

Rogue Chorale performs well; second concert slated tonight

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A program of music ranging from Mozart's rarely performed *Vesperae Solennes de Confessore* to "Polly-Wolly-Doodle" with an unusual, and

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brief, interlude involving electronic music, was presented Thursday evening by the Rogue Valley Chorale.

The concert was in the Southern Oregon State College music department's recital hall on the Ashland campus. It will be repeated at 8 p.m. today in the Medford First Christian Church.

Under the direction of Lynn Sjolund, the 58-voice chorus sings with precision, admirable phrasing and excellent diction.

The most impressive event of the evening was the performance of the Mozart, with its delicate counterpoint expressing the subtle weaving of the melodies, especially in the "Confitebor Tibi" (Psalm 111) and the "Beatus Vir" (Psalm 112), "Laudate Pueri" (Psalm 113) and "Laudate Dominus" (Psalm 114), were sung respectively by Beth Dryud, Kathy Gordon, Karen Paschke, all of Medford, and the solo in the Magnificat, the Hymn of the Virgin Mary from the Gospel of St. Luke, was performed by Lesta Lea Whittaker, also of Medford.

This is probably the first performance in the valley of

this unusual choral work by Mozart, who wrote few major pieces for chorus. The chorale acquitted itself well in the joyous themes and appeared to enjoy performing it as much as the audience enjoyed hearing it.

The other outstanding part of the concert was the performance of three of Brahms' most moving and lyrical songs, about evening. The first, "Nachtens" (Nightly), ends with a gentle minor melody, and the second, "Der Abend" (Evening), has themes delightfully reminiscent of the composer's "Liebeslieder Waltzes."

The chorus showed its ability in singing a cappella in Kodaly's "Hymn to St. Stephen," another fine religious composition.

The transposition of Ravel's "Pavane for a Dead Princess," which has been used as the basis for a popular song, from instrumental to chorus by H. Zipper was made successfully, for the original work follows vocal themes in instrumental form.

Guest soloist, Rosemary Doolen Wood, Salem, formerly of Medford, performed a group of arias and other songs with professional assurance in a clear, truly lyrical soprano. Her performances of "Voi Che Sapete" and "Un bel di Vedremo" gave her an opportunity to show the range and purity of tone of her voice, and her excellent diction throughout. She also sang two delightful pieces by Peter

Warlock, "The Countryman," about the joys of country living, and "Lullaby."

She concluded her part of the program with a group of songs from "Showboat," and a humorous one, titled "Love Is a Bubble." Her least successful effort was "Can't Help Lovin' Dat Man," for her style is too elegant and precise for the blues notes in the song.

The abortive attempt to combine live voices with an electronic tape recording end-

ed abruptly when Sjolund told the technicians to "Snap it," after a few moments of the electronic accompaniment to Leslie Bassett's "Collect." There were technical difficulties with the recording, but the effect of the music seemed too psychedelic to blend with the voices. The plonks and plinks and bubble music fit better with psychedelic light shows, rather than a religious song, but it made an interesting experiment.