

## Transcription of the interview with Veriko Tchumburidze

♪ [JEAN SIBELIUS *Violin Concerto in D Minor, Op. 47*]

**MARTYNA MATWIEJUK:** Today with me, very talented and young Georgian artist, Veriko Tchumburidze, who is going to perform today at the Eufonie Festival. Hi, how do you feel back in Poland?

**VERIKO TCHUMBURIDZE:** First of all, hello! I'm very, very happy to be back here in Poland after, I think, at least three years, after the pandemic. I'm very happy to be here and play for the first time at the Eufonie Festival, and again I'm playing for the first time with the Estonian National Symphony Orchestra and Maestro Olari Elts. I'm very, very looking forward to the concert tonight.

**MARTYNA MATWIEJUK:** In 2016 you won the International Henryk Wieniawski Violin Competition that was held in Poznań. I have to say that, as many, I fell in love with your emotional, expressive performance there. What has this award changed for you as an artist?

**VERIKO TCHUMBURIDZE:** After winning such a historical and important competition, for me, it was first of all a huge honour to win the Henryk Wieniawski Competition. What the first prize had to offer, there were many prizes involving concert projects. I'd say now Poland, after Georgia, Turkey and Germany, is my fourth home. I have so many concerts in my life, so many beautiful changes, with lots of performances all over the world. It brought a lot of beauty, a lot of music, performances, meeting new people, new countries, cities. It brought lots of news and first times in my life, about which I'm very happy and grateful for this opportunity.

**MARTYNA MATWIEJUK:** And we are happy that you're back here, on a Polish stage! Today you're performing with the Estonian National Symphony Orchestra pieces by Arvo Pärt, Jean Sibelius and Erkki-Sven Tüür. What links these composers is that they have the same origin, they are from the cold North, from the Baltic Sea countries. Do you feel that in their works? Is it challenging for you as a Georgian?

**VERIKO TCHUMBURIDZE:** Yes, it's this dark, Nordic beauty and this nature is connected very strongly to all these works. As a performer of the Sibelius Concerto, there are definitely these elements in the Concerto, but at the same time I'd say it's so expressive. Even though it's very dark and in a way cold in imagination, while you play with the orchestra and while performing the whole work, it's full of these very expressive elements. I wouldn't really call it cold. I'd say it's cold but in a way it just feels burning in this warmth of lots of emotions. Sibelius uses lots of rhythmic textures in his Concerto, it makes it very expressive. I'd say rhythms are so well used, and there's so much rhythmic diversity in his Concerto, it makes it incredibly expressive. Personally, it would be a pity to call this Concerto cold, but I'd say yes, there is this foggy, grey nature inside, but I'd say there comes this inner, strong, expressive warmth from the Concerto, which I really love. As Georgians, we're very warm and loud people, actually, very loud. Also our singing is very polyphonic, everybody can sing in Georgia. As a Georgian playing music from Finland, I wouldn't say it's challenging, but it's a great perspective and it's beautiful to be able to play this Concerto.

**MARTYNA MATWIEJUK: I'm sure we will hear your southern temper today as well. What do you feel before this concert?**

**VERIKO TCHUMBURIDZE:** First of all, the first word to describe how I feel right now is excitement. I'm very excited to perform again after 5-6 years in this Hall, at the Warsaw Philharmonic. Before a performance, I try to be very calm and focused before going on stage. Whatever I play, mentally, I have to be there. If it's Finnish culture, what I'm going to play, I have to be concentrated on this type of thinking. Especially today, I'll be very calm, focused, thinking of this Finnish temper and Finnish beauty before going on stage in order to bring out my best for this concert.

**MARTYNA MATWIEJUK: Do you have some tips to stay concentrated, focused?**

**VERIKO TCHUMBURIDZE:** I think everyone has their own way of adjusting themselves to a kind of routine. My routine is always to repeat my score, I always have my score in my hands and I'm looking into that and checking whatever I need to check on my instrument. If I can I always sleep a little bit before a concert, like half an hour, which is great, because then I'm kind of renewed from this energy, I hear the orchestra better, my focus is better, everything is better. To have a good companionship, as today I have, great festival, great people, conductor, orchestra. For me it's to stay calm before a performance in order to give my best and all the emotions I can give to the audience. I need to be calm before a concert.

**MARTYNA MATWIEJUK: The so-called "power nap"?**

**VERIKO TCHUMBURIDZE:** Exactly!

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**MARTYNA MATWIEJUK: The Eufonie Festival is a festival of music of Central and Eastern Europe. Why do you think it's so important to be open towards different cultures and different traditions in art?**

**VERIKO TCHUMBURIDZE:** I think it's important, because anyway arts should be very diverse. Diversity is very important. Not only in music, but in art in general. I personally really like to find out different composers, artists, textures. All these differences, we have to welcome all differences in our world, especially since we're living in the 21<sup>st</sup> century. I think more different and more colourful is more beautiful. I really like the idea of this festival because it represents the composers, people, orchestras and conductors from countries that are not as often played as others from Western Europe and as most well-known composers, e.g. Mozart or Beethoven. I think it's a very nice and rare opportunity to hear such composers as we're going to hear today, Pärt, Tüür and other great composers. It's quite a unique idea to have such a great festival here.

**MARTYNA MATWIEJUK: What violin will you play today?**

**VERIKO TCHUMBURIDZE:** It's actually the same violin I played in the Competition. A Giambattista Guadagnini from Milan, from 1756. The same year Mozart was born. Quite old. Maybe he was doing it while Mozart was being born, who knows?

**MARTYNA MATWIEJUK: It's a lucky violin! We can't wait to hear you on stage. Veriko Tchumburidze was my guest today. Thank you so much.**

**VERIKO TCHUMBURIDZE:** Thank you, I'm very happy to be here again. Thank you for this great conversation.

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