

# Romantic feast at Symphonia

## REVIEW

By Leon Gray

Delight, tragedy and passion were on the programme at Baycourt, as BOP Symphonia and soloist Inbal Megiddo presented a romantic feast on Sunday afternoon.

Late-romantic, nationalist style was no more evident than in the wonderful opening movement of the Dvorak Cello concerto, seamlessly combining the thrilling brio of 19th Century Western Europe with the pastoral grace of eastern European folk. Both orchestra, and soloist Inbal Megiddo rendering most faithfully this duality, demonstrating every ounce of the flair and technical mastery this work demanded while remaining true to the critical folk elements Dvorak held so dear.

The joy which performing the work brought her was also evident, with Megiddo consistently capturing every changing mood across the entire work; at no time tiring, no matter how florid or intense the passage under her bow — her closed eyes feeling each note of the music from start to finish.

While Bruckner was working a generation before Dvorak, his 6th



Bay of Plenty Symphonia.

Symphony was forward-looking. So the entire work appeared ageless and as fresh as the day it premiered. BOP Symphonia rose to the challenge of performing a large-scale symphony under the inspiring baton of Justus Rozemond with alacrity and finesse; especial praise going to

the skilled locals who finely delivered multiple woodwind solos, and finely-tuned and timed brass section flourishes. Further credit also to the full string section, who demonstrated delicacy, control, variety and excellent intonation, to the delight of an enraptured audience.