

Performances interesting

By IFAN PAYNE
Music Critic

The General Student Recital in All Faiths on Thursday produced some interesting performances.

First a brace of sopranos.

Natalie Cowley is a singer new to me, but she is certainly one that I look forward to hearing again in the future. Her performance of Coldara's *Alma del core* showed that she has a bright and true voice and her singing is unstrained, so that the listener gets a sense of power in reserve. Given all her talents, there is no need for her to lack self-confidence. One hopes that she takes every opportunity to develop her stage presence.

Confidence, on the other hand, is definitely something of which Susan Graber has plenty, as she showed while negotiating with startling success the many difficulties of Donizetti's aria from *Don Pasquale*, "So anch'io la virtu magica". While her singing could hardly be faulted, she should guard against applying

standard operatic posturing upon the music. Given her considerable abilities, she should be able to develop a more subtle approach to the histrionic aspects of the music.

Next, a string of violinists.

Barney Stevens opened the recital with an assured and rhythmically pungent reading of the *Rondo-Allegro* from the *Violin Sonata No.1* by Beethoven, Diane Rader displayed a beautiful bow action during her playing of Massenet's ubiquitous *Meditation*, while Catherine Cunningham played superbly during the melodious passages in the *Adagio* from the "Spring" *Sonata* by Beethoven. The tempo seemed to be an uncomfortable one for her, in that she did not seem to "feel" it as a natural part of her playing, which consequently became too fragmented in phrasing. Until she took the limelight with the melody, that is, and then the security and confidence of her playing enabled her to make a considerable effect.

Ralph Winkler accompanied all

three violinists. The piano is not Prof. Winkler's instrument, yet he clearly finds time to practice, presumably in all the spare time he has between late-night opera rehearsals every evening, individual violin lessons and his other courses, not to mention recitals out of town.

To some people, a forty-hour week must seem like a luxury.

Darin George played with feeling Schumann's lovely *Fantasy Piece* for clarinet, and Tom Commerford, despite some minor lapses, was most impressive in his characterful interpretation of *Andante and Rondo Capriccioso* by Mendelssohn.

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