

## THE AUDITORIUM.

Leopold Godowsky, the soloist with the Chicago Orchestra in the concert at the Auditorium yesterday afternoon, achieved a success that was gratifying not only to his friends and himself but to all of those who have at heart the cause of pure music; for he won the plaudits of the audience not by display, but by earnest effort to achieve to the essence of the composer's intent in a work of wonderful beauty, the first concerto, in B flat minor, by Tschalkowsky. The player is known to patrons of Chicago concerts, but his powers have never before been demonstrated at their height; perhaps the opportunity has not before been afforded. It is not that a new light has arisen, but rather that a conscientious artist has come among us, with technical powers beyond the ordinary and a command over the capabilities of the piano in the production of tone that makes his playing thoroughly enjoyable, and refinement of expression that stamps him the man of culture, the gentleman, in his art. There was not the dreamy sensuousness in Mr. Godowsky's playing yesterday that to the immature or sentimental mind is the acme of perfection in the interpretation of pianoforte compositions. Chopin is evidently not the end of all to this virile artist, and he finds a purpose beyond mere pleasing in his calling. Hence, perhaps, the selection of the masterful, almost rugged work, that was presented yesterday. In this, even, success was most noticeable in passages of force, with appeal to the sterner sentiments, rather than in the subdued phrases. The mark "mezzo voce" does not mean as much to Mr. Godowsky as perhaps it should, and will with more ripened experience. As his career progresses, expression will have a subtler significance to him. But this does not apply to his interpretation of the Tschalkowsky concerto, which was all that a reasonable man could expect. Mr. Thomas shook hands with the soloist at its conclusion, while the audience wanted more of such music; they got it in a movement from the Saint-Saens G minor concerto, given as an encore. The compliment to Mr. Godowsky of orchestral accompaniment to his extra number was probably appreciated by him. This should have been the way of it, for Mr. Thomas is not prone to the display of such signal favor. A most interesting feature of the programme was the "forge" music from "Siegfried," by Wagner, with its great sword song, the anvil accompaniment, and the splendid orchestral passages that go therewith. Brahms' serenade, No. 2, in five movements, was the opening number. The "Prometheus Bound" overture, by Goldmark, closed the first part. The Wagner "Kaisermarch" was the last number. The programme will be repeated at the concert tonight.

Sat.

6-10-97

## "LADY OF THE LAKE."

Could the poet Robert Burns turn backward the past 101 years and see the magnitude of the entertainments offered in celebration of his natal day, Jan. 25, he would undoubtedly feel a kinder feeling for his brother countrymen than that expressed by him upon his deathbed. Yet we live in a progressive age, and this year the Scottish Society offers the "Lady of the Lake," a highly appropriate compliment of love and fealty from Scotland's favorite author to Scotland's favorite poet—Scott's "Lady of the Lake" for Burns' anniversary at the Auditorium. Elaborate arrangements have been made for the production. In addition to a strong dramatic cast Mr. Wallace Munro has adhered to all the spectacular embellishments of the romance and furnishes a grand chorus of over 100 voices to render the incidental music. Great scenic effects and correct costume also reproduce the fête scene at Arden Castle, where over 50,000 people congregated