Salvation and glory: beautiful, beautiful

GOSEL CHOIR
Glorious is the Name of Jesus: A Celebration of Gospel Music

BY ALISON C. MORRIS

Let them talk about the party in the New Athletic Center celebrating MIT's 125th birthday Saturday evening. The real party took place that same night in Kresge Auditorium, with a lot of singing, dancing, and clapping going on.

The 30-member MIT Gospel Choir's Spring 1986 concert "Glorious is the Name of Jesus: A Celebration of Gospel Music," mesmerized approximately 600 ticket-buyers for three exultant hours. Also onstage that same night in Kresge Auditorium were two guest choirs, including 50 members for three hours of praise God through song. Their performance was published and carefully orchestrated.

From the Cross." It also became apparent that a Buggs recital alone would have been adequate. The audience repeatedly broke out into appreciative applause during Buggs's solo as she easily maneuvered her electronic vibrato inside and outside notes. MIT's fourth selection finally established the jubilant atmosphere for the evening. Easygoing soloist Pascal Antoine '88, phone along with the upright, their first piece, "Glorious Thou Art Glorious," they seemed nervous but confidently beamed through four-part rounds. The second piece, "Let Mount Zion Rejoice," featured almonds M. Buggs '87, singing a melodic soprano solo while Daru Gaskin C, complemented her with his unassuming tenor.

The concert was down-to-earth despite a somber monologue after so much spontaneity. Instead, the MIT choir sang "Our Refuge," the Voices produced a beautiful reverence which sounded exactly like handbells. Partial standing ovations were evident for the duration of the evening's performance. Although the Voices of Inspiration were exhilarating, the best was yet to come. Both Princeton and MIT lined up along the stage for the last part of the concert, starting with "Go Down Moses." It was an appropriate afterglow following the big bang people raised their hands since everyone's hearts and souls. The seated choirs stopped and sang along and so did many in the audience. People began to leave, not realizing the concert was not yet over. One voice in the MIT Gospel Choir had not yet been heard. Phyllis Bryant stood near the microphone and smiled once again.

The MIT Gospel Choir flowed through their remaining pieces blissfully. The clapping from the audience was geezy toe, recovering from the evening's ecstatic pace. But they kept on applauding, even with tired hands. The benediction could not possibly be a solemn monologue after so much spontaneity. Instead, the MIT choir sang "Alleluia Salvation and Glory" with all their voices soft to loud. Their soloists were co-soldiers, male and female combinations with simple accompaniment on an upright piano. Their performance was polished and carefully orchestrated.

"Solo in the choir is such a release for us." - Collette Wilson

Princeton University
The Voices of Inspiration from Brown were living proof that there is strength in numbers. They had a bass guitar and saxophone along with the upright. Their first choir director was a combination wailer/screamer/preacher/soloist who got the audience across.

During their third selection, "God is Our Refuge," the Voices produced a beautiful reverence which sounded exactly like handbells. Partial standing ovations were evident for the duration of the Voices' performance. Although the Voices of Inspiration were exhilarating, the best was yet to come. Both Princeton and MIT lined up along the stage for the Voices for two songs to bring the show to an all-new emotional high. "For God So Loved the World" produced a smooth, glossy, richly integrated sound including a clear, sweet solo by Kyla Thomas '86. The second piece with the combined choir, "Call Him Up," had an amazing capella section.

"Tonight is a preview, a forshaking of things that are to come" - Daru Gaskin, M.I.T Gospel Choir Director

At this point there were signs onstage as new Christians were asked to raise their hands. It was hard to discern how many people raised their hands since everyone's hands were bowed.

MIT's Gospel Choir alone remained onstage for the last part of the concert, starting with "Go Down Moses." It was an appropriate afterglow following the big bang of the combined choir. The MIT Gospel Choir flowed through their remaining pieces blissfully. The clapping from the audience was geezy toe, recovering from the evening's ecstatic pace. But they kept on applauding, even with tired hands.

The beneficiary could not possibly be a solemn monologist after so much spontaneity. Instead, the MIT choir sang "Alleluia Salvation and Glory" with all their hearts and souls. The seated choirs stood up and sang along and so did many in the audience. People began to leave, not realizing the concert was not yet over. One voice in the MIT Gospel Choir had not yet been heard. Phyllis Bryant stood near the microphone and smiled once again.