FRIDAY EVENING.

HARRISBURG



HARNESS FACTORY BUSY

Dillsburg, Pa., Feb. 4.—While many the manufacturers of harness, fly-

MANAGING THE CITY By Frederic J. Haskin [Continued from Editorial Page.] the town and let the commission run

MUSIC FESTIVAL AS A SOURCE OF EDUCATION IN AMERICA

years, and for a long time this chorus has devoted two years for the prepara-

has devoted two years for the prepara-tion of works to be given in five days. There can be no question that these festivals are of the greatest value in developing musical taste, in helping the people to become musicians, in enlarging the culture of the whole com-

Targing the cutture of the whole com-munity, and incidentally, too, in help-ing the city as a business center. Our May festivals are the greatest oratorio celebrations of the Middle West, and I do not believe that they can be overestimated if you want here in America to become a great musical nation as you have become a great commercial

SCALE ON SCALP Itching Was So Intense Obliged to Scratch. Then Would Pain. Hair Came Out.

Cordinated from Editorial Targe.]
The town and let the commission run.
The town and let the commission run.
The contrast of quit. When the town and let the commission run the town and let the commission result.
A first Des Moines commission result of politic first of the town and retired, a high period of the town are staded to take high period.
The commission government has been to find the three town are staded and the way to stude the town are staded to the town town are the town are town and the town are town and the town are town and the town are town are town and the town are town and the town are town are town are town and the town are town aready town are town are town are town ar

names of the public of our symptony concerts I have to say that there are no very great differences, so far as modern music is concerned, between American and European audiences. In European audiences where there is something which the people are not ac-customed to, they do not like it in the customed to, they do not like it in the beginning, they have to become accus-tomed to it. It is not that America is so far behind in her appreciation,— the same condition obtains everywhere. A popular novelty has an immediate hearing, and an immediate response hearing and an immediate response but with the serious music which is new I find everywhere that training is news and everywhere that training is necessary to bring about a genuine ap-preciation. Where it is impossible to give a complicated modern novelty twice in a season or two consecutive seasons, because of the restricted number of concerts, as for instance in Cincinati, I recommend very hinghly the institution of lectures, such as I have accustomed myself to give before the performance of a difficult work. For instance, the last time I gave a Bruck-

ner symphony the people were not very enthusiastic, but before performing a Bruckner symphony again I gave a lec-ture to my public, in which I told them many things about this work, and played parts from the score, and I am confident that at the next concert which I am to give, the Bruckner symphony will be understood with a great deal of

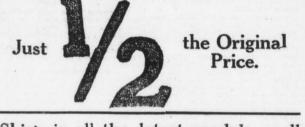
Will be understood with a great deal of interest and pleasure. "So much for the symphony concerts. For the popular concerts, of course, quite a different policy must be fol-lowed. It is very natural that the malowed. It is very natural that the ma-jority of the people in a country which has not specialized in music should prefer popular to severe classic music, but I find that it is possible to ac-custom audiences to the higher type of music. This is just what I am aim-ing to do in our popular concerts in custom audiences to the higher type of music. This is just what I am aim-ing to do in our popular concerts in Cincinnati. I am bringing before the people music they know, then I am bringing modern serious music with colorful orchestration, and in the same program I am adding the purely clas-sic. sic

"The greatest difference between American and European audiences is not in the degree of liking and under-standing modern music novelties or popular music,—it consists in their different atitludes toward the classics, pruse classics or orderly Handa --pure classics, especially Haydn Mozart and Beethoven,--here the prin

Mozart and Beethoven,—here the prin-ciple proclaimed by me in the begin-ning must be remembered. The greater the number of persons in an andience who themselves play, Cham-ber music or four-handed piano ar-rangements, etc., the most genuine the appreciation of the classics. The rea-son for this is obvious. The modern concert goer is accustomed to the richer sound of the usual popular and modern symphony works. The beauty of music in a modern orchestra is like a beautiful person wonderfully and

a beautiful person wonderfully and elaborately dressed; what reaches you first is not the human beauty but the elaborate costume. I feel that to be-come real music lovers in America we must understand the beautiful body of music as well as to enjoy the rich





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mortal beauty and greatness

artistic life.

"Just as soon as people love music in this way there will never again be

In this way there will never again be the question of whether or not an or-chestra can be self-supporting, because of course it will be possible for an or-chestra to be self-supporting with all the people wanting it, loving what it can give them and needing it in their artistic life.

helped at times and was decidedly elated to receive a subsidy of sixty

expense of supporting an orchestra is

19

Beware of Tight Cough, Precedes Pneumonia Home-Made Syrup Loosens You can make a simple laxative

t the state of the artistic life. "But as it stands to-day the only truly self-supporting orchestra I know is in Europe—the Philharmonic Or-chestra in Berlin, which I had the honor of leading for five years. Even this orchestra in Berlin was very much heleed et times and was decidedly thousand marks a year from the mu-nicipality. I do not think as matters are in America that even in the next thirty years we shall have self-sup-porting orchestras; for in America the

greater, and as yet the response from the people is not so large. politan Opera House in New York, nor

r greater, and as yet the response from the people is not so large. "In addition to what can be accom-plished through our musical festivals, through our work in the symphony or-chestra, I am very much interested in the possibility of having opera here in the possibility of aving opera here in the possibility of having opera here in the possibility opera. I believe that this should be done in every good per-tormances, not only in French, Italian and German, but in English, which so our large cities for the opera in the fully order would be one of the ways of enlarging ing her devotion to it and her capacity have opera on the scale of the Metro-i for creating it."

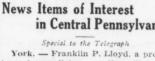


for ending catarrh. Into the inhaler you pour a few drops magical Hyomel (pronounce it High-o-

me). This is absorbed by the antiseptic gauge in the inhaler and now you are ready to breathe it in over the germ in-fested membrane where it will speedily begin its work of killing catarrh germs. Hyomei is made of Australian eucalyptus combined with other antiseptics and is very pleasant to breathe.

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It is seemed more severe.
 The itching was so intense is in comparison with wonderful dressing, but to understand this heavenly inward harmony and richness you must study the nude in music as in art, hair came out and I would pain. My scalp. At times I was unable to sleep.
 "I saw a Cuticura Soap and Ointment advertisement and I sent for a free sample.

Aretisement and I sent for a free sample. It seemed to benefit me so much I bought more and in a short time I was healed." (Signed) Mrs. Grace M. Sterner, R. D. 4, Box 21, Pottstown, Pa., July 15, 1915. Sample Each Free by Mail

With 32-p. Skin Book on request. Ad-dress post-card "Cuticura, Dept. T, Bos-ton." Sold throughout the world.

 dress post-card "Coticura, Dept. T, Beethoven's symphonies are somewhat tacking in the gorgeous modern or chestral color which makes the works of the other two so strongly appealing. "It is my firm belief, however, and a belief which has often been endorsed in Cincinnati by facts, that with frequent performances of Beethoven given

I Guarantee My Ointment, Says Peterson "If you are responsible for the health you to get a large 25c box of Peterson," I wait Of your family." asys Peterson, "I wait often enough the eyes and ears of every generation, every nationality, will be open to the real greatness of this mas-ter of all masters whose works aven if

Other to-day. "Remember, I stand back of every box, Every druggist guarantees to re-fund the purchase price if Peterson's Ointment doesn't do all I claim. "I guarantee it for eczema, old sores, running sores, salt rheum, ulcers, sore nipplas, broken breasts, itching skin, skin diseases, blind, bleeding and itch-ing piles as well as for burns, scalds, cuts, bruises and sunburn.

open to the real greatness of this mas-ter of all masters, whose works, even if less brillant in color, are the most im-posing structures which the art of symphony has brought forward up to the present day. "I could resume the policy of the modern conductor as I see it, in the resolution to try to give every school, from Bach to Strauss and Debussy, the best prepared and most enthusias-tic readings possible, and at the same time see the holiest duty in putting the great classics, and especially Beet-hoven, before the public in their im-"I had 30 running sores on my leg for 11 years, was in three different hos-pitals. Amputation was advised. Skin grafting was tried. I was cured by using Peterson's Ointment."—Mrs. F. E. Root. 287 Michigan St., Buffalo, N. Y. —Adverisement.

must understand the beautiful body of music, as well as to enjoy the rich orchestration. It is just as if you wanted to be a true student of human be auty and only looked at people who were very much dressed up. The ar-tist who paints the human being most beautifully is a student of the nude. "The beauty of our great classics, Haydu, Mozart and Beethoven, is just in music what the simple human body is in comparison with wonderful dres-sing, but to understand this heavenly *inward* harmony and richness you

loved. For reasons above mentioned, there is in American audiences to be found a certain beginning of weaken-ing interest in Beethoven in compari-son with Wagner and Tschaikowsky. These three musicians are all deeply pressionate and great in concention but passionate and great in conception, but



BREATHING

SEPTIC

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