

MUSIC MAKES THE HOME

Harrisburg Organists to Hold First Meeting

The first formal meeting of the Harrisburg Organists' Association will be held next Thursday evening, January 3, in the Zion Lutheran Church. A talk will be given by Harold Jackson Bartz, F. A. G. O. organist of the First Presbyterian Church, York, Pa. All members have been urged to present.

REFORMED SALEM

Morning—"Christmas Offertory," introducing "Ancient Christmas Song;" Anthem, "Sing, O, Daughter of Zion;" Rogers; with incidental solo by Mrs. Myers; Anthem, "While Shepherds Watched Their Flocks;" Rogers; with incidental solos by Mrs. Myers and Mr. Cappel; Anthem, "The Birthday of a King;" Neidinger; Mr. Rudolf F. Fortna and Choir; "Postlude," "Hark, the Herald Angels Sing;" Evening—"Christmas Eve," Malling; Selections from Cantata "The Story of Christmas;" Matthews; Soprano Solo and Chorus, "Glorious to God in the Highest;" Baritone and Tenor Solo and Chorus, "Behold There Came Three Men From the East;" Contralto Solo and Chorus, "Sleep Holy Babe;" Soloists, Soprano, Mrs. C. W. Myers; Contralto, Miss Wynn Cappel; Baritone, Mr. Charles Cappel; Tenor, Mr. Roy Walborn; "Fanfare," Lemmens.

TO SING CANTATA

The choir of St. Stephen's Episcopal Church, composed of forty voices under the direction of Alfred C. Kuschwa, organist and choirmaster, will render the following music to-morrow: "Vente," 11 o'clock Service—"Venite;" 7:30 o'clock Service—Processional, "Angels From the Heavens of Glory;" organ, "Offertory on Christmas Hymns" (No. 2) Gullmant; cantata, "The Star of Bethlehem," Harker;

STACCATO NOTES

The Music Teachers' National Association is now holding its annual meeting in New Orleans. The organization was founded in 1876, and has gone through seasons of prosperity and adversity, but is now firmly established to further the educational purpose of music, so higher artistic results may be secured.

Sing a song of front seats, fiddles, stomp to whine, Four and twenty chorus girls standing in a line. When the show is opened they all begin to sing. And not a person in the house can understand a thing.

Lieutenant John Philip Sousa, N. S. R., has written two new marches in characteristic Sousa vein. These are "Naval Reserve" and "Jack Tar."

The Landlady—I heard you singing in your room last evening. The Fourth Floor Back—Oh, I sing a little to kill time. The Landlady—You have an excellent weapon.—Puck.

A cablegram has just been received from Albert Spalding, soldier, patriot and violinist, stating that he has received a commission and is now a first lieutenant with the American Expeditionary Forces stationed somewhere in France, Spalding, who was one of the first to heed the call of his country, enlisted last June as a private in the Aviation Corps of the Signal Service. He canceled his entire concert tour for the present season and sailed from an American port about the middle of last September.

part I, "Prophecy of the Coming;" part II, "The Advent;" part III, "The Annunciation and March of the Magi;" part IIII, "Herod and the Magi;" offertory, "Christmas in Sicily;" Yans; recessional, "From Glory Unto Glory;" organ, "Alleluia," Faulkes.

Walter Schumann-Heink, the fourth son of the famous singer to enlist in the United States service, has been accepted by the Navy and will serve as a cook of the fourth class. Mr. Heink was the proprietor of a restaurant in Paterson, N. J.

There is much discussion about songs for this war. For the Navy only one choice is possible. The Navy sing: "Dare to Be a Daniel!"—Life.

We will now listen to a duet by Colonel Leiss and General Crozier, entitled "Just Before the Battle."

TO CELEBRATE EPIPHANY Epiphany, which will be celebrated to-morrow and to which Twelfth Night is an introduction, means "manifestation," and is based on the belief that Jesus Christ first manifested his mission on this day, when a star revealed his birth to the kings of the East, who hastened to Bethlehem to worship the infant and to offer him gifts. The second manifestation recalled by Epiphany was when Jesus was leaving the Jordan after baptism by St. John, and the Holy Ghost descended upon him in the visible form of a dove, while his beloved Son, in whom I am well pleased. The third manifestation of divinity was at the marriage feast at Cana, when Jesus transformed water into wine. The remembrance of these three manifestations the Roman Catholic Church celebrates in one and the same festival.

ORGANISTS TO MEET The first meeting of the Harrisburg Organists Association, will be held Thursday evening in the Zion Lutheran Church. Harold Jackson Bartz, F. A. G. O. organist of the First Presbyterian Church, of York, will deliver an address.

E. A. Heffelfinger to Direct Choir For Last Time at Christ Lutheran



E. A. HEFFELFINGER

To-morrow will be the last day which E. A. Heffelfinger will direct the choir of the Christ Lutheran Church. Mr. Heffelfinger has arranged a very interesting musical program for the day. The evening program includes Christmas numbers. Mr. Heffelfinger has been interested in the musical circles of the city for a number of years. He has had charge of the choir of the Christ Lutheran Church since 1903. Before assuming his duties at this church he led the choir of the Memorial Lutheran Church.

The Christ Church choir is made up wholly of volunteer singers and includes the following artists: Soprano, Miss E. Gertrude Heffelfinger; Miss Ella Fenical, Miss Ruth M. Heffelfinger, Mrs. J. E. Feeser; Miss Margaret Wilson, Mrs. A. R. Todd; alto, Miss Alice Rollison, Mrs. J. E. Whisler, Miss Mary McKee, Miss Ida M. Plough, Mrs. R. E. Sanders; tenor, George L. Ebersole, W. W. Witman, N. E. Huber, Ralph Shader, Arthur F. Eby; bass, F. E. Criss, S. S. Fackler, Warren Lyne, Harry A. Boyer, F. J. Wallis. The organist of the church is Miss Ruth L. Steinhauer.

The first part of to-morrow evening's program will include: Prelude, "Christmas Pastoral;" Merkel; male chorus, "Silent Night;" Haydn; Scripture lesson and prayer; anthem, "Behold, the Years;" Woodward, tenor solo, Mr. Ebersole; hymn; bass solo and quartet, "Hark the Music Ringing;" Stamback; Mr. Packler, Mrs. Ebersole, Mr. Boyer, Mr. Criss; chorus, "Of His Kingdom;" (from Geibel's "The Lord of Glory;" offertory, "Fanciful and Christmas Carol," Ash-nall.

The second part of the program will consist of Geibel's cantata, "The Nativity," one of which includes: Introductory organ; baritone solo, "Behold the Years," Mr. Criss; chorus, "Hark, the Harps;" Mr. Criss; "Bethlehem, Bethlehem, lehem;" Mr. Shader; chorus, "Rejoice Greatly;" duet, "And His Dominion," Mr. Ebersole and Mr. Lyne; soprano solo with chorus, "Glorify Be to God," Mrs. J. E. Feeser.

Part two includes: Chorus, "Blessed is He That Cometh;" contralto solo, "Sweetly, Babe of Bethlehem;" Miss Rollison; (a) chorus of men, "Gold;" (b) chorus of women, "Frankincense;" (c) full chorus, "Myrrah;" soprano recitative, "Tis Christmas;" Miss Wilson; chorus, "Peace to All the Earth;" benediction; postlude, "March Pontificale," Lemmens.

Church Music

MARKET SQ. PRESBYTERIAN Morning—Prelude, "Christmas Chorale (A Rose Burst); Forti;" Diegenisch; "Bethlehem;" Malling; Anthem, "Like Silver Lamps;" Barnaby; Offertory, "Shepherd's Song;" Andrews; Carol, "Uppopee;" Syrian Heilig; Men's Chorus, Stainer-Barth; Postlude, "Grand Chorus," Hallelujah—Lesbure-Wely. Evening—Prelude, "Adoration;" Callaerts; "Variations on an Ancient Christmas Carol;" Dethier; Chorale, "Break Forth, O Beauteous, Glorious Light—"The Christmas Oratorio;" Bach; Cantata, "Christmas Eve;" Gade; Offertory, "Christmas Pastoral;" Rogers; Carol, "Ring Out, Wild Bells;" Gounod-Gilchrist; Postlude, "Grand Chorus," Gullmant.

METHODIST Morning—Organ, "Christmas Pastoral;" Rogers; Anthem, "Brightest and Best;" Hanscom; Organ, "Pastorale on Silent Night;" Hacker; Anthem, "Hark, What Mean Those Holy Voices;" Heinrich; Organ, "Offertorio on Old Christmas Carols;" Gullmant. Evening—Organ, (a) "Offertoire in D Minor;" Nasson; (b) "Shepherd's Song;" Merkle; (c) "Christmas in Sicily;" Von; Carol, "Silent Night;" (Repeated by request). Harmonized by John W. Phillips; Contralto Solo, "The Virgin's Lullaby;" Mrs. Conger; Buck; Anthem, "The Angels Song;" Dressler; Organ, "Cradle Song;" Gounod; Cantata, "The Heavenly Message;" Newker; Lang; Organ, "March of the Magi;" Matthews.

BETHLEHEM LUTHERAN Morning—Prelude, "Shepherds;" Salome; Anthem, "Bethlehem;" Bartlett; Quartet, "Only a Little Village;" Maunder; Offertory, "Christmas Mass;" Mailly; Postlude, "Hosanna;" Wachs. Evening—Prelude, "Christmas Fanfare;" Bridge; A Cantata, "The Christmas Story;" H. Alexander; Matthews; Offertory, "Christmas Night;" (Free Canon on the Carol "Silent Night.") Goller; Postlude, "March of the Magi;" Dubois.

PINE STREET PRESBYTERIAN Morning—Prelude, "Communion in E Minor;" Batisse; anthem, "Christian the Morning;" Shiller; offertory, "Elegie;" Massenet-Rogers; duet, "See You Not Upon Radiant Star?" Coombs, Mrs. Cox and Mr. Sutton; postlude, "Toccata;" and Fugue in D Minor;" J. S. Bach. Evening—"Allegro Vivace;" (Sonata II) Gullmant; "Christmas Pastoral;" Merkel; anthem, "When the Day of Toil is Done;" Homer; offertory, "Angels Serenade;" Braxa-Shelley; anthem, "In Heavenly Love Abiding;" Halden; postlude, "March in F." Wallis.

SINGING IN ENGLISH

By JOHN W. PHILLIPS

A few earnest souls are using a lot of misdirected energy trying to standardize music and the teaching of it. This will be the subject of a future article, but the point to be emphasized now is, why not devote that same amount of energy to standardizing English. Almost every state in the Union has its own peculiar way of twisting and warping English, besides injecting a certain amount of local color into a language that has been sadly misdirected. The South has its version of how English should be spoken, the West also has adopted a style which is different and the East has a mixture which is partly imitation—in the larger cities—partly nasal in other localities, and hardly recognizable in other places—in some parts of Maine and Massachusetts for instance. In short, there is no existing evidence that Simon Pure English has been adopted and practiced anywhere in Uncle Sam's four dozen states. The public school teaches how to read and analyze English but not how to speak it. The National Educational Society has a task before it. The problem has not been properly or seriously approached and never will be until we give up the idea that efficiency is the only watchword of education. Nature is efficient, but also expressive and beautiful, and inspiring. Mankind has not yet caught up with nature's lessons. Slang is heard around the upholstered seats of the learned and mighty, just about as much as around the places of the ignorant and lowly. Is it not time for a New Year's resolution, advocating a standard of English speech, that can be adopted and taught throughout the country? This will do much to create a greater respect for the English language. We have shown a tremendous respect for other languages—that we did not understand—by purchasing our way into concert halls and opera houses and applauding lustily, what? A folk song in Russian, Hungarian or Armenian, or some other tongue is enthusiastically received, because we have assumed that the better we do not possess. This make believe attitude has invaded pretty nearly everything we do, and has even found its way into religion and statecraft.

We are trying, even if it be in a very convincing way, to not an English speaking nation. Then, why sing in English? It is better to hear a foreign song, sung in English, even with a poor translation, than to hear it and not understand it. Our language lacks beauty because our minds and tongues are lazy along this line. English can be sung just as well as any other language, if we once make up our minds to do it. The statement is often heard that people can understand the words of a song in vaudeville. Very true. The words in this case are more important than the music, and as the Irishman says, "When you get the words you don't get much." The tone is sacrificed for the words and in opera and concert hall the words have

been sacrificed for the tone. Nobody can realize more than the singing teacher, how poorly our English language is spoken, and is especially noticeable among the young people, or whom we had depended for a step forward in this important feature of education. The singer in English is expected to articulate clearly, notwithstanding the oftentimes opposing accompaniment, the prolonging of words on certain notes, oftentimes from one to ten or twelve beats—the fact that many people are slightly hard of hearing—and many other factors or less important details that are in-

timately related to singer and listener. However, English was good enough for John Milton, Abraham Lincoln and a few others, who have advanced the world's thought, and it should be good enough for us. English can be beautifully sung as well as spoken. This reform will not come all at once. French will become popular for awhile at least because of our present relations with that best beloved of countries. But let us not forget that we put ourselves forward as an English thinking, and English speaking nation, and it is high time to become an English singing nation.



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