

# arts

## Closing night not a good start

by Art Burgess

*The Barber of Seville* wound up its three-performance run in the Jubilee Auditorium last night. It was not an auspicious start for the Edmonton Opera Association's fourteenth season. Rossini's rollicking 18th century farce failed to come alive despite the presence of a thoroughly seasoned cast.

Boris Goldorsky's English translation of the lyrics added little to the evening, as mezzo Huguette Tourangeau, ostensibly suffering from a throat infection, was unable to project her lyrics with enough volume. Adding to this several unfortunate breaks in phrasing and a slightly flat delivery of a high "C" in the final aria left no doubt that Mme. Tourangeau was having a night to forget.

John Walker, had difficulty with the role of Count Almaviva. He too, was suffering from a cold. It was unfortunate as he has a fine tenor voice which has been featured on both CBC and NETTV. His exquisite phrasing was marred by a tight hard quality. This tended to cause an imbalance in the ensemble and quartet singing which was disappointing.

Alan Titus gave a rousing performance as Figaro. His rich baritone soared through the part making everything clear. His stage presence and musicianship were a joy and delight. I kept wondering about the appropriateness of casting Titus in this role. Figaro, a barber, general factotum and "fixer" seems to call for an older, more earthy characterization. Alan Titus seemed too noble to convince me. He could have been singing the male lead in the *Student Prince*.

The role of the irascible Dr. Bartolo was sung admirably by Napoleon Bisson. It is too easy to slip into a broad slapstick of a doddering old leech but Mr. Bisson displayed commendable restraint. He gave us a fussy, old curmudgeon whose greed overcame his good sense. And always, we could understand his lyrics.

As the Music Master, Claude Corbeil was both funny and fluid. His rich bass voice skipped lightly through the most rapid passages of which he had complete control. While he appeared to descend into broad comic acting on occasion, it was a relief after the 'straight,' acting of the principals. This is, after all, a

comedy. Apart from Bisson's work there was not one laugh response from the audience.

This is not a call for burlesque, but the under playing of many potentially humorous moments did not provide the fun that this opera can give.

Performances by Edmonton's Larry Benson and Maria Aikman were competent and complete. Ms. Aikman, in particular shows a potential for bigger parts. I hope we will see more of her in future.

A cut-down Edmonton Symphony orchestra provided the musical accompaniment. Carl Suppa, visiting conductor from the Philadelphia Opera, gave us a diffident overture which was disappointing. Rossini's overture to the *Barber* is unquestionably the most well

known selection from the serious repertoire. Still, it came over weakly and was marred by some errors in the brasses. Once into the score, Maestro Suppa drew some exquisite sounds from the strings which again illustrated the magnificent resource we have in the Edmonton Symphony Orchestra. But they never really got it going and I found myself inwardly urging them on.

This production of the *Barber* was done in a simple one-piece set. It was a three-tiered construction all wrought iron and railings. It made poor use of the huge Jubilee Auditorium stage and caused some crowding in the ensemble productions. In the opening balcony scene, Count Almaviva sings a plaintive aria professing his love for Rosina who remains hidden behind

curtains on an upper floor. orientation of the set in center front stage forced singer John Walker to put his back to object of his affections so as to direct his aria to the auditorium. The set had been positioned three-quarters rather than full, he could have stood downstage and sang both to Rosina and audience. This one-piece set is a neat package that the Edmonton Opera Society acquired the production. It could have been used for a New Orleans Mardi Gras scene.

With all its minor production problems, this edition of *Barber of Seville* is still one of the great works of comic opera. It is very difficult not to find much to enjoy in this premiere work by Rossini. It was well worth the price of admission.

Benefit concert...

## Fund-raiser also pleases

by Linda McCoy

The Philippine Islands were recently struck by three successive catastrophes; a typhoon and flood, an earthquake which brought with it tidal waves that left 150,000 homeless, and a volcano eruption on one of the islands, again leaving thousands homeless. As a fund-raising effort to send relief to the victims of these disasters, the Philippine Cultural Society held a benefit concert on Saturday night at the Provincial Museum.

It was an evening of fun and fellowship bringing the mixed audience of Philipinos and native Canadians close together, both for the sake of a worthy cause, and as fellow human beings.

The star of the concert, Miss

Dimpna B. Clarin, herself a native of the Philippines, is a classically trained soprano with German Lieder, French Art Songs, Spanish Art songs, and Operatic arias at her command. Yet her program also included folk songs of the Philippines with demonstrations, of Philippine costumes.

The last item at times seemed almost a strip show, much to the delight of the audience.

Following a close second as stars of the evening were the beautiful husband and wife team leading the Philippine Folk Dance Group of Alberta. Their first duet was so balletic in style it could almost be called a *pas de deux*. And when the entire troupe performed, their obvious enjoyment of the dance soon had the audience swaying, clapping, or bouncing in time.

Miss Clarin, however, the real star of the show. Her repertoire was large, her delivery sure, and her talent true, with purity of pitch and seemingly effortless flow of sound. Only the tensing and flexing of her diaphragm and abdominal muscles betrayed as hard work. Her delivery was not as during her first two sets: Lieder and Art Songs, but into the arias where she could also let her acting abilities show. Miss Clarin proved to be a capable entertainer as well as a fine musician. Since there is a distinct difference in the attributes, it is a happy day when one discovers a performer who is both.

It is also a happy day when one goes to a benefit concert of a sense of concern and rewarded by a show worth more than the price of admission. Thank you Philippine Cultural Society for a fine evening!

## CAREERS

### Public Service Canada

The federal public service is now recruiting graduates of 1977 for careers in the following areas:

**Administration**

**Sciences - Pure, Applied, Health, Social-Economic**

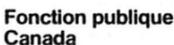
Career information and application forms are available at your campus student placement office and regional staffing offices of the Public Service Commission.

Applications must be postmarked no later than midnight, October 14, 1976.

GENERAL EXAM: October 19, 1976 at 7:00 p.m. for applicants to the following occupational groups: administrative services (AS), commerce (CO) customs inspector trainee (CAE), financial administration (FI), information services (IS), organization and methods (OM), personnel administration (PE), program administration (PM) and purchasing and supply (PG).

FOREIGN SERVICE EXAM: October 16, 1976 at 9:00 a.m. for applicants to the foreign service (FS) occupational group.

These competitions are open to both men and women.

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CINEMA

WED., OCT. 6

ADRIFT

BY JAN KADAR

"DAZZLING"

"IRRESISTIBLE"

DIRECTOR OF  
"LIES MY FATHER  
TOLD ME"

RA

SUNDAY, OCT. 10

"THE STORY OF ADELE H." -  
a great film, I think - the only great  
film from Europe I've seen since  
'Last Tango in Paris.'

-Pauline Kael, *The New Yorker*



ADULT

SUB. THEATRE SHOWINGS 7 PM/ 9:30 PM

DOUBLE FEATURES 7 PM

## Touring artist performs

Miss Anne Burrows of Edmonton and the Alberta College Music Centre are proud to present a two day Master Class in piano, October 23rd and 24th, 1976. Gyorgy Sebok will discuss aspects of piano technique and performance in conjunction with a performance by various Alberta musicians.

Sebok, world renowned concert pianist and master teacher, a native Hungarian. He was a student at the Franz Liszt Academy, studying with Zoltan Kodaly and Leo Weiner. Following a successful concert career in his native country, Sebok moved to the European and American concert field in 1956 - performing in Paris and other major capitals.

Fees for this outstanding workshop will be the same for participants or auditors: \$5 for each daily session or \$10 for the two days.

For further details please contact Miss Anne Burrows at 11659-73 Avenue, Edmonton phone (403) 436-0823.