect Mozart's character as in hardly any other work. The conductor succeeds in this as he uses his left hand to retrace the gesticularity of the sounds in an inimitable and challenging way, so much so that in the slow movement he unfurls the orchestra dialogues in the "talking principle" style of Carl Philipp Emanuel Bach. And just how brilliant a singer Aloysia must have been is evidenced by the Arias (KV 383, 418 and 294) as rendered here by Alexandra Lubchansky, the wife of the conductor, who – agile, supple and virtuoso in her vocal approach – sang in such an intensive and musically telling way that she was acclaimed the soloist of the evening. Ms Lubchansky also proved to be a highly accomplished pianist in a recital with her sister of the Andante from the Sonata for Two Pianos (KV 448) and Fugue for Two Pianos (KV 426), a performance no less perfectly contoured than her radiant singing.

Darmstädter Echo 29 March 2009 on a concert with the HR Symphony Orchestra in the Frankfurter Funkhaus

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On the conductor's rostrum, Constantin Trinks breathed the score as naturally as its innate time structure required. At any given point, you got the impression that this is how it should be ... and not any other way. The tempo is always "just right" with the inward-looking tranquillity of the solemn passages alternating intelligently with the more fluid dynamism of the dramatic parts. The sovereign ease with which this 32-year-old maestro strides through Wagner's "Sacred Festival Drama" is amazing, as though he had been conversant with it for decades. His profound and intimate knowledge of the work is thoroughly coherent in terms of timbre, balance and sound blend and of the pithy but never facile detailing of the leitmotifs. The transitions succeed excellently well – the faith motif, for instance, intoned in Bar 51 of the prelude by the tutti section of the wind instruments – through to the fine and gently woven grail motif of the strings, highlighting the strident brass soon with the tender sheen of the strings. It is a conducting performance from one mould [...] and this, last but not least, is manifest by the ideal of the "right time span". The four hours six minutes under the direction of Mr Trinks corresponds almost spot on to the four hours four minutes of the 1882 premiere, so to speak Richard Wagner's legacy.

festspiele.de 6 March 2008 on Parsifal at the Staatstheater Darmstadt

Having taken on Nono's score, Constantin Trinks handles it as though it was the easiest thing in the world. Yet this just happens to be one of the most complicated and demanding works composed for the music theatre of the 20th century! To be coordinated, for example, are a huge orchestra, a chorus and a second chorus – in Saarbrücken placed to the left and the right of the proscenium arch – and all manner of ingenious recorded inserts. It worked superbly. More serious is the way Mr Trinks succeeded in teasing out of this unwieldy music a degree of energy and sensuousness, indeed tenderness. A psychogram of desperation, of struggle, of yearning and of failure. This is thrilling and intense music-making, sung to the highest standard of quality.

Opernwelt November 2004 on the premiere of Luigi Nono's Intolleranza 1960 at the Staatstheater Saarbrücken