

Jointly with eternal breath

Tzimon Barto and Dan Zhu at Schleswig-Holstein Musik-Festival in Haseldorf

The subtle reticence and delicate dynamics with which Tzimon Barto and Dan Zhu started their Duo-Recital this Monday at Gut Haseldorf could have lead the public to a mistaken conclusion. But the famous American pianist and the already highly praised young Chinese violinist consciously provided a cunning track with Mozart's "Sonata for piano and violin, e flat major" as the beginning of the 3-hour SHMF performance. The master at the Steinway dabs the mellifluous motives with noble easiness into the keys, and the "Meisterschüler" more caresses the strings of his violin made by Carlo Antonio Testore in 1763 than that he plays them with violinistic energy.

Both artists granted us an intimate Preludium. In the Adagio middle-movement they even evoke a pianissimo dream sequence giving expression to the Mozart-seriousness with quiet majesty. Barto and Zhu thus play chamber music in its pure literal sense. But that is not all. The duo relies on distinctive dramaturgy of contrasts. Debordering follows withdrawal. Robert Schumann claims virtuoso attack, much own will, additionally harshness and passion. Both show with which intensity they can dig in and on the other hand they perform a miracle of phrasing in the third movement, entitled "leise, einfach". Daintily, gracefully, and sensitively, with eternal breath both play together.

Now, Dan Zhu's subtly elaborated violin tone superbly comes into its own. His tone of clear sweetness lacking any harshness and quasi intellectual matches the Chinese's unpretentious air. In a new guise he repeats the highly tense access of maximized contrasts with Tzimon Barto after the break. In Anton Weberns' midget-concentrated "Vier Stücke für Violine und Klavier op. 7" Zhu amazed with crystalline tones like breathed at the auditory's threshold, as if he would prepare the extra-fine ground for the following musical extroversion: Beethoven's famous "Kreutzer"-Sonata follows. Barto and Zhu congenially enliven the audacity of the accents and the harmonies in the fast movements, with boisterous love of design, gallantry, and taste, and also with enigmatic musical humor.