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Vivacity of Yugoslav violinist

YUGOSLAVIA'S leading violinist Jovan Kolundzija who has carved out an international career for himself gave a vigorous and compelling performance at the Nehru Memorial Auditorium, presented by the I.C.C.R. and the Embassy of Yugoslavia. He played a glowing Guarneri violin with clarity of articulation and an exquisite rounded tone projecting works with a simplicity and sensitivity to form. His sister Nada Kolundzija came across as a strong gifted pianist in the works for piano and violin, and it was difficult to tear oneself away from the Duo's impassioned yet comprehensive interpretations.

Armed with a Guarneri, it was only natural that Kolundzija opened with a homage to the home of violin making and a violinist composer who possessed tremendous insight into the instrument and its capabilities. Tartini's idiosyncratic but sturdy baroque style in his G minor Sonata "Devil's Trill" with its vibrato manner of performance, replete with tortuous difficulties, was marvellously turned out. A work strange to the ear with its varied key landmarks and tonal wilderness in certain sections, full of sonorities and fantasy-cadenzas, the artist's stupendous technique matched the enterprising violin writing with all that profuse multiple stopping, scordatura and was all virtuoso in the shivering trills in the finale.

A variety of violin skills were displayed with depth in Bach's second Partita for solo violin in D minor with its mighty Chaconne on the pattern of four steplike descending notes, a celebrated instance of the baroque art of variation. The expressive aspects of

Concert

every phrase were underlined with care, and we had some fine muscular sinewy playing. With an urgent driving power and lyricism, the Duo took on the Beethoven Sonata in G, Op. 30 NO. 3. The dramatic flair, warmth and vivacity of the violinist gave character to the interpretation. The piano work was breathlessly vivid. With intensified expressivity and florescence in the melody, the Duo shone in Saint-Saens' "Introduction and Rondo Capriccioso" bursting with rhythmic vitality and emphatic contrasts. Due attention was given to the accents, sonorities and dynamics.