



Askar Salimdjano – violin

Askar Salimdjano is a multiple winner of the Lyric Chamber Music Competition, winner of the first NSAL Piano and Strings Duo Competition, and the Fourth Annual John Oliveira String Competition. He is also a laureate of the 6th International Competition of Young Performers in Moscow, a finalist in the 2nd Yankelevitch International Violin Competition, and a laureate of Vladimir Spivakov's International Music Festival. Salimdjano has performed as soloist with the South Florida Symphony, Orchestra Miami, Uzbekistan National Symphony Orchestra, State Conservatory Orchestra of Uzbekistan, and the Lynn Philharmonia under the batons of Kuvanch Usmanov, Vladimir Neymer, Kamoliddin Urinbaev, Alan Paris, Guillermo Figueroa, Elaine Rinaldi and Sebrina Alfonso.

As a soloist and chamber musician Salimdjano has concertized in such notable venues as the Great Hall of Uzbekistan State Conservatory, Esplanade Concert Hall in Singapore, Tel Aviv Performing Arts Center, Carnegie Hall, the Kosciuszko Foundation in New York, Wold Performing Arts Centre, the Parker Playhouse in Fort Lauderdale, and the New World Center in Miami.

Tamila Salimdjano – piano

Ms. Salimdjano received widespread recognition after winning the first prize as well as the audience award at BNDES International Piano competition in Rio de Janeiro (Brazil). Her other awards include top prizes at the Birmingham international piano competition (UK); Massarosa international piano competition (Italy); Lagny-sur-Marne international piano competition (France), to name but a few.

Among Ms. Salimdjano's solo engagements are recitals at the Radio France Festival in Montpellier (broadcasted live on Radio France), Festival Pianos-Folies du Touquet in France, Casalmaggiore Music Festival in Italy, and Festival de Inverno Campos do Jordao in Brazil among many others. She has appeared in Bern Casino, Basel Casino, Salle Cortot, Steinway Halls of Hamburg and London, St. Martin in the Fields, Teatro Municipal de Rio de Janeiro, and The Concert Hall at Fresno State University.

She also regularly performs in a duo with her violinist brother Askar Salimdjano. They have performed together at South Florida Symphony Orchestra's summer chamber music series. SHE was born in Tashkent, Uzbekistan, and her repertoire is vast and varied, spanning solo piano works from Baroque period to the contemporary composers. In 2024 she graduated with a Doctoral of Musical Arts Degree from Northwestern.



LYRICAL CURRENTS - BRAHMS & SCHUMANN

Curated and performed by
Askar Salimdjano and Tamila Salimdjano



Introduction

This recital invites listeners into the heart of 19th-century German Romanticism, where poetry, introspection, and emotional nuance take center stage. As we journey through cities rich in history, myth, and music, these works remind us that the most profound journeys are often the most intimate.

Program

Johannes Brahms (1833 – 1897)

Sonata for Violin and Piano No. 2 in A major, Op. 100

Composed during a peaceful Alpine summer in 1886, this sonata ranks among Brahms's most tender and lyrical works. Nicknamed the "Thun Sonata" after the Swiss town where it was written, it radiates warmth, introspection, and quiet joy. Although created far from the Rhine, it evokes the same timeless charm as the landscapes we traverse: vineyards, riverbanks, and villages steeped in romantic legend.

This sonata's beauty lies not in grandiosity, but in intimacy — its melodies sing like lieder, and its textures flow like chamber conversations. Brahms wrote it during a time of emotional contentment, and this serenity imbues every page of the score. It's a perfect piece for a reflective moment in the voyage — to pause, breathe, and listen.

Robert Schumann (1810 – 1856)

Davidsbündlertänze, Op. 6 for piano solo (selections)

In contrast to Brahms's calm lyricism, Schumann presents a vibrant spectrum of shifting moods and personalities. The *Davidsbündlertänze* (Dances of the League of David) are deeply personal piano character pieces that depict a fictional society of artists committed to fighting musical "Philistinism" with creativity and emotion.

Schumann's two alter egos — Florestan (impulsive and passionate) and Eusebius (dreamy and introspective) — duel and dance throughout this work, giving voice to the emotional complexity of the Romantic soul. Each short movement offers a glimpse into the composer's inner world, and together, they create a psychological portrait as rich and varied as the changing vistas of our cruise.

These works — Brahms's serenity and Schumann's inner duality — provide a musical parallel to our journey through old towns and storied landscapes: still waters and stormy skies, solitude and storytelling, tradition and fantasy.

