

CRITICS

“On the stage, a worthy Orchestra of the dell’Istituto Musicale Giuseppe Verdi di Ravenna, under the expert direction of Maestro Emir Saul...”

“The orchestra of Verdi Institute secured played this page (nr. A una miniature antica) offering a pleasant and expressive performance, thanks to the secure leading, capable and, in some passes, could be said almost “affable” of Maestro Saul...”

“Precious was the interpretation of the Ancient airs and dances for lute, Suite N° 3 of Ottorino Respighi, of 1931, and certainly very interesting the Serenata per orchestra da camera of Maioli, a composition of rather advanced language, with Strawinsky’s echoes, interpreted with elegant flavour and led by the secure and coiling gesture of Saul.”

(Il corriere di Ravenna, 14/06/05. About the performance in Ravenna Festival)

Maestro Saul guided the various texts with a fluent reading, sure and elegant, the efficiency has reigned in sovereign and created a well-finished comprehensive product in each detail.

(L’Arena - April 26 2003)

Full success distinguished op.11 by American composer Barber, when the director Emir Saul has dragged the orchestra of Vicenza with great inventiveness, through a charming reading, in which the sound it has turned out of first quality, rich and brilliant, with perfectly amalgamated colors. But the winning outcome has been also having transmitted it a dramatic sense, and a true ability to “tell” this page, that has a particular and immediate fascination.

(L’Arena - 17 April 2002)

Emir Saul has always guides them (the Virtuosi Italiani) with "concertazione" effectiveness, holding controlled the parts, and resolving “fraseggio” in accordance with an interpretative line that has adequately privileged one sharp, exuberant brilliance in Prokofiev, and a dense and rich of expressiveness of shadings in Tchaikowsky’s Serenade.

(L’Arena - 2 October 2001)

Owning an energetic character, expressed through a very clear and large gesture, Emir Saul offered a potent and incisive lecture of "Coriolano", as convenient for the famous symphonic piece. In the symphony, the first two movements, were undoubtedly shown in a convincing way, equilibrated in the "cantabilità"; underlining specially the "Allegretto scherzando" to which the conductor gave a exquisite graced character

L’Arena di Verona (14/07/2001)

Extraordinary the conducting of Emir Saul, intense and sparkly.

Il Vespro (April 2001 – Concert at Teatro dell’Opera di Roma, with Cecilia Gasdia and Teatro Olimpico de Vicenza’s Orchestra)

Emir Saul it is a director of the simple and hi-fidelity gesture, he proposed an interpretative line of decisive expressive substance. The Barber’ Adagio was played on the contrast of dynamics strongly differentiated. The Simple Symphony on the energy that borne in the election of the “tempo” as of the underlined brilliancy of the extreme movements, or of the pathetic mood “all’antica” of the Sarabande. Concerning Dvorak’s Serenade, it was reread without romantic exaggerations, without resigning never to sculpt the line brandish of the phrase (we think to the beautiful Waltz or to the meditative Larghetto), according to a measure never ended to itself, and has played much on the sobriety of this work.

(Il giornale di Vicenza, 13/09/99)

The surprise for me, it was the high musical level... there was in the pit a great orchestra, of serious professional, commanded by the baton swift and something nervous of Emir Saul

(AIDA - ABC of Seville 25-05-97)

In the second part, Tchaikowsky’s Serenade in C Op. 48, had an almost discounted result, being certainly one of the most lucid works of the Rumanian’s orchestra repertory, that Saul conducted by hard. A fresh Tchaikowsky, transparent, where nothing was conceded to the pure exhibition, instrumentally happy.

(L’Arena, Verona, 15/03/99)

"An unsurpassable performance by the Philharmonic with the precise direction of Emir Saul". (Headline of the article)

"The second part of the programme dedicated to Pictures on Exhibition by Mussorgsky, was more than satisfactory. Saul was on the top of all the opportunities which are offered by the Ravel's admirable orchestration".

(La Nación, Buenos Aires, 13/03/86)

"Without doubt, Saul is a born conductor, technically well-equipped and with considerable skin despite his youth. He had already directed the Philharmonic Orchestra of Buenos Aires, and drew his public, particularly the second part, with more brilliant works, and seemed to count on the support of the orchestra, a very important capacity for a conductor."

(Clarín, Buenos Aires, 28/02/87)

Emir Saul faced this work (Sostakovich 1st symphony) with knowledge and correct approach
(The Andes - Mendoza ARG - 25/10/95)

... The conductor Emir Saul printed light a reading key in the exclamations, and rich of inspiration.

(Mozart-Divertimento in Re Maggiore - L'Arena, Verona, August 1996)

"In Brahms (Variations on a Theme by Haydn) Emir Saul, very greatly confirmed the first impression of the concert. His musical authority seems grater confirmed here than in Mozart. He demonstrates a profound knowledge of the score and understanding of Brahms rich lyrical language, in one of its most extraverts displays."

(El Pais, Montevideo (Uruguay), 25/10/86)

"The Sheboygan Symphony, under the baton of the Argentine guest conductor Emir Saul, played a difficult Tchaikovsky concert with grace and sensibility Saturday night".

"It proved to be rewarding. The orchestra gave a creditable performance to the complex and demanding orchestration of these works".

"Saul, a lively conductor to watch communicated well with the orchestra, bringing out both power and subtlety."

(Sheboygan Press, Sheboygan (USA) 05/05/86)

"Next was heard Beethoven's Symphony Number One, which the Tucuman's group (Youth Orchestra of the U.N.T.) was able to interpret with balance and delicacy, making few errors, being well award of the difficulties of the score. The conductor, Saul, with perfect stylistic adaptation obtains a refined sonority in the contrast derived from the "pianissimi" and "crescendi", avoiding the resounding sound, which is an almost constant phenomenon in our country's orchestras".

(La Voz del Interior, Cordoba (RA), 18/11/86)

"Saul loves and knows the score (Pictures on Exhibition) which he directed from memory. His version had sonorous quality, imagination and great delicacy".

"...I believe are in the presence of one of our best conductors. Of his generation, and others".

(La Prensa, Buenos Aires, 13/03/86)

"At the end we listened again the Tanhäuser overture (some days ago the Bamberg orchestra gave an excellent version), a piece which was able to confirm the ability of Emir Saul, who combines musical talent with strength and security to communicate effectively. This time the applause and shouts of bravo were totally justified".

(El Cronista Comercial, Buenos Aires, 18/10/88)

"...(Saul)is outstanding among his generation, always demonstrating a coherent attitude forwards the responsibilities he assumes".

(La Prensa, Buenos Aires, 20/10/88)

"Emir Saul is interesting and persuasive. He is a musician who is sure of his intentions and of his means, with clear and expressive gestures that are not directed at the audience but at the orchestra".

(Clarín, Buenos Aires, 20/03/88)

"The last work on the program (Tchaykovsky's Romeo and Juliet) enthused the audience. Long ovations rewarded Emir Saul for his work which together with Brahms (Variations on a theme by Haydn) was the best of the program".

(La Nación, Buenos Aires, 20/03/88)

"Clear and sensitive gestures, with an expressiveness which knows how to follow the principal lines for each phrase, and a clear musical concept of the works being performed, are signatures of this conductor. These qualities, together with careful work in the rehearsals produced an admirable final result".

(La Prensa, Buenos Aires, 22/03/88)

"One notes the communication which can exist between conductor, orchestra and audience, which in fact derives from the first element, that is the conducting. Each phrase is given with conviction and enthusiasm, by means of capable technique. Here is an orchestra which, when properly motivated; is able to add this ingredients to its performance. This ability to give itself is seen not only in the expressive part, but also in the adjustment of its own sound, which is a result of this attitude to musical interpretation".

(La Prensa, Buenos Aires, 22/03/88)

"The young conductor, - we judge him the best of his generation- did his work with relaxed gesture, that united to a coherent and clear musical thinking, served to give a good performance of the group".

(La Prensa, Buenos Aires, 11/05/1989)

"Emir Saul has a high capacity of expressive transmission. His expressive strength is interior, and is communicated to the orchestra to hit the public without theatricality".

(Clarín, Buenos Aires 25/11/1990)

"Saul has a secure way of conducting, and clear gesture"

(La Cronaca, Verona, 22/07/1992)

" In Britten the interpretative character was more intense, and the expressive participation was in his best (as in Elgar)

(L'Arena, Verona December 1992)

"Saul draws expansive gesture with expressive transmission".

(L'Arena, Verona May 1994)