When playing the music of Mozart, technical proficiency is not enough.

Mozart is one of the few composers for whom the whole just had to be greater than the sum of the parts. Mozart gave his music a magic completeness; he aimed not just at the ear, but also at the soul. His is not the unshakable sensuality of Strauss, nor the impossible struggle of Beethoven. His is the invisible cord, the valve that lets flow effortless joy, effortless grief.

But where was this vital umbilical for the first half of the Boston Symphony Orchestra’s all-Mozart concert under Kurt Masur? Not a note was played out of place, timing was sure enough, there was elegance in the violins, beauty in the flute; but as a whole, the impression was of a perfectly calibrated machine, an artificial pump of sonorities rather than the mysterious currents of the mortal human heart.

And so the 39th Symphony gave pleasure — but not capture. The 40th was admirably accurate, but did not give rise to deep inner thoughts, did not transmit sorrow or uplift the soul. What was wrong? Maybe it was that this was the fifth performance of this program in a week; maybe it was the hard acoustics of Symphony Hall.

But then something happened. For after the interval, Mozart’s 41st Symphony, the “Jupiter,” was given, and it was glorious. Real body at last; both the outer man and the inner; fresh but refined string playing, pure winds, sounds to penetrate any barrier of resistance and give joy.

* * *

What a contrast to go next and hear Banchetto Musicale’s all-Bach concert at Jordan Hall. At first, when the Concerto in F for harpsichord and two recorders began, it seemed to sound thin. But by the allegro assai, the truth and honesty of the sound had banished such ideas from the mind. And all the more did this come across in the Orchestral Suite number 3.

So many past performances have made this work syrupy and rich, refining all the nutrients out of it; modern instruments in inordinate manner ganging up to produce an unthinking bowdlerization. But Banchetto’s ensemble was in perfect balance; the famous misnomer of an “Air, a A., win" over the effortless and the adeptness and control. The Gavottes leaped into life, harpsichord for the whole concert with timing was sure enough, there was elegance in the violins, beauty in the flute; but as a whole, the impression was of a perfectly calibrated machine, an artificial pump of sonorities rather than the mysterious currents of the mortal human heart.

Jonathan Richmond

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