

Translation from: Nordbayerischer Kurier, Bayreuth, Germany, August 6, 2010

CAPTION: Painfully beautiful: master violinist Joanna Kaczorowska's fingers dance across the strings in the *Rococo Hall*.

Passionate Expressivity

Joanna Kaczorowska and Pablo Lavandera at Steingraeber's

by Frank Piontek (Bayreuth)

Music as deep as water. This is how it starts. The lugubrious tones that Franz Liszt wrote at the end of 1882 during his son-in-law's fatal illness spin upwards toward the ceiling from the grand piano at which the composer himself once sat and played. *Lugubra gondola*, "The gondola of grief," that's the name of the short, revolutionary piece – and it is especially the art of violinist Joanna Kaczorowska that is able to pull the elegy towards the sharp pain [denoted by the title]. Not to downplay excellent pianist Pablo Lavandera, but it is certainly this violinist who first attracts the attention of the audience in the concert hall.

Musical Ghost

The dramaturgy of the program orients itself according to the nationality of the two musicians who started their careers in the United States, Asia and Poland, and who currently teach at North American universities. The program emerges with one of the [favored] musical ghosts of Bayreuth, rooted in the "classical" and is led further in towards national ethnicity.

All of this sounds *rassig* ("racy/fiery") and *vollblütig* ("full-blooded"), [both now politically incorrect terms], despite the fact that [these words] are so fitting. Mozart's famous Violin Sonata KV 304 comes to life dramatically, sounding here almost "romantic". It is of course the tone of the instrument, and also the warm sound of the violin that makes this happen – and the [violinist's] expressivity that pulls the utmost out of the notes. The Trio of the Second Movement [contains] the most beautiful Viennese melancholy, bathed in the major key. Schumann's First Sonata Op. 105 also sounds apropos: "With Passionate Expressivity"; this is indeed how the entire concert could be entitled. The fingers of the violinist turn the first movement into a wild rhapsody that speaks the unspeakable; at its end turning into an eerie, hurried *Perpetuum mobile*.

The dance movements of the second, lighter part naturally make the feet of audience members move alongside the fingers of the violinist. All of this provokes applause: Wieniawski's *Obertas Mazurca*, Bartók's six Rumanian dances that are usually performed in their orchestral arrangement (at that moment the sounds whip through the hall – as if Franz Liszt himself looks down on the hall once again) – and the final movement from Gabriela Lena Frank's "Suenos de Chambi", which translates as *Chambi's Dreams*, a selection of Andean music. Now, again, it is the Argentinian's time to shine at the grand piano, and he fills the new, tone-rich, magical and also very motorized music of the relatively young composer (she was born in 1972) with the right sense of color, rhythm, crooked little devils, angel prayers, and sentiment. This music is the kind one might hear within an ARTE [French arts television] program; it is pleasing to hear [such] new music. Sentiment also prevails in the Tango of *Popular Song No 4* by the composer Carlos Guastavino; unfortunately only one selection by this master was performed between the *serious music* and the *popular music* [on the program]. A solo concert by Lavandera would also be wonderful (thinks the reviewer to himself). [But Lavandera performing] congenially alongside this extraordinarily musical master violinist? Brilliant.