

THE RECOVERED REVIEW (con't from page 2)

Decor was performed by John Ver-
nen; useful, attractive design and
props. Lighting was particularly im-
pressive -- workmanship of Ed Byers.
Sunsets and sunrises accompanying the
comings and goings of the soldier were
realistically beautiful and glowing.
Transitions were smooth.

Wat about the choreography? For
me, sometimes it fit -- other times,
it didn't. Mr. Sanders created some
facinating movements for Rick, but
somehow, I was too aware of complex
dance movement, rather than enjoying
its smooth integration into the pro-
duction as a whole. Perhaps the full
potential of the movement as dramatic
expression was not fully exploited.

The movements for Svea and Rick,
the princess and the soldier, togeth-

er, were danced tenderly, expres-
sively, however. Svea was more
gentle and fresh than ever; charac-
teristic of a true princess.

The devil, David Wood, natur-
ally danced his way through the
show. As an actor, David has al-
most a dancer's awareness of his
body -- he moves naturally, in-
stinctively, and he uses the body's
expressiveness. Leaps -- turns --
constant surprise!

It is good to see a choreo-
grapher ambitious and imaginative
enough to direct a whole production
which includes acting and narration
as well as dance and music. "Guys
and Dolls" is one style; "L'Histoire
is another. NCSA, with musicians,
dancers, singers, and actors, is in
many ways an ideal place to serious-
ly play around with this sort of
mixed-media.

(from the author)

*Note: in an atmosphere pur-
ported to be of serious artistic
endeavor, one would expect the
aspiring artists to welcome cri-
tical review of their work. Fa-
vorable and unfavorable criticism
would be met with one and the
same attitude; an attitude of
respect for and dedicatton to the
art. It is equally important
that the review be made with the
same dedication and respect. Per-
sonal humility before the art is
valid.*

*A critical review must not be
written as a vehicle for personal
attack, nor should it be read as
such.*

OPERA TOSCA OPENS FRIDAY

(Cont. from page 1)

beautifully colored and her phrases
were completely in control. She
created pathos and excitement with
her voice." The *New York Post*
added additional plaudits to her
presentation of Floria Tosca by
saying, "Throughout she sang with
sensitivity and color. Her float-
ing, free high tones sky-rocketed
without strain....Jeannine Crader
possesses a luscious soprano."

Metropolitan Opera star, Walter
Cassel will perform his famous role
of Baron Scarpia.

Walter Cassel is one of the
great singing actors of the present
day. His fine dark baritone, comm-
anding figure, and polished style
of characterization (*San Francisco
Chronicle*) has won him an inter-
national reputation as an artist of
unique versatility and accomplish-
ments.

Cassel's Scarpia in *Tosca* has
long been considered definitive.
"The best portrayal of the role since
Scotti" said the *Dallas Morning News*
in singing the praises of Cassel.

When the Metropolitan Opera
moved to its new quarters in Lincoln
Center Walter Cassel's name was
prominent on the roster and he sang
such roles as Telramund in a new
production of *Lohengrin*, Oreste in
Elektra, Count Tomske in the *Flying
Dutchman* and many other roles.

He has appeared in almost every
leading opera company: Philadelphia,
Pittsburgh, Cincinnati, Portland,
Duluth, Seattle, New Orleans,
Houston, Tulsa, San Antonio, etc.

As a recording artist Mr.
Cassel appears in the complete
Moore opera, *The Ballad of Baby Doe*
as Horace Tabor, the role that he
created in the World Premier in
1956, (this recording in on MGM re-
cords). Reig's *Reverence for Life*
(Epic), and Walton's *Belshazzar's
Fest* with Ormandy and the Phila-
delphia Orchestra (Columbia).

Robert Moulson will perform the
tenor lead of Mario Cavaradossi in
Tosca.

Moulson entered the University
of Georgia as a football scholarship
student. But it soon became evi-
dent that his powerful physique and
beautiful tenor voice would combine
to make him an even greater star on
the operatic stage than on the grid-
iron. He went on to study at the
New England Conservatory and later
in New York with Frederick Jagel and
Samuel Margolis, and during this time
he was a finalist in the Metropolitan
Opera Auditions. His first pro-
fessional engagements were in leading
roles with the Chautauqua Opera, the
New Orleans Opera and the New York
City Opera. Mr. Moulson then went to
Italy for a year of further study and
to become the First Medal winner of
the International Singing Contest
in Geneva. Returning to the United
States, he was engaged to sing
Rodolfo in *La Boheme* for a tour of
the Boston Opera Company.

Mr. Moulson returns frequently
to sing with the Cincinnati Summer
Opera, the opera companies in Pitts-
burgh, Salt Lake City and Tulsa, and
the New York City Opera.

The *San Francisco Examiner* had
said of him: "Robert Moulson is a
big stalwart figure of a man, with a
grandly opulent tenor to match."

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HAPPY HILLS CONCERT

BY SAM STONE

(con't from page 1)

about explaining themselves as I have,
but they were fully aware that they
could share through art and that
their feeling for the people could
be translated through the universal
language of music. They were aware
as well that they could not hope to
communicate to many of the people
(some angry and rejected) save through
their art, their most prized possess-
sion.

The audience was typical of
similar community centers - mostly
older men and women, more women than
men, and many more small children
than adults. Mid-way through the 45-
minute program, most of the audience
of 75 were seated. These people are
among our colsest neighbors, geograph-
ically speaking.

Your reporter is not qualified to
comment on the performance in
technical terms, but in my opinion
the artists played with enthusiasm
and intensity. Four students of
Robert Listokin, -Sam Sanger, Murray
Kaufman, Forestt Campbell and Roger
Quigley - played two clarinet pieces,
"Suite" by Paul A. Pisk and "Quartet"
by Seymour Barab. Next David Tillman
on bassoon joined clarinetists
Kaufman and Sanger for a W.A. Mozart
"Divertimento". The audience
reponded most graciously. We were
well received and I feel that we fail
ourselves, and the community if we do
not build upon this small foundation.

BELLA LEWITSKY TO TEACH HERE

(con't from page 3)

In the mid-1930's, Horton was
ecouraged by Bella Lewitzky and
another fine dancer in the
company, to strip away excessive
use of the trappings of theatre and
pageantry, and to clarify his
theatrical intentions and training
techniques.

Miss Lewitzky started teaching
and the techniques began to take
shape. Where Horton was inspired
but often vague in his direction,
she prodded for order and clarifi-
cation. In the sparks that flew
between his wealth of creativity and
her need for form, a splendid
technique evolved."