

Artists Series 1982-83: Your ticket to the stars



Counterclockwise from top left: The Vienna Choir Boys, Hakan Hagegard, Twyla Tharp Dance Company, "A Day in Hollywood" and Itzhak Perlman.

scenes at the Artists Series. Long be- made Tharp one of the most respected fore the 1981-1982 season comes to a of modern choreographers. Also includclose, plans for the upcoming year must ed in the Theatre/Dance Series are: be made.

Already the schedule for next year's Artists Series' events has been released, the period for subscription renewals has passed and at 9 tomorrow morning new ticket subscription sales begin at the Eisenhower Auditorium oox office. Brochures with order forms are

available at Eisenhower Auditorium, as well as at the Artists Series office in the Pine Cottage and the Artists Series' booth across from the HUB main desk. This year the Artists Series is presenting several different collections of live entertainment. They are: the Music Series and Theatre/Dance Series in Eisenhower; the Schwab Concert Series and Theatre Series in Schwab Auditorium; The Lively Arts for Young Audiences; Tuesday Night at the Movies and several special events.

The Music Series starts off the year on Sept. 14 with world-renowned violin- hit musical "Annie." Also included are ist Itzhak Perlman, the best-known celebrity in the series. Perlman is not only a superb musician, but a fine showman as well. The Music Series also includes: The Prague Symphony Or-chestra, directed by Jiri Belohlavek, on Nov. 5; pianist Ruth Laredo, Jan. 28; and the Vienna Choir Boys, March 18. A humorously crazy musical double feature "A Day in Hollywood/ A Night in the Ukraine" begins the Theatre-/Dance Series on Oct. 24. Twyla Tharp of eight) to \$9 for orchestra/balcony

Dance follows on Jan. 14, filling Eisen-

The New Vic Theatre of London, a racey performance of six Chaucer tales, on Feb. 4; Ballet Folclorico Nacional de Mexico, a showcase of Mexican folk music and dance, on March 12; Pennsylvania Ballet with orchestra, March 25; and the Polish Mime Ballet Theatre, April 23.

The Schwab Concert Series and Theatre Series aren't as full of celebrities and well-known groups, but the entertainment is still high quality. The concert series begins on Oct. 22 with pianist and harpsichordist Rosalyn Tureck and includes the Smithsonian Jazz Repertory Ensemble on Nov. 12 and baritone Hakan Hagegard on Feb. 12. The theatre series is headlined by "Claire Bloom: These are Women," featuring actress Bloom playing some of Shakespeare's heroines, on Oct. 17.

The special events calendar features the touring company of the Broadway "Festival of the Nile" from Egypt and "The Nutcracker" performed by the Washington Ballet. Dates for these events will be announced later and subscription holders receive first priority for these tickets.

As usual, the Artists Series is an entertaining bargain. Prices for students run from \$73 for the best seats to the combined Music and Theatre-/Dance Series (12 tickets for the price seats to the Schwab Theatre Series.





Multidimensional music Gregg Smith Singers command stage, aisles

By DAVID GREENBERG Collegian Staff Writer

They were innovative, spirited, polished and absolutely fantastic. The Gregg Smith Singers enthralled Friday night's Schwab Auditorium audi-

The group of 12 singers and pianist were as clear a choral ensemble as one could ever hope to hear. Their intonation was nearly flawless, even in the a as some independent creations. setting of the Owl and the Pussycat. capella (without accompaniment) works, of which there were many. Dynamic control was another forte. Sometimes they whispered, but with

clear tone always. Their enunciation was extremely fine and the often difficult consonants (such as a final "s") were precise beyond question. But two aspects of their ensemble

were particularly noteworthy: first, the evenness of the sound, something all choruses strive for (or should). No single voice could be heard above the others' unless, of course, asked for.

Incidentally, each singer did have a chance to show his/her solo strength and each was good. Particularly memorable were Rosalind Rees, Katherine Davidson and Ralph Williams. The second aspect of amazement

was Smith's ability to inspire the singers to drop their "naturally occurring" vibrato, whose naturalness is questioned by some musicians. To many, including this listener, vibrato seems better used as a coloring tool than as a constant base. Ron Hilley, one of the singers, said after the concert that Smith tends to hire only those singers willing to try to drop the vibrato, at least temporarily. Hilley said it's not easy, but they do it for the sound.

The concert was filled with one delight after another, sprinkled with informative and whimsical verbal comments by the obviously talented

director, Gregg Smith. Smith put a and artificial was enticing and warm- ing each other. great deal of thought into this program ing. This "multidimensional sound" as great variety of styles.

with it's own theme. Part one was a sophistication could imitate. In one contrast between American and En- Smith arrangement the 12 singers glish music from the 17th through 20th were situated in a large circle encomcenturies, followed by 17th and 18th passing the hall, singing successive century representatives demonstrat- syllables in an echo fashion. ing American styles borrowed as well Rees also sang Igor Stravinsky's

and came into the audience, singing to music cast the fable in a new light, In short, the evening was delightful us directly, face to face, one to one. underscoring the strangeness of an owl and inspiring. Even the non-singers What might have been uncomfortable and a cat, two natural enemies, court- among us left the hall wanting to sing.

which spanned four centuries and a they call it, is one of the Gregg Smith American and English folksongs fin-Singers' trademarks. The sound was ished up the scheduled program and The program was in five parts, each unique, one which no stereo of any illustrated that Smith is as talented an

Probably the highlight of the evening With Ann Silsbee's piano accompanicame when the group broke tradition ment the eeriness of the serialized

Gregg Smith's arrangements of arranger/composer as he is a director.

The songs were lovely. To end, the group simply sang as they walked out of the hall during the last of three encores. Their sound died off gradually and we were left straining our ears to hear the last few

sounds. Very effective.

May Fest concert pleases masses

By BECKY JONES **Collegian Staff Writer**

Saturday night in Eisenhower Auditorium the University other and providing creative tension. Choir, University Symphonic Wind Ensemble and Univercalled May Fest.

and choir opened the performance with Anton Bruckner's performance. Mass in E Minor, a romantic piece called a "vocal mass" by the composer. Instead of treating the winds and voices as separate entities, Bruckner used them as similar tools, blending spoken and unspoken richly as one voice with many tambres.

Although the voices overwhelmed the winds at times probably because the choir outnumbered the instrumentalists — the result was pleasing.

because the main elements of the Mass are basic parts of difficulty. today's English Christian services, the audience had little Although the groups did not provide an outstanding trouble appreciating the full jubilance of the pieces. The orchestra's and choir's performance of Poulenc's did give the audience an enjoyable, relaxing evening of Gloria, an extended treatment of one of the component some little-heard church music.

parts of the Mass, was handled competently, but seemed at times to move slowly. In this piece, instruments and voices were not as closely The tradition of the full musical Mass in Catholic related. Sometimes they worked together; but sometimes worship today is all but forgotten, a thing of the past. But they were a bit at odds with one another, pulling at each

The orchestra did not always seem to match the power sity Symphonic Orchestra revived the spirit of vocal and and vibrancy of the choir, again perhaps because of the instrumental celebration of Christianity in a performance disparity in numbers. Yet, as a whole, the two groups managed to form a cohesive unit and make the Gloria -With Raymond Brown conducting, the wind ensemble the most celebrative part of the Mass - a wonderful

> Soprano soloist Maureen Haley was the star of the Gloria, doing a splendid job of managing a very high part with many difficult leaps. Haley perhaps could have given a more moving performance; but the audience was more than pleased with her, giving her a thunderous round of applause at the finish.

Brown also did a fine job of keeping such a large number Both the Mass and the second piece, Francis Poulenc's of musicians together and coherent throughout the perfor-Gloria, were sung in Latin — not an easy language to either mance. Entrances and endings seemed to have few of the understand or sing with a great deal of interpretation. But problems that large groups invite, and control posed little

performance to be remembered for years to come, they



dedication pay off.

variety of styles.

its fullest.

range. The second act concluded with cho-composed: The members of Orchesis do all the choreography, design the reographer Mark Comly's "You Nev- costumes and the lighting, and do er Had It So Goodman." Set to Benny much of the essential non-dancing Goodman's "Sing Sing Sing," '40s work, like publicity. cliches - wild sailors, gangsters But on stage the troupe members molls and zoot suits - came alive, become slick and professional danc-The dance also allowed for some re- ers, boasting of a type of polish that markable solos by the dancers. Ste- comes from only one thing, hard work ven Korkus' sailor was athletic and and dedication - something Orchesis wild and Jan Macut's moll was seduc- seems to have in abundance. tive, yet fun. Comly found what suited And as long as it continues along each dancer's technique and used it to this path, Orchesis will have no prob-

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Dancers' dedication lets Orchesis shine

Orchesis proved that hard work and sionalism.

dance review

The first act paid tribute to the old "The Saloon," by choreographer Ca- found the decadence some religious

choreography, their production de-In four performances this weekend, sign and their overall level of profes-Steven Korkus' "Daughters of the Under the direction of College of Air," with music by Vangelis, used Health, Physical Education and Rec- the legend of the creation of the sea-

reation faculty member Patricia Hei- gull to create a dance of poweful gel-Tanner, the members of Orchesis emotion and style. Though the chorechoreographed and staged a fine ography was simple, no motion was spring program that included a wide wasted - seagulls did not flail, they glided. Korkus' costumes were delicate, which suited the overall elegant appearance of the dance. Casey Sams

success, two dances deserve special

mention because of their innovative

gave a poignant performance as the widow who mourns for her dead sea faring husband, and who, in the end, turns into a seagull to warn others of the dangers of the sea. "Altar Bound-Division 1," choreographed by Jan Macut, took a macabre look at religious sacrifice. West. In a series of three dances, Packed with shocking emotion, Macut

sey Sams, "The Dance Hall," by sects have taken over the centuries choreographer Sally Jo Cummings and put it to motion - the dancers and "The Range," by choreographer Leigh Melander, the earthiness of the reached a frenzied climax. old West came alive with sleazy sa- Orchesis gave a performance that loon girls and slick cowboys, an excit- never once betrayed the fact that it ing Offenbach Can-Can and a rousing was an amateur group basically mancompetition of male and female on the aged by the dancers of which it is

lem in promoting the art of dance at Though the entire evening was a the University.

Final examinations may be given only period at a time and place assigned For the Spring Term 1982, that speci 8:00 a.m. or Thursday, May 20, 1982 May 24, 1982.	during the special final examination by the office of the University Registrar. al final examination period will begin at and will end at 11:00 p.m. on Monday,	INAL EXA	FINAL EXAMINATION P	DN SCHEDU	LE	FILING FOR CONFLICTS	
periods of final examinations will b No examinations except quizzes and v during the tenth week of the term. but excluding laboratory) courses ar where a viable alternate (e.g. term ject, take-home examination) is used not be required to be submitted early ination period.	Final examinations are 110 minutes in length. No changes in the meeting periods of final examinations will be authorized. No examinations except quizzes and very limited scope tests at - to be given during the tenth week of the term. All undergraduate (including 400-level, but excluding laboratory) courses are to give a final examination except ' where a viable alternate (e.g. term paper, final project report, studio pro- ject, take-home examination) is used. In the latter case the alternate can- not be required to be submitted earlier than the first day of the final exam- ination period. The final examination need not be comprehensive but must be given during the		ThThursday, May 20, 1982 FFriday, May 21, 1982 SSaturday, May 22, 1982 MMonday, May 24, 1982 8:008:00 a.m. to 9:50 a.m 10:1010:10 a.m. to 12:00 uoon 12:2012:20 p.m. to 2:10 p.m. 2:302:30 p.m. to 4:20 p.m.		Any student with two or more final examinations at the same meeting period <u>must</u> file a Conflict Examination Request Form in the Office of the University Registrar, 110 Shields Building, between Monday, May 3, 1982, and Friday, May 7, 1982. Any student with three or more final examinations on the same day <u>may</u> file a Conflict Examination Request Form. A conflict examination will be scheduled in either case. After 5:00 p.m. on Friday, May 7, 1982, the fee for filing a late conflict examination request is \$10. No late con- flict examination requests will be accepted after the last day of classes, Wednesday, May 19, 1982. For purposes of final examinations schedules, a day is defined as the period between 8:00 a.m. and 11:00 p.m.		
final examination period. Only "qui lowed in the tenth week of the term. not be precisely defined, they should be shorter than a 75-minute period, a final course grade. A full discussion	Although narrowly limited tests? are al- Although these quizzes and tests can- d cover less than two weeks work, should and should count less than 20% of the on of the interpretation of this part of a the Senate Officers to all faculty mem- TDG 100M COURSE TO	pointment) will	4:404:40 p.m. to 6:30 6:506:50 p.m. to 8:44 9:009:00 p.m. to 10:5 ace of the final examination for be arranged by the instructor a in conflict with any regularly s edule. TDC ECCH COURSE	D p.m. 50 p.m. c courses listed "Appt" (by ap-	The conflict final exami May 14, 1932. THE ROOM COURSE) sation schedule will be published TDG BOCH. COURS:	
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