

Bach Festival To Feature St. Matthew Passion

Johann Sebastian Bach's great St. Matthew Passion, his Easter Oratorio, three of his cantatas, and several instrumental works will all be performed in three

Dr. Albert K. Chapman heads the Rochester Bach Festival Committee. The Rev. Peter E. Sheehan, C.S.B., dean of men at St. John Fisher College, is active on the group's executive committee.

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Glee Club Draws Praise At Fisher

The Saint John Fisher Glee Club presented its seventh annual Spring Concert in the college's Rosina O'Doherty Kearney auditorium last Sunday under the direction of Marie Keber Burbank. Mrs. Helen Kondolf accompanied on the piano and the president of the Glee Club, Alphonse Giordano, narrated the program.

The bright and lively numbers that are this glee club's specialty were performed with accustomed polish and vivacity. In this class the sea chanty "Old Man Noah" and the "Drinking Song" from Romberg's "Student Prince" were particularly distinguished and won prolonged applause from the audience. The medley of Oscar Hammerstein songs and excerpts from George Gershwin's "Foggy and Bess" were other audience favorites.

"O Sacrum Convivium" by Remondi was marked by a fine contrast in volume. The group also gave an outstanding rendition of "I Heard a Forest Praying," not only exercising good control of volume and diction, but conveying the feeling of the piece.

As has become traditional, the Nazareth College Glee Club made a guest appearance under the direction of its conductor, Dr. David Feller. The excellent pitch, diction and breath control of the women singers were in evidence as they performed Kreckel's "Sweet Maria," "Swing Low, Sweet Chariot" and other selections. Their closing number, Tchaikovsky's famous "Waltz of the Flowers" from the "Nutcracker Suite" received warm applause.

The program also included two piano duets by Nazareth College students, "Jamaica Rumba" by Misses Jo Ann Weiss and Virginia Clarke, and Gershwin's "Concerto in F," by Misses Natalia DeRosa and Mary Dupree. Miss DeRosa also performed "Idyll" by Medtner.

The finale and highlight of the program was the introduction of Saint John Fisher College's first Alma Mater, entitled "Ave, Alma Mater," the words, music and arrangement were by Mr. Edward C. Currie of Boston. The Glee Club sang it in a solemn and reverent manner while the audience stood in respect. — Lawrence McAlpine.

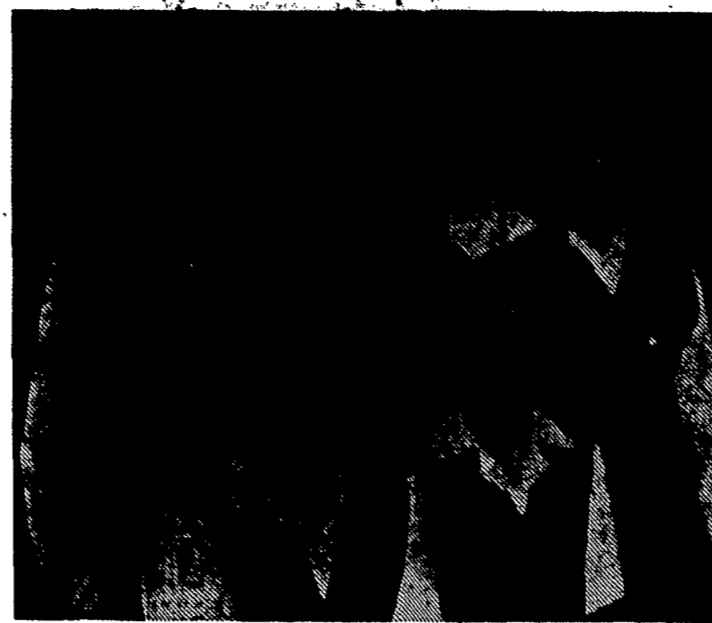
Music Students Take Honors

Nine soloists and two ensembles from the Nazareth Academy band and orchestra merited high commendation in a competition sponsored by the New York State School Music Association at Avon High School on May 13.

Woodwind, brass and string ensembles of the School Music Association spent May 12 and 13th hearing and rating soloists and ensembles from western New York schools. Competitors were rated according to the grade of difficulty of their selection (1 to 6), and according to the quality of their performance (A to D).

Soloists received the following ratings: Flute—Dorothy Koster—3A, Kathleen Ligotti—3A, Mary Ann O'Connor—4A, Violin—Helen Conway—4A, Judith Drescher—4A, Christine Waschuk—4A, Alto saxophone—Sandra Cacic—4B, Mary Ellen Spall—3B, Trumpet—Patricia Elliott—3B.

A clarinet duet by Barbara Misencik and Samuella Perconti was rated 3A. A clarinet trio by Diane Dentinger, Susan Luckhurst and Theresa Sillik earned a 4B rating. Elizabeth Gotham of Sacred Heart School merited a 3B rating for her flute solo.



Spring Concert Set

NAZARETH ACADEMY spring concert will be held May 22 and 23 at 8:15 p.m. in the school auditorium. Participants include from left Maureen Stevens, Mary Brigid Callan, Dorothy Huss, Judith Bowman and Marjorie Rappi.

Theatre Guide

- MONROE A-3 Spartacus (Unobjectionable for adults) PALACE A-1 The Absent-minded Professor (Unobjectionable) PARAMOUNT A-3 One-eyed Jacks REGENT A-2 Mein Kampf Carthage in Flames RIVIERA A-3 Exodus FINE ARTS C Never On Sunday (Condemned) CINEMA C Carry On, Nurse LOEW'S B Gone With The Wind

Legion Of Decency

Following are the Legion of Decency listings released this week. Complete listings appeared in the April 14 issue. Clip both and save.

Class A, Section 1 Parent Trap, The Class A, Section 3 Stop Me Before I Kill Note: This classification is applicable only to prints shown in the U.S.A.

Class B Big Show, The Objection: Low moral tone and a sympathetic presentation of perjury in plot solution. Made Dog Coll

Objection: The psychological study of the motivation of a notorious criminal's behavior is no more than a pretense and camouflage for this film's sensational exploitation of violence, brutality, sadism and indecencies.

Separate Classification La Dolce Vita Objection: Thematically this film is a bitter attack upon the debauchery and degradation of a hedonistic society of leisure and abundance, modern paganism with all its sinful catalogue of pleasure-seeking, hypocrisy, cynicism and selfishness is appallingly and overpoweringly exposed in the most unflattering possible light.

By inference at least the film is also a denunciation of the creeping paralysis of decadence wherever it is taking hold in our modern civilization. Although sometimes coarsely stated, this theme is animated throughout by a moral spirit.

In the cinematic development of this theme the film-maker has made use of some highly sensational subject matter of 18th century grace. The choreography is by Thelma B. Fracker. The dancers are Betty Purvis, Patricia Heberger, Catherine Buraham, Catherine Gates, Suzanne Jacobs, Joan Monshien, Barbara Berge, Nancy Porter, and Elaine Welsenberger.

The performance will be under the musical direction of Charles Valenza. Leads in the opera are Charlene Chadwick, Cullen, Elsa Gilday, Joseph Harado, McCarroll Ayers, and Robert Hens.

"Les Petite Riens" (the little nothings), is a suite of miniatures that embodies the epitomy of 18th century grace. The choreography is by Thelma B. Fracker. The dancers are Betty Purvis, Patricia Heberger, Catherine Buraham, Catherine Gates, Suzanne Jacobs, Joan Monshien, Barbara Berge, Nancy Porter, and Elaine Welsenberger.

Theatre News

Becket

By EUPHEMIA WYATT

BECKET—Anouilh's drama about King Henry II and his Archbishop of Canterbury, having won the Pulitzer Prize for the best foreign play, has returned to New York in its leading role. Sir Laurence Olivier, who originally played Becket, is now the King but fortunately Anthony Quinn, who had retired to Hollywood as it is quite impossible to imagine Mr. Quinn as a saint.

Olivier's Henry has given a new atmosphere to the play from the moment that the curtain rises on the King standing in the chancel of Canterbury Cathedral. When the crown and the royal mantle were suddenly snatched from Quinn we were suddenly confronted with a huge naked man in a very small bikini. The same great naked figure was seen at the close of the play.

It is true that King Henry had come to accept a scourging from the monks for the murder of St. Thomas but Olivier is discovered on his knees in long green tights. Where Quinn's Henry was loutish and loud, Olivier's Henry is a Plantagenet gentleman trained to knight-hood; raffish but intelligent, overbearing but gay; boyishly dependent on Becket for everything from the administration of his kingdom to his dinner guests.

The King thought he had the Church in his pocket once Becket once he had received Holy Orders was a man transformed. Olivier, making apparent the King's real loneliness offers some excuse for his frustration and royal rages. Arthur Kennedy, a most reliable actor, now Becket, has convinced me that Becket, like Romeo, is really an unrewarding role.

Just as Juliet becomes the focus of attention, so does Henry steal the scenes from Becket. Mr. Kennedy does inject more saintliness into the part but like Olivier, when he was playing the Archbishop, their saint lacks vitality. King Henry is one of Sir Laurence's most effective parts. Historically, the play has as many glaring errors as ever but the faring of the scene between the Pope and the Cardinal has been modified. The settings and the prancing horses are still enchanting.

THE BLACKS — Can it be described as a spoken pantomime or a ballet with words—or a theatrical phantasmagoria superbly performed by an all Negro cast. A curving runway, resting on steel rods, leads up to a high and narrow dais on which are seated five figures in fantastic costumes of a Queen, a Governor, a Missionary, a Judge and a Valet.

All these are wearing grotesque white masks. They are the Negroes who are playing "Whites." Below them on the stage are six Negroes who are playing "Blacks." Their costumes range from an African sorcerer to an M.C. in white tie and tails; from two girls in extravagant evening dress to a murderer in a black turtle neck sweater and a sad faced fellow who is destined to wear a horribly smiling white mask with curling eyelashes and a yellow wig as the symbolic victim of the "Blacks" ritual murder.

All this interspersed with dances, songs incantations which vary from a Mozart minuet.

Harps To Hold Dinner, Game

Rochester Harps Club will hold its 11th consecutive banquet on Saturday May 20 at 8:30 p.m. Dr. Edward Murray, local dentist, is to be the guest speaker. He is widely known for his knowledge of history and ability as an orator. Two courses may be chosen, either chicken or ham. Tickets may be purchased at the Harps Club.

The Rochester Harps Club opens its 1961 football season Sunday May 21 at 3:30 p.m. The Harps will play Buffalo at the Genesee Valley Park polo grounds at Genesee Valley park. A dance is scheduled to take place that night at the Club at 415 Buffalo Road.

Family Rosary Radio Program

- Friday, May 19 — Joseph Mercier, Our Lady of Mercy. Saturday, May 20 — Ronald Timmons, Holy Cross. Sunday, May 21 — Walter Holland, St. Thomas the Apostle. Monday, May 22 — Raymond Doran, SS. Peter and Paul. Tuesday, May 23 — Dr. Francis Regan, St. Louis, Pittsford. Wednesday, May 24 — James Cauley, St. Andrew accompanied by Holy Name Society. Thursday, May 25 — Theodore Miller, St. Monica accompanied by Rochester Products Division employee.

SOUTH PACIFIC — City Centre's revivals are magical. After the witchery of SHOW BOAT comes SOUTH PACIFIC in all its richness. Not only is there the original set but William Chapman singing superbly as de Beque; Allyn Ann McLeer, a really spirited Nellie Forbush with all the other cherished characters well sung and played. Here's cheers for Jean Dalrymple, the director and her popular prices!

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