

Concert: Brannon Cho presented purity and ruthless technical skill

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Kymi Sinfonietta is celebrating its 20th anniversary this year. During these years, the players have developed into a quality orchestra that offers the audience an inspiring experience.

The highlight of the season's opening concert was **Brannon Cho**, winner of the International Paulo Cello Competition . His sovereign skill gave the concert a valuable look.

The **Uuno Klami** Suite for Small Orchestra presents the composer as a fine-tuned orchestra master. The opening Serenade is not typical for his work. The active, open-minded work plays in a peculiar way. The Intermezzo, gentle and gentle, charmed with moderate shades.

The Marche Militaire is also distant from his genre. That's where the conductor **Olari Elts** drew hilariously cheerful tones that culminated in unruly joyful flutter.

Cello soloist Brannon Cho's building blocks are cleanliness, delicate design and ruthless technical skill. **Joseph Haydn's** Cello Concerto no. 1 in C major was performed tonight without a conductor. This requires special attention from the players, in which the orchestra excelled.

In the opening movement, the soloist's sound quality shined with the support of his orchestra. The melody full of direction was heard in a beautifully flowing slow movement.

In the finale, the cellist offered a sparkling virtuosity that did not force domination of the stage, but everything was done with a light touch and a strong intensity. In a busy run, the orchestra remained vigilantly attentive. In the encore, **JS Bach's** Sarabande, the soloist elegantly underlined the colors of peace.

Franz Schreker's music from the ballet "Princess's Birthday" was a special choice to accompany Haydn's Concerto. It is a multifaceted work, but without the stage expression, it did not reach to the depths.

The temperamental conductor, Olari Elts, painted varied characters, colorful joy and light dancing. The beauty of the monster-based work of the dark folktale was the expressive breaths, but also clichés.

The orchestra's encore, Habanera, gave the listener a light and dark winter color.

Good: A great soloist and an orchestra working precisely.

Bad: Schreker's work was missed without stage expression.

Special: The Concerto was played without a conductor.