

# 2 Friends Perform Spanish Works

VICTORIA DE LOS ANGELES, soprano;  
ALICIA DE LARROCHA, piano. At  
Hunter College Assembly Hall.  
Canciones Antiguas  
Españolas ... Antonio Lileres Manuel  
Pia and Blasede la Serna  
Tonadillas ..... Granados  
Canciones Amatorias ..... Granados  
Canciones Populares Españolas ... Falla

## By HAROLD C. SCHONBERG

Can a program devoted only to Spanish songs remain interesting through an entire evening? The answer is yes when the singer is Victoria de los Angeles and the pianist Alicia de Larrocha. Those two distinguished Spanish musicians appeared together for the first time on Saturday evening at Hunter College, and it was one of the great evenings.

Both ladies are from Barcelona, and they have been friends for 30 years. Both are supreme in their field. Miss de los Angeles's New York debut some 20 years ago introduced this city to one of the warmest, most melting soprano voices of the century. Alicia de Larrocha, busy at home in Barcelona, only recently has been making an international career, and she is one of the most remarkable pianists before the public.

It was a happy day when these two supreme artists decided to join forces. May it

happen more often! Miss de los Angeles still can project a song in a manner that can tear the heart out of a brass idol. Her voice has deteriorated remarkably little through the years, and it still has that intimacy, that velvet texture, that ultrafeminine sweetness that made it unique. And a singer of her vast experience knows how to cover up and pace herself. One or two high notes that threatened to go badly were immediately adjusted.

It goes without saying that these two Spanish artists gave performances of Granados, De Falla and early Spanish composers that could be called definitive. Miss de Larrocha played the entire program from memory, listening carefully to the singer, joining the piano to the voice in a wonderfully sensitive manner.

And the pianist's rhythm was an object lesson in flexible subtlety. This peculiar authenticity in the Spanish idiom is hard to describe; it consists of the most delicate shifts and agogics, and cannot be notated or imitated. But it is there, and it is what makes the music live.

Most of the program was devoted to the tonadillas and

canciones of Granados, and this is vocal music of immense beauty. The three dark-colored "Maja Dolorosa" songs are of unusual intensity, striking, deep, full of original turns. Or there are such songs as the lyric "Mira que soy niña" or the long legato phrases of "El mirar de la Maja." There was not one of the Granados songs that lacked quality.

And after these came the well-known "Siete Canciones Populares Españolas," which the two artists delivered with spirit and enjoyment. This may be the most popular of De Falla's works, and it was sung in memory of the 25th anniversary of the composer's death.

The Hunter College Auditorium was filled, with seats on the stage to accommodate the overflow. Even before the concert started, there was the buzz of anticipation that heralds a real Event. At the end it was roses, roses everywhere, and the two ladies heaped them on the piano. Three encores were given before the lights went up. The audience would gladly have kept Miss de los Angeles and Miss de Larrocha going for the entire night.