

**Concert – in Mexico – Haydn Concerto in C Major and Popper Hungarian Rhapsody for cello and orchestra Op. 68 – 10 November 2008**

**EL NORTE *Electrifies with her talent***

Between two concerts, one at Carnegie Hall in Nueva York and another at Salle Pleyel in Paris, Maja Bogdanovic took time to debut in Mexico on Monday in an enthusiastic almost full house at the Aula Magna of the Universidad Autónoma de Nuevo León.

The season finale of the UANL Music Faculty Chamber Orchestra turned into a luxurious concert on the account of the invited soloist. The standing ovations received by Bogdanovic seemed to pay justice to an outstanding talent, one of those which moves you to the marrow.



Attendees were witnesses to the artistic stature of the 26 year old Serbian. There were even some among the enthusiasts who referred to her as "The New Jacqueline du Pré". And are they right.

Maja simply electrified the audience with her musical adrenaline, her technical certainty and an amazing expressiveness that could shake up even the most phlegmatic member of the audience.

Just three days away from her Carnegie Hall debut in the series "Rising Stars", the cellist based in Paris proved to be the prototype of an exemplary musician, as her art is a result of the coexistence, in perfect proportions, of the most incisive and perfect technique with the spontaneity that enables the transmission of musical expression.

Tonight the program commenced with a well executed Albinoni symphony in G major, one of those works filled with enchantment that deserve reviving.

The merit goes to the conductor Claudio Tarris and his musicians, who made a delectable translation of the short Italian's symphony.

The appearance of the cellist's small figure contrasted with the greatness of her performance in Haydn's Concert in C major.

Evidence of her talent was displayed from the beginning, but it was during the "Adagio" where the excelsitude of her style was revealed.

What she reflected during this segment was immense, modulating shades up to the most extreme sound sophistication while using all the resources of her instrument. The "Allegro molto" of this Haydn's concert was the first proof of her virtuosity.

Afterwards she would again arouse the general admiration in David Poper's Hungarian Op. 68, an epitome piece filled with technical difficulty written to bring out the total splendor of the soloist. And it did indeed accomplish it.

With an impeccable technique, she "played" with the difficulties which made the absolute control she has over her instrument even more evident.

The repeated rounds of applause were not able to get the artist to offer the audience with a present. We were left with only a question in our minds: Will the miracle of listening to such a performer repeat itself?

Claudio Tarris, conductor

Maja Bogdanovic, cello

Aula Magna-Colegio Civil – University Cultural Center.

**Alejandro Fernández – Music Critic – 12 Nov 2008**