

CERTIFIED TRANSLATION FROM SERBIAN

MUSIC CHRONICLE (POLITIKA daily, 30 July 2001)

WELL-TIMED EFFECTS

Pianist Sonja Radojkovic held a solo recital in the Cvijeta Zuzoric Art Pavilion in the Kalemegdan park, as part of the Belgrade Summer Festival (BELEF) programme

This year's BELEF is expressed in all forms, save classical music, and thus Sonja Radojkovic's piano recital, including works by modern 20th century Latin American composers with whom the Belgrade audience is mostly unacquainted, is regarded as an exclusive event. The concert, a project in itself, included in its programme an entire series of miniatures by Mignon, Vincent Reyes, Vieira, Valcarcel, Hernandez, Le Cuona and, of course, Piazzolla – the only familiar name here, popular to this very day both in this country and worldwide.

The music of these authors was written within a comprehensive range of style and expression, displaying more differences than similarities, as it varies from romantic simplicity, with structure reduced to melody and harmonic accompaniment, through more developed, complex and demanding compositions written under the influence of Rachmaninoff, Liszt and De Falla, to miniatures of modern conception and stylized dances. We would like to lay emphasis on the quality, depth and variety in interpretation of Guillermo's *Monody*, of Pinto Reyes, especially of *Trilogy* by Amaral Vieira (Elegy, Nocturne and a very successful Toccata), then Hernandez's *Song* and the extraordinary *Five Afro-Cuban Dances* by Ernest Le Cuona, a Cuban who lived and composed his music in Spain.

To lay emphasis on Astor Piazzolla's *Tango* is unnecessary at the moment, bearing in mind the fact that the European and our audience is acquainted with (only) his music. However, it was Piazzolla who went furthest in an attempt to artistically connect the

original folk song and dance of Latin America with classical music expression – in his compositions bordering on jazz and musical and written in the spirit of music played in cafés and bars – frivolous, erotic and full of temperament. It is Piazzolla who gives the most successful expression to our concepts of the mentality, colour and sound of Latin American countries.

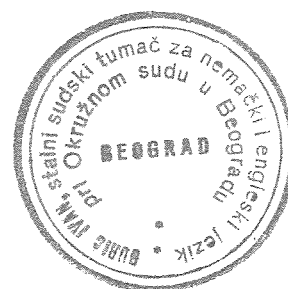
The entire project was thought out and performed by young pianist Sonja Radojkovic (1969) – an incredibly hard-working and ambitious person, who courageously stepped into a quite unfamiliar field and only a month after her performance with the Radio Television Serbia Orchestra, when she played the Piano Concerto in D-major by Sergey Prokofiev. While some pianists render the same programmes for years, failing to enrich them with even the tiniest new elements, she proved to be an ambassador of Latin American music, investing effort in programme conception and in her performance of works, some of which are quite simple and some complex as the most difficult etudes by Liszt.

However, Sonja Radojkovic's fiery temperament, "masculine" sound and virtuosity fully corresponded to the music she had chosen and which at times threatened to provoke fatigue through similarity in content. However, the pianist succeeded in emphasizing effects at the right moments and thus win the audience, which acclaimed the performance, despite the fact that many of them were not able to find room in the limited area of the "Cvijeta Zuzoric" Art Pavilion Hall.

The audience was a model one and listened attentively – unfortunately, the free admission was eventually charged by persistent and blood-thirsty mosquitoes.

The unusual conception of this concert could serve as a guide to the future conception of music at BELEF: classical music as well boasts its own novelties and "non-classical" properties in the choice of a repertoire and thus even the most standard form, such as a solo recital, can, through a good conception, be transformed, promoted and subjected to the spirit of BELEF.

Branka Radovic

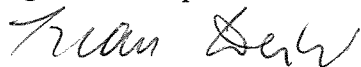


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I certify that this certificate which has been given to me in the Serbian language has been correctly translated into English.

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