



Panufnik and Shostakovich superbly delivered by Krylov, Søndergard and the LPO

★★★★☆ ?

By David Karlin, 09 October 2016

Sergej Krylov

London Philharmonic Orchestra
Thomas Søndergård, conductor
08/10/2016

But for sure, it demands virtuosity. The soloist is required to carry the vast majority of the emotional content of the piece with relatively few notes in which to do it and relatively little help from the strings-only orchestra. Last night at the Royal Festival Hall, [Sergej Krylov](#) proved himself up to the task in no uncertain terms. What impressed most was his ability to take a sustained note and shape it into a series of different timbres as the note progresses: thinning it out or broadening it, sweetening or adding harshness. High harmonics could appear as if grasped from thin air, accenting was intense. There was the odd, easily forgivable, slip in bowing, but Krylov's alternation of forcefulness and delicacy was nothing short of extraordinary. If you



Sergej Krylov

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were looking for them, the technical challenges were there: some octave leaps and a pianissimo glissando in the high harmonics, close to the end of the work, looked as difficult as any flashy run. This is a violinist and a concerto that I want to see again – I'm surprised at how seldom the Panufnik appears on concert programmes.

Krylov's encore – "Obsession" from Ysaÿe's Second Sonata – was certainly a piece to dispel any doubts about his ability to play fast – heavily dance-infused rhythms featuring some super-fast *sul ponticello* arpeggios. Krylov performed with great physicality, horsehair from the bow flying everywhere by the end – a real crowd-pleaser.

[Read the complete review here:](#)

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