

Opera telecast displayed virtuous attributes

By SAM LEVY
Daily Collegian Staff Writer

Powerful acting, convincing singing and fine staging were all evident in Monday night's live PBS telecast of Verdi's "Rigoletto" from New York's Metropolitan Opera House.

It was said that this performance was being seen by more people than had ever seen the opera since its premiere over a century ago.

The new production by John Dexter was dramatically convincing, opening many common cuts in the score and restoring the opera to its original three acts. The adaptations made for the telecast were skillfully handled but there were signs of poor microphone placements when voices seemed to get lost in some locations.

Cornell MacNeil performed the title role with the authority and skill of the veteran that he is. His voice was not at its best, possessing the wobble and dryness that has plagued it more or less for the past five years. The sheer power and intensity of his acting, however, especially in the opera's last moments, made one forget any vocal shortcomings and in his crying out of Monterone's curse his voice rang out in true form.

Placido Domingo was a handsome Duke of Mantua, performing the role with all the proper light-heartedness and grace. His singing started out a bit cautious and uneasy but he soon found himself and his voice, too, rang out.

Ileana Cotrubas performed Gilda with the all-too-rare combination of vocal purity and intelligent acting. She sang

her big arias with beautiful tone and fine phrasing.

Justino Diaz was a sonorous and properly sinister Sparafucile, his voice sounding better than it has recently.

Isola Jones was an unsatisfactory Maddelena. Her voice had too much of a chesty quality and there was an all-too-common break between her upper and lower registers.

James Levine's conducting was too slow in spots but was tasteful at all times and was in the Verdian tradition for which he is noted.

The second intermission featured Tony Randall on tape interviewing Domingo and MacNeil in his usual disgustingly corny style as well as showing the costume department. There was, also, an excerpt from a taped question and

answer session between Dexter and some school students.

The plot outlines beginning each act were done this year by photographs from a previous performance along with subtitles, sparing us the hammed-up synopses by Randall that were featured last year.

concert capsule

The following is a listing of concerts scheduled for term break in Philadelphia, Pittsburgh and several state colleges:

At the Spectrum in Philadelphia:
The Doobie Brothers, 8 p.m. Nov. 18.
Queen, 8 p.m. Nov. 23 and 24. Tickets start at \$6.50.
Gino Vanelli, 8 p.m. Nov. 28. Tickets start at \$5.50, he also will appear 8 p.m. Nov. 27 at the Civic Arena, Pittsburgh.

At the Tower Theater in Philadelphia:
Hot Tuna, 8 p.m. Nov. 19. Tickets start at \$5.50.
Average White Band and Crackin', 7:30 and 11 p.m., Nov. 21.
Dolly Parton and Timberline, 8 p.m. Nov. 22.
Jerry Garcia Band, 7:30 and 10:30 p.m. Nov. 25.
Rush and Tom Petty and the Heartbreakers, 8 p.m. Nov. 26.
Brick and Michael Henderson, 8 p.m. and midnight Dec. 3.
J. Geils, Edgar Winter's White Trash and Tom Petty and the Heartbreakers, 7:30 p.m. Nov. 23 at the Civic Arena, Pittsburgh.

Trumpet player, organist in concert

Edward Tarr, trumpet soloist, and George Kent, trumpet soloist and organist, will perform at 8:30 p.m. tonight in the Music Building recital hall. The concert is part of the Wednesday Music Series of the Artist Series.

Tarr and Kent have appeared together since 1968 and have toured the United States, Canada and Sweden. Their record album, "Baroque Masterpieces for Trumpet and Organ, Vols. 1&2" was named one of "Stereo" Magazine's "Top Ten Recordings of 1974."

Tarr was born in the United States and attended Oberlin College and Northwestern University. He studied trumpet

with Roger Voisin of the Boston Symphony Orchestra and Adolph Herseth. He later moved to Switzerland to study musicology with Leo Schrade.

Tarr lives in Basel, Switzerland, where he teaches at the Schola Cantorum. He is noted as a composer, publisher, researcher, historian and lecturer as well as recording artist. He is an authority on trumpet literature and instruments of the Renaissance and Baroque Periods and performs on both modern and Baroque.

Kent was born in Rhode Island and graduated from the University of Rhode Island and the New England Music

Conservatory. He also studied with Voisin and in 1969 studied Baroque trumpet performance with Tarr in Switzerland. Since then, Tarr and Kent have worked together in concert tours, workshops and recordings.

In addition to the Wednesday's concert, Tarr will hold a workshop on the Bolognese sonata at 10 a.m. on Thursday, Nov. 10 followed by a session with the Penn State Brass Ensemble at 12:45 p.m. Both workshops will be held in the Music Building recital hall and are free to the public. They are being sponsored by a grant from the Institute for the Arts and Humanistic Studies.

Recall classic moments?

HOLLYWOOD (UPI) — Fate sometimes singles out a classic scene or line for a performer in a movie with which he or she is forever after identified.

Greta Garbo to this day is associated with "I want to be alone," more than 40 years after she spoke the line in "Ninotchka."

Paul Henreid will ever be remembered for simultaneously lighting two cigarettes with Bette Davis in "Now Voyager."

"Here's looking at you, kid," was immortalized by Humphrey Bogart toasting Ingrid Bergman in "Casablanca."

Clark Gable managed two unforgettable scenes. The first was stripping to the waist in "It Happened One Night" to reveal he wasn't wearing an undershirt. That bit of schtick ruined the undershirt business for a decade. The second was his final line to Vivien Leigh in "Gone With the Wind," "Frankly, my dear, I don't give a damn."

Katharine Hepburn's line, "The calla lilies are in bloom again," in "The Philadelphia Story" remains an indelible part of her image.

Of them all, perhaps Richard Widmark is stuck with the most unforgettable scene. As the maddened

criminal in "Kiss of Death" 1947 he pushed Mildred Natwick, an invalid in a wheel chair, down a flight of stairs, laughing maniacally all the while.

Widmark, starring in Irwin Allen's new disaster epic, "The Swarm," shakes his head in disbelief at public memory.

"I've made 70 movies in the past 30 years," he said, "but that is the scene that stands out most. I'm reminded of it almost every time I meet somebody."

"It was my first picture and I was nervous as hell. That laugh, which everyone associates with me, wasn't written into the script. When I didn't know what to do, I laughed. Just so happens I have a weird laugh."

"I imagine it's a good thing for an actor to have a catchphrase or an unforgettable scene as long as it doesn't detract from his performances in other roles. It certainly hasn't hurt me."

During his 30 years of movie stardom Widmark has played a variety of heavies and heroes. In recent years he has been cast as hard-nosed establishment figures and military men.

"At this stage I'm a character guy," he said, grinning. "I guess I have an authoritative personality. It seems I've played nine million generals. They're rough, unsympathetic guys. But who the hell is sympathetic in movies anymore?"

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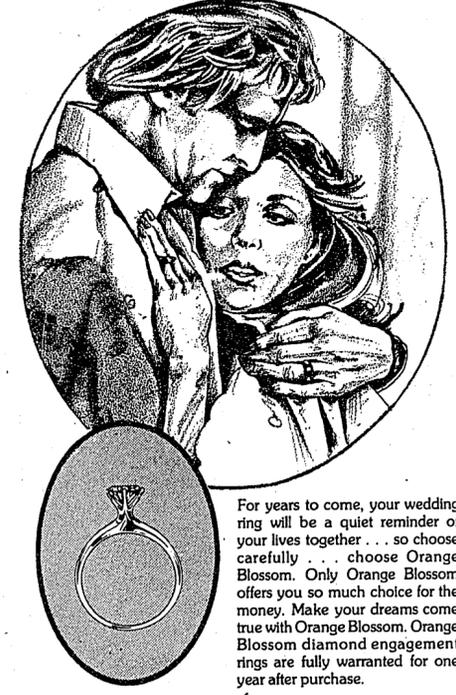
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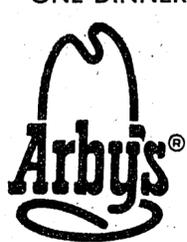
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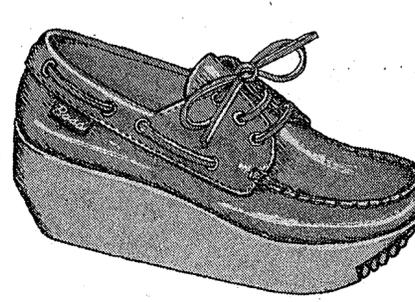
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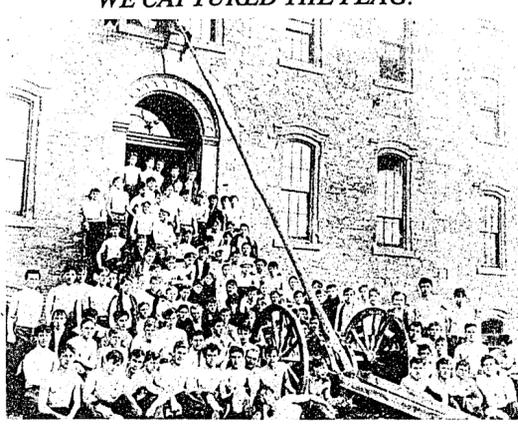
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