

## ABERDEEN INTERNATIONAL YOUTH FESTIVAL

### SEENU SINGH / PIANO RECITAL

#### CRAIGIEBUCKLER CHURCH

Wednesday 5th August 2009

#### ALAN COOPER

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“Can there be any more exciting or compelling offering from the world of piano music than an all Chopin recital performed by an artist of consummate technical ability who knows his repertoire as intimately as the young Indian born pianist Seenu Singh? He delighted the audience in Craigiebuckler Church on Wednesday afternoon with a nonstop selection of Chopin’s most popular piano music – no fewer than ten items including the encore and all played seemingly effortlessly and entirely from memory.

He began his recital with the Fantasie-Impromptu. Its gloriously liquid opening was poured out with amazing fluency and ease before a fulsome and warm hearted exposition of the famous core melody. The equally well-loved Etude Op.10 No.3 better

known to some as Tristesse begins with the famous melody before the more acrobatic twists and turns which give problems to the likes of me but which Seenu Singh played as if it was the easiest thing in the world.

The darker, more pensive Nocturnes were accomplished with a true instinct for the atmospheric power of the music while with the Barcarolle Op.60 in F# major Singh gave us a splendidly expansive performance that delivered a vision of the dark waters of the Venetian Canals with his instinct for the underlying rhythms of the music before building to a shattering climax of pianistic brilliance. Singh’s technical virtuosity was equally impressive in one of the composer’s most demanding pieces, the Ballade No.4 Op.52 in f minor and then, in the final piece of the official programme, the Scherzo No.1 Op.20 in b minor, the piano seemed to be in danger of catching fire. Actually, the piano itself provided the only disappointing notes of the recital; it was somewhat in need of attention from a tuner. In an act of considerable generosity, Seenu Singh had agreed to continue with the recital and time and again the sheer technical brilliance of his playing and his heartfelt understanding of Chopin’s music transcended any of the jarring edges presented by the instrument. The enthusiastic response of a grateful audience meant that surely this will go down as one of the most memorable recitals of the Chamber Music Series.”

- Mr. Alan Cooper, music critic for The Glasgow Herald

Thursday, 6th of August 2009