

Mezzo's recital pleasing

By IFAN PAYNE
Music Critic

Leona Rupert used her attractive mezzo-soprano voice on Tuesday evening in All Faiths to sing an equally attractive program of Spanish, German, French and American songs.

No prospect, musically speaking, could seem more incongruous than that of a Flamenco setting of Shakespeare, but that is what Carlos Surinach achieved with his *Flamenco Meditations*. The three songs in this cycle are not uniformly successful, there is indeed some incongruance between the style and rhythm of the words and that of the music, though *Our Two Souls* seemed on first hearing to be pleasant enough. Miss Rupert sang the cycle with appropriate vigor and elan.

Yrjo Kilpinen's *Lieder Der Liebe II* have a pressed flower fragility to them. They make an immediately ap-

pealing impression but crumble in the memory fairly quickly. Of the five songs in the group, Leona Rupert was the most successful in conveying the sense of the romantic fragrance of *Anmutiger Vertrag*.

What the young mezzo may lack in clarity of diction, especially in the foreign language songs, she more than makes up for when given the chance to demonstrate the limpid quality of her lyrical singing. This was notably the case in her beguiling interpretation of Poulenc's *Cimetiere* from *Cinq Poems*. The catchy *Berceuse* from the same interesting cycle was given another noteworthy performance.

Both *The Boatman's Song* and *If You've Only Got a Moustach* were sung in a suitably lively and engaging fashion, but still, it was during the well-controlled slower singing of *Long Time Ago* that Leona Rupert seemed at her best.