

Titans of music

Israeli "Vaidman-Krasovsky Duo" concert in "Organum" hall

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On February 3 one of those events took place in the "Organum" hall, which reflect the intentions of this concert institution to present the spread of interesting, new, and great events that continue the traditions of the Lithuanian music world, which branches out to all continents. This time, pianist Emanuel Krasovsky (Emanuelis Krasauskas), an emigrant from Lithuania, and his wife, violinist and violist Vera Vaidman, came to play as guests. They performed a program that required great endurance, supreme skill, and a thorough knowledge of classical music.

The Tel Aviv-based couple are representatives of famous music schools, faithfully serving the great art, having accumulated many merits during their lifetime. Vaidman, a student of David Oistrach, was born in St. Petersburg. She chose perhaps the most difficult path - to study and immortalize the most outstanding masterpieces of the classics. According to the annotation, she is one of the few in the world to have performed and recorded Ferenc Liszt's piano sonata in B minor, arranged by Noam Sivan for solo violin. In Tel Aviv and New York, she performed the entire repertoire of Johann Sebastian Bach for solo string instruments: three sonatas and three partitas for violin as well as six suites for cello. Together with her husband, she recorded all the sonatas of Beethoven, Mozart, and Brahms. Vaidman has performed with various orchestras in Israel, USA, Europe, South America, and SAR, conducted by Zubin Mehta, Rudolf Barshai, Gerard Schwartz and others, and appeared on the big stage with Rudolf Serkin, Andrés Schiff and other legends. Vaidman was also artistic director and concertmaster of the women's string orchestra Ramat Hasharon Camerata. Since 2007, the violinist also plays the viola.

Professor and Doctor of Music Arts Emanuel Krasovsky was born in Vilnius, graduated from M.K. Čiurlionis School (gold medal) and Lithuanian State Conservatory (class of Prof. Jurgis Karnavičius). He continued his studies at Tel Aviv University and New York's Juilliard School. He taught at the Barenboim-Said Academy in Berlin and is currently a professor at the Buchmann-Mehta Institute of Music at Tel Aviv University. As a soloist, he partnered with the conductors Leonard Bernstein, Carlo Rizzi; in the chamber ensemble - with violinist Isaak Stern, cellist Natalia Gutman and other virtuosos. Krasovsky has held master courses in almost all the world's most famous universities and is also often a member of the jury of competitions. And Krasovsky came to Lithuania to chair the jury of International J.S. Bach Competition and conduct master classes.

In the first part of the concert, the Vaidman-Krasovsky Duo performed Franz Schubert's Sonata for Violin and Piano No. 4 in A major ("Grand Duo"), D. 574. With a beautiful sound, precise light strokes, unhurried, calmly developing conversation between violin and piano, and a harmonious feeling, the duet presented the image of a close, warm, and human Schubert. The cheerful music spread a happy mood. It is very difficult to play this composer's large-scale works without slipping into boring repetitions. The four parts were performed without missing a beat. The nuanced, economical pedaling of the pianist,

who opens the work, should be emphasized. The violin part sounded both soft and light at the same time.

The next piece was Ludwig van Beethoven's Sonata for violin and piano no. 9, Op. 47, also called "Kreutzer's". This three-part almost concert form has become the calling card of almost every performer due to the grandeur, complexity, and beauty of the opus. The new Yamaha piano, which recently appeared in the Organum salon, imbued the performance with an austerity, due to its unique sound. And it just matches the style of both composers. Singing, emotions, restrained by strict canons, conveyed precisely according to the score, perform the function of pure effect. The interpretation of Beethoven's work impressed with its fast, vigorous episodes of focused energy, eloquent pauses, and volition. Themes did not so much contrast with each other as wavered according to the guiding thought, the logic of the musical sentences and their connection. Such a monolithic view made it possible to cover in one fell swoop the very lively action, the exciting events (in the piano part alone there is so much amazing variety and fast-moving drama!), peaks and troughs, which became a towering, graceful structure. You could say, an architectural outline, which the perfect ensemble, mastered over many years of playing, perfected unified hearing, made impressive with both "simplicity" and nobility, skillfully highlighting the decorations, the variety of rhythmic, harmonic, and other technical means. The work's second movement, *Andante con variazioni*, is full of finesse, and the finale, *Presto*, rises like a majestic cathedral choir in a Beethovenian landscape.

How close is this devotion, this spiritual disposition!

It was one of those comebacks where the pianist's classmates, fellow students, colleagues, and music lovers visited, who could appreciate the level reached by Vaidman and Krasovsky: the two works conveyed the quintessence of a lifetime of artistic achievements, the standard of chamber music. Therefore, the title of the evening "Titans of Music" proved to be more than adequate.