



Alicia de Larrocha (right) with Fine Arts Music Editor Alice Flaksman.

BRAVA! BRAVISSIMA! A whole bag of superlatives could scarcely begin to describe the exquisite pianism of Alicia de Larrocha who appeared in recital at the Akron Armory last Tuesday, November 12, under the auspices of the Tuesday Musical Club. Heralded as one of the greatest living interpreters of Spanish keyboard music, she proved beyond question that the qualification "Spanish" can be removed, for her performance revealed her as a superb artist on every count. In a widely ranging program which included Bach and Beethoven, as well as the French and Spanish literature for which she is so highly lauded, she captured the spirit of the composer, the essence of the music.

This tiny, dark-haired magician of the keyboard exhibited matchless technical and interpretive mastery, revealing unsuspected facets and capabilities of the instrument. The *Italian Concerto* of Bach was the opening number. The sonorous, forthright projection of the work established from the outset Miss de Larrocha's command of the idiom. Inner voices came to life; the breadth of scope and clarity of contrapuntal lines imparted orchestral proportions to the interpretation.

Beethoven's *Sonata in A Flat Major, Op. 110* possessed a depth of insight and poetic utterance which was enhanced by her crystal clear delineation of structure and infallible sense of proportion. Every note received its proper place and

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at the
Tuesday Musical Club
Concerts

●
reviewed by
Alice Flaksman

emphasis. Every phrase was shaped to perfection. Every variety of touch and tonal color was summoned and utilized from the most velvety 'legato' to the most thunderous crashing 'forte.' It was a monumental conception, made the more effective by meticulous attention to the details. Yet never was there the slightest hint of contrived performance. The depth of Miss de Larrocha's personal involvement and the sincerity of her great musicianship was evidenced throughout.

It was in the second part of the evening when she turned her attention to the Spanish and French (often Spanish-inspired) music, that she definitely demonstrated the miracle of pianistic wizardry that is hers. *Three Spanish Dances* by Carlos Surinach were brought to scintillating life by her magic. Her rhythmic plasticity and sensitivity painted a vividly evocative tonal portrait of Spain. The rhapsodic quality of his flamenco music struck a sympathetic response from his fellow country-woman who has absorbed its substance into her blood and inner fiber.

In Albeniz' *Sequidilla* the tantalizing perpetual motion, the heel-clicking dancers, the guitar-strumming accompaniment, the wistful nostalgic melodies, and the sensuous rhythms were all pure joy to the listener.

Debussy was represented by three Preludes: *General Lavine — eccentric*,

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