

any opera by this obscure Baroque opera composer.

DURING the past year or two, flags have been flying for the diminutive Spanish pianist Alicia de Larrocha, and I am only following the consensus when I say that to me she is one of the supreme artists of the keyboard now appearing before the public. So far, we have heard her mainly in the music of her native Spain. That music—especially for the piano—deserves a higher place, or a more central place, in our musical thinking than it has been accorded, and Miss de Larrocha is just the person to bring it to greater popularity. The Spanish piano composers—by whom we generally mean Granados, Albéniz, and de Falla—were all major figures, and it is only the peculiar isolation of Spain from the main currents of European music that makes us occasionally forget them when we are drawing up lists of the great masters. They were not completely isolated, however. All of them were influenced by Franz Liszt, who has influenced practically all piano music since his time, and at least one of them, de Falla, was influenced in his younger years by Wagner. It is true, though, that we always think of them as belonging to a special category, the reason obviously being that they created a specifically Spanish type of concert music, whose idiom is foreign to that of the rest of Europe and very difficult for any but Spanish artists to approach satisfactorily. Last Thursday evening, in Carnegie Hall, Miss de Larrocha was honoring the hundredth anniversary of the birth of Granados with a program devoted exclusively to his music. This program encompassed several styles—one derived from Spanish folk music, another derived to a great extent from Chopin, this one expressed in a group of pieces called "Escenas Románticas." And, finally, we had Granados at his most original, in a group of selections from his famous suite "Goyescas." Miss de Larrocha again showed herself to be the queen of virtuosos. She played everything with the sort of intensity that hypnotizes an audience, and the accuracy of her fingerwork was flawless, not only when speed was demanded but also when subtle shades of dynamics were required.

—WINTHROP SARGEANT

A THOUGHT FOR THIS WEEK

[*Headline in the Washington Star*]

BAD HABIT GOOD

IF NOT STARTED