

Cincinnati Symphony and Dayton Westminster Choir to Be Heard in Joint Program Monday Night

A auspicious closing for the sixth annual season of orchestra concerts sponsored by the Indianapolis Symphony Society, Ona B. Talbot managing director, will be the Spring Festival of Music next Monday evening at the Murat, presented by the Cincinnati Symphony Orchestra of 100 men, Fritz Reiner conductor, and the Dayton Westminster Choir of sixty voices under the direction of John Finley Williamson. A notable program has been specially arranged for this musical even, which is attracting all music lovers from every part of the State of Indiana.

As for the Cincinnati orchestra it needs no introduction to Indianapolis, nor its splendid director, Fritz Reiner, a musician of commanding intelligence, of extraordinary authority before an orchestra—a man of will and fire; musical in his insight and his conceptions.

Mr. Reiner is a virtuoso in the best sense, he has the born—and also highly developed—sense of conducting.

The study of what lies in the manipulation of the conductor's baton is one of the most fascinating things in all music.

The Dayton Westminster choir was founded six years ago by John Finley Williamson, who has been director since its organization. The choir was the logical outgrowth of a system of choral directing and teaching built up by Mr. Williamson after much study, practical experimenting and research. Its aim is first, worship, and second, high artistry.

There were sixty voices in the original chorus, and the present Westminster choir has kept to that number at home and on tour. The Dayton Westminster choir is now a national figure in church music. But it has not gained the laurels now won without a severe struggle. The first season after its inception the choir was invited to sing for a week at Winona Lake, Ind. So great was the enthusiasm of the members of this group that they paid their own railroad fares to Winona, room and board only being guaranteed, no salary, of course.

Artistically and technically the week was so worth while that Mr. Williamson decided to start giving sacred concerts in and around Dayton. The first concert cost him \$100 of money that was none too plentiful. But it paid big in advertisement, and the next one brought better results. Two years later the choir started out under the expert management of Martin H. Hanson New York.

Each succeeding year the tour has been extended and receptions accorded, more encouraging. The 1928 tour included more than thirty-five cities throughout the east and the press everywhere, particularly in New York, Pittsburgh and Toronto, has been more than liberal with their praises. The program follows:

"Toccata and Fugue, C major," (arranged by Leo Winter)..... Bach
"Hodie Christus natus est"..... Palestrina (1524-1594)
"Civitas, notes for organ, choral"..... Cruden (1630-1720)
"Sing Ye to the Lord"..... Poco Alloro
"Allegro Vivace"..... Bach (1685-1750)
"Gloria"..... David Hugh Jones
"Alleluia, Christ Is Risen"..... Koplowy
"Symphony No. 9, From the New World Symphonies"..... Dvorak
Chorus and Orchestra

THE all-over program to be given by the Mendelssohn Choir, Monday, April 23, at the Murat, under the direction of Elmer Andrew Steffen, is receiving the finishing touches in the last rehearsals of the big chorus this next week.

The concert will be the most ambitious yet attempted by the choir and over 150 singers will take part. To assist in the presentation of such a program, the management of the Mendelssohn Choir will bring three operatic stars from the Chicago Opera Company, Madame Irene Pavloska, a soprano, Forrest Lamont, tenor, and Virgilia Lazzari, bass, who will present a program of

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THE Metropolitan School of Music will present a number of pupils in recital Saturday afternoon at 3 o'clock, in the Odeon. The recital is free. Those taking part will be:

Virginia Brookie..... John White
Annette Sutton..... Betty Lou Blackmore
Virginia Faith..... Mary Estella Sluss
Kathleen Riggs..... George Carothers
Helen Jane Higgins..... Elizabeth Compton
Mabel D. Dill..... George C. Dill
Elizabeth Messick..... Mary Liebender
Morton Davidson..... Virginia Burford
Margaret Grady..... George C. Dill
Mary K. Lutz..... Betty Ann Furr
Leonora Longerich..... Mary Ann Furr
Julia McCracker..... Martha Schieber

Robert Bricker, piano pupil of Willard MacGregor, of the Metropolitan School of Music will give a program at James Whitcomb Riley school Wednesday afternoon. Mr. Bricker won the scholarship offered by the Sinfonia Musical fraternity.

Gwendy Schort, dramatic art pupil of Frances Beik of the Metropolitan School of Music, will give a group of readings next Tuesday evening for the Tuesday Social Club, at the home of Mrs. Laura B. Clary, 3110 Central Ave.

Helen Milam, piano pupil of Mrs. Miller of the Metropolitan School of Music, will play a group of numbers for the Mothers' Club, Wednesday afternoon, at School 54.

Martha McFadden, pianist, Kathryn Bowley, contralto, and Carl Groulfe, violinist, and a quartet composed of Marguerite Bill, first violinist; Carl Groulfe, second violin; Octavia Green Landers, viola; Marcella Campbell, celli and Marie Zorn, piano, will broadcast a program from the Severin Hotel, Sunday afternoon. The musicians are members of the faculty and students of the Metropolitan School of Music.

The Viennese trio of the Metropolitan School of Music, will give a program Friday evening, for the junior-senior banquet of Pittsburgh High School.

Freida Heider, soprano and Earle Howe Jones, pianist, will give a program at Charlotteville, Ind., Friday evening, April 20, for the commencement exercises of the Charlotteville High School.

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Editor of The Congregationalist
BY W.M. E. GILROY, D. D.

THE title of our lesson emphasizes the point of view from which the Transfiguration is rightly to be considered. It is a strange and wonderful story, and without this clear association of it with service we might tend to think of it as something removed from the plane of ordinary daily life.

Consider the facts. Jesus took Peter, James, and John—the three disciples of outstanding personality and intensity—up into the mountains with him. Just why they were not taken is not made clear. Perhaps the meaning of the experience might have been lost upon them.

But there upon the mountain Jesus, in some way, was transfigured before the three disciples. All that occurred and the way in which it occurred is not made plain, but the disciples had a beaming vision of Christ, something more glorious even than the effect of his earthly presence. His garments became glistening and of a whiteness so pure and beautiful that nothing that they had ever seen approached it.

Effect on Disciples

The effect upon the disciples was striking. They forgot all earthly relationships and tasks. They became engrossed with the glory of the vision and with their sense of privilege, though fear and awe dominated their thoughts.

Peter, the ready spokesman, more ready perhaps to speak than to understand the significance of what he was saying, suggested willingness to stay always in that atmosphere and in that experience. But there came a voice emphasizing the spiritual reality of the incident. "This is my beloved son; hear ye him." And with this voice the supernatural aspect of the vision vanished and they saw no one save Jesus only.

Has not this incident been recorded not only for what it reveals of the method by which the faith of the disciples was strengthened, but for its plain implications concerning the relation of the highest and richest experience of religion to practical tasks of service?

One of the strangest things in the history of the religious life is the way in which experiences of ecstasy have been made a substitute for practical Christian living. Jesus emphasized this when he spoke of those who called him

"Lord, Lord," but who did not do the things that he said.

The ancient prophet emphasized it when he said that "to obey is better than sacrifice." It is easier to become emotional, even about one's duty, than it is to do it, and it is possible to glory in the cross of Christ, and dream about bearing the cross, when in actuality we shrink from every real suffering and sacrifice.

Life's Ecstasies

Life, of course, would mean little without its ecstatic experiences. There is a place for emotion; there is a place for glory and glistening. A man whose eyes have never been dazzled with spiritual beauty is not likely to have eyes that can see rightly the common things of life. The failure in the sphere of higher vision marks a defective visor upon the lower planes. The life that has in it no element of transfiguration is so dull and supine that there will be in it little helpful to humanity.

Moreover, for every life there is an experience of transfiguration if we are able to ascend the mountain and to realize it.

Life, in fact, is rich with wonderful things that lift us up above the common tasks of trial and drudgery, and that give to us a sense of the glory of blue skies and large atmosphere and rich beauty in a universe, even when sun abounds.

These transfigurations of nature are but symbols of the transfiguration of the soul, of the way in which at times God spreads the wealth of his spiritual beauty to the eyes of his children.

The Results

But let any man who seeks or who realizes these experiences be aware of the conditions and the results. To feed the emotional life with not outlet in practical service is to build up a great tragedy of self-deception.

Perhaps it was this that Paul had in mind when he warned the early Christians about thinking themselves to be something when they were nothing. If we have found the experience of transfiguration, the evidence of it must come in transfigured lives.

If we would see Christ in all his glory, let us be assured that it will be a Christ who calls us to duty and service just as the conclusion of this entire experience of transfiguration came in the revealing of the Jesus that the disciples knew in daily contact and in the divine voice, "This is my beloved son; hear ye him."

Miss Flora E. Lyons, of the public school music department, Mrs. Myra G. Clippington of the organ department and Arthur W. Mason, director, of the Indiana College of

Dorothy Bryan, Alice Vawter and Charles Buckley, pupils of Ferdinand Schaefer of the Indiana College of Music and Fine Arts and winners in the junior contest of the Indiana Federation of Music Clubs, took part on the convention program of the federation on the junior session on Saturday afternoon. Bobby Lipton, pupil of Louise Purcell Powell danced on the colonial section of the junior program.

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