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## Review/Music; A Soprano In Debut

By ALLAN KOZINN

Darynn Zimmer, a soprano, was presented in her New York debut recital at Merkin Concert Hall on Thursday evening by Joy in Singing, an organization that offers vocal master classes and holds an annual competition. Ms. Zimmer has a lovely voice - compact but amply powered; generally sweet in tone, but dark and sensuous when the music and text require those qualities. She sings with a quick vibrato that is focused and expressively used. And when she is at her best, she conveys a song's essential spirit, both vocally and through her physical demeanor.

There were some tentative moments early in the recital. In Gabriel Faure's "Mandoline" and "Clair de Lune," Ms. Zimmer's voice seemed unduly bright, and her pitch was momentarily shaky in Claude Debussy's "Pantomime." But in the rest of her Debussy group - "Musique," "Clair de Lune" and "Apparition" - she sang with an alluring smoothness and a range of subtle coloration.

From the German literature, Ms. Zimmer gave nicely characterized readings of Hugo Wolf's "Anakreons Grab" and "Frühling Ubers Jahr," and she brought an elegant, mellow tone to Felix Mendelssohn's "Liebende Schreibt" and "Frühlingslied." She also sang three early songs of Arnold Schoenberg, including "Galathea," her richest and most moving performance of the evening.

Ms. Zimmer also sang two groups of exceptionally lyrical contemporary works, four settings each by Richard Hundley and Ricky Ian Gordon. Both composers write in a direct, melodic style, and with touches of humor. Ms. Zimmer found the charm in these works. She was particularly winning in Mr. Hundley's amusing setting of William M.

Hoffman's "Screw Spring" and in Mr. Gordon's ragtime version of Frank O'Hara's "Air."

Mikael Eliassen was the pianist.