The protean talents of Drusilla Huffmaster, a young Houston concert pianist, were extended in yet another capacity Wednesday night, when she appeared in Hamman Hall under the aegis of the Shepherd School of Music. Her playing was characterized by a musical line of sensitive lyricism strengthened by an exact conception of technical matters.

The two Scarlatti Sonatas, which opened the program, were delightfully and dextrously played in their true light as miniatures for the harpsichord, without any attempt to enlarge their scope for the heaviness of the modern pianoforte. Schumann’s Fantasia in C major was given a glistening performance, in which emphasis was placed upon the dynamic aspects of the music.

A GROUP of preludes followed the intermission. In the Debussy tone poems she revealed a limpid tone and subtle shading that bespoke a painter’s grasp of color. “Voiles” disclosed some oddities of phrasing, but the “Interrupted Serenade” revealed her sympathy with delicately poetic implications. The breathtaking contrasts of “Feux d’Artifice” were flawlessly achieved, and she excited the audience with her digital speed and rhythmic dash. The three Shostakovich dances, in varying moods of whimsy, mockery, or wit, were tossed off with aplomb. The cool impressionism and colorful charm that a part of “Before the Dawn,” the work of a British composer, Walton O’Donnell, showed her rapport with contemporary music.

THE PIANIST seemed to derive immense personal satisfaction from the mildly dissonant Toccata, composed by Prokofiev when he was the “enfant terrible” of modern music. It has enough of the relentless driving power and that genius for parody found in later works to claim interest.

The audience, refusing to leave its seats at the close of the printed portion of the program, demanded—and got—some encores including three Chopin etudes, all done in the vitally exciting manner which gave the entire evening its character.