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## Mozart Thrown Together

By Alan M. Kriegsman

Last night's all-Mozart concert at Wolf Trap had a good number of bright spots, but put them all together and they still weren't quite enough to dispel the evening's air of dishevelment.

The program struck one as thrown-together affair in the first place—the Overture to "Don Giovanni," the C Major Piano Concerto, K. 467th (of Elvira Madigan fame), "selections" from "Idomeneo" and the second-act finale from "The Marriage of Figaro." And none of this materialized with a sufficient degree of coherence or authority.

The bright spots were due principally to the evening's soloists—Hungarian pianist Andor Foldes and a dozen singers from the Wolf Trap Company.

Foldes contributed both a lovely singing tone and notably artful, plastic phrasing to the solo portions of the concerto. The orchestral side of things, however, as managed by conductor John Moriarty and the Filene Center Orchestra, was inconsistent in so many ways that the work as a whole never received its due.

Foldes exhibited one quirk which didn't help matters. He took almost every appearance of sixteenth notes as a cue for unseemly haste, not only blurring much charming detail thereby, but also disturbing Mozart's elegant formal proportions as well.

Moriarty is on the faculty of the New England Conservatory and has also served various opera troupes in several capacities. This summer, he has been in charge of the training program for members of the Wolf Trap Company.

Last night, however, he displayed a rather gauche and heavy hand with an orchestra. In this plodding account of the "Don Giovanni" Overture, as in the remainder of the program, subordinate chords and rhythms of the brass section were permitted to drown out the melodic strings again and again. True, he seemed more comfortable and more knowing in the opera excerpts, but even here the results were far from distinguished.

On the other hand, Moriarty does deserve to bask in a considerable amount of reflected glory mirrored in the impressive performance of the singers who have benefited from his tutelage. The voices were more than presentable in quality, and all were used with a stylistic savvy that implied cultivated upbringing.

