

Invited for the first time last year at Piano aux Jacobins, Salome Jordania returns in a program, specially designed for the festival, around French music which rediscovers rarities by Godard or Bonis, with the support of the Palazzetto Bru Zane. Since its beginnings, the Piano aux Jacobins Festival has strived, under the leadership of its artistic director Catherine d'Argoubet, to share with its audience talents – often young but not exclusively – unknown or little-known in France. This is the case with the Georgian Salome Jordania who, for her second visit to the Cloître des Jacobins, put together a program around French music.

Placed under the sign of travel, the first part presents some postcards from Debussy. Extracted from the First Book of Preludes, *The Hills of Anacapri* summarize this art of imaginary evocation. The soloist's textured playing gives the luminous shimmers a cushioned density imbued with a dreamlike poetry that we find in the miniatures of *Estampes*, for example the *Pagodas* bathed in a cottony exoticism, or an *Evening in Granada* where the Hispanic guitar pulsation blends into the fleshy palette of the keyboard. Freed from ethnographic rigor, the *Styrian Tarantella* completes this album of impressions depicted with a generous but never unnecessarily heavy brushwork. The care taken in shaping the sound, to which the public does not fail to be sensitive, is confirmed in the *Sonata No. 3 in B minor op. 58* by Chopin.

Contrary to readings which favor the loose, almost worldly elegance of phrasing, her approach invests more in the interiority of the pianistic timbre. The initial *Allegro*, and even more so the *Scherzo*, thus resonate with a certain reserve. The *Largo cantilena* is imbued with an obvious sincerity in the expression which blossoms in a finale resolutely anchored in the vibration of the instrument.

The second part of the concert – given without intermission – justifies the support of the Palazzetto Bru Zane for the concert, with the highlighting of two

forgotten figures of French music. *La Barcarolle* in B flat major no. 3 op. 105 by Godard provides sufficient insight into a musician who assimilated the twists and turns of romantic picturesqueness.

The personality of Mel Bonis emerges more clearly in the three vignettes taken from the *Women of Legend* cycle, sketching in a few melodies the psychology of Desdemona or Phoebe, with an endearing empathy and a beautiful purity of feeling. Finally, in Ravel's *Waltz*, Salome Jordania magnifies the whirlwind of dance emerging from the keyboard paste which she makes radiate, in an almost symphonic coloring. The Schubertian waltz has the appearance of a nod to the French master who paid homage to him in the *Valses nobles et sentimentales*, before the smile of a Chopinian avatar of the same ternary rhythm. The program will be performed again on October 17 as part of the Bru Zane Festival in Venice.

Gilles Charlassier