

Cooper, a Pianist of Exceptional Quality at the Philharmonic

Sensational concert by the French pianist, particularly outstanding in works by Mendelssohn and Chopin

The Oviedo Philharmonic Society held its ninth concert of the year last night, featuring the young French pianist Diana Cooper. She had devised a varied and engaging programme that fully won over the music lovers of this century-old institution. For nearly an hour and a half, Cooper—who made her debut at the Philharmonic two seasons ago—displayed the many facets of her pianistic artistry with remarkable success.

This evening, subsidised by the Municipal Culture Foundation of the City of Oviedo and supported by the newspaper *LA NUEVA ESPAÑA*, the EDP Foundation, and Caja Rural de Asturias, opened with three sonatas by Domenico Scarlatti (in D minor K.9, in D major K.96, and in D minor K.141). Diana Cooper demonstrated carefully controlled phrasing and a highly precise articulation. It was, however, in the *Serious Variations in D minor*, Op. 54 by Felix Mendelssohn, that the French artist reached a higher level, confidently mastering the textures and dynamics to bring out moments of remarkable expressiveness.

The first half of the recital concluded with Enrique Granados's *Allegro de concierto in C-sharp minor*, Op. 46, an evocative and particularly suggestive piece in the hands of Diana Cooper.

After a short break, the French pianist returned to the stage for a second half entirely devoted to Frédéric Chopin, a composer in which she particularly excels. Building in intensity, the *Three Mazurkas*, Op. 59, were a demonstration of serenity and refined taste, while the *Barcarolle in F-sharp major*, Op. 60, unfolded an intense lyricism that won over an audience that remained highly attentive throughout the evening. Finally, the *Polonaise-Fantaisie in A-flat major*, Op. 61, created a particularly intimate atmosphere in which technique was entirely placed at the service of musicality, offering an extraordinary interpretation.