

Those who weren't there should be sorry

Feels like breaking with tradition

Regarding Courier's preview of the concert held on Friday at the Szczecin philharmonic, the report should begin with: "It was a concert indeed!"

It was such a concert, that on its second half, I felt like breaking with the good philharmonic tradition by shouting "Bravo!" and clapping after every segment that was worth it, instead of clapping only after the show was over. But having done so, there would be no time for music, only for applause.

The concert was conducted by Israeli conductor Gil Raveh a young conductor (34 years old) frankly speaking a musical genius, who lives in Berlin. The program had three masterpieces: "Coriolan" Overture by Ludwig van Beethoven, the Violin Concerto in E - minor by Felix Mendelssohn Bartholdy and Symphony No. 9 in E - minor From "the New World" by Antonín Dvořák.

Raveh conducted without the scores, clearly and persuasively, like he had it in his eyes pupils, like he was the music itself. Watching him and his connection with the orchestra was a great experience.

After the concert he looked tired but (words won't be spared) satisfied, for the audience had given great applause both for him and the

Orchestra, yelling (how can you not?) but remaining seated, as though they felt there was no reason to stand up, since their cheering would take so long; they could endure the pain from clapping their hands (that's what they are meant for), but didn't want their feet hurting from standing up so long. So they persistently remained seated, yelling "More!", while Gil Raveh (whose name should be remembered) came out towards them once, twice, even a third time before eventually giving a "come on guys, let's go home" sign. He was just as effective then, as he was during the whole concert.



In the photo: Violinist Maxima Sofia Sitarz

Let's go back to the beginning. The "Coriolan" Overture was already an announcement for the unusual event. It created an atmosphere of anticipation for bigger experiences.

And soon enough they came.

Mendelssohn's Concerto was performed by Maxima Sofia Sitarz, who still attends the Poznan Academy of Music. From the first bar of the oh-so-familiar piece, she performed with confidence, singing and going by the right rhythm, while perfectly sensing the orchestra and the conductor. She displayed her unique ability mainly at the lively third part, while remaining fully synchronized with the orchestra.

After the break, Symphony No. 9 by Dvořák was performed, a piece with many tones: Melancholic and rhythmic, dynamic and enthusiastic, filled with brilliant moments of solos and dialogues, contrasts, and shared sounds, extraordinary. It was clear from the first few bars that this performance will be remembered for a very long time. And when the orchestra played the "Largo" with the wonderful solo (Yes!) sang in the melancholic, English Horn, (played by notable Isabella Kakochinska), the whole room listened so intently, that silence was playing....

Dariosh Yagalko(!) gave a great performance on the Timpani, Oboe (Katzina Zdayeb) and Flute (Pavel Mayevski) duets were beautiful, also the Celli section (with Igor Hilipak's solo), the violins (with Pavel Mashelnski's solo), the trumpets, the clarinets and all the wind instruments. Dvořák's symphony sounded ravishing, even in the smaller parts, among them the contrabasses' duet (Andzey Pronzack, Robert Modzeyeveski) at the end of the second part.

Those who weren't there should be (painfully!) sorry.

Another thing that should be mentioned, according to the concert program, is that Andzey Pronzack, the contrabass player, is celebrating his 40th year of working in the philharmonic.

Bogdan Tavardochlev