

Opinion

Hitherto Unrevealed Talents

The magical ingredients that sometimes coalesce to make individuals and groups perform beyond their normal capacities were abundantly present last Sunday afternoon in the Bridgehampton Presbyterian Church at the first of two summer concerts given by the Choral Society of the Hamptons under the direction of Richard Vogt.

Mr. Vogt is conductor of the Greenwich (Conn.) Choral Society and minister of music at the Congregational Church in Old Greenwich. For the past ten years he has presided over the Choral Society's summer concerts. The annual Christmas concert traditionally remains under the ministrations of Dr. Hugh Ross, the octogenarian choral conductor, who attended the 5 p.m. concert, which attracted a capacity au-

dience. The program was repeated at 7:30 p.m.

The musical forces consisted of a 64-voice adult mixed chorus, an instrumental group of 20 musicians identified as the South Fork Chamber Orchestra, an organization which exists permanently in name only, recruiting instrumentalists as needed, and a children's chorus of 29, singing in unison with or in support of the adult Chorus and Orchestra. Soloists for the concerts, which were free to the public and advertised as "Sunday Night Live," were Clamma Dale, the soprano who also sang with distinction at last summer's event, Michael Terry, an operatic and oratorio baritone, who has also been heard with the group before, and Jon

Hunt, a tenor who has previously sung with the Choral Society in a performance of Benjamin Britten's "Noye's Fludde."

Program

The program included Schubert's "Mass in G Major," Igor Stravinsky's "Pater Noster" and "Ave Maria;" a group of six compositions by Percy Grainger; two excerpts from George Frideric Handel's oratorio "Samson," and four Negro spirituals, the last of which, "When The Saints Go Marching In," involved all the musical elements onstage plus the audience in a rousing Dixieland-style finale.

The concerts were dedicated to Charlotte Rogers, founder and moving force of the Choral Society, who is on a sabbatical in England. Substituting for her in preparation and rehearsal were a chorus manager, Doris Leese, and Jane Wood, the rehearsal accompanist and performance pianist, with Joan Osborne at the organ.

Much of the concert's success was due to Mr. Vogt's wise program making. His choice of compositions that were not too taxing or complicated musically undoubtedly had much to do with the responsiveness of his amateur vocal forces. The quality of the instrumental playing was a distinct improvement over previous events that come to mind.

Ample Opportunity

The Schubert Mass, one of six Latin masses that he composed, was written when the composer was 18 and is the essence of the melodic simplicity that is characteristic of many of Schubert's songs. But it gave the adult chorus ample opportunity to display hitherto unrevealed vocal resources and disciplined responses to Mr. Vogt's crisp and articulate podium directions.

The Stravinsky and Grainger compositions were included in recognition of the 100th anniversary of the births of both composers. The chorus sang the Stravinsky material *a capella* and joined with the soloists and orchestra in the Grainger pieces, which included "Country Gardens," "Ye Banks and Braes O' Bonnie Doon," "The March of the Men of Harlech," "Irish Tune from County Derry," otherwise known as "Londonderry Air," "Shallow Brown," a sea chantey, and "The Lost Lady Found."

Miss Dale did some of her best singing in the Schubert Mass and the Grainger pieces, particularly "Shallow Brown," a song of considerable beauty and poignancy. Most beautiful of all perhaps, from the standpoint of sheer vocalism, was her singing of "He's Got The Whole World in His Hands."