A brave chorale takes Schubert to Vienna

GE(OXS.F-7E)

The bells amounced the Wednesday cycellag mass of the 10th century Fran-tikkanerkirche in downlown Sakhurg. It was the line scorer of the Michigan Festival Chorale's European tour. For aix months, the 30 high school and college students had practiced a solection of Latin songs and black spiri-tunals for their church concerts in Aus-tria. Switzerland, and faily. Music Director Dr. John Dowarss chose the selections for the a cappella choir for both the religious settings and the unusual acoustical qualities of the European cathedrais where the groop was schedule to sing. The each in this old Sakhurg church finished. The Chorate was al the best in their spirited version of "Rocka my sout". Goductor Eugenn Franstrom, cho-ral director at Birmingham's Saholm High School, used the ceche effect to its advantage with his precise timing of the song. The Europeans are supreme in Schu-bert Bechown Hardo and Morart

The Europeans are supreme in Schu-bert, Beethoven, Haydn, and Mozart, but they don't have a sense of timing for the American music.

THE AUSTRIAN clergy didn't speak English but their enthusiasm for these numbers was evident. The choir re-peated it.

Jennifer Whorf's alto solo "If I Got My Ticket" sung with the chorale had thythm and good pitch. Her natural sense of luming was combined with a quality tone from the other voices. Ev-

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In both Saizburg and Vienna, a duet from Schubert's "Stabat Mater was added to the program. Deris Williams, a graduate in music of Oakland Univer-sity and Beatrice Garshoth, presently a music student at Oakland University, sang the acynao-lenor duet with the tenor part transcribed for soprano. It was sung in German. Singing Schubert in Saizburg and Vi-enna is like europeans know évery note of music this composer ever wrote. After the Saizburg concert our Ger-manked heis chiberg concert our Ger-manked file schiberg concert our Ger-manked heis the outply of the Schubert duet, although it wan't listed on the program. He recognized

Giving lectures

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BRANSTROM and Dovaras conduct-ed interchangaby from the back of the church where the choicoft is always lo-cated. Their vast experience directing choirs enabled them to deal with the diverse concert settings and acoustics. Branstrom's and Dovaras' selection of voices, their experience in choral work, and their knowledge of these En-ropean cathedrais produced a success-ful series of concerts.

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the noising and how what it was from. The volce of Williams and Garshott blended perfectly so that it was impos-sible to icll who was on which part in the continuous crossing over in the plece. In that respect, these two sopra-nos were excellent. These religioon numbers weren't tho only pleces: the choir. would be per-forming in Europe. A potpourn of American music and traditional Mo-tari was prepared for the tocr. The popular numbers would be sung in park concerts in Locaroo, and the Austro-American Society in Innsbruck. At the Sistine Chapel in Inne, at the Duomo in Florence and St. Mark's Basilica, the choir sgala would be per-forming these religious numbers.



Busan Kenny of Ro-checter, an Oakland University student/ enjoyed the sight of Salzburg. Although for many of the young "people the singing was the most important part of tho trip, seeing the poo-ple and seeking up the atmosphere ran a close second. se second. cio

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