

Technique and Expressiveness

A brilliant recital by Diana Cooper at the tenth concert of the season of the Oviedo Philharmonic Society

Performer: Diana Cooper (piano)

Programme: works by W. A. Mozart, R. Schumann and F. Chopin.

A few weeks ago, cellist Nina Rivas captivated the audience of the Oviedo Philharmonic Society; last Wednesday, Diana Cooper completely won them over through her pianistic technique and expressiveness.

The young artist, born in 1997, delighted the audience with a highly demanding programme featuring works by Mozart, Schumann and Chopin—a considerable challenge that the French pianist met with outstanding success.

Mozart's **Sonata in C major, K.330**, immediately showcased the breadth of Cooper's talent. The two fast movements were particularly polished, with a subtle, crystal-clear pulse that further enhanced the distinctive sonority of the Salzburg master's writing.

In the **Andante cantabile**, perhaps slightly flexible in tempo, Cooper brought extraordinary sweetness, handling the dissonances and harmonic resolutions with exquisite delicacy.

A dramatic change of atmosphere followed with the passionate Romanticism of **Robert Schumann's Sonata No. 2 in G minor**, a true test for any performer.

Diana Cooper approached the work without ever losing intensity, giving the opening "*So rasch wie möglich*" a compelling ambivalence between the exuberance written into the score and the lyricism underlying the sonata, mastering every register while maintaining impeccable articulation.

In the **Andantino**, she displayed remarkable elegance through dynamic shading that made the interpretation especially engaging.

The splendid final movement revealed spectacular balance between the hands and impeccable control of volume, demonstrating the full potential of the French artist, who earned high praise despite her youth.

The second half of the recital was devoted to **Frédéric Chopin**.

Her **Ballade No. 2** was a delight in Cooper's hands, though special mention should also be made of her performances of the **Scherzo No. 4** and the **Andante spianato and Grande Polonaise brillante**, where the pianist was at her very best.

She consistently provided the appropriate nuances through an intelligent reading of the works, effectively contrasting thematic material and creating moments of great delicacy and intimacy thanks to highly evocative and expressive pianissimos.

A brilliant recital by Diana Cooper, whom we hope to enjoy again soon on the stage of the Philharmonic Theatre in future seasons.

Jonathan Mallada

Musicologist