

## Volodja Balzalorsky: Press – Reviews (extracts)

June 3, 2014 – The 13th Annual Independent Music Awards Winners Announced: Volodja Balzalorsky was named the winner of 13th Annual Independent Music Awards - Live Performance EP Category with the Winning EP “Karol Szymanowski: Violin Sonata in D Minor”, performing in a Duo with the pianist Hinko Haas.

### **Four Nominations for Volodja Balzalorsky at 13th Annual Independent Music Awards "IMA"**

13th Annual Live Performance Album Nominee

13th Annual Instrumental EP Nominee

13th Annual Live Performance EP Nominee (twice) - See more

at: [www.independentmusicawards.com/ima/Volodja-Balzalorsky](http://www.independentmusicawards.com/ima/Volodja-Balzalorsky)

### **Amael Piano Trio in London**

*.. with stunning virtuosity and gripping energy... In the hands of this subtle yet communicative artist the violin came alive, with pointed pizzicato, incisive double-stopping and rapid passagework adding to the relentless excitement... ..a superb Beethoven's 'Archduke', full-blooded in tone yet also respectful of structural clarity. Magical colouring of modulations, highlighting of luminescent thrilling, and fresh shades...*

*In a more experimental atonal idiom was Something Wild by Nenad First (born 1964), an intriguing work that Volodja Balzalorsky projected with stunning virtuosity and gripping energy. In the hands of this subtle yet communicative artist the violin came alive, with pointed pizzicato, incisive double-stopping and rapid passagework adding to the relentless excitement.*

*The concert concluded with a superb Beethoven's 'Archduke' full-blooded in tone yet also respectful of structural clarity. Magical colouring of modulations, highlighting of luminescent trilling, and fresh shades, lifted this performance above the usual. The fast tempo for the scherzo contributed to its lively imitative dialogues, and also the syncopations of the jocular finale. Yet the Variations of the third movement was the highpoint, a transcendent, calm flowing beauty of tone, the rhetoric involving and absorbing. The Amael Piano Trio was on top form and will be welcome in London again and often.*

Reviewed by: Malcolm Miller

### **"The Classical Source"**

### **Amael Piano Trio in New York**

*A top-notch ensemble, the Amael Piano Trio!..Amael Trio brought unity and vigor to both old and new...The synchronization was marvelous, particularly in the string doublings.... All three blended in a way that was rich and warm, but also translucent, like the sonic equivalent of amber...It was a fulfilling musical evening, and this is a superb ensemble*

### **[Volodja Balzalorsky & Amael Piano Trio at Carnegie Hall](#)**

-Rorianne Schrade for New York Concert Review

## "New York Concert Review" November 13 201

[Fanfare Review: CD Volodja Balzalorsky Live in Concert Vol. 2: Live in Belgrade](#)

### **Fanfare**

*Szymanowski's sonata seems especially well suited to a violinist who understands the somewhat elusive though ecstatic harmonic language that underpins some of the work's most traditional-sounding passagework. Balzalorsky and Haas seem particularly unconstricted breathing this somewhat heavy and slightly exotic atmosphere, notably, perhaps, in the second movement. They begin the third with an energy similar to that which they generated at the opening of the first, an energy that Balzalorsky maintains at times by means of a tone just raw enough to create an occasional frisson at climactic moments. And they bring the movement to a blazing conclusion.*

*In Franck's Sonata, one of the repertoire's staples (Heifetz chose it for his last recital), they invite comparison with the great performances through the history of recording. But Balzalorsky's ability to turn and twist his tone, and the performers' joint sympathy for Franck's expressive harmonic language (think of the haunting ninth chords at the opening of the piano part) and surging passages give them a strong foothold in the first movement.*

*They slightly hold back climaxes, making them just bearable, and exhibit a wide dynamic range in exploring the movement's subtleties. In the engineers' recorded sound, Balzalorsky's entrance in the second movement seems almost cavernous, but they've by no means diminished the urgency of his reading.*

*Compared to Isaac Stern's raw energy, Balzalorsky's seems super-subtleized in this sonata. Balzalorsky and Haas know how to fall back before springing (as they do at the movement's end), and the effect can be overwhelming. The duo opens the canonic last movement at a somewhat slow tempo, but Balzalorsky plays with a subtly varied tone that continuously enlivens the musical interest until their shattering final pages. If Balzalorsky's tone doesn't always sound lush, that may be partly due to the engineering, but he also may not seek tonal opulence, as do many, as an end in itself. For the inherent interest of the program and for the performances themselves, the release deserves a high recommendation.*

Robert Maxham

This article originally appeared in Issue 33:6 (July/Aug 2010) of Fanfare Magazine.

[Fanfare Review: CD Volodja Balzalorsky Live in Concert Vol. 3: Live in Maribor](#) [[Hide](#)]

### **Fanfare**

*...Debussy's Sonata in Balzalorsky's performance sounds slinky and ethereal in its first movement, with appropriately reedy and highly inflected tone production, I've watched David Oistrakh playing (on VHS, Kultur) many times, but he didn't seem to make as many timbral adjustments (neither did Isaac Stern in his recording from 1960) as does Balzalorsky in order to realize the movement's full potential...*

*Balzalorsky's final passage suggests pastels, though haunting ones. The duo begins the last movement slowly, but quickly turns to a sort of sharp-edged articulation that lends the movement unusual excitement almost to the end.*

This article originally appeared in Issue 33:6 (July/Aug 2010) of Fanfare Magazine.  
["AMG - All Music Guide": CD Review "Live in Maribor - Volodja Balzalorsky Live in Concert Vol. 3"](#)

### **"All Music Guide" Reviewed by James Leonard**

*...Balzalorsky is an intelligent artist with sweet tone and a smooth technique. In this 1989 issue from the International Chamber Music Series of Maribor, Balzalorsky's Dvorák Sonata is delightful and soulful, his Debussy Sonata is light and ethereal, his Paganini Cantabile is ripe and tender, and his Srebotnjak Sonata No. 1 is powerful and persuasive.*

*With the sympathetic accompaniment of German pianist Christoph Theiler, Balzalorsky's performances are easily in the same league as many of the better international performances of the past 20 years and well worth hearing...*

"Volodja Balzalorsky & Arael Piano Trio in Belgrade" **A great artistic event of valuable guest artists**

### **"Radio Belgrade" October 25 2010**

*.. The concert of Arael Piano Trio shall remain reasonably be remembered as a great artistic event of valuable guest artists from Slovenia... ..L.M. Skerjanc's Maestoso lugubre oppressed by the tragedy of this score, which requires balancing of pathos and restraint, was realized through a saturated, dark sound range, and deep sound conformation, which occurs only as a result of common breathing...*

*Playing in some parts of the "Nocturne" by Schubert on the very threshold of hearing, members of the trio Arael here demonstrated exceptional subtlety of mutual listening, like the kind of prompt with silence...*

*After only a brief introduction of the first paragraph, in which, after performing a solo piano, imperceptibly interfere section violin and cello, it was clear from how much restraint, lyricism and, why not, the nobility, the Arael Piano Trio interpret Beethoven's music.*

Reviewed by Ivana Komadina

**The Austin Chronicle:** Volodja Balzalorsky at SXSW Festival  
**by Doug Freeman**

*Balzalorsky's strings haunt with an evocatively rich Old World elegance.*

**"New York Concert Review":** Volodja's performances at Carnegie Hall  
**by Edith Eisler and Harry Saltzman**

"New York Concert Review - January 2007": Arael Piano Trio at Carnegie Hall, June 2 2006

*Arael Piano Trio is a very fine group. The stringplayer's intonation is impeccable, their tone is rich, beautiful and homogeneous and can vary from floating delicacy to vibrant full bodied sonorousness...*

*A large multi-national audience rewarded the performers with warm approval and prolonged ovations.*

by Edith Eisler

"New York Concert Review - January 2006": Volodja's performance at Carnegie Hall in September 2005

Volodja Balzalorsky in a performance of Janacek, Skerjanc and Brahms:  
*Finally we heard the soloist whose musical lines seemed to go somewhere, finally some exciting music making.*

by Harry Saltzman

***Volodja Balzalorsky et Christoph Theiler, un duo aux qualites complementaires, au jeu tes fin, aux interpretations intelligentes et sensibles...***

*Volodja Bazalorsky and Christoph Theiler complement one another well, with very subtle playing, intelligent and sensitive interpretations...*

**Jacques Lonchamp - Le Monde**

***"Outstanding violinist Volodja Balzalorsky scores a splendid success" ... a brilliant, powerful and inspired interpreter...***

*Volodja Balzalorsky is passionately devoted to violin, inspired by the flame which distinguishes the most refined and authentic violinists capable of building the dramaturgy of musical works in the most natural and persuasive manner. His interpretation calls for an exalted and compassionate listener, which is the distinction of rare and predestined musicians.*

**"Vecerne Novosti" - Slobodan Turlakov**

**An extremely fine artist...a gifted musician...**

*An extremely fine artist...remarkable technique and strength of sound...an eloquent sensitivity and an interpretative character of great force, makes him one of his country's best - known violinist. A gifted musician, but blind to the temptations of star-like behaviour.*

**"Bassa Romagna" - Salvatore Grillo**

*It's a brilliant bit of retroaction that gives the works a new vitality and presence*

**"Music.download.com"**

**Editor's Reviews: about recordings of Volodja and Arael Piano Trio at download.com**

"Music.download.com 2006"

*Forgoing the silken tone oft used for Debussy or Brahms in favor of a fuller, rangier fiddle sound, Balzalorsky brings the rambling violin of the fin-de-siecle Eastern European composers back to the 19th-century Westerners. It's a brilliant bit of retroaction that gives the works a new vitality and presence*

"Music.download.com 2006": about Arael Piano Trio

*This award-winning Slovenian group plays its renditions of 19th-century German and Russian luminaries with a masterful cross of red-blooded force and delicate restraint. It's that balance of vigor and vulnerability that distinguishes these works, this trio hits all the right notes.*

"Music.download.com 2005"

*Slovenian concert violinist Volodja Balzalorsky puts his instrument front and center to beautifully interpret classical works from the Romanticism and Impressionism eras. With only piano as accompaniment, he elevates the material with his intuitive and refined technique.*

Volodja at 12th Kromeriz Fest presenting Slovenian music and in Prague with Percussion Plus Ensemble

*Two lively and outstanding Slovenian artists, violinist Volodja Balzalorsky and pianist Marina Horak.*

*Very interesting also was the probe into Slovenian composer's work performed by two lively and outstanding Slovenian artists, violinist Volodja Balzalorsky and pianist Marina Horak. All compositions were composed with invention and skill, and of course rendered excellently.*

**"Composer USA" and "Opus Musicum" by Jan Grossman**

Volodja with Percussion Plus Project in Prague:

*Volodja Balzalorsky performed Fiser's "Crux" from memory, thus bringing to the performance an impulse of experienced, virtuoso immediacy...every thing that he attempts is entirely concentrated in the moment...*

**"DNES-Mlada fronta"**, Prague: by Wanda Dobrovska

**"LA VOCE DEL POPOLO"** - Radojka Sverko - Music Festival Pula

**"Affascinati dal duo Volodja Balzalorsky e Jaksa Zlatac"**

*Affascinante e oltremodo musicale il duo violino e piano-forte, Volodja Balzalorsky e Jaksa Zlatac.*

*Il programma presentato colossale nei suoi insieme...*

*...splendidamente interpretati dai due musicisti... Abbiamo sentito ancora il bell'Entre'acte di Jacques Ibert e la Sonatensatz di Brahms pure ineccepibilmente eseguite ed ancora due extra quali bis a grande richiesta di pubblico...*

*...Un grande concerto, che ha dato lustro al Festival per lo charme, il virtuosismo terso oppure pieno di fascino, la grande competenza di due musicisti che operano su scala mondiale eppure così vicini e attenti alla sollecitazione del pubblico, alla gioventù musicale che seguono e alla quale prestano grande attenzione...*

**"ALLA RIBALTA"** - Alberto Spano (Special Italian Music Magazin)

*Non è più il caso di parlare di interpreti o di promesse nel caso di Volodja Balzalorsky, violinista sloveno ascoltato nel ciclo "Musica con..." in duo col pianista tedesco Christoph Theiler in Dvorak, Debussy e Brahms: una cavata di eccezionale bellezza e dal timbro di particolarissimo colore, apparso a Bologna come una meteora con il suo bagaglio di emozioni, di languori, di virtuosismo e temperamento,*

*seguito dalla tastiera prontissima di Theiler. Un pianista toscano molto promettente (bella mano, suono calibrato, ottimo curriculum) succedeva a Balzalorsky.*

### **"OKO"** - Zagreb

*The brilliant violinist Volodja Balzalorsky focused the audience's attention on his stunning interpretation of Brahms, Bloch and Lipovsek.*

### **"BASSA ROMAGNA"** - Salvatore Grillo

*Due validissimi artisti Volodja Balzalorsky il sloveno Volodja Balzalorsky ed il tedesco Christoph Theiler-Volodja Balzalorsky dispone di una tecnica raguarvole e di potenza di suono, arricchiti da una sensibilità espressiva e da un temperamento interpretativo di grande rilievo, che ne fanno uno dei violinisti più noti nel suo paese. Il partner al pianoforte non era certamente da meno, in quanto a talento interpretativo e ad accuratezza esecutiva: Theiler è capace di alternare il suono scurevole e nuance alle tempestose incursioni sulla tastiera. L'insieme si fa apprezzare per la capacità di fondersi in un dialogo esuberante, ma emotivamente ben controllato, ove chiarezza e semplicità si intrecciano con dinamismo appassionato.*

### **"NEUE MUSIC ZEITSCHRIFT"** - Claus-Henning Bachmann

*Georg Crumb Festival-European Month of Culture (Ljubljana 1997)  
Das Finalkonzert, von Musikern (Ensemble Ouverture) exzellent musiziert, bot als Hauptwerk "Black Angels" (Volodja Balzalorsky, 1.violine, Irina Kovorkova, 2.violine, Svava Bernhartsdottir, viola, Igor Mitrovic, cello) eine wiederum anspielungsreiche, spirituell aufbereitete Reise der Seele als Auseinandersetzung mit dem Vietnam-Krieg. Die Begrenzungen dieser Musiksprache waren unüberhörbar, doch eine kleine, von Crumb offenbar gut eingestimmte Gemeinde lauschte wie gebannt.*

**"FRÄNKISHER TAG"** - Volodja Balzalorsky und Christoph Theiler  
**präsentieren sich als ideales Duo**, bewiesen künstlerische Übereinstimmung und faszinierten beim Vortrag des gut gewählten Programmes.

*...Ebenfalls aus Wien war der hervorragende Geiger Volodja Balzalorsky gekommen um mit erstaunlicher Interpretationskunst zu begeistern...Die Wiedergabe dieses inhaltsreichen Werkes (J.Brahms-Sonate Op.100) war eine Meisterleistung...Nach spontanem und langanhaltendem Beifall gab es noch zwei Zugaben: Es ertönte Scherzo in c-moll von Johannes Brahms und Sarabande von Jean Maria Leclair in andachtsvoller Schönheit...*

Fränkischer Tag - Otto Feneberg

### **"DNEVNIK"** - Ljubljana

**"An important artistic event"** *...throughout the evening, we enjoyed the masterly interpretation...an exceptional harmony of ease and authenticity of performance...*

## "NÖ Nachrichten"

Ost-West Musik Fest: A. Vivaldi-Konzert für vier Violinen:

*Volodja Balzalorsky, Rusne Mataityte, Valery Oistrach und Gernot Winischofer leisteten ganze Arbeit. "Solisten Quartett" verstand es, die zahlreichen Zuhörer-circa drei hundert füllten das Und-Kloster fast zur Gänze zu begeistern.*

"DIE PRESSE" - Walter Dobner *...Ausdruckvolle strömende Kantilene...*

## CD-Journal "REGIO", Juliheft 2001

Freiburger Barocksolisten-Volodja Balzalorsky als Konzertmeister und Dirigent  
"Geerdete Kraft und filigranes Spiel"

*Diese CD ist im Rahmen der 53. Neuburger Barockkonzerte 2000 entstanden. Auch für Musikkennner lesenswert ist die ausführliche Beschreibung, die der CD beiliegt. Die renommierten Freiburger Barocksolisten (Künstlerische Leitung- Günter Theis, Konzermeister und Dirigent-Volodja Balzalorsky) präsentieren Werke von Johann Sebastian Bach (Brandenburgisches Konzert F-Dur). Wolfgang Amadeus Mozart (Konzert G-Dur für Quernöte und Orchester). Ludwig van Beethoven (Variationen über Mozarts "Reich mir die Hand zum Bunde") und Johann Andreas Amon (Quintett G-Dur für Flöte, Viola und Streichertrio). Temperamentvoll, effektbewusst und frisch musiziert das Ensemble, man spürt beim Hören die Körperbewegungen der Musiker, den sanften Schwung - die Freiburger Barocksolisten spielen, wann immer möglich, im Stehen. Von geerdeter Kraft bis zum eleganten, filigranen Spiel "auf den Zehenspitzen" ist alles im Gestaltungsrahmen des Ensembles möglich, und eine größere Differenziertheit in den Details ist kaum noch denkbar. Da schlägt es elektrische Funken, wenn Amon über seine Marcia -Allegretto" schreibt, und das Adagio bei Bach ist von verträumter Selbstvergessenheit geprägt. Eine Art Verführungskraft wohnt den Interpretationen inne. Die harmonische Finesse demonstriert überzeugend die dreifache Meisterschaft der Freiburger Barocksolisten sowohl in technischer Ausführung. Gestaltungskunst und Stilistik.*

## "NEUBURGER RUNDSCHAU"

*Als Konzertmeister fungiert im zweiten Jahr hintereinander Volodja Balzalorsky, einer der führenden Geiger Sloweniens und Professor für Violine an der Musikhochschule in Ljubljana. Mit Günter Theis verbindet ihn mehrjährige gemeinsame Arbeit als Dozenten beim Walisischen Musikfest in England.*

## "VEČERNJI LIST", Croatia

*The playing of Volodja Balzalorsky and Christoph Theilert was very refined. In a perfect collaboration, Balzalorsky and Theiler articulated a tastefully - measured dynamic with the emphasis on perfect piano work, its cultured solo entrances perfectly clear. Everything sounded harmonious and peaceful under Balzalorsky's and Theiler's fingers. The concert was very well received and was rewarded with sincere applause from the large Zagreb crowd at the end.*

