

BRITISH VIOLINIST LITTLE PLAYS THE GAME OF HOLDING AND SEDUCING

Absent and dreamy, with vague tones of violins from distant planets where gravity doesn't exist. That's how the Violinconcerto nr. 2 of Willem Jeths (1959) starts . This new work was premiered during the 'ZaterdagMatinee' with the Radio Philharmonic Orvhestra and the violinist Tasmin Little conducted by Reinbert de Leeuw.

Unusual vague, subtle sounds are superseded by firm figurations of the violin and the orchestra. It justifies the subtitle 'diptych portrait'.

The Violinconcerto is not a synchronized diptych portrait, but a voyage of 21 minutes through a dark and enlightened world. Large arches of tension are developped.

The violinist takes the lead and guides self-convinced through dark clouds, icing coldness, a rainbow and sunshine. The orchestra follows the violin closely apart from some exuberant explosions. A game of holding and seducing suits the British violinist Little (1965) very well. Precisely, elegantly and sturdily she lines out a fascinating trace. The long cadenza for the violinist which seems connected to "SOSIA" a piece that Willem Jeths composed last year for Janine Jansen, gives the impression of standing apart. The many notes and complicated stops seem like a struggle . The conclusion of the concerto compensates the cadenza and works like an enchantment in which the piece ends in a stilly atmosphere deprived of virtuosic sorrows.

With "Et expecto" (1964) of Olivier Messiaen the Amsterdam audience were smashed back to earth heavily etc etc.

(Lonneke Regter, Volkskrant, 26th of May 2010)