

'La Boheme' Acclaimed By Audience at Dallas

METROPOLITAN OPERA ASSOCIATION. Saturday afternoon. State Fair Auditorium, presented by Dallas Grand Opera Association.

"LA BOHEME," opera in four acts; libretto by Giacosa and Illica from Murger's novel, "Scenes de la vie de Boheme"; music by Giacomo Puccini.

The cast: Rodolfo, Daniele Barioni; Marcello, Frank Guarrera; Schaunard, Clifford Harvout; Colline, Norman Scott; Mimì, Lucine Amara; Musetta, Laurel Hurley; Benoit, Lawrence Davidson; Pargnolle, Charles Anthony; Alcide, Alessio De Paolis; a sergeant, Carlo Tomanello. Conductor, Fausto Cleva; production by Joseph L. Mankiewicz; stage director, Nathaniel Merrill; sets and costumes by Rolf Gerard. Production sponsored by National Council of Metropolitan Opera Association.

BY E. CLYDE WHITLOCK.

DALLAS, May 11. — The story of impecunious existence in a garret, sometimes jovial and always pathetic, as lived by a Jovable group of Bohemians, remains one of the most appealing and popular operas, since its premiere years ago, concluded by Arturo Toscanini.

Probably the most loved of all operas by all people received prolonged and vocal acclaim Saturday afternoon.

This audience participated in what may be the beginning or a disdistinguishe4 cratic career. Daniele Barioni, 27, in his second season at the Met, was received with instant and unreserved response. The voice is open, brilliant and true, and is put to relevant emotional use, without excess stress. His "Che gelida manina" and the high C at the close of the first act were thrilling to hear. His young singer keeps his feet on the ground, he should go far.

Lucine Amara is one who already had won this regional public through appearances on Metropolitan broadcasts. A voice rich in qualitative overtones is the vehicle of a pathetic emotional warmth. As Mimì, she early won the hearers with a beautifully vocalized rendition of her aria, "Mi chiamano l'vlimi."

The quartet of improvident garret dwellers, overflowing with animal spirits and sentimental

warmth, delighted with their antics and ruses.

Frank Guarrera's Marcello, vocally distinguished, was a lovable fellow, romantic and impressionable. Harvout, as Schaunard, the musician of the four-some, was the cool member, acting as a foil for the impetuositities of Rodolfo and Marcello. Norman Scoll, who impressed so favorably as Ferrando in "Il Trovatore" Friday night, gave a winning enactment as Colline the philosopher, especially in the farewell to his old coat.

The Musetta of Laurei Hurley was devastating. Her pert, unpredictable, temperamental outbursts kept the stage in confusion during the entire second act. The sure-fire Waltz Song or course won large applause. She was as seductive to the eye as could be imagined. And yet, in the final scene, she was intuitively thoughtful and resourceful.

The garret was furnished somewhat more completely than the top-flight apartment usually seen; as designed by Rolf Gerard, and his costumes were colorful and effectively "period." The set for the care, Momus, was especially efficient, and the busy-goings-on furnished the requisite aimless excitement. The stage was crowded with merry-makers, gamblers, soldiers, kids and their harried mamas and wailers.

One detail of the scene at the supposed lull-gale was hard to understand. In the midst of a street area at daybreak of a cold winter day was a couch provided with pillows and covers, occupied apparently by a homeless knight or the road. It made no sense.

Fausto Cleva's reading of the score was admirable, accenting numberless details which pointed up the stage action. The performance was played to the limit of its realistic sentiment.

22-A SUNDAY, MAY 5, 1957 Atlanta Journal and Constitution

PERICHOLE SPARKLES

Mimi's Sad Demise Ends Opera Season in Atlanta

By FRANK DANIEL

Atlanta's 1957 opera season expired Saturday evening along with the consumptive heroine of Jean Morel as conductor carried the opera along at a breezy pace, as is required, and every time she sang and played with the assisting cast proved excellent with Mary Ellen Moylan and the ballet first made him an Atlanta favorite.

Licia Albanese came to the Atlanta with the Met in the winter of 1941, to sing in the Metropolitan Opera Assn. in Atlanta. Nedda in "Pagliacci," and promptly won her audience's heart. Saturday evening, as Mimi in "La Boheme," she returned as beloved and always admirable artist, and received abundant evidence of Atlanta's affectionate regard. She sang magnificently, Broadway spit-and-polish, and her Mimi was altogether charming.

"La Boheme" is opera bouffe, and her Mimi was altogether charming. This only opera-in-English on the week's schedule is bright with cornic lines and sparkling with graceful melodies of Offenbach.

TWO NEWCOMERS on the bill are Ettore Bastianini and Daniele Barioni. Both are fine singers, with a dash of the future before them. They vocally persuasive sweetheart, and Ralph Herbert played the incredibly sinister Viceroy with a gay relish. Alaballioian Osie Haw-

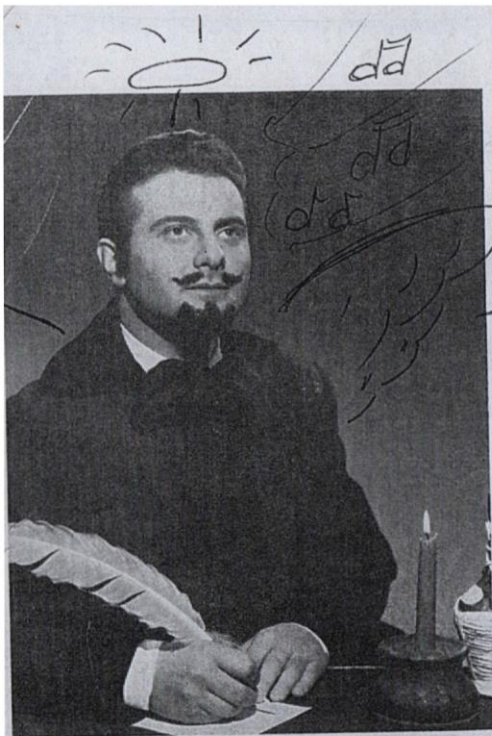
PRICE MUSEL was perfectly cast in the title role, Theodore Uppman was a dashing and vocally persuasive sweetheart, and Ralph Herbert played the incredibly sinister Viceroy with a gay relish. Alaballioian Osie Haw-

kins and Met veteran Alessio De Paolis added great distinction to the always estimable George Cehanovsky back for there's no knowing how many times. He celebrated his 25th year with the Met a couple of seasons ago, and still sings and plays with the same wondrous artistry which first made him an Atlanta favorite.

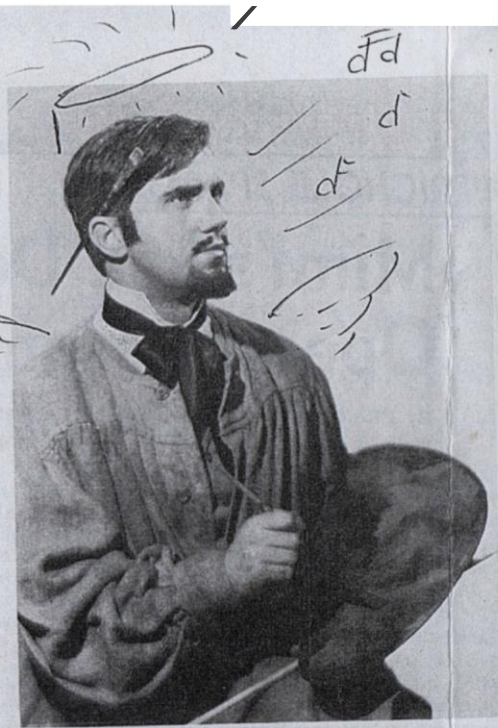
Miss Hurley was a delicious Musetta, warm-hearted and light-minded by turns, and Fausto Cleva conducted the Met's orchestra con amore.

Certainly an idea! way to bring a happy and successful opera season to a close is with something old, like "La Boheme," and something new, like thili "Lo Perichole" production. With or without the something-borrowed and something-blue, Atlanta wishel its melodie visitors "Many happy returns" and doused everybody with a rice shower of congratulations, felicitations and thanks.

Jean Morel conducting this gayest of opera bouffes. "La Boheme" at 8 p.m. presents the unrivaled Licia Albanese with two newcomers — Daniele Barioni as Rodolfo and Ettore Bastianini as Musetta, with Fausto Cleva conducting.



DANIELE BARIONI • Rodolfo



ETTORE BASTIANINI • Marcello



SMILING SOPRANO Renata Tebaldi (left) relaxes at Hotel Cleveland after arrival of the Metropolitan Opera Company this morning. The Italian prima donna, whose only English is "thank you" makes her Public Hall debut in "La Traviata" tomorrow night. Ballerina Suzanne Ames of Akron is back with the Met's dancing corps this year after a two-year absence. (Story on Page One.)



Vera Franceschi, the pensive pianist, with the tenor Daniele Barioni, her fiancé, who is an American of the music.



QUARTETTO ITALIANO is made up of Gianni Poggi (left), Daniele Barioni, Florence Guarino and Ettore Bastianini. Poggi will sing with Renata Tebaldi in "La Traviata." Barioni will appear as B. F. Pinkerton in "Madame Butterfly" and Bastianini will be Enrico in tonight's "Lucia di Lammermoor." Miss Guarino is the tour secretary.

New York giugno 1964

La grande soprano Tebaldi, la pianista Vera Franceschi, la giornalista di Gente Chiara Pisani ed il figlio del tenore Barioni Giulio, ripresi nella casa di New York del tenore che era assente in quanto a Philadelphia

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