

Beautiful shades

Wilhelm Kvist

When Cho played Haydn's Cello Concerto no. 1 in the first final round with the Tapiola Sinfonietta in Hagalund on Tuesday, HBL critics described his playing as perfect with full control of the situation. At the Music House, Brannon Cho was the final musician to play in Helsinki on Thursday, and interpreted Sergei Prokofiev's powerful Sinfonia Concertante with the Helsinki Philharmonic Orchestra and chief conductor Susanna Mälkki.

In the final round, all three interpretations of Prokofiev's Sinfonia Concertante were heard and in many ways one can say that Cho's was the best and most beautiful. He impressed from the first moment in his search for shades, characters and qualities. The playing was always alive and interesting to listen to. Cho also showed that he clearly understood the difference between when he was the solo and when he only accompanied the orchestra.

Cho's interpretation was remarkably undisputed and graceful and beautifully rolling. He reminded a little of Korean Minji Kim who played right before his ability to say, see the forest for the trees: to distinguish and highlight the essentials of the dense instruction manual as a score sheet. And almost the best of all was that the orchestra also supported his impulses. Of all of the Helsinki Philharmonic's Prokofiev interpretations, the one with Cho was the most beautiful when the soloist and orchestra beamed in the ambition of extracting the most out of the score.

In many ways it was easy to keep up with the eager spectator who shouted an early bravo after the second movement; why hold back when the musician is worth all the praise? Cho's Bach - the sixth suite - was also among the most educated and well-driven. An enjoyable experience in many ways.