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(podaci nepotpuni)

## Yugoslav violinist magnetizes audience

By Lillian Thomas  
Arts Editor

Jovan Kolundzija, Yugoslavian violinist, starred in the Tuesday Musical Club concert here, but his sister, Nada Kolundzija, played a strong supporting role on piano.

The two performers had such intensity of concentration that they made their instruments communicate with fervor, passion and affection.

In the first selection, Giuseppe Tartini's Sonata for Violin and Piano in G Minor, Jovan demonstrated his lively and exacting mastery of his instrument. He responded to the demands of both the technical precision of the piece and the subtle accumulation of mood that gathered to a storm of madness in the last movement.

The piece well deserves its common name "Devil's Trill," as a crescendo of dissonant chords whirls from the difficult bowing techniques. The unnerving sound relies on a generous use of diminished fifths that has been known

among musicians for centuries as the devil's interval.

This was the only selection in the program written by a violinist and the only one in which the piano played only the most basic rhythm structure to the violin's limelight central role.

In all the other pieces, the violin and piano had more equally interesting scores, requiring a dialogue between the two.

Cesar Franck's Sonata in A Major, probably the most balanced piece for the two instruments, allowed the pianist to show her depth of musical understanding.

The first movement required an objective treatment with more counterpoint techniques. They accomplished this with a finely sensitive touch that reminded the listener of two young voices singing in canon.

The Allegro took a more modern approach with plenty of emotional overtones that seemed at odds with each other. Conflicting feeling tones in the same instrument and a conflict bet-

ween the two in a rapid sparring of wills left the audience in the intriguing position of eaves-dropping on a lovers' quarrel or family dispute between violin and piano.

This recurred in the concert. When the performers' energy waxed, the audience was more left out of the circuit and became a spectator to an intimate and highly emotional display. The energy did not flow so much out to the listeners nor include them in a warm embrace of music.

The Recitativo-Fantasia gave a chance for Nada to elaborate on her ability at delicate phrasing she had hinted at in earlier passages.

In the final movement, the violin introduced a theme of sweet sadness, a happiness tinged with tragedy, ending the entire piece on a note of farewell or loss.

The Four Pieces for Violin and Piano by Josef Suk, a composer in the modern period, required in the second and third piece a similar intensity of

feeling between the two performers and they rose to the occasion, but again leaving their audience out of the electric exchange, binding all of the valences to themselves.

The first and last pieces of Suk's composition were more objective, cooler in emotions but needing musician's ability to translate formal harmonic and melodic relationships to good listening.

In the last selection of the program, Camille Saint-Saen's Introduction and Rondo Capriccioso, the violinist got another showcase piece for his startling bowing and fingering ability with double and triple stops enmeshed in the composition.

Consistently Jovan's performance flashed with brilliant techniques and articulate interpretations. Certainly he dominated the stage, but the listener found himself impressed again and again with Nada's subtle and delicate accompanying. The result was a powerful combination that earned them both prolonged applause. ■