



CERTIFIED TRANSLATION FROM SERBIAN

POLITIKA daily, Sunday, 3 March 2002

Evening of Edvard Grieg

THE POWERFUL SOUND OF THE PIANO

**Grieg's works performed by the Symphony Orchestra of the "Stanislav Binicki"
Yugoslav Army Music Ensemble, conducted by Pavle Medakovic, with Sonja
Radojkovic as the soloist on the piano**

MUSIC REVIEW

Written by: Branka Radovic

The well-conceived and thematically united concert programmes represent one of the novelties of the "Stanislav Binicki" Yugoslav Army Music Ensemble, performing with their conductor Pavle Medakovic, but in a significantly complemented and changed orchestra. The evening of Grieg was rendered this time by far more numerous musicians in the orchestra, which had admitted even 40 young musicians and subsequently programmes will not depend any more on the presence or absence of numerous performers from other ensembles. Of course, there will be no more justifications for bad performances, oversights in programmes, etc., as this ensemble boasts a faithful and serious audience, owing to which the place is always full – and it was the same this time as well (admission is always free).

Grieg's extraordinary and unknown concert overture opus 11, *In the Autumn*, merely suggested all the beauties of Grieg's popular suite *Peer Gynt*. Eight pieces were rendered – mainly those most popular and most often included in concert programmes: *Morning*, *Asa's Death*, *Anitra's Dance* and finally, as expected, *Solveig's Song*. Although the first part was quite long, it served to reveal both the strong and weak points of the ensemble, not practiced enough, on one hand and highly superior (winds) on the other, which is left to conductor Pavle Medakovic to perfect further.

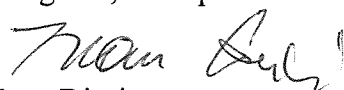
Pianist Sonja Radojkovic is conquering an ever more comprehensive personal repertoire, from classical to South American and our composers, performing on this occasion a solo part of a concerto forming the foundation of piano concerto literature in general. Grieg's *Piano Concerto in A-minor* was not experienced by her as an exclusively lyrical piece of work – she interpreted it dramatically, with much temperament, "sparing" neither herself nor the instrument. Powerful touches and strong technique, not deprived of virtuosity, prevailed over lyricism and sentimentality of this concerto, which is very sentimental and lyrical in itself. The sound of Radojkovic's piano is powerful and even dominates the sound of the orchestra, even when the latter has not been fully and thoroughly balanced. In each *al fresco* interpretation of the score dominated by the soloist's virtuosity, there are unelaborated and unexpressed details passed over while heading for larger and more complex, fervent and passionate episodes – just in the manner of pianist Sonja Radojkovic.

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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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