On the Aisle

Stunning 'Pictures at an Exhibition' Climax of a Notable Concert

BY CLAUDIA CASSIDY

BORROWING ANTONINO VOTTO from Lyric Opera for this week of Chicago Symphony orchestra concerts had a satisfyingly look of theHaydn andante, which Mr. Votto took deliberately and which the players seemed to find a little slow. Even here, the discrepancy was not in performance, but in spirit. Otherwise, they worked superbly together, with mutual virtuosity and esteem.

Mme. Guilomar Novas, looking about 35, the age all women should reach and go no further, found her ideal companions in the conductor and in the Minor Concerto, playing with a freshness, limpidity, and silky serenity that made her almost a rediscovery. The Mozart orchestra had just the right weight, and understanding for a stellar collaboration to be repeated at the midweek concerts.

Such Mozart can enter any door, but a spacious and sinewy "London" Symphony furnishes a kind of triumph. It was reassuring at the start to know that Mr. Votto indulges in no guess-work as to Haydn's size. This was a classic performance in the big style, noble and serene.

The "Faun" was pure virginity in the orchestral realm of sensuous languor, with special bows for Donald Peck, whose flute had the sheen of feathers. The woodwind had the same orchestral splendor, but here the conductor's virtuosity glittered on its own account. From the instant the trumpet made its incision this was a superb performance, in imagination, in orchestral color and dynamics, in the brilliantly controlled sweep to one shattering but not deafening climax.

Votto, as you may have observed at the opera, works without score. This is not a stunt but because of his eyes a necessity which he has turned into an asset. Call his unexpected appearances with the orchestra a part of that silver lining clouds claim as their own.

Richter's Program

Sviatoslav Richter's program for his Nov. 3 recital at the Orchestra hall just arrived—Liszt's Sonata in B minor, Chopin's Scherzo in E major, Scriabin's Sonata No. 5, and Ravel's "Pavane," "Jeux"

Rathkele and "Oiseau-Cristes."

Rathkele, as a pianist for a man who plays such Beethoven, Schubert and Prokofiev.

Notes

The Lyric's Monday night "Don Carlo" was one of the finest performances in its catalog—even the intermissions forgot to get stuck. Marcel Marceau will appear at Rosary college Sunday, Dec. 4, at 8:15, with Pierre Verry to hold the cards. He will include "Youth, Maturity, Old Age and Death," one of his master works.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.