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# Abigail Sin shows her winning ways

By Chang Tou Liang

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**CONCERT**  
**ABIGAIL SIN PIANO RECITAL**  
**Abigail Sin**  
**Victoria Concert Hall/Thursday**

IN her first public solo recital in two years, 14-year-old Abigail Sin showed why she has been sweeping top prizes at international piano competitions in the United States, Ukraine and Spain.

All the hallmarks of good teaching allied with superior technique and musical intellect could be found in the opening work, Haydn's Sonata No. 50 In C Major.

Sin imbues her playing with colour and dynamics. She feels the pulse - and the breath - of the music. There is also her uncanny ability to discern the conversational nature of each musical sentence and phrase, a quality often lacking in younger performers. Wit and humour were also in abundance, as the 'wrong note' finale of the piece was played to its hilt.

Romantic repertoire also figured strongly in the recital, not least in the little-performed Schumann Novelette Op. 21 No. 2, where its lyrical second subject yielded the recital's most sublime moments. On the more technical front, the terrifying broken octave passages in Liszt's Second Ballade held little fears as she stormed the heavens, not so much blindingly as intelligently.

Ironically, it was this same piece that revealed hints of strain to her slight frame and slender arms. However her choice of the quieter alternative ending was a wise one, giving a sense of balance to the supercharged work.

One could have also hoped for a more ecstasy-charged climax to Debussy's L'Isle Joyeuse (The Joyous Island), but the relative ease with which she threw off roulades of arpeggios made one forget how difficult the work actually is.

Responding with warm applause, the audience did get to hear some Chopin, albeit all of two minutes in the Etude In F Minor Op 25 No. 2, which rounded off a fine evening.

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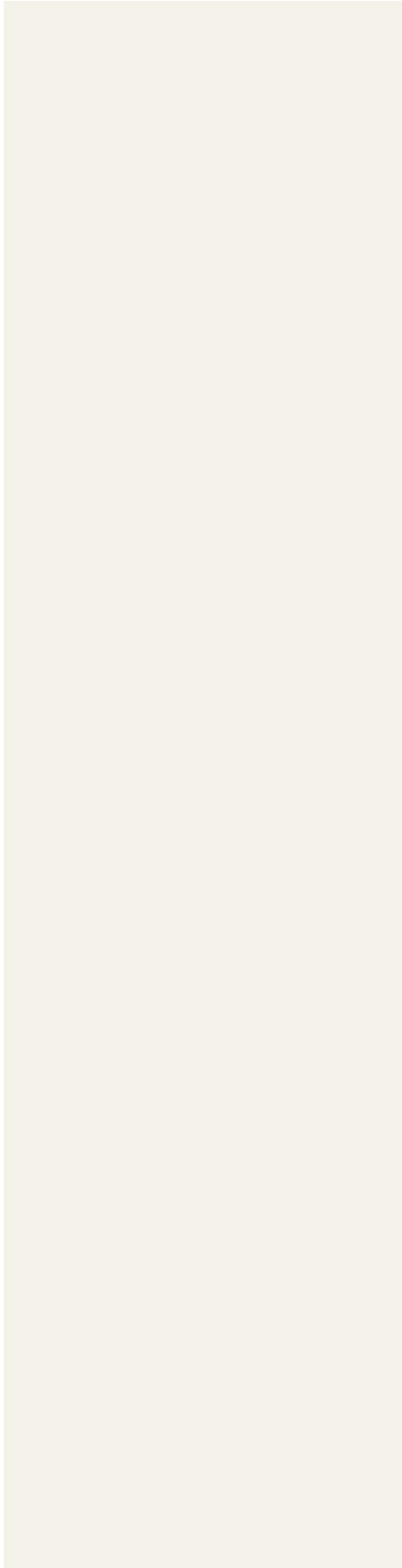
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