

# RECITALS *in New York*

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included Julius Baker, flute; Bernard Greenhouse, cello; and Maurice Wilk, violin, were all excellent. Erich Kahn, pianist, kept his instrument rightfully subdued; but one missed the color of the harpsichord. —F. M., JR.

## ***Alicia de Larrocha, Pianist*** ***Town Hall, April 16, 2:30 (Debut)***

Alicia de Larrocha, Spanish pianist, aroused a mid-Sunday audience with some of the most exciting playing heard from a young artist this season. She has appeared with major symphony orchestras, and made her American debut with the Los Angeles Philharmonic in 1954. Miss de Larrocha displayed an extraordinary degree of emotional maturity and technical prowess.

Beethoven's Sonata, Op. 110, was a major event of the program. The atmospheric contrasts of the Beethoven work, from the pastoral and contemplative to the daringly speculative, emerged as full-fledged unities, set off and outlined by the artist's responsiveness to changes in intention and mood. Equally noteworthy on a smaller scale was her performance of Schumann's "Carnaval", in which her ability to project contrasts in tempos and dynamic shadings accorded with the spirit of the work.

Herbert Murrill's "Suite Française" was given a deft performance, and the evocative "Three Spanish Songs and Dances" by Carlos Surinach were performed with fire and rhythmic vigor. Three selections from Granados' "Goyescas" were outstanding from the standpoint of technical display, but one could have wished for a more fluid performance of "The Maiden and the Nightingale".

The vigor of Miss de Larrocha's approach was not compounded of mere virtuosity. She was able to focus her gifts on the structural and emotional salients of the music. Much of this concentration was present in the three selections from Albéniz's "Iberia", which closed the program. —J. S.

## ***Phyllis Kraeuter, Cellist*** ***Carnegie Recital Hall, April 16***

Phyllis Kraeuter performed Martin's Second Sonata, Bach's G major Sonata, Samuel Barber's Sonata, Op. 6, and shorter works by Mendelssohn, Schubert, and Frescobaldi in this recital. The cellist performed with seriousness and sincerity, and always with excellent taste. Her playing became warmer and more communicative as the evening progressed. Joseph Wolman was the accompanist. —A. R.

## ***Evelyn Lear, Soprano (Debut)*** ***Stanley Babin, Piano (Debut)*** ***Town Hall, April 17, 2:30***

For its first Town Hall Award Contest, the Concert Artists Guild presented Evelyn Lear, soprano, and Stanley Babin, pianist. Both of the talented musicians were highly worthy of this award.

Mr. Babin's contribution to the program was Mozart's Fantasy in C minor, K. 396, Beethoven's "Waldstein" Sonata, and Brahms's Variations on a Theme by Paganini, Books I and II. The pianist displayed adequate technical facility in these demanding works, but he was more successful with the quiet, lyrical passages, such as the opening state-