

MUSIC MAKES THE HOME

St. Stephen's Choir to Sing Cantata Tomorrow Evening

The cantata, "The Star of Bethlehem," by F. Flaxington Harker, will be sung by a choir of forty voices under direction of Alfred C. Kuschwa, organist and choirmaster in St. Stephen's Church to-morrow evening at 7:30 o'clock.

The cantata was to have been given last Sunday evening, but on account of heating trouble had to be canceled.

However, it is peculiarly appropriate for this Epiphany service in that the Biblical selections have been

chosen in reference to "The Star and the Wise Men."

A beautiful organ number, the "March of the Magi," divides the cantata, which is arranged as follows:

Part I—Prophecy of the Coming.

Part II—The Advent.

Part III—The Annunciation and "March of the Magi."

Part IV—Herod and the Magi.

Preceding the cantata an organ number, "Offertory on Christmas Hymns" (No. 2), by Gullmatt, will be played.

The postlude will be "Alleluia," by Faulkes.

The soloists will be Master Ross Paul, soprano; D. L. Bowers, tenor; and Clarence H. Sigler, bass.

THE MUSIC CRITIC

By JOHN W. PHILLIPS

Everybody is a music critic. There is no other form of human endeavor that lends itself so easily to criticism as music; and the multitude includes the amateur who plays or sings and has a little musical knowledge, the "cultured" person who blandly tells you they have heard all the big artists, and are therefore posted on everything musical that has happened since Nero played the fiddle; the one who used to have a good voice before it went back on them; the one who used to sing in the Choral Society or some other free-for-all organization; the one who knows absolutely nothing about it, and so on ad infinitum.

Then, of course, there is the one who knows—the real critic—and in the larger musical centers, most cordially hated. He is disliked because he has the uncanny knack of picking out the shortcomings of the artist or musical composition. Many artists get along finely in a concert until their eye lights on the music critic; then it is only by a supreme effort that the mind can be kept on the performance of the music, because there are visions of the morning paper wherein will be written victory or R. I. P.

If the latter soothing inscription is inserted in the write down, (you can write an artist up or down) the artist, the lady artist especially, wants to get her fingers in the critic's hair, (now a critic usually hasn't any hair) and accuses him of not knowing musical artistry when he hears it, and winds up by calling him a sour old dyspeptic.

Worthy, constructive criticism requires musical knowledge—vocal and instrumental—musical training in several branches of the art; ability to analyze; ability to interpret; experience in listening to music of all kinds; imagination; absolute fairness in passing judgment on both artist and music; ability to write so that anybody can understand; absolute independence of thought, and keen enough insight to tell why a concert is bad, mediocre or good.

Now friend, if you do not have the above qualifications, put on the soft pedal when making an announcement. You may love music, and can probably recognize many "pieces," even you hear them, but it is "a long, long time" before you can say with the authority that is born of knowledge, "I know."

Church Music

MARKET SQ. PRESBYTERIAN
Morning—Prelude, "The Swan," Stebbins; "Communion," Batiest; offertory, "Reverie in G," M. C. Baldwin; postlude, "Grand Chorus," Gullmatt.
Evening—Prelude, "Toccata," Mally; "Sunset," Demarest; offertory, "A Song of Joy," Frysinger; soprano solo, by Miss Jean Rauch, "The Palace of the King," Sheldon; postlude, "Allegra" (from suite), Demarest.

DERRY STREET U. B.
Morning—Prelude, "Andante Con Moto," Baptist; anthem, "Praise God in His Holiness," Bethold-Tours; offertory, "Intermezzo," Dines; postlude, "March Nuptiale," Callaers.
Evening—Prelude, "Andantino," Tho. Salome; anthem, "Hark! Hark, Chorus," Shelley; offertory, "Chanson Triste," Tschakowsky; postlude, "Marche," Salome.

BETHLEHEM LUTHERAN
Morning—Prelude, "Meditation Serieuse," Bartle; anthem, "How Excellent Is Thy Loving Kindness," Bissell; quartet, "I Will Give You Myself," West; offertory, "Romance," Benoit; postlude, "Grand March," Salome.
Evening—Prelude (a) "Cantilene," Demarest, (b) "Vesperal," a'Very; quartet, "Spirit of Antiquity," Gounod; Mrs. Bumbaugh; offertory, "Held Thou My Hand," Gounod; Mrs. Bumbaugh; postlude, "Temple March," Vincent.

ZION LUTHERAN
Morning—Prelude, "Bach, solo, Miss Nellie J. Bennett; offertory solo, "Andante," Gullmatt; offertory, "O Praise God," Stainer; postlude, "Recessional," Plaisie.
Evening—Prelude, "Processional," Delgroot; quartet, "My Faith Looks Up to Thee," Buck; offertory solo, "Evening Star," Wagner; tenor solo, Mr. Zarker; postlude, "March," Farker.

SALEM REFORMED
Morning—Gloria, from "Mass in B Flat," Farmer; duet, soprano and contralto (requested), "My Faith Looks Up to Thee," Lachner, Miss Selbert and Miss Cassel; soprano solo, "I Hear Thy Voice," Edith Lang, Miss Hazel Seibert; selection from "Lohengrin," Wagner.
Evening—Duetto (song without words No. 18), Mendelssohn, "Agnus Dei" (from "Mass in B Flat"), Farmer; duet for soprano and contralto, "Jesus, My Cross Have Taken," Ries, Mrs. Myers and Miss Cassel; "March," Salome.

PINE STREET PRESBYTERIAN
Morning—Prelude, "Andante Con Moto," Carlet; anthem, "Arise, Shine, For Thy Light is Come," Shine; offertory, "Verit de Magnificat No. 3," Salome; anthem, "Art Thou Wary?" Chadwick; postlude, "Offertoire in F," Wely.
Evening—Organ selection at 7:20; "Grand Chorus" (Gregorian Tonalities), Gullmatt; "Prayer," Gullmatt; anthem, "I Need Thee, Every Hour," Berwald; offertory, "Choral Prelude," J. S. Bach; solo, "Judge Me, O God," H. Alexander; Matthews, Mr. Sutton; postlude, "Fugue," (Saint Anne), J. S. Bach.

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The city with the record of \$100,000,000 annually expended in the interest of music is Philadelphia. This figure has been arrived at after a painstaking investigation involving weeks of research and hard work, by the Music League of Philadelphia. One interesting item in the total of commercial receipts was \$90,000 spent last year by the churches and theaters of the city for pipe organs.

Musical Recreation and Education. The \$13,000,000 spent by the city for its musical recreation and education yield the most significant individual items. The Philadelphia Orchestra, ranking with the world's best musical organizations, gives one hundred concerts yearly at an expense of \$3,000 a concert, or a total of \$3,000,000. The income from the sale of tickets for grand opera is about \$200,000. Twenty thousand students attend the twenty-five conservatories of the city, bringing them an income of over \$500,000 a year.

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Church Music

GRACE METHODIST
Morning—Organ, "Elegy in E flat," Schaecker; "Meditation in C Major," Baldwin; anthem, "The Lord is Mindful," White; organ, "Offertoire in G," Wely.
Evening—Organ, (a) "Allegro con brio," (Sonata in E minor), Rogers; (b) "Sunset Meditation," Biggs; (c) "The Answer," Wolstenholme; solo, "My Ain Country," (by request), Scotch, Mr. Phillips; organ, "In Moonlight," Kinder; anthem, "Rings Out, Wild Bells," Gounod; organ, "Aureole to St. Paul," Mendelssohn.

FIFTH STREET METHODIST
Morning—Prelude, "Prelude," Dubois; trio, "Praise Ye," (Attain), Gounod; Mrs. Harder, Elias Wagner, Harvey Wagner; offertory, "Prayer," Dunham; postlude, "Postlude in E Flat," Abernathy.
Evening—Prelude, "Meditation," Lemaitre; anthem, "Sweet is Thy Mercy," Barnby; offertory, "Evening Song," Schumann; postlude, "Postlude," Nicode.

Church Music

TO GIVE ORGAN RECITAL
The first of a series of organ recitals under the auspices of the Harrisburg Organists Association will be given in St. Stephen's Episcopal Church Thursday evening, January 17, at 8:15 o'clock. The organization has for its object the promotion and advancement of better organ and church music.

An offering will be taken to be devoted to this object.

Those who will play are: E. J. Decevee, organist Zion Lutheran; Frank A. McCarrell, organist Pine Street Presbyterian; W. R. Stonessifer, organist Grace Methodist; Alfred C. Kuschwa, organist St. Stephen's; and Miss Ruth Kraybill, organist Stevens Memorial.

AMERICA TO BE A SINGING NATION

Plans Being Perfected to Hold National Song Days to Promote Patriotism

To promote patriotism and spiritual preparedness is the purpose of the National Community Song Days recently instituted by the National Council of Women. The first of these Song Days was observed last week in Washington, when great crowds met at an appointed hour in the churches and school buildings to sing together the songs of the ages and the songs of the hour. It is planned to hold similar meetings in the near future which shall take place simultaneously in cities and towns and villages all over the country.

Program of the First Song Day
The program of the original Song Day was divided into four parts. First came the Songs of the Nation, represented by the "Star Spangled Banner," then a group of beloved American melodies like "Old Folks at Home" and "Dixie." The division of Community Songs included the well-known "A Perfect Day," the waltz music from the Chocolate Soldier and other standard compositions that have found their way into this category because of their lasting popularity with community choruses.

The best feature on the program, in the opinion of many participants at least, was the Songs of the Frontiers. These gave everyone a chance to join in the singing chorus of "Smile, Smile, Smile" and to voice his pent up enthusiasm in "Keep the Home Fires Burning" and "There's a Long, Long Trail."

Wide Interest Aroused in the Movement
The plans of the National Council of Women have found an immediate and hearty response on the part of prominent men in military and civic life. A singing army and a singing nation have in them the spirit of victory. Both Raymond Fosdick and Lee F. Hamner, who are working for the improvement of camp life and the entertainment of the drafted man in his leisure hours, have promised their co-operation in promoting song rallies for the soldiers. David Jayne Hill, of the American Defense Society, has expressed himself in favor of the National Song Day, as has also the president of the New York City Board of Education. Prison and hospital boards throughout the country are much interested also. Practical assistance of great value will be given by some of the largest film companies who will put the songs on the screen wherever the sings are held.

Mrs. David Allen Campbell is chairman of the Community Music Department of the National Council of Women, and to her will fall a large share of the task of arranging the future Song Days. But the initial effort has already been successfully made. The movement will undoubtedly advance of its own momentum from city to city and state to state. America may soon indeed be a singing nation.

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