

## REPRISE

**ORCHESTRAL:** Samuel Barber's "Andromache's Farewell," which Thomas Schippers led with the New York Philharmonic, appeared an exercise in rhetoric." Licinio Refice's "Lilium Crucis," given here by Walter Kappesser leading the Pedro Ignacio Calderón of Argentina, Zdenek Kosler of Czechoslovakia and Claudio Abbado of Italy, the winners of the Mitropoulos Competition for conductors, proved "sound and qualified musicians" when they conducted the New York Philharmonic at their winners' concert. Anita Valkki made "a distinct success" as the soprano in the all-Wagner concert that Eugene Ormandy led at Carnegie Hall.

**OPERA:** Martin Rich led his first "Barber of Seville" at the Metropolitan with deft control. In the final "Pagliacci," hits were scored by three singers in their roles for the first time: James McCracken as Canio, Laurel Hurley as Nedda and Roald Reitan as Silvio.

**CHORAL:** Johannes Somary led Amor Artis forces

in a performance of Handel's "Semele" that was "well rehearsed and well researched." The Oberlin College Choir, led by Robert Fountain, gave a "beautifully sung" program. Jacob Obrecht's Mass "Salve dira parens," sung by Harold Brown's Renaissance Chorus, was "a lovely piece of music."

**PIANISTS:** Anna Xydis, Thomas Schumacher and Robert Floyd gave recitals that earned respect.

**OTHERS:** Tossy Spivakovsky demonstrated "impressive artistry" playing three Bach works for unaccompanied violin. Julian Bream, playing both the lute and the guitar, was a "first-rank artist." Heinz Holliger, Swiss oboist, was "remarkably gifted." Helen Vanni, in her first New York recital, proved as much at home in art songs as in opera.