Devil's Agent Dominates Opera

By ROBERT ZELENKA and STEFAN OFFENBACH

Last Thursday and Saturday nights the Houston Grand Opera Association presented the opera Faust by Charles Gounod. The reviewers were able to attend only Saturday evening, and their review is based on that performance.

The overall impression of the production was favorable, although the beginning developed slowly. The chorus throughout was weak and, in the opinion of the reviewers, unprofessional. The role of Faust was taken by Richard Verreau, Mephistopheles was sung by Norman Treigle, and Marguerite by Arlene Saunders.

Faust did not project his voice with sufficient force in the first act; however, he strengthened in the latter part of the opera. Marguerite's manner and method were good; she performed her role well through all four acts. Her presentation of the vanity of woman in the second act was especially noteworthy.

Mephistopheles dominated the performance. His voice was by far the strongest and most direct. In gesture and bearing he fulfilled his role completely.

The offstage chorus in the third act was nearly inaudible; on stage the soldier's chorus was somewhat unorganized. However, the failure of the chorus did not detract too greatly from the performance as a whole.

The fourth act came nearer to