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Whoever has been present at a Moravian open-air Easter celebration, must have been impressed by the dignity and solemnity that pervades it. Those who make up the dense crowd which gathers before the church and in the neighboring burying-ground, are brought for the time under the spell of a common interest, the itual as well as musical regeneracontemplation of the two certaintion before such events as the ties of human existence: death Bach Festival become a prominent and God's love. The preacher's part of our national life.

morning stillness, seems to deliver a prophet's message to a waiting world. The brass band, seldom associated with worship, assumes a new and nobler character while playing the familiar hymns, which emphasize the preacher's words. The calm, un-American appearance of the town, the burying ground with its thick growth of ivy and marble tablets lying flat on the ground, the evident simplicity of life, give us the feeling that we are in some town of Germany, not the Prussian-dominated Germany of today, but the Germany of Beethoven, of Goethe and Schiller.

THE BACH MUSICAL FESTIVALS.

voice, ringing out in the early

Beside the usual church celebra tions familiar to residents of North Carolina, there is still another expression of Moravian ideals which from time to time has brought honor and distinction upon the sect throughout the length and breadth of the land. This is the Bach Festival, held in the quaint and beautiful town of Bethlehem, Pa., settled by Moravians in 1741, and known ever since as a musical center; in the year 1900, when, for the first time in America was given Bach's B Minor Mass under the direction of Mr. J. Fred Wolle, it began to exert a pronounced influence on music in this country. The Bach choir of eighty voices, with an assisting orchestra of thirty-nine, and soloists from New York and Boston presented the great work. The mass was given in two parts, one in the afternoon, the other in the evening. Each session was announced in the customary way, by the playing of chorales by a group of twelve trombonists stationed in the belfry of the old Moravian church.

The moravian custom of singing the old German chorales, of which Luther's hymn, "A Mighty Fortress is Our God," is an example, has made it possible for a simple, industrious, busy people to master the music of Bach; this music, which, written nearly two hundred years ago for the services of St. Thomas' church in Leipsic has no equal in the realm of sacred music, either for high musical merit or for religious fervor. The mental concentration, the reverence, the deep faith of the singers

formance of their gigantic task. In striking contrast to the spirit of the occasion has been that of certain New York critics, singers and visitors who went with the notion that they were attending ordinary musical performances. It is a proof that pretentious worldliness and Bach's music have nothing in common, and that our country must undergo spir-

are all necessary for the right per-

PHILOMATHEAN NOTES.

The Philomathean Literary Society held its usual meeting Friday, April 28th. Gertrude Hobbs was appointed critic, and Jessie Cox, Addie Morris and Ellen Raiford served as judges for the evening. Owing to a contest immediately following, the regular business of the society was postponed to a call meeting—this to be held some time during the following week.

Under appointment of committees, Mary Ina Shamburger, Elsie Vickrey and Phoebe Worth were appointed to act as a nominating committee, the names to be considered at a later meeting. Ruth Coletrane, Floy Lassiter and Ellen Raiford are to attend to the purchase of our oratorical prize.

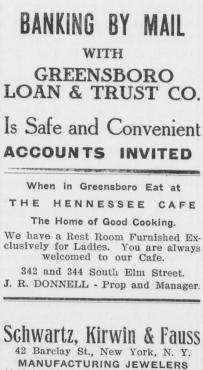
The program was as follows: 1. Women Lawyers : Their Success and Opportunities—Georgi ana Bird.

2. Character Sketches-Phoebe Worth.

3. Debate: Resolved that lynching should be further restricted by the Federal government. Affirmative, Leah Stanley; negative, Ruth Stanley.

4. Newspaper—Maude Lassiter. 5. Current Events-Mary Byer-

ly.



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