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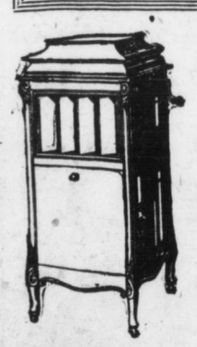

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"OPEN EVENINGS"

Spangler Music House

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STACCATO NOTES

An American opera "The Canterbury Pilgrims," by Reginald De-Koven, is to be revived by the Metropolitan Opera Company. The Pilgrims are lucky to be revived, when one thinks of the several other American operas that died and are still dead.

The idea of gas attacks is not new. The Germans borrowed the scheme from the music profession, where this method of warfare has been in use for many decades.

The United States government, according to Secretary of State Lansing, has recognized the Polish National Committee of Paris. Its American representative is Ignatz Paderewski, the pianist, who is raising a Polish legion here which is training near Niagara Falls, N. Y., and expects to go abroad to help liberate Poland from German domination.

"The prima donna's going to quit!" exclaimed the musical director.

"I know it," replied the manager coldly. "She demanded more salary and I told her I'd give it if she'd use the difference to take singing lessons."—Washington Star.

Conductors of orchestras and choral societies are anticipating beatless days.

The Musical Courier says: "Do your bit to save fuel, play and sing with less fire."

"I never get a chance to stand when the National Anthem is being played."

"Why not?"

"Too busy picking up things. My wife drops a glove or a handkerchief every time she rises."—Kansas City Journal.

The city government of Baltimore is planning to create a public office of commissioner of music, to administer its present and future municipal music service.

"I'd like to exchange that piano you sold me for my daughter," said the man in the music store.

"Anything wrong with it?" asked the salesman.

"Yes; it is defective."

"How so?"

"It has only one soft pedal. I'd like to exchange it for a piano with two soft pedals."

At the annual convention of the Oregon State Music Teachers' Association, a report on "School Credits" was presented and advocated placing music credits on a par with history literature or any other study. The motion is seconded.

The eminent English naturalist, Sir Richard Owen, made the interesting discovery that the lion roars simply because the hyoid bone in his throat is loose.

Now we know what ails certain singers—we always thought they had something loose.

AMERICA'S FIRST PRESIDENTS WERE LOVERS OF MUSIC

Down in Washington there is a special place where historians go to gather their facts in writing up the lives of the great men of the nation. Especially abundant is this documentary data in the archives allotted to the presidents of the nation for it is a law of the land that all who live in the White House must submit all papers and documents written and received during their term of office to the government upon departure. As a result of some investigation it has been brought to light that Washington, the stern old statesman and warrior, besides being a commander of the highest order was a lover of music. An indication of this is found in the numerous notations among his papers, of money spent on concert tickets. on the character of the man, also shows to how great an extent the art of music serves to recreate and rejuvenate a human being.

Relaxation From Nation's Problems Found in Music

The era in which Washington held the highest office of the land, was perhaps the most trying and parlous in the Nation's history. Problems that had taken centuries for other nations to solve had to be met by him and overcome by him in less than a score of years. How well he did his duty a Nation's honor and gratitude have proved. And, that music had a great part in it, has frequently been evidenced. In it he found the rest and change without which he doubtless, could not have performed his many tasks.

The same is true of both Jefferson and the two Adams, all of whom followed closely upon the heels of Washington and finished the work which he began. Jefferson was known to delight in going off by himself and playing upon his violin.

John Adams at first scorned music but as soon as he was educated in understanding its power of expression he became an ardent disciple of it. John Quincy Adams was so great a lover of the art that in almost all of his writings he takes occasion to say something about it.

IN THE CUMBERLAND VALLEY

CAMP FIRE GIRLS STUDY CAREERS

Members of Mechanicsburg Council Prepare Papers on Famous Women

Mechanicsburg, Pa., Jan. 12.—Miss Mary Koller was hostess for one of the most interesting meetings of the Kittatinny Camp Fire Girls on Thursday evening at her home in East Main street, when they held the monthly council fire. The following program was arranged by Misses Miriam Zufall, Elizabeth Crawford and Mary Koller, the principal features for which were honor of rank:

Review of Cheney's Life and Letters of Louisa M. Alcott," by Elizabeth Crawford; local history, "How the Count Charles Lipke Came to Be an American," an ancestor of Miriam Zufall, as told by herself; "Reminiscences of an Ancestor's Relations With the Indians at Fort Pitt," Miss Margaret Blackburn; piano solo, "Star of Hope," Chopin, Etta Miller; poem, "To a Cuckoo," Wordsworth, Mary Koller; a tale, "Will o' the Wisp," Partridge, Rachel Shelly.

Each girl is studying the career of an American woman, who has become famous for her work for the sake of humanity, some of which papers have already been submitted as follows:

"Jane Adams," Florence Orris; "Clara Barton," Mary Koller; "Harriet Beecher Stowe," Rachel Shelly; "Louisa M. Alcott," Elizabeth Crawford; "Anna Howard Shaw," Etta Miller; "Helen Hunt Jackson," Elizabeth Hurst; "Helen Keller," Miriam Zufall; "Lucretia Mott," Miriam Orris; "Pocahontas," Marjorie Baum; "Sacawagea," Ruth Miller.

It is required for rank that each girl knit at least one article of large size or its equivalent for the Red Cross.

Through the courtesy of Mr. and Mrs. R. Wilson Hurst, the Kittatinny Girls will enjoy a skating party this afternoon at the new rink in Keystone Hall.

K. of P. OFFICERS INSTALLED

Mechanicsburg, Pa., Jan. 12.—District Deputy Grand Chancellor W. L. Gussman, a member of Holly Gap Lodge, Mount Holly Springs, assisted by Past Chancellor John Hoover, of Allen Lodge, acting grand prelate, and O. B. Morrett, also of Allen Lodge, acting master at arms, installed the following officers on Thursday evening in Milita Lodge No. 83, Knights of Pythias:

Past chancellor, Bruce R. Mowery; chancellor, Frank Derrick; vice-chancellor, Ira L. Enders; prelate, Edward S. Cocklin; master-at-arms, the Rev. John S. Adam; master-at-work, Frank Rowe; keeper of records and seals, George W. Hershman; master of finance, E. C. Gardner; master of exchequer, D. J. Beitzel; inner guard, Guy M. Eberly; outer guard, John S. Whitman; trustees, S. S. Brenner, E. S. Cocklin and C. J. D. Eckerd.

A number of speeches were made at the conclusion of the installation ceremony and a luncheon was served to the members later at the Crystal restaurant.

BUSINESSMEN ELECT

Mechanicsburg, Pa., Jan. 12.—At the annual meeting of the Businessmen's League on Thursday evening, officers for the ensuing year were elected as follows: President, F. S. Mumma; vice-president, M. Grant Mohler; secretary, C. I. Swartz; treasurer, M. E. Anderson; governor, Joseph Coover, M. C. Dietz, Robert J. Senseman, Russell Biddle, Frank Slyder, William Koller, Murray L. Dick, John L. Shelly and W. O. Myers. Following the election a general discussion was taken up concerning war work and the duty of businessmen and wage earners alike to stand close to the government. Pro-German propaganda and its deadly influence was condemned and this resolution offered by J. H. Bentz, adopted:

"Resolved, That we, the Businessmen's League, as an organization, stand behind the government in every possible way and especially by not repeating derogatory statements in the present crisis."

Among the speakers were Dr. M. M. Dougherty, L. E. Hickok, A. Coleman, J. W. Geiger, J. L. Shelly, J. D. Faller and J. H. Bentz.

After February First

—THE PRICE—

Of Singing Lessons

WILL ADVANCE

The Phillips Studio

121 STATE ST.

The present rate will apply to all old students and those who begin before February 1.

THE UNDER DOG

By JOHN W. PHILLIPS

America is trying to be a musical nation. It is making a mighty effort just now through zealous individuals and certain musical magazines. These forces are making the mistake of thinking America can be made musical while Europe is spitting on its hands and getting the brasses ready to start another prelude. These musical gentlemen are no doubt sincere in their efforts. They seem to have the idea that it is just a matter of a hundred-yard dash, to be accomplished before the postlude is ended in Europe. The diagnosis is wrong. Making America truly musical is not a hundred-yard dash but a marathon race with a good distance yet to go. It is all very well to encourage American artists and music, that is worthy and timely, but what about the audiences? In the very largest cities only, can a comparatively unknown artist be sure of a fairly good audience.

A city like our own would not turn out as many as a corporal's guard to greet an artist who had not achieved beforehand success. Some may argue that this is a sign of Harrisburg's good taste. Nonsense. This, and many, many other cities of like size only know a comparatively few names in music, and those few names will last some people until they die—and after. They consider any artist not familiar to them a risk, and sooner than take a risk they stay home, not realizing that the more they hear, the more they can appreciate. There are always a few musical people in every city, of course, who keep in touch with musical happenings, by reading a musical weekly or two, but, even these good souls are not always present at concerts. To make America musical then, will require the making of musical audiences to begin with. The place to start is in the public schools.

Music in Public Schools

Did somebody whisper that we had already started. O, yes, the educator says we have adoyted music in our schools. Yes, it was an adopted child, taken in with a lukewarm welcome, and it has not thrived in a healthy manner, because it has been shunted and cuffed and kicked, and made to take the most lowly position in the educational household.

A case in our own city not long ago was reported where a teacher had spent fifteen minutes teaching music to her class, and the principal caustically said, "Aren't you spending too much time on music?" There is no hope for music in the schools while this foolish attitude prevails, and only half-hearted musical work can be done under such conditions.

Educators generally have been against music because a cut and dried examination could not be given in this subject. These educators did not have sense enough to know that although a surface examination could be given regarding the symbols of music, that no living soul could put on paper the appreciation, the joy, the emotion that is within us. It cannot be measured with a yardstick. Now that these same learned gentlemen are coming to the conclusion that examinations in all subjects can be done away with, perhaps music will be allowed to come in at the main entrance and take a seat further front.

Many supervisors of music point out immediately to visitors "how well these young folks read music." Mark you, not how well they sing. No pride in beautiful tone, phrasing, shading and rythmical values. No pride in artistic expression and appreciation. No recognition of the fact that a good music reader is not necessarily an artistic interpreter of music, or a creator of fine tone quality. And, this writer's experience with school graduates, does not warrant the belief that even good music readers are developed. What has been done musically in the public schools has been a teaching of the symbols of music, rather than music itself. Music must be felt, not seen. Symbols appeal to the eye, but music appeals to the ear. The real reading of music embodies—mental measurement from one pitch to another, right accent, precision in note lengths, a well defined rythmical sense, refined tonal quality, clean attack, ability to vary the power, a sense of proportion, and good taste in phrasing. It is useless and wasteful to aim at anything less than this.

No community is really helpless if it will bestir itself, and if this matter is properly taken hold of we may with confidence look forward to being a nation of music lovers instead of music tasters. Our young people would more readily interest themselves in church choirs and singing societies, which is tremendously better than some of the things which now interest them. Music has been the under dog long enough. The whole nation has been held back musically, because music was not made a part of the school life of Young America, long ago. If music in the schools is not worth while, let us abandon it; if it is worth while, for Heaven's sake let us do it with a wholeheartedness and fervor that will put us, as a nation, on our feet musically, and let us begin at once.

MUSIC WAS FIRST PRINTED IN THE FIFTEENTH CENTURY

Nowadays when almost everyone can read and write music it is hard to believe that there was ever a time when one could not buy a printed score. Yet it is a fact that it was not until well-nigh the fifteenth century that music first began to be universally printed. That was made possible by the invention of movable metal type.

Previous to that time music was passed on by word of mouth and by handwritten notes. Strolling troubadours or bards would go from city to city and village to village, and sing the national songs of praise and victory. This was as true in the advanced Greek times as it was in the darker medieval years. The Greeks, it is true, were the first to see the need of preserving for posterity the songs of its minstrels, but they had no means other than those of the stylus and papyrus to make their art lasting. The same in a large measure, is true of the monasteries, with the exception that in their case it was pen and ink that was the means of inscribing their notes.

To the vast majority of people, memory was the means of treasuring music. The man with the greatest repertoire of songs was the most popular and in greatest demand upon all occasions of festivity and celebrations. What this means can perhaps best be understood when one stops to consider that some of the oldest folk-songs, Scotch, Irish, Indian and the like, that we hear nowadays have been handed down to us without the aid of the printed page, passing down from generation to generation as a national heritage. Many of these melodies, if traced, would be found to date back, among the English, to the time of Alfred, and, among the Scotch, to the originators of the famous old clans. The same is true of all nations which can boast of a store of traditional melodies.

Copy-plate Printing Made Music Scores Permanent

It was in 1536 that the real permanency of scores was assured. At that time, Simon Verovio, an Italian, improved on the German printing press by inventing copper plate printing, thus making possible the popular possessions of those musical masterpieces which are part and parcel of every man who to-day calls himself a lover of the art. And, in the same manner, it has made possible freer musical expression and experimentation among those novices in the field who have not yet awakened to an appreciation of the great composers.

Church Music

PINE STREET PRESBYTERIAN

Morning—Prelude, Andante (Symphony II), Widor; anthem, "Father, Thy Children Bow in Adoration," Dressler; offertory, "Anor Pacis," Dorey; anthem, "Blessed Is the Man That Walketh Not in the Counsel of the Ungodly," Hosmer; postlude, Postlude in E Flat, Batiste.

Evening—Organ selections at 7.15; Choral and Andante (Sonata V), Mendelssohn; Choral Prelude, Brosig; "Supplication," Frysinger; anthem, "Be Still! Be Still!" Charles P. Scott; offertory, Andante Moto Moderato," Beethoven; solo, "Pity, O Saviour," Stradella, Mrs. Sanders; postlude, Praeludium in C Minor, J. S. Bach.

ST. STEPHEN'S EPISCOPAL

The following music will be rendered in St. Stephen's Church Sunday:

Morning—Te Deum in G Minor, Carpenter; Jubilate in F, Decevee; anthem, "Ascribe Unto the Lord," Blair.

Evening—"Magnificat," Jacob; "Nunc Dimittis," Stainer; bass solo, "The Night Song of Bethlehem," Buck, Clarence H. Sigler; organ, "March of the Magi," Dubois; anthem, "The Lord Is My Light," Maitland. Alfred C. Kuschwa, organist and choirmaster.

CARING FOR PARTRIDGES

Waynesboro, Pa., Jan. 12.—Henry Eicholz, florist, near Waynesboro, is caring for a covey of twelve partridges that were found hovering in some bushes near his home. The snow that has been upon the ground for over a month has caused the birds to suffer from cold and hunger. When found by Mr. Eicholz the partridges were nearly starved.

SWALLOWS PIN; SUES COMPANY

York, Pa., Jan 12.—The Fox Baking Company, of this city, has been sued by Jesse Kohler, of Conewago township, in behalf of his wife, who, he alleges, swallowed a pin while eating bread purchased from the above firm delivery wagon. The woman, it is said, had to undergo a surgical operation as the result of swallowing the pin. The plaintiff claims damages to the amount of $2,639.

FIRST ORGAN RECITAL

The first in a series of organ recitals under the auspices of the Harrisburg Association of Organists will be given in St. Stephen's Episcopal Church Thursday evening, January 24, at 8.15 o'clock. The date had to be advanced owing to conflicting meetings.

Six of the city organists will participate and a splendid program has been arranged. Those who will play are: Miss Violette Cassell, Miss Ruth S. Kraybill, Edwin J. Decevee, William R. Stonesifer, Frank A. McCarrell and Alfred C. Kuschwa. John P. Gibson, tenor, will assist.

A silver offering will be taken, to be devoted to advancing the cause of good organ and church music in Harrisburg.

NOTE

Mrs. Phillips will begin soon a series of studio talks on singing, to include eight or ten articles.

Church Music

REFORMED SALEM CHUR

Morning—Elegy in F Minor, mant; "Gloria in Excelsis," "G Patri;" bass solo, "Unto the L Hawley, Mr. Cassel; "Ser Hymn;" Grand Chorus (in Gr ian tonality), Guilmant.

Evening—Prayer in A Flat, mant; "Gloria Patri;" (for solo voices), "Now the Shade Evening Fall," adapted from delssohn, Miss Seibert, Miss C and Mrs. Myers; "Seraphic He "Salutaris Hostia," Guilmant.

BETHLEHEM LUTHERA

Morning—Prelude, "March S nelle," Loud; quartet, "Glo Things of Thee Are Spoken," ley; tenor solo, "I Will Lift Up Eyes," Frey, Mr. Gibson; offert "Ave Maris Stella," Grieg; postl "Jubilee March," Eckert.

Evening—Prelude, Reverie in Loud; anthem, "The Earth Is Lord's, Rogers; quartet, "Hymn the Night," Brown; offertory, "I ceuse," Faulkes; postlude, "M Pontificale," Lemmons.

A Great Sacred Number sung by Louise Homer

"He Was Despised," from "The Messiah"—the nobility and solemnity with which Madame Homer renders this beautiful selection from Handel's masterpiece is almost beyond description—it must be heard. It is truly the interpretation of inspired music by an inspired artist.

Victrola Red Seal Record 88574 Twelve-inch, $3.00.

Schumann-Heink sings "Nearer My God to Thee"

Admirers of this great artist have always been conscious of the wonderful personal sympathy which she establishes with her audiences. In "Nearer My God to Thee" she fills her hearers with a veritable exaltation of soul.

Victrola Red Seal Record 87280. Ten-inch, $2.00.

Two famous Christmas Anthems

"Holy Night" is splendidly sung by Lucy Isabelle Marsh and the Lyric Quartet on one side of this new Victor Record. On the otherside, the Lyric Quartet presents "Silent Night," by Franz Gruber, now being sung for the ninety-ninth Christmas.

Victor Double-faced Record 45145. Ten-inch, $1.00

Come in and hear some of the other

New Victor Records for December

ROTHERT COMPANY

THE HOUSE OF QUALITY

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A Victor Special

MISSOURI WALTZ (Music from an original melody procured by John V. Eppel.)

KISS ME AGAIN—WALTZ Victor Herbert

Be sure to hear these two numbers by Joseph C. Smith's Orchestra. Joseph C. Smith and His Orchestra manage to produce a tone quality peculiar to themselves. You can't forget it once you've heard it, and you want to hear it again, soon.

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THE RAINBOW OF LOVE

Is a charming song used by John McCormack at a special Benefit Concert at the New York Hippodrome. The chime-like celesta is played by Rosario Bourdon and adds considerably to the picturesqueness of the accompaniment.

VICTOR RECORD NO. 64732

All lovers of Hawaiian music who have not heard Victor Record No. 18380 have missed a real treat.

18380—Aloha Land (Hawaiian Waltz)
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Along the Way to Waikiki
} Helen Louise-Frank Ferera and Mandolin Quartet.

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