

A nice blend of piano, violin

By Our Music Critic

Jovan Kolundziya (violin) and Nada Kolundziya (piano) presented a balanced programme at the Little theatre on Saturday.

The first half had two demanding works for the violin — Tartini's "Devil's thrill" sonata and Bach's "Partita" for solo violin in D Minor. The first was adequate as far as it went, though the polished tone was wanting. The pianist combined perfectly with the violinist and showed her sensibility.

Bach's "Partita", made up of five dances, like most of his works however simple they may appear, requires a sense of continuous creation for it to reveal its secrets. Jovan Kolundziya did not always maintain this. In the "courante" more decided dynamic contrasts were desirable, while in the expressive "sarabande" there wasn't

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that sense of involvement to allow the flowing melody to speak with its intimate voice. There was vitality in the latter half of the chaconne, but the double stopping needed the extra dimension for its richness.

In Beethoven's sonata Op. 30 no. 3, the dramatic intensity was unmistakable and the pianist had the control of dynamics and the dramatic flair. In spite of some unsteadiness of the violin in the slow passages, the blending of the two instruments was of a high quality throughout.

The second movement beginning with the lovely slow and muted like melody from the violin was underlined by the repeated chords of the piano, which so discreetly captured the mood and rhythm. The pianist was in complete control with the deliberation that goes with sensitivity and creativity.

In the allegro vivace the gypsy like mood and the rapport between the players found its expression in some fine phrasing.

Saint-Saens "Introduction and rondo capriccioso" had the leisurely largeness necessary for its introduction. There was an assured poise and dynamism in the rondo.

The concert was sponsored by the Indian Council for Cultural Relations, and the National Centre for the Performing Arts.