

Pascal Roge at Vale of
Glamorgan Festival



An impressive playing of Beethoven's Piano Sonata

By IFAN PAYNE

REVIEWS

PASCAL Roge walked on to the platform, sat at the piano, tied half a brick to the sustaining pedal and launched the heavy artillery into Beethoven's *Piano Sonata Op 57 Appassionata*.

His Liszt-like approach to the work was carried through with great aplomb and there is no doubt that his playing was most impressive.

But I could not help thinking that, for example, no self-respecting quartet would ever dream of approaching Beethoven's contemporaneous *String Quartet No 7, Op 59 No 1* in this way.

The Beethoven sonata was played during the first half of the recital given by Roge at St Donats on Friday night as part of this year's Vale of Glamorgan Festival.

"This is beautiful," chattered the woman in front of me through the opening of the second half of the concert.

"This is what John Wil-

liams plays with Sky," and then she proceeded to sniff loudly all the way through the rest of the concert.

I hope that it was not at the music that she sniffed for this included a magnificent performance of actual music by Liszt: *Vallee D'Obermann*.

Here we heard the full power of Roge's playing, harnessed to appropriate music in a memorable interpretation of de Senancourt's hero's travels among the Alps.

What the aforementioned woman had been talking through was the opening of Satie's *Gymnopédie No 1* which formed the first of a five-movement Satie cocktail, stirred, if not shaken, by the pianist who had created a not uninteresting blend which had the emotional stillness of a very dry Martini with the delightful *Je Te Veux* waltz as the olive saved to the end.