

MUSIC

Richard Goode

Queen's Hall

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The strangely sepulchral lighting in the Queen's Hall – which cast moody shadows across instrument, performer and stage alike – felt entirely at odds with the bright, analytical clarity of eminent US pianist Richard Goode's recital. From start to finish it was sharply etched, layers within textures delineated dazzlingly, inner parts given their rightful prominence, all shot through with a piercing, persuasive sense of what the music meant, and what Goode wanted to say with it.

It worked brilliantly in the two sonatas that bookended the concert. He delivered a brusque, belligerent Mozart A minor Sonata, K310, over almost as soon as it had begun, bracing in its brisk tempos and sharp attacks. His closing Beethoven A flat Sonata, Op 110, was a different proposition entirely – by turns contemplative or full

of restless energy, but deeply felt throughout.

In between, things were more mixed. A selection from Janáček's *On the Overgrown Path* and a sequence of six Debussy *Préludes* were daringly far from the impressionistic evocations many pianists make of them, but also somewhat lacking in fantasy, and the humour of *Général Lavine* – excentric felt rather forced. But Goode showed what a consummate craftsman he is with his determinedly unshowy Brahms *Piano Pieces Op 118*.

DAVID KETTLE

MUSIC

Rotterdam Philharmonic Orchestra

Usher Hall

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In this Mr & Mrs double bill both Alma Mahler's songs and Mahler's tenth symphony have been transformed by others making this aspect of the Rotterdam Philharmonic's concert almost more intriguing than the music itself.