Choral Society's performances of Haydn illuminating

MIT CHORAL SOCIETY

Performed Salve Regina and the "Nelson Mass" by Haydn.

Church of the Covenant. Choral Society was a flowing conduit for musical expression. Voice pure and sweetly radiant, a performance gave it life.

Sensitive instrumental ensemble and the organ with the Church of the Covenant. and the "Nelson Mass" by Haydn.

By JONATHAN RICHMOND

John Oliver's affinity for Haydn shone through in illuminating performances of Haydn's choral music past Friday night. The evening began with the Salve Regina, in which Oliver established a nice balance between his sensitive instrumental ensemble and the choral singers; the coherence of the performance gave it life.

Soprano soloist Jane West sang with a voice pure and sweetly radiant, a free-flowing conduit for musical expression. Strings provided close and sympathetic support, a springboard for West's evocative imagery of beauty and melancholy intertwined. The rich, deep voice of James Klayla also made a significant contribution. The other two soloists — Mary Westbrook-Geha and Brad Cresswell — sounded rather swallowed by comparison.

Salve Regina has a prominent and demanding organ part, and Ross Wood played it penetringly. While Wood's technical skills were clearly masterful, the exuberant virtuosity of the part was kept on a leash: music was encoded, interior, with a simple and direct approach, which made it all the more contemplative.

The Logarithms do what comes "naturally" in 10-250 Saturday night.

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By JULIE CHANG

If one were to attempt to translate the creativity of their "orchestrations," in which "we carry on as we please" — and the countertenors in particular — all of these selections, all of the vocalists demonstrated fine individual musicianship and the creativity of their "orchestrations." Not until one hears this group does one realize the versatility of the human voice: that it is by no means confined to the tenor that one normally finds in vocal music, but can actually cover a whole spectrum of different sounds.

Sunday's concert, given before a packed Symphony Hall, began with a setting of the Ave Maris Stella. French folk songs arranged by Goff Richards. La-bas, dans le Limousin, a somewhat bluesy opinion of the beauty of the young women and the strength of the young men in the Auvergne as opposed to the neighboring region of the Limousin, came first.

L'eau de source was a message for "all of us and for the French in particular," delecting the evildoers of drinking water — and the virtues of wine as a substitute. A la campagne, finally, praised the country life in which "we carry on as we please" — counter tenor Alastair Hume refused to go into any more detail, lest he "offend the susceptibilities of..." the audience. For all of these selections, all of the vocalists — and the countertenors in particular — deserve high praise.

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By ALLON G. PERCUS

The King's Singers, the ultimate vocal group emerging from King's College, Cambridge, into the American scene, is a group that one normally finds in vocal music, but can actually cover a whole spectrum of different sounds.

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