

MUSIC MAKES THE HOME

SINGING IS GIVEN A GREAT BOOST

Community Work Plays Big Part in Unifying Masses of the Nation

BY JOHN W. PHILLIPS

The war is not responsible for community singing. The idea had been put into practical use before the war started. The war, however, has given community singing a tremendous boost; and community singing has, and is having, a big part in unifying the masses.

In the past, when memorials, or other expressions of gratitude and love have been attempted; did we gather together a thousand voices and join in a great memorial hymn? Not quite. We hired a brass band to be patriotic and devout for us. We let George do it.

Times are changing. Beauty is to have a place in our education after all. The slogan of our present system of education has been "Every-

thing for use and nothing for beauty." We have held the idea that only useful things should be taught, and money would be the reward. Educators generally have had no time for the teaching of the beautiful, hence music has had a hard time in getting proper recognition. We have been too eager to see "results" and to see them quickly. The first object of education should be to teach human beings to see and hear intelligently—then thinking and doing will become easier. Music is the most accessible of the fine arts. It is essentially democratic, for it belongs to the masses. And community singing is but a natural swinging of the pendulum in the right direction. Now, the chief aim of community singing should not be perfection in sight reading technique, etc., but beauty of tone and expression; because it is certainly true that the higher functions of the soul of a man or community can be preserved and developed only by being exercised.

Community singing will teach self-expression; will furnish a pure and wholesome diversion; it will equalize and foster brotherhood. It will take men's minds off the profit and loss column, overhead charges and other like things, and give them a new insight and larger vision of life. The businessman will naturally ask "Will concerts of this kind pay?" In

STACCATO NOTES

Splendid pictures of F. C. Hand and Chauncey C. Hand, together with a fine appreciation of their work, musically, in five Pennsylvania cities, appears in last week's Musical Courier.

The popular war song "Over There," written by George M. Cohan, in a few hours, was bought outright by Leo Feist, the publisher, for \$25,000.

Lieutenant David C. Bispham, was killed on the aviation field at Hendon, England, November 4. Lieutenant Bispham was the son of David Bispham, the distinguished American baritone.

reply let us ask: Does a library pay? Does any altruistic endeavor anywhere pay? There is no money balance on the profit side of the ledger, but it does foot up in joy.

The finest thing that can be given to people is that which makes them happier. Real uplift is of the soul and not the body. In heaven we cannot imagine libraries, nor art galleries, but there will be music. The mass of the people by phonograph and player-piano, by newspaper and magazine and other publicity means, have become awakened to the existence of the larger musical world which they did not see or share. The outcome has been a craving to participate in it, and community singing is the legitimate result. The homelover should be a music lover. Community singing will enable neighbor to know neighbor; it will do away with isms; it will teach us that everything God created is in time, and that there is music in the voice of man, the singing of birds, the whisper of the wind, the rustling of leaves and the moving of the mighty ocean. Community singing will help our church singing—it will be of tremendous help in public gatherings—at Thanksgiving and Christmas—it will, in fostering the beautiful, develop within us civic pride. We must first have the people who love beauty and a beautiful city will flourish.

Church Music

BETHLEHEM LUTHERAN
Morning—Prelude, Pax Vobiscum, Frederic Lacey; anthem, "Lord, We Pray Thee," William Reed; quartet, "Incline Your Ear," J. T. Field; offertory, Melody in F, Roland Diezler; postlude, Postlude in D, R. F. Maitland.

Evening—Prelude (a) Andante and Chorale, Ernest A. Dicks, (b) Canonetta, Gullmant; quartet, "Give Peace, O God, Again," Harry Rowe Shelley; anthem, "Praise the Lord, O Jerusalem," Rev. E. V. Hall, M. A.; offertory, Andante from Violin Concerto, Mendelssohn; postlude, Festival March, Charles J. Grey.

The fond father and the guest had stopped a moment to listen to daughter's piano playing. "What do you think of my daughter's execution?" said the father. "I'm heartily in favor of it," was the reply.

The Boston English Opera Company is giving opera successfully, in English, to large audiences in Chicago.

Do not forget the Sunshine Society and the cause they represent, when you are asked to buy tickets for the intensely interesting opera "Out Somewhere," to be given in the Orpheum, December 7 and 8.

The Metropolitan Opera Company, of New York, has decided not to perform German operas this season. This action was taken partly in deference to public opinion, and partly prompted by patriotic motives which induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for the enemy cause, and which could be used as evidence in Germany that the United States was divided in sentiment.

The conductor of the orchestra rushed up to the bass drum player and shouted: "What are you banging that drum for? Don't you see the music is marked 'rest'?" "Oh, yes, I know," said the drummer, "but I ain't tired."

Fanny Crosby, who died a year or two ago at the age of 92, and who was blind from childhood, wrote over eight thousand hymns.

The orchestras all over the country have subscribed liberally to the Liberty Loan Bonds.

The new concert and theater war tax on tickets, according to reliable reports, is being paid promptly and cheerfully everywhere.

No less than eleven concerts and recitals were given in Chicago on Sunday afternoon, October 28. This is a record.

Caruso kissed the soil upon his arrival in the United States from South America.

The concert booked for Aeolian Hall, London, on Sunday, September 30, was given in the coal cellar under the concert hall.

A packing case was the platform and a violin was the only accompaniment. The cause for the "coal cellar" concert was the fact that enemy raiders were hovering around.

We discovered in a history class, one day that Iceland, in the ninth century, was the music center of the world.

WILL DEDICATE NEW PIPE ORGAN

Prof. Kuschwa Will Play Many Interesting Numbers at St. Stephen's Church



A. C. KUSCHWA

Alfred C. Kuschwa, chorister and organist at the St. Stephen's Episcopal Church, will dedicate the new organ at the church to-morrow evening, at 7.30 o'clock.

On Monday evening Professor Samuel A. Baldwin, of New York City, will give a recital at the church. The proceeds will be given to the Red Cross.

A splendid program has been arranged by Mr. Baldwin, who, it is interesting to note, succeeded Dudley Buck as organist of Holy Trinity Church, Brooklyn, in 1902, which position he held until 1911, when he was appointed head of the department of music at the College of the City of New York, where he gives semi-weekly recitals on the large organ in the great hall of this college.

The program to be given by Professor Kuschwa is as follows: Prelude in C Sharp Minor, Volodinski; Pastoral (from First Sonata), Gullmant; Adagio, (from Second Symphony), Widor; Serenade, Andrews; "Evening Bells and Cradle Song," Macfarlane; March, Bell-giuse, Gullmant.

The following program will be given by Professor Baldwin at the recital in St. Stephen's, Monday evening:

"Finlandia, Sibelius; Adagio from 6th Symphony, Widor; Toccata in F Major, Bach; Prelude to "Parsifal," Wagner; (a) Chanson du Soir (manuscript), Sheppard; (b) "Oh, the Lifting Springtime," Stebbins, (Dedicated to Mr. Baldwin); The motive is formed from the tones A, E, A, B, A, D. The musical letters in the name of Samuel A. Baldwin, (c) "Will of the Wisp, Nevin; "In the morning," Aase's Death, Peer Gynt Suite No. 1, Grieg; Variations de Concert, Bonnet; (a) Chanson Plaintive, Lysnarski, (b) Prelude Pastoral, Lladoff, (c) Prelude in C Sharp Minor, Rachmaninoff; Serenade, Schubert; Toccata from Fifth Symphony, Widor.

Members of First Baptist Form Red Cross Auxiliary

Thirty members of the First Baptist Church have formed an auxiliary to the Harrisburg Chapter of the American Red Cross. Weekly sewing meetings will be held at which time the members will sew bandages and other hospital necessities. A committee has been appointed to secure the material for making the gauze bandages, muslin and also the wool for knitting. The members of this committee are: Mrs. William Malley, Mrs. Charles Griffith and Mrs. John L. Prescott.

The male members of the congregation are helping to finance the project. The officers of the new auxiliary are as follows: President, Mrs. Geo. N. Spencer; vice-president, Mrs. Griville F. Smith; treasurer, Mrs. John L. Prescott; secretary, Mrs. William S. Yontz.

Church Music

MARKET SQ. PRESBYTERIAN
Morning—Prelude, "March Funebre et Chant Serephique," Gullmant; "A New Heaven and a New Earth," Gaul, a contralto solo, sung by Miss Middaugh; offertory, "Pastorale," Flagler; postlude, "Toccata in D," Kinder.

Evening—Prelude, "Elevation," E. Lang; "Offertory in A Flat," West; anthem, "Grieve Not the Holy Spirit," Stainer; postlude, "Grand Chorus in D," Lacroix.

PINE STREET PRESBYTERIAN
Morning—Prelude, "Aria in D," Demarest; anthem, "O Worship the Lord," Watson; offertory, "Prayer," Verdi-Shelly; anthem, "Give Me a Perfect Heart," Wooler; postlude, "Allegro Moderato," Lemare.

Evening—Selections at 7.15: "March Heroique," Lemare; "An Evening Meditation," F. J. Mansfield; anthem, "The Radiant Morn Has Passed Away," Woodward; offertory, "Noel Ecclesiastic," Gullmant; duet, "Crucifix," Faure; postlude, "Offertoire in D Minor," Batisse.

Church Music

ZION LUTHERAN
Morning—Prelude, "Allegro," Stainer; anthem, "Hark, Hark, My Soul," Buck; offertory solo, "Andante," Beethoven, Mr. Decevee; baritone solo, Mr. Shackley; postlude, "March," Weber.

Evening—Prelude, "Processional," Kantor; quartet, "Rock of Ages," Shalley; offertory solo, "Cantique," Thalton; solo, "Crossing the Bar," Decevee, Mrs. E. J. Decevee; postlude, "Recessional," Clarke.

CHRIST LUTHERAN
Morning—Prelude, "Berceuse," Ashmalt; offertory, "Andante in F," Wely; anthem, "Search Me, O God," Baumbach; postlude, "Pilgrim March," Smith.

Evening—Prelude, "Evensong," Johnson; offertory, "Melodie du Coeur" (Violin Solo), Kettelbey, J. Earl Steinhauer; anthem, "My Faith Looks Up to Thee," Schaecker; postlude, "Marche Pontificale," Lemmens.

Church Music

REFORMED SALEM
Morning—"Grand Chorus in D," Deshayes; anthem, "Fear Not Ye, O Israel," Roberts; duo, "In His Hands Are All the Corners of the Earth," Schaecker, Mrs. C. W. Myers and Miss Wynne Cassel; "Finale in F Major," Wallis.

Evening—"Intermezzo in E," Major; soprano solo, "Thou Only Canst Give Peace," Mrs. Bruch, Mrs. C. W. Myers; "Festival Postlude" (Old Hundred), Eddy.

FIFTH STREET METHODIST
Morning—Prelude, "Praeludium II," Mendelssohn; anthem, "I Will Sing of Thy Power," Sullivan; offertory, "Offertory," Bache; postlude, "A Song of Thanksgiving," Bailey.

Evening—Prelude, "Vesper Hymn," Truette; anthem, "God So Loved the World," Stainer; offertory, "Eventide," Harker; postlude, "Postlude," Gounod.



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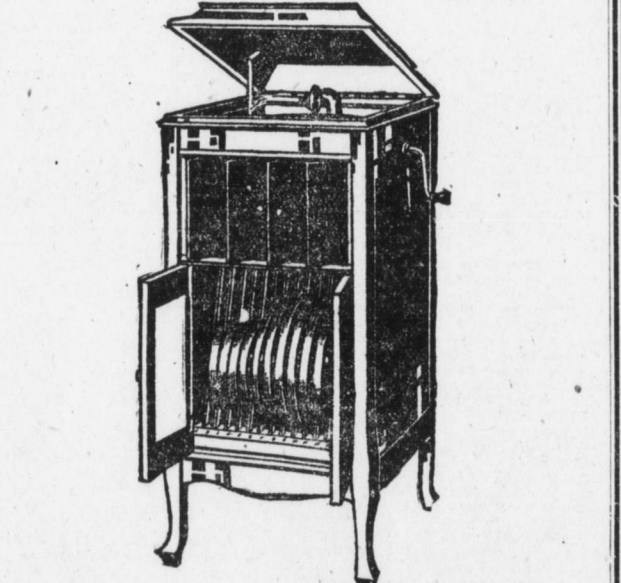
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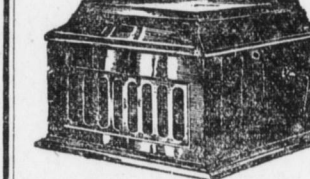
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