

Piano Recital by Nada Kolundžija –January 15, 2016
St Paul's Actors Church

The Opening Evening of the Serbian Month in Great Britain 2016
Serbian Council of Great Britain and Markson Pianos

Eighth Serbian Month opens with musical brilliance

February 1, 2016

by Maya Jordan

The delicate sound of *'A Little Prayer'* by Serbian composer Dušan Bogdanović signaled the beginning of Serbian Month in Great Britain on the 15th January 2016, in the heart of London, at Covent Garden's St Paul's Actors Church. We had the great pleasure of welcoming pianist Nada Kolundžija from Belgrade, an internationally renowned artist and Serbia's most prominent performer and passionate promoter of contemporary music. Although Nada has performed all around the world, this was her first appearance in UK...

After the calmness of Bogdanović's piece and George Ivanovich Gurdjieff/ Thomas De Hartmann's *'Meditation, Holy Affirmation-Holy Denying-Holy Reconciling; Prayer and Despair'*, Nada raised the atmosphere with the *'Etudes'* by Philip Glass before taking us to the colorful world of *'Piano Suite I – Early One Sunday Morning'*, a masterful combination of different moods and impressions written by Lola Perrin. Then, just as we started to enjoy all the different colors that Nada produced, she changed tack to waltz beats with the witty *'Winter Waltz'* by Miloš Raičković which was followed by the totally different and very poetic *Waltz* by Anton Batagov. As the sounds changed and heat rose, the audience was transported to the tango rhythm by William Duckworth's *'Tango Voices'* and Scott Pender's fiery *'Tango: Ms Jackson Dances for the People'* which provided further evidence of the pianistic brilliance of Nada's performance. The programme was chosen with great professionalism, a real feast of music that an audience rarely has an opportunity to hear. The event was organized by the Serbian Council of Great Britain and Markson Pianos and brought together a Serbian and British audience, which included the composer Lola Perrin who praised Nada's interpretation of her music.