

BOYS CHOIR TOP TALENT

by JEAN YOUNG

Seldom, if ever, has a local audience of music lovers been privileged to hear such utterly beautiful singing as was heard Sunday afternoon when the Columbus Boychoir appeared, under the auspices of the members of the Overture Concert Association.

From their first appearance in their choir vestments, brightened with white surplices and red silk ties, through the second half of the program, when they wore charcoal suits with white collars, the choir members gave of themselves, each watching the director intently for any little signal or gesture, or change of facial expression, to indicate a change of tempo, or interpretation. By so doing, they showed themselves to be seasoned performers, although so very young



in years.

Such lyrical sounds were produced by the 26 voices, that the audience of about 600, including many children, was held spellbound, and no words of mine could add to the impressiveness of the (Cont'd P 4, #4)

4
NO. 4 entire two hour concert.

The quiet intensity of tone in the religious numbers, which included a complete mass, with music by Benjamin Britten, sung in Latin, through a group of Madrigals, the most challenging of choral music forms, to the lighter American folk songs and a group of Christmas carols, was proof of the intensive training this choir has enjoyed ... a choir disciplined to such an extent that every motion, sound and mood was achieved with no apparent effort, and with a smoothly flowing line of angelic sounds, which was maintained at all times.

A lot of their work was done without accompaniment. The lightest touch on one note of the piano by the versatile director, Donald Bryant, was sufficient for each to get his starting key, and with a minimum of gesture and direction, the music just flowed.

The choir, divided into two sections, high voice and low voice, for one of the selections was singing in eight parts, not an easy thing to do. The Gershwin numbers, with the close harmony, and dissonant chording, were a fine example of the possession by all the boys of a "must" in work of this kind, a true ear.

The sopranos, soaring to high C and higher, supported by the lower voices, clearly proved what music lovers often admit to be true, that there is no voice so sweet as that of a boy soprano.

Clear, ringing tones, never forced, harsh or strained, thrilled the listeners.