

Singer captures intensity of music

By IFAN PAYNE
Music Critic

The string of violinists and violist who played during the General Student Recital in All Faiths on Thursday was broken by the voice of mezzo soprano Dianne Heerman. With William Wingfield at the piano, she sang two of the three *Chansons de Bilitis* by Claude Debussy.

These are lovely settings of poems by Pierre Louys, poems that capture fleeting moments of love in a way that is reminiscent of the work of Gustavo

Becquer and Debussy's music perfectly captures the lingering fragrance of those transitory moments.

Perhaps Ms. Heerman's interpretations could have done with a little more lightness of touch, but in her nicely conceived performances she captured well the intensity of the music.

It is interesting to hear and watch the development of young performers and in the case of the violinists to be heard in the recital, that development

takes the form of considerable progress in the production of larger and richer tones.

Donna Bakke is a violinist who has in the past impressed me with her musicianship and in her performance of Beethoven's *Romance in F Major* it was a pleasure to hear her add a richness of tone to her natural feeling for the music. I can only hope that the increase in technical ability will not drive out the attractive musicality of her playing.

Diane Rader is another young violinist who is building a powerful technique. Her bowing has always been impressive for its fluidity, by she also is now 'edging' her in-

strument and gives much pleasure by filling the hall with a large, if somewhat undifferentiated, sound so that her performance of Kreisler's *Praeludium and Allegro* tended to make the work seem like an academic exercise in whole-bowing.

Marcelle LaVine impressed with her sprightly interpretation of the *Rondo* from Mozart's *Serenade No. 7 in D Major*, "Haffner". There is a sparkle in her playing that is attractive and promises well for the future.

Mitch Faddis had opened the recital with a rendering of a transcription of Bach's *Suite for Cello No. 5* in which he displayed an imposing cello-like sonority.

MARCH 28, 1983

MANHATTAN, KANSAS