

MAXIM GERSHUNOFF presents JOVAN KOLUNDZIJA, VIOLINIST

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## Violinist Lives Up To Advance Notices

By CLAIRE McPHAIL

It's always exciting to hear a new artist perform and have the performance live up to the advance notices.

Such was the case Tuesday evening at Gaillard Municipal Auditorium when Jovan Kolundzija, violinist, opened the 1982-83 series for the Charleston Concert Association. His performance was outstanding on all counts, and left no doubt that this young 34-year old Yugoslav violinist is destined for a spectacular career in the years ahead.

With his sister, Nada Kolundzija, as his accompanist at the piano, he opened his program with "Sonata in G minor for Violin and Piano" (Devil's Trill) by Tartine. From the beginning it was performance of unusual sensitivity and rapport. Violinist Jovan's intonation was pure and pleasing throughout, even in the devilishly difficult final movement with its double and triple stops.

The Cesar Franck "Sonata in A Ma-

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...jor" which followed gave even greater insight into the sensitivities and virtuosity of both pianist and violinist. The subtle shadings from the violin and the broad melodic sweep of piano as it joined in an interpretation of the first movement (Allegretto ben moderato) was deeply expressive. In the exciting second movement (Allegro), the virtuosity of the pianist nicely balanced the excitement of the violin. One almost wished to clap at the close of the second movement — it was so perfectly proportioned with sensitivity, nuance and tempestuous excitement. But the spell was not broken, and throughout the two final movements — "Recitativo-Fantasia" and "Allegretto poco mosso" — vio-

linist Jovan gave more of the exquisite tone quality, nuance and depth of feeling. It was a fine example of expertise and rapport from both violinist and pianist.

After intermission it was a modern work by an unfamiliar composer, Josef Suk, "Four Pieces for Violin and Piano" and "Introduction and Rondo Capriccioso" by Camille Saint-Saens which concluded the program. If there was ever a doubt about Jovan Kolundzija's technical virtuosity, it was dispelled by his brilliant rendition of both the Saint-Saens and his encore — a Paganini exercise that challenges the greatest violinists. His sizzling execution of the Paganini and unerring intonation throughout was dazzling.

(Claire McPhail is a Post-Courier music critic.)