

**PETER'S CHOIR
GIVES CHORAL RECITAL**

interesting and varied program performed at Witherspoon Hall.

The choir of Old St. Peter's Church gave an interesting recital of choral church music at Witherspoon Hall last evening before a good-sized audience.

The choir, which is under the direction

of Harold W. Gilbert, is composed of about forty men and boys, and the program which they presented was made up of church music ranging in date from the time of Palestrina to the present. All was sung without accompaniment, the most difficult of all forms of vocal music, but at the same time the most effective.

The first part was made up of five pieces by Palestrina, one by William Byrd and the last by Sweelick, representing collectively the Italian (Roman), English and Netherland schools, and covering chronologically a period of about a century.

The first Palestrina piece was "The Ante Anima" of Byrd seeming to the present-day hearer to lack musical inspiration, and the Sweelick being sheer counterpoint with not much regard to musical content, an error which was to persist in this school until the advent of Palestrina. But more than a century later these works are interesting historically and useful in the training of a choir in the difficult art of singing a cappella, but they present a time long gone by, both in religious and musical thought.

The second half was composed of works by Tschakowsky, Arkangeley and Gretschmanoff, of the modern Russians, and P. C. Lutkin and G. Dickinson, Americans. In this latter the well known "Christ When a Child" at an unusually rapid tempo considerably faster than the Russian Cathedral choir sang the same work when here and much faster than Arensky, who used the theme for a set of brilliant variations in his A minor string quartet, indicates. The work is unquestionably less in depth in its tempo as rapid as "My Gibson's Light".

"O Gladsome Light" is not a beautiful composition, but a splendid example of the modern Russian's tendency to write liturgical anthems of praise in a minor key and a relatively slow tempo. These two numbers and "Gretschmanoff's" "Waves of the Sea" are very fine works, probably "childish" singing. The two American compositions represent the type of religious composition Dr. Lutkin's being an especially effective piece of choral writing.

The choir sang well throughout, with an excellent balance of voice, good quality and shading, and the singing long and well-trained, though they have apparently received. There were a few points where the intonation of some of the voices might have been a shade more accurate, but this is readily understandable in a long and difficult program.

The concert of the choir was in every way a great success.

AMATEUR COMPANY GIVES VICTOR HERBERT'S "EILEEN"

Excellent Performance of Irish Opera at Metropolitan Opera House

The Syre Opera Company, a well-disciplined organization of amateurs with a sprinkling of professionals, gave last night what was on the whole an excellent performance of Victor Herbert's romantic opera, "Eileen."

The performance was given over an audience that packed the Metropolitan Opera House and was for the benefit of Neuman Council of the Knights of Columbus.

This tuneful little operetta, it will be remembered, deal with life as it was in County Sligo in the days after Walt Whitman. The role of Eileen, a conventionally comic caricature of Erin, was maintained capably enough by Carl Weiman, though he showed certain evidences of having been naturalized to the part, and his stage presence at times left something to be desired.

He was in good voice, however, and his singing, particularly "When Shall I Again See Ireland?" were received with high favor.

First honors, however, went to Miss Emma Zueren, of Merchantville, recently graduated from a local conservatory and—which was hard to credit— even to the amateur stage. She sang more charms than those of a limpid girl, and gave to the title role, "The work of a Minnie Durbin, a soprano of no mean size, in the role of Lady Maud, was an outstanding feature of the performance also. William Keech, as Dinn Doyle, the baritone Bouchal was roundly applauded. John Betz, as Sir Reginald Githens, a soprano of no mean size, in the role of Lady Maud, was an outstanding feature of the performance also. William Keech, as Dinn Doyle, the baritone Bouchal was roundly ap-

plauded. John Betz, as Sir Reginald Githens, was hugely funny in his role.

The cast included: John Ober as Humpy Grogan; Joseph Landine, Mickey O'Brien, Miss Grace West, Mrs. E. J. Hayes as Rosie Flynn, Carl Bordt as Eddie Flynn. John Feeny was cast as an English sergeant. In general the stage direction left little to be desired.

KENYON TO QUIT FEB. 24

Judicial Appointee Submits Resignation as Member of Senate

Washington, Feb. 16.—(By A. P.)—The resignation of William S. Kenyon as United States Senator from Iowa, to take effect February 24, was today en route to Governor Kendall, of Iowa.

Senator Kenyon, who is resigning to take the Federal Circuit judgeship to which he recently was appointed by President Harding, mailed his resignation to the Iowa Governor late yesterday. He also sent the Iowa executive a letter informing him of his action.

LITTLE BENNY'S NOTE BOOK
By Lee Pape

We were having Jiggy in school and I was hoping Miss Kitty would call me on account of me not having studied my lessons, especially my Jiggy, and who was the 2nd parent she called out but me, saying, Benny Potts.

—Evening stand up, wish I did, and I was. Cape Horn is Cape Horn?

Precisely, said Miss Kitty.

A cap is a point of land sticking out in some water, I sed.

That's perfectly true, though not very impressively, and moreover its just what I asked you, said Miss Kitty.

Moving she was still thinking about Cape Horn, I sed, Cape Horn?

Your pronunciation is perfect, said Miss Kitty.

Being sourasick, and I sed, Cape Horn, well, it isn't in Africa.

No and it never was, said Miss Kitty.

Me thinking, Gosh shang it, was the heat. And I sed, Cape Horn?

Did you study your Jiggy? said Miss Kitty.

—I looked over it, I sed.

You must of looked 2 yards over it, at least, sed Miss Kitty, would you like to remain a half hour after school and the location of Cape Horn 2000?

No, man, I sed.

Well do it anyway, sed Miss Kitty.

With I did.

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