

The 43rd edition of the Piano aux Jacobins Festival perpetuates its tradition of inviting both major established international artists and new talents to discover. This past September 13, the young Georgian pianist Salome Jordania took her first steps in the chapter room of the Jacobins cloister where she received a lovely ovation for each of her performances.

At a very young age, Salome Jordania won numerous awards in her country, Georgia. She then continued her studies in the United States where she obtained a Bachelor's degree from the Juilliard School as well as a Master's degree from the Yale University School of Music. Among the new awards she has won are the Jose Iturbi International Piano Competition and the Georges Cziffra Prize from the Cziffra Foundation in Vienna, Austria. Most recently, she won the New York Concert Artists international competition.

His Toulouse recital testifies both to his impressive pianistic accomplishment, but also to the great originality of his playing and his musicality. Endowed with impeccable technique, the young artist approaches each score with an irresistible freedom of tone and spontaneity. Its touch also displays a beautiful palette of colors that can adapt to every style.

She opens her recital with Sonata No. 16 op. 31 No. 1 by Ludwig van Beethoven. A work that she considers to be “one of the most humorous scores that he [Beethoven] ever wrote”, as she indicated to us in the interview that she was kind enough to grant us. Thus, she approaches the initial Allegro vivace with a smile and even a sort of mischief full of effervescence. The Adagio grazioso resonates like a particularly ornate lyrical song, while the final Rondo Allegretto sparkles with finesse and intelligence.

Salome Jordania changes musical world with the beautiful Arabesque in C major by Robert Schumann. The fluidity of his touch adapts perfectly to the

moving form of Schumann's writing. The performer progresses through the work as if she were improvising, thus doing full justice to the moving writing of the work.

The sequence with the Faust Waltz by Franz Liszt after Charles Gounod provides a particular contrast. Composed in 1861, two years after the creation of the opera Faust, this highly virtuoso transcription successively evokes the so-called "fairground waltz", the more intimate passage devoted to Siebel as well as the evocation of the meeting between Faust and Marguerite. The pianist manages to reconcile the dazzling digital whirlwind, specific to Liszt's writing, and the tenderness of the evocation of the opera's characters. A changing light illuminates the work from start to finish.

The entire second part of the concert is devoted to Sonata No. 3 in F minor by Johannes Brahms. Although it is the last of the composer's three sonatas, it is a particularly developed early work that he submitted to his mentor at the time, Robert Schumann, when he was not only in his early twenties. In the five movements which follow one another, Salome Jordania applies with intelligence and sensitivity the term "symphony in disguise" attributed by Schumann to this major piece. She underlines its polyphonic and orchestral character by once again mobilizing all her resources as a colorist. The first Andante (Andante espressivo – Andante molto) constitutes a peak of emotion in his interpretation. Emotion based on a particular refinement of phrasing and legato. The entire work breathes with a quivering life of vigor and poetry.

Recalled with insistence by a seduced and enthusiastic public, the young performer finds a new expressive domain with an encore signed Frédéric Chopin, the Grande valse Brillante Opus 34 No. 1, in A flat major. A display of panache and light which translates what is perhaps the essential characteristic of Salome Jordania's art, her obvious joy in playing!