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ANNETTE WEISBROD RECITAL

This young Swiss pianist gave an excellent recital at Wigmore Hall, on Saturday, 15th October, before a fairly large audience (her compatriots were conspicuous by their small attendance).

"The Times" (17.10.60) wrote:

"A young Swiss pianist, Miss Annette Weisbrod, born and educated in England, kept to familiar names throughout her recital at Wigmore Hall on Saturday afternoon, yet she managed to include Brahms's rarely heard Variations on a theme by Schumann, and Prokofiev's Sarcasms, Op. 17. Though she is not yet mature enough to command the grandest and most expansive manner, there was much in her playing that was keenly and intelligently perceptive, and she surmounted many obstacles with a commendable degree of accuracy and fluency. Beethoven's Sonata in A, Op. 101, was the music which notably needed still more breadth and conviction, and Chopin's Barcarolle more emotional ardour, yet within their modest scale both works were discerningly reasoned and sensitively phrased. Haydn's smaller sonata in A flat (1786) was clearly articulated, and Miss Weisbrod managed to sustain a high degree of tension throughout the searching slow movement. Brahms's Schumann Variations were approached with fitting regard for their personal,

undemonstrative retrospection, and in a group of Chopin Studies Miss Weisbrod was neat. Ideally, Prokofiev's Sarcasms, Op. 17, and Toccata, Op. 11, needed more incisive, steely brilliance, but here, too, Miss Weisbrod showed a commendable degree of assurance."

"The Daily Telegraph" (17.10.60) wrote:

NIMBLE STYLE**AGGRESSIVE "SARCASMS"**

"Prokofiev's suite of "Sarcasms" for piano, Op. 17, formed part of an intelligently planned recital given by a Swiss pianist, Annette Weisbrod, at Wigmore Hall on Saturday afternoon.

She played these aggressive, percussive pieces with much spirit and colour, qualities that were no less evident in a group of Chopin. Miss Weisbrod's performance of the E flat minor Etude from Op. 10 was notable for its control and crisp sentiment.

It was in these shorter works that she was at her best. Her alert, nimble, perhaps rather cool style does not offer the breadth and depth which must inform a sonata of the character and proportions of Beethoven's Op. 101.

She was more at home in an A flat sonata by Haydn and Brahms's Schumann Variations, Op. 9, though in these works one was often conscious of short-winded phrasing, shallow tone and jerky rhythm.

D.C.P.M."



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