

ENTERTAIN SENIOR CLASS

On Friday evening Dr. and Mrs. Rondthaler entertained with a beautifully appointed dinner party in honor of the senior class of Salem College. The class of 1922 is headed by Miss Elizabeth Gillespie as president, and with her are associated Misses Annie Thomas Archbell, Sarah Boren, Gertrude Coble, Louise Cooke, Ruth Eborn, Miriam Efrid, Helen Everett, Nannie Finch, Nina Sue Gill, Martha Matheson, Charlotte Matheson, Ardena Morgan, Hazel Morton, Hattie Moseley, Mary Shepherd Parker, Mildred Parrish, Sadye Penry, Olivene Porterfield, Georgia Riddle, Maggie May Robbins, Annie Sue Roughton, Rebecca Russ, Isabel Spears, Margaret Stevens, Miriam Vaughn and Alice Watson.

The entire college faculty, heads of departments in the music faculty, and a number of guests from the city were invited to meet these young ladies, and assembled in the spacious lobby of Main Hall, after which they were escorted by the seniors to the library, where a clever seven course progressive dinner was served at eighteen small tables, twenty-two guests in all being present.

Each table held a charming floral centerpiece of sweet peas, and pretty lavender candles were placed here and there, the general color scheme being purple and white, the class colors.

Progression from table to table was marked by miniature diplomas tied with purple ribbon, and after the first course the ladies were "favored" with baskets containing corsage bouquets of parma violets, while the men received natty little boutonnières. After the fourth course "conversational riddles" were passed, and the favors after the iced course were tiny senior "mortar-boards" in all colors of the rainbow. Miss Mildred Barnes, of the sophomore class, furnished the music for the evening and at the close of the dinner the seniors arose and sang the senior class song.

This party was one of the most brilliant in the social calendar of the college, and Dr. and Mrs. Rondthaler again graciously demonstrated their famous art in dispensing a most genial hospitality.

State College, Feb. 22.—Baseball has begun in earnest with about 50 men on the Diamond. The pitching staff already reporting are: Curtis, Allen, Floyd, Cline, Lassiter and Hill. The receiving end is also well represented by; Parsons, Faulkner and Johnson. Mgr. R. L. Mills, Capt. H. E. Norwood and Coach Harry Hartsell are very optimistic about the season ahead.

MEMORIAL CHAPEL SERVICE

On Friday morning, February 24, 1922, the chapel hour was devoted to a memorial service for Dr. John Henry Clewell, president of this institution from 1884 to 1909. The guests on the platform were Bishop Rondthaler, Rev. J. K. Pfohl, and Dr. H. A. Brown.

After the organ prelude, the Seniors sang as a processional, "Holy, Holy, Holy, Lord God Almighty." Dr. Rondthaler read a very interesting and inspiring account of Dr. Clewell's life and works of service. Death came to him on Tuesday morning, February 21, 1922, at his home in Bethlehem, Pennsylvania. Dr. Clewell was laid to rest in the cemetery in view of the scene of his school experiences and of his last earthly work in Bethlehem.

Bishop Rondthaler then offered a sweet and solemn prayer, after which Dr. Pfohl lead in an appropriate responsive reading.

At the conclusion of this, the Seniors marched out to the recessional "Jesus, Lover of My Soul", with the "Seven-fold Amen".

A very pleasing tribute to the memory of Dr. Clewell was the presence at this service of many persons of the community who had known and loved him during his years of service here.

A committee was appointed which drew up the following resolutions:

RESOLUTIONS

February 22, 1922.

Since it pleased the Lord in His Almighty wisdom to take to his eternal reward His servant, Dr. John Henry Clewell, we, the President, Officers, Faculty and Students of Salem Academy and College, desire to place on record the following appreciation of the life and service of him whose homegoing leaves so many with a sense of bereavement and loss.

Dr. Clewell was a man whose ministry, first as assistant to Bishop Rondthaler and later as president of this Institution, conspicuously disclosed eminent qualities of mind and heart. In his work he found in Mrs. Clewell a devoted and most efficient helpmate.

There are thousands of women in the State of North Carolina and throughout the South and elsewhere whose lives are feeling the impress of his precepts and example.

His courtesy, humility, sympathy, and generous interest in the individual endeared him to many. He was deeply loyal in his friendships and strong in his love for Salem. In his administration, Dr. Clewell ever showed a keen sense of justice and honor and unflinching devotion to duty and of

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THE STORY OF THE HARP

The harp is not a new instrument, although in this community it is just coming into favor. It has long been generally believed that the harp had its origin in Egypt, but there is a difference of opinion on this subject; writers variously ascribe its origin to Scythia, Persia and Assyria. The harp was used by the Druids in Ireland in their religious ceremonies. With the coming of Christianity the harp was quickly adopted in the services of true religion. Thus when the Christian missionaries journeyed out of Ireland in the early centuries, they carried with them their harps, wandered forth to foreign lands, spreading a future knowledge of the little harp and its delightful music. Thus during the period between the fifth and eighth centuries the harp became known in the principal countries of Europe; in fact we may say that practically every country of Europe has known the harp and enjoyed its charms for more than a thousand years. In almost every court in Europe, during the Middle Ages and later, Irish harpers were the most favored musicians.

Up to the beginning of the eighteenth century, harps were without pedals, and of small size, like the Irish harp of to-day. About 1720 the first pedal mechanism was made, thereby increasing the scope of the instrument by permitting the modulation of tones. Harp music was developing year by year, and composers were taxing the instrument more and more in their scores. Harp music which is now considered not at all difficult to play, was looked upon as impossible a half-century ago.

The growing demand for harpists insures an opportunity for profitable occupation, playing or teaching. One famous teacher of today, Madame Montessori, recommends in her method that a stringed instrument, preferably a small harp, because of its complete scale and simplicity, be used to teach children their first lessons in music. The harp, like the organ and piano, is sufficient in itself, requiring both melody and harmony.

Ernest Bloch, one of the well-known composers of the modern school, says of the future of the harp:

"The soul of an instrument may long lie dormant, until a genius with inspired penetration at last discovers it and quickens it to life. Such, it seems to me, has been the destiny of the harp up to the present time. But we are today witnessing a new growth in chamber-music; more and more, composers are confiding their ideas to instrumental groups. The

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ORCHESTRA CONCERT

On March the sixth, the Salem College Orchestra will give its annual concert for the benefit of the Endowment. We are especially fortunate this year in having as a soloist Miss Mildred Dilling, "America's Greatest Harpist."

The Salem College Orchestra was organized four years ago, under the direction of Miss Susan Webb, and consisted of only twelve members. In the years that have elapsed since our humble beginning, we have increased to thirty in number, and in a like proportion, we believe, in efficiency.

It would be difficult to value too highly the training in general musicianship which is gained through membership in an orchestra. An orchestra must mean one personality, a group working together to produce certain effects. As basket-ball and foot-ball call for team work, so to even a still greater degree does the orchestra. The one in question has been especially fortunate during its whole existence in the cooperation of so many persons aside from the students in our own department. We have received, and are receiving, able assistance from faculty members and "town" musician, especially from High School boys, who have willingly given up their Thursday evenings for Orchestra practice. This cooperation is a manifestation of what we like to call "Salem spirit", the working together of every member, which results in the production of true harmony.

Our program is varied, and it will be impossible for you to fail to find some number that will not appeal to you. If you like a rousing march, be sure to come in time to hear the Overture. There is "A Bit of Syncopation" for those so inclined, and then a more solemn group beginning with the Norwegian Folk-Song. As for Miss Dilling's selections, the names themselves sound inviting; and when you picture them together with a big concert harp and such an artist, you can readily see that a pleasurable evening is in store for you.

The program will be as follows:

Overture: Light Cavalry, Suppe; Harp Solos: Impromptu-Caprice—Harmonic Blacksmith—Handel, Mildred Dilling. Sagamore March—Goldman; Waltz—Goldman; "A Bit of Syncopation"—Goldman. Harp: Contemplation—Renie; Le bon petit Roi d'Yvetot (Old French) Grandjany; The Fountain—Zabel, Mildred Dilling. Norwegian Folk-Song—arr. by Svendsen; Death of Ase—Grieg; Dance of Anitra—Grieg; Ronde d'Amour—Westerhout. Harp: First Arabesque—Debussy; Norse Ballad—Poentz,

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