

# MUSIC MAKES THE HOME

## WOMEN TO ENTER MUSICAL FIELD AS ORGANISTS

Word comes from England and is loudly echoed here that there is a great demand for woman organists. What this means can only be appreciated when one takes into consideration the fact that for years it has almost amounted to the strength of tradition that the woman's place was at the piano, the violin, the harp and any and all of the other instruments, but never, never at the organ; that is, the organ of any note. The excuse given in the majority of cases where this opposition was shown was that a woman was not strong enough, that her wrists were too feeble to efficiently master the workings of the king of musical instruments—the pipe organ. The war has proved, however, that the old song of men working and women weeping is false and that the latter can take her place in the industrial and art fields at the side of the best of men.

At any rate, the churches of England and France are now earnestly holding out their hands to those women who, in the face of all opposition, have mastered the intricacies

of the organ. The remuneration given them is on a par with that previously given to the men similarly engaged and in many cases where the need is great and the choice limited, even greater.

According to prominent church dignitaries in New York, the time is not very far distant when this country, too, will show a dearth of men organists. Already some of the best known of them have either been drafted into or have voluntarily joined the Army and will be allowed to prove their strength and nimbleness of wrist in the handling of a gun and the throwing of a hand grenade. He that as it may, the fact remains that the world at large will soon be in a position to judge whether the weaker, feebler woman can show as keen an appreciation of the music of Bach, Handel or Haydn and whether her interpretation of the great masters is any less beautiful or powerful than a man's. There will be a difference in to be expected, but it is this difference which will make the innovation an interesting one.

## INSPIRING MUSIC TO BE FEATURED IN CHURCHES

### MUSIC HELPFUL IN REFORMATION

#### Luther Turned Attention to Hymn Writing After His Translation Work

This year marks the four hundredth anniversary of the Reformation, the year that Martin Luther affixed his now famous theses upon the door of the castle church at Wittenberg. It is interesting to note that in the plans for the celebration of this epochal year, music is taking a leading part. Musical programs are being prepared for the churches and Sunday schools, and concerts are being held in communities of all classes and extractions. It is altogether fitting and proper that this should be so. For it was really due to Luther, though known to the world as a religious reformer, really made his influence felt in the social, political and educational world of the time, that music was made the vehicle of his religious ideas. Previous to that time, it will be remembered, it was only the clergy who sang or chanted the songs and hymns of the church and in the main those were the only musical expressions of any value or beauty.

Appreciation of the Part Music Played in the Religious Life of the People Felt by Luther

Luther himself, after he had completed the arduous task of translating the New Testament of the Bible into the language of the people at large turned his attention to the writing of hymns. It was through those that he believed the people could give expression of their sincere and deep feelings about the new theology. At that time he is known to have written to a brother reformer, "I propose after the example of the prophets and of the early Fathers to write for the people some German hymns and spiritual songs, that by the help of songs, the word of God may abide among them." How greatly he succeeded in this can perhaps best be appreciated by quoting the words of a Jesuit priest to whom the new religion was naturally obnoxious.

"The people," he said, "are singing themselves into the new doctrine. Luther's songs have damned more souls than all his books and speeches. Whether or not the Reformation and its subsequent results have damned souls is a matter to be settled by those in a position to judge, but the fact remains that it was music that brought light to bear upon the darkness in which the mind of the ordinary layman was at that time steeped.

One of the means which Luther used toward the universal spread of music was having it introduced into the day schools of the country. "The devil can't bear music," he wrote, "for music is one of the most beautiful and glorious gifts of God and allied closely to theology. I have always loved it; it is absolutely necessary to encourage the study of it in our schools."

Luther Responsible for Growth of Music Among the Germans

The French historian and critic, in writing about the work of the great Reformer gives to this man the credit for instilling the love of song into the hearts of the German people. Says he, "Of a truth, Luther, in causing simple, easy, appealing melodies to be adopted, learned in the schools which Luther the organ, powerfully developed in Germany a feeling for music."

The most popular hymn at that time, the one which later came to be called the "Marsellaise of the Reformation," was "A Mighty Fortress is Our God." It marked the order of things, wherein the people were given a part in the public worship which had hitherto been denied them. In the gatherings of the early Christians at the beginning of Christendom, it was the rule that all who worshipped might join in the music that was an outpouring of the religious feeling within the hearts of those who had come to pray. With the coming of the Dark Ages, however, all this was changed. The church, meaning the clergy took away from the layman everything which might in any way bring him in closer communication with his God. It was against this which Luther rebelled and which led to the popularity of the aforementioned hymn.

New Faith Spread by Mastersingers

A powerful factor in the popularization of the Reformation was the singing of its teachings by the Mastersingers. In France troubadours rendered service of inestimable value to the reformed faith; in Germany the Minnesingers accomplished the same work. Some of the greatest among them were Walter von der Vogelweide and Hugo von Trunberg, who poured forth in song their invectives against Rome and the corruption of the church. The greatest of the Mastersingers was, however, Hans Sachs, the shoemaker-musician who, through his music, reached many circles which otherwise might not have been touched by the new faith.

**CALVARY**  
The Rev. Frank P. MacKenzie, 10:15, "Confirmation or Transformation"; 7:30 "A Sweet Story"; Sunday School, 9.

**CAMP HILL**  
The Rev. B. M. Ward, "Paul Called," Separated, Sent," 10:45; "Seeing Jesus," 7:30; Sunday School 2:15.

**MARKET SQUARE**  
The Rev. George Edward Hawes, D. D., 11:00, "The Best Thoughts in Youth"; 7:30, "Why Does God Not End the War?" Father and Son Day, Y. M. C. A. Day.

**BETHESDA MISSION**  
John Fulton, Superintendent; Special services all next week, conducted by Rev. Walter Russell and wife of Chicago; Evangelistic meetings every night at 7:45. Beginning Tuesday Dr. Russell will give a series of Bible Studies.

### Music of Unusual Merit to Feature Church Services Throughout City Tomorrow; Organists and Choir Leaders Prepare Pleasing Programs For Morning and Evening

**MESSIAH LUTHERAN**  
Morning—Prelude, "Prelude in G"; Barnaby; offertory, "Ave Maria," Duncan; Anthem, "The God of Abraham Praise," Buck; Postlude, "Festal March," Foster.

Evening—Prelude, "Introduction and Prayer" (from Rhenzi), Wagner; offertory, "Berceuse," Kinder; cantata, "The City of God," Matthews; postlude, "Grand Choeur," Montgomery.

**RIDGE AVENUE A. M. E.**  
Morning—Prelude, "Offertory in F," Batisse; anthem, "Guide Mee," Petrie; offertory, "Andante Pastorale," Griffiths; postlude, "Tannhauser March," Wagner.

Evening—Prelude, "Adoration," Callaerts; anthem, "I Will Extol Thee," Sudds; offertory, "Reverie Pastorale," Storer; postlude, "Marche Pontificale," F. de la Tombelle.

**MARKET SQUARE PRESBYTERIAN**  
Morning—Grange Choeur in A; Kinder; Intermezzo, Kinder, "Ye Shall Dwell in the Land," Stainer; Pastoral, Guilman, prelude in G, Bach.

Evening—Indian Summer Sketch, Brewer, Duet, Mrs. Heefner and Mr. Watkins; "My Faith Looks Up to Thee," Lachner; Sunset, Lemare; Grand Chorus, Dubois.

**SECOND REFORMED**  
Morning—Prelude, "Solemn Prelude," Barnes; soprano solo, "O Paradise," Hawley; Mrs. Ada Culp Bowman; anthem, "Deliver Me, O Lord," Stainer; postlude, "Festal Hymn," Bartlett.

Evening—Prelude, "Ariosa (in Ancient Style), Rogers; anthem, "Deus Misericordiae," Shuey; postlude, "Festal March Op. 7, Miller.

**GRACE M. E.**  
Morning—Organ, "Melody in A Flat," J. A. West; quartet, "There is a Land," Shelly; organ, "Andante in E," Wely; anthem, "They That Trust in the Lord," Frey; organ, "In modo di marcia," Brahms.

Evening—Organ, "Festal March," Callkins; "An Indian Summer Sketch," Brewer; anthem, "Jerusalem, O Turn Thee (Gallia), Gounod; organ, "Serenade" (Requested), Schubert; anthem, "Glorious Is Thy Name," Mozart; organ, "Tocatta in D Minor," G. B. Nevin.

**ZION LUTHERAN**  
Morning—Prelude, "Allegro," Wedor; quartet, "Art Thou Weary"; Buck; offertory solo "Adagio," Bendel; anthem, "Praise Ye the Lord," Rogers; postlude March, Rhenzi.

Evening—Cantata "The City of God," H. Alexander Matthews.

**BETHLEHEM LUTHERAN**  
Morning—Prelude, "Aspiration," Wilbur Hascall; solo, "Why Art Thou Cast Down, I My Soul," Mr. John P. Gibson; duet, "Whispering Hope," Hawthorne, by request, Mrs. Baumhaugh and Mrs. Withrow; offertory, "Pastoral in E Flat," Roland Diggle; postlude, "Grand Choeur," Chas J. Grey.

Evening—Prelude, (a) "Allegro Giocoso," P. Geo. Marshall; (b) "Idylle du Soir," Frederic Lacey; anthem, "Awake Up My Glory," Baumbach; quartet, "Invocation (patriotic)," Tregina; offertory, "Romance in D Flat," Cyrus S. Mallard; postlude, "Marcia di Chiesa," Gordon Saunders.

**CHRIST LUTHERAN**  
Morning—Prelude, "Prelude," Flieger; offertory, "Andante Religioso," Lemaige; anthem, "Saviour, We Come to Thee," Mehall-Shepherd; postlude, "O Salutaris Hostia," Gounod.

Evening—Prelude, "Offertory," Solaine; offertory, "Chanson D'Ete," Clyde; a Canon, "O For a Thousand Tongues to Sing," Finley Lyon; solo, "The Homeland," Herbert Johnson; Miss Margaret Wilson; postlude, "Postlude," Stern.

**PRESBYTERIAN**  
Morning—Prelude, "La Fete Dieu," Dubois; anthem, "Hear My Cry, O God," Gordon Balch Nevin; offertory, "Andante," Heinrich Reimann; "Hear Ye O Israel," (Elijah) Mendelssohn; postlude, "Postlude in F," Stern.

Evening—Prelude and Fugue in C Minor," J. S. Bach; Berceuse, Ralph Kinder; quartet, "Again as Evening's Shadow Falls," Lynes; offertory, "Repose," Gatty Sellars; anthem, "The Homeland," Herbert Johnson; Miss Margaret Wilson; postlude, "Fantasia in E Minor," Stainer.

**WESTMINSTER**  
The Rev. E. E. Curtis, 10:30, "Safety First; Sunday School, 1:45; 7:30, "A New Worker."

**COVENANT**  
The Rev. Harvey Klaer, Preaching 10:00, "Fathers and Sons in Home and Church; 7:30, "Fathers and Sons in a World at War; Sunday School 2."

**PINE STREET**  
The Rev. E. E. Curtis, 10:30, "Are We Worth Living For"; 7:30, "Our English Forefathers," 1:40, Sunday School.

**CAMP HILL**  
The Rev. R. A. Ketchledge, Preaching 11:00, "The Use of Money," 7:30, Sunday School 9:45.

**DIVISION STREET CHAPEL**  
The Rev. H. H. Baldwin, 3:00, Sunday School; 7:45, Evening Service.

**IMMANUEL**  
The Rev. H. Everett Hallman, Preaching 10:00, 7:30, "Hate," Sunday School, 11:15.

**BETHANY**  
The Rev. John M. Warden, Preaching, 7:30, "Principles of Holy Living," Sunday School 9.

### PATRIOTISM AND COMMUNITY SONGS

#### 150,000 Persons in Great Chorus Pledge Hearts to Cause of Liberty

Patriotism and a spontaneous love of songs were combined in one glorious outburst of enthusiasm when 150,000 people gathered in Philadelphia last week. It seemed as though all the patriotism in the city became vocal when soul-stirring melodies arose from this huge throng of voices assembled at the Festival of Songs and Flags, given under the auspices of the Community Singing Association in honor of the city's enlisted men.

They sang their 150,000 hearts into their throats and the tears into their eyes. They sang their patriotism of pent-up years and the aching love from that last good-by. They sang for country and for king; they sang as they never thought it possible to sing. And in the hand of nearly every one of them was clasped that bit of red and white and blue which was to them the real meaning of it all—the country's flag.

A Patriotic Harmony

The melody, the noise, the multitude of sounds and cheers, and the soft echoing of the same songs as singers in various parts of the field took up the melodies, the staccato bars of the bombs and of the anti-aircraft guns brought out for the occasion, blended in patriotic harmony. It was what it had been planned to be—a forest of patriotism and a sea of music.

Not a speech was made during the whole spectacle except the silent one made by a huge eagle from the Savoy Opera Company, Wanamaker Church, etc., to the Settlement Music School and the Matinee Musical Club, co-operated to make the occasion a making this "song and patriotism" demonstration a huge success. The message the event conveyed was written deep and strong in the hearts of those who attended. They all went away imbued with the spirit and love of community singing, of community association, of community self-expression.

This Philadelphia has shown the country how deeply song and patriotism are intertwined in her heart. Of those who attended, only one must be admitted, for other communities to follow. And now, above all other times, the country is ready for the duplication of such demonstrations. Patriotism translated into song is the concrete expression of love of country. It is the emotional expression which indicates to every one the surging waves within, and of this emotion the country must see tangible evidence. Community singing has full reason to occupy the center of the stage in the national drama entitled "Patriotism."

**ASSOCIATED BIBLE STUDENTS**  
The subject of the regular Bureau study at 1:45 o'clock will be "Heavenly Wisdom vs. Earthly Wisdom." (Who are the wise?) and "Prayer for peace have been ignored by God for over three years will be a perplexing question made clear in the Sunday School lesson at 3 o'clock on "Nehemiah's Prayer."

**REFORMED SALEM**  
Morning—Prelude, from 3d Sonata in C Minor," Guilman; anthem, "Christian, the Morn Breaks Sweetly O'er Thee," Shelly; duet, "He That Sows His Little," Shepperd, Miss Wynne Cassel, Charles Cassel; "Marche," Schumann; "Tocatta," Dubois.

Evening—"The Call to Service," (Home Mission service) Kyrie; "O God, Hear Thou the Nation's People,"

**FOURTH REFORMED**  
Morning—Prelude—"Adagio in A," W. Volckmar; offertory, "Andante," A. L. Barnes; anthem, "Great God Attend," Kern; postlude, "Prelude and Fugue in B Flat," J. S. Bach.

Evening—Prelude, "Adagio in B," W. Volckmar; offertory, "At Eventide," Shackley; anthem, "Father in Heaven," Meredith; postlude, "Song of Triumph," H. S. Turner.

**FIFTH STREET METHODIST**  
Morning—Prelude, "Andante," Westbrook; anthem, "Praise to the Lord, O Jerusalem," Maunder; offertory, "Melodie in D," Gilere; postlude, "Postlude," Remenly.

Evening—Prelude, "Aria in D," Demarest; anthem, "Conquering Kings Their Titles Take," Maunder; offertory, "At Vespers," Duncan; postlude, "March in F," Wallis.

**AUGSBURG LUTHERAN**  
Morning—Prelude, "Offertory in F" by Wely; duet, Miss Keeny and Miss Ebner; offertory, "Communion in E Minor," Batisse; postlude, "Prelude and Fugue in C Minor," J. S. Bach.

Evening—Prelude, "Allegro Moderato, First Movement from Sonata 2," Guilman; anthem, "Beloved If God So Loved Us," Barnaby; offertory, "Larghetto," Sonata 2, Guilman; postlude, "Allegro Vivace, 3d Movement from Sonata 2," Guilman.

### TO OPEN NEW ORGAN

Samuel A. Baldwin, a professor in the College of the City of New York, will formally open the new three manual pipe organ at the St. Stephen's Episcopal Church, in Front street, Monday evening, November 19. Professor Baldwin has agreed to come to this city in the interest of the war relief and the offering will be turned over to the Red Cross.

### ORGANISTS ORGANIZE

The organization of an association to promote the advancement of organ music and to foster a higher standard of ecclesiastical music and to help to elevate the service in the church was effected at a meeting held Thursday evening in the St. Stephen's Episcopal parish house. The organization has a membership of more than fifty persons. At the meeting the following officers were elected: President, Alfred C. Kuschnig; vice-president, Frank A. McCurrell; secretary, John R. Henry; treasurer, William R. Stonifer, and a committee of E. J. Deceve, Newell Albright, Mrs. M. Pfeil-Froelich and Miss Steinhour was appointed.

### PRO-GERMANS LOSE OFFICES

Two in Billings, Mont., Forced to Resign, Third Compelled to Kiss American Flag

Billings, Mont., Nov. 10.—In a roundup of alleged pro-Germans here Thursday night a crowd of 600 citizens who made no effort to conceal their identity forced Curtis C. Oelme, an architect, to resign as member of the state board of architectural examiners, compelled Alderman Herman Schwanz to give up his seat as member of the city council and made Edward J. Kortzborn, a butcher, kiss the American flag and publicly declare his allegiance to the United States.

Oelme is alleged to have been guilty of pro-German utterances. Schwanz was accused of refusing to purchase a Liberty Band and Kortzborn was charged with having torn up a Liberty Loan subscription blank.

**MRS. JAMES BAIRD DIES**  
Williamstown, Pa., Nov. 10.—Mrs. James Baird died at her home on Vine street, from a stroke of paralysis. She was aged 79 years and is survived by her husband, one son and several brothers and sisters. The funeral was held to-day with burial in the Methodist Cemetery. The Rev. Charles Roads officiating.



For Today and Monday a Sale of **USED** Pianos and Players

Including instruments of well-known make, in guaranteed condition, at worthwhile reductions.

**Pianos**

Weaver	\$80
Estey	\$125
Tiffany	\$135
McCammom	\$155
Wheeler	\$165
Weaver	\$180
Weser Bros.	\$210
Farrand	\$220

**Player-Pianos**

Autotone	\$290
Weser Bros.	\$365
Emerson Angelus	\$455
Knabe-Angelus	\$595

Your Choice of the Above on Easy Weekly or Monthly Payments.

**J. H. Troup Music House**  
Troup Building, 15 S. Market Sq.

Let us place a phonograph in your home. It means pleasure and enlightenment to the whole family.

The Spangler service and reputation is back of every transaction.

**Spangler Music House**  
2112 North Sixth Street

The Fruit of Generations of Piano Builders -

A FINE PIANO IS NOT built in a day - years of training & experience are needed to reach perfection. 74 years of art & science are behind the **STIEFF PIANO** the only piano in its class which you can buy direct at factory prices

**CHAS. M. STIEFF** 24 N. Second St.

Join the **Rothert Victrola Club**

\$6.00 will deliver the XIA new style Victrola to your home.

XIA new style Victrola and 16 selections of music for \$116—and \$6.00 monthly payments.

The 100 Rishel talking machine and 16 selections of music for \$106—\$6.00 down and \$6.00 monthly.

Have one delivered now and you will be sure to have it during the cold winter months.

Records Sold Here

**ROTHERT-CO.** Home Furnishers  
312 MARKET ST.

We Offer the Best Phonograph Values in Central Pennsylvania---The Pathe Pathephone---the World's Greatest Machine, \$25 to \$300

\$25.00 For This Machine. Pay As You Get Paid.

The Schubert — known for its sweet tone and reproduction of the undertone—\$50 to \$150.

The famous Rishel—the wonder phonograph for the money. These are by far the three BEST makes of phonographs from a value standpoint manufactured to-day. Compare them, hear their sweet tone. They play all styles of records. They are all equipped with sapphire ball point needle which eliminates sharp, destructive needles and cannot cut or rip the record. Furthermore it saves the bother of changing needles every time you play a record.

COME IN AND HEAR THESE SWEET TONE SUPERIOR MACHINES.

**HOME FURNISHERS Gately & Fitzgerald Supply Co. FAMILY CLOTHIERS**  
29-31-33 and 35 S. 2d St.  
"The Different Kind of a Credit Store."

Four New Victor Specials

18369—10 in. 75c  
Old Grey Mare---  
Fox Trot ..... Earl Fuller's Famous Jazz Band  
Beale Street Blues—Fox Trot .....  
Earl Fuller's Famous Jazz Band

Of course if you harnessed up a few steam whistles to a full brass band you'd get more actual noise than there is in Earl Fuller's Jazz Band, but you'd lose out on the fine points.

18374—10 in. 75c  
Somewhere in France Is Daddy .. Charles H. Hart  
So Long, Mother ..... Charles H. Hart

18371—10 in. 75c  
A Hot Time in the Old Town—Medley March, Victor Military Band  
The Girl I Left Behind Me—Medley March, Victor Military Band

18370—10 in. 75c  
Over There—One-Step ..... Victor Military Band  
Where Do We Go From Here? — March and One-Step ..... Victor Military Band

**C. M. Sigler, Inc.**  
Pianos Victrolas  
SIGLER BUILDING 30 N. 2nd St. HARRISBURG PENNA.