

Angela Brownridge at Leighton House

It was a privilege to have been present at Leighton House in Kensington on October 9 for the piano recital by Angela Brownridge, given under the auspices of Lisa Peacock Concert Management Ltd; in technical accomplishment, intellectual understanding and fine interpretation Ms Brownridge's recital was such as few pianists could have equalled, and none surpassed.

It is unacceptable that an artist of this stature is not more widely known, but the result for connoisseurs of the piano was a series of performances that reinforced the reasons for the immortality of the music Brownridge programmed. The opening account of Beethoven's 'Pathétique' Sonata was an object-lesson; a performance of exceptional insight and communicative expression – a demonstration as to why this music *is* great, unfathomable in its creative mastery yet so moving in its humanity.

A Liszt group followed, cleverly selected to reveal the more sensitive aspects of the composer's creative genius: Sposalizio (from Book 2 of the Years of Pilgrimage) was a more than clever choice and incomparably phrased, its inner counterpoint so expressive; Il Penseroso and the Petrarch 104 Sonnet were equally finely delineated, before a Chopin group saw the Polish genius in Lisztian mould through the 'Revolutionary' Study and the G minor Ballade – the last receiving a performance of genuine recreative artistry, at all times mindful of the letter and spirit of the text. A further group of Debussy Préludes was equally memorable, and to end, two of Scriabin's Opus 8 Studies – revealing threads which bound all five composers together whilst demonstrating their individual genius.

Such consistent deserved a rather better instrument, but the full audience (some standing) was rewarded with pianism as is encountered very rarely.

Robert Matthew-Walker