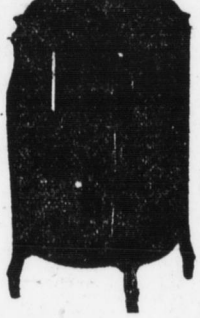


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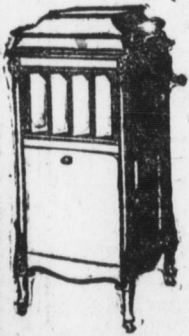
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STUDIO TALKS ON SINGING

NO. 3 TEMPERAMENT

By JOHN W. PHILLIPS

The temperament that relates to the equalization of intervals in tuning pianos, organs or similar instruments is not the temperament that will be discussed here, but rather what is known as the artistic temperament, the kind that transforms the businesslike manager into a feeble minded servant. Real artistic temperament is something worn on the inside, but substitutes have been put forward in many novel ways, and displayed on the outside. Thus, we find that owning a poodle dog is a sign of temperament, and the uglier the dog the greater the temperament. The long flowing black tie, long hair, affected speech, and living in an attic, are all signs of the divine spark. This outside camouflage is often mistaken for the real thing, but it never accomplishes anything of value. The teacher who waxes impatient and stamps his foot thinks he has temperament, and sometimes the pupil thinks so too. The heated condition is merely temper, running on high gear, with the steering apparatus temporarily disabled. Try putting two rival sopranos on the same program and you will have to run for cover; or try printing one's name in larger type than the other, on the announcements, and you will have the liveliest half hour of your life. Your explanations will need to be explained. The opera companies now list their artists alphabetically in the season's announcement. This is a neat way of downing the artistic temperament, because it is a way of bobbing up in unexpected places, and as the Irishman says "when you least expect it most."

Even the amount of applause has to regulate at times, to save funeral expenses. The artistic temperament has invaded the divorce court. It is indeed making a name for itself. It is also making a good name for some. Artistic temperament, when it is not encored, says the audience is ignorant, when it is encored, it wants a raise in salary. We read sometime of a famous prima donna who was to receive two thousand dollars for a concert. The audience was late in arriving, so of course the money was also late. The time set for the concert showed an impatient audience but no artist. The manager rushed back to the star's dressing room and found that she had not even donned her concert gown. He coaxed and pleaded with her, but to no avail. She must have her money first. He hurried back to the bank and returned with one thousand dollars. She consented to dress, but insisted on having the balance. In a few minutes she had another five hundred dollars which he paid to her. She said she would go on and give the concert. But, no, she demurely held up one foot, minus the customary beautiful concert slipper, and said as soon as she had the remaining five hundred, she would put the slipper on and give the concert. This story was told to reveal the artistic temperament, of the artist, but we

have an idea it was a case of safety first. Temperament can go to a recital of futurist music and listen to the most unethically dissonances, and delight in it; but cannot stand while Reuben practicing the violin, or Priscilla the piano, or next door Bobby Jones playing the drum, or the wife running the sewing machine. Temperament hears daily the automobile horn (many of them impatient and blatant) the clang of the street car bell, the screech of the locomotive and factory whistle, the rattle of wagons and cars; the noisy whistles and many other discordant sounds that reflect the activity and life of the city. These sounds make him dreadfully nervous, but the futurist recital soothes and satisfies. We are still largely a nation of pretenders musically, we pretended to like something we do not, and really like something we pretend to abhor. Camouflage is not new, it has been with us a long time.

However, real artistic temperament really exists, but it is not over abundant. A great French Basso used to cry like a child, wring his hands and pace the floor half an hour before a performance. He would declare that he could not go on. The manager used to be in despair until he got used to it, and found that this was the usual prelude before the concert or opera. As soon as the curtain went up, and the Basso got out on the stage he was thoroughly master of himself. He was always very high as an artist and was always fearful that he would not do his best. While he worked he himself into nervous frenzy, yet he had fine musical temperament and could adopt himself readily to any musical situation that might arise. Singers with artistic temperament, would rather disappoint a large audience, than sing when he was not in good voice. He had artistic temperament, but he was thoroughly understand that he owed the audience some consideration; that to give them anything but his best would be dishonest, and inartistic. Musical temperament is hard to define. Emotionalism, controlled with artistic taste, and responding quickly and with feeling to any situation might be termed, artistic temperament, but not in its fullest sense. It is also a mental characteristic or aptitude. Temperament may be composed of one or two characteristics, but is generally a mixture of warm, impressionable, changeable, sentimental, quiet or persistent, or it may include all. Musical temperament, then, well controlled, used with artistic taste and feeling is an essential and important factor in the making of a singer. What is known as soul in singing does not come from the definition of temperament, because, while there may be soul in a song, there may still be lacking artistic perception and taste, and a proper sense of proportion.

With Player and Singer

Two of the organ numbers at Grace Methodist Church to-morrow evening are striking in their sweetness and beauty. These are H. Flaxington Harker's "In the Twilight," and Schumann's "Träumerei." The latter appears on concert programs perhaps more than any other composition because it is the famous Handel "Largo." Outside of the musical profession it is not generally known that the melody of the "Largo" appeared originally in the only comic opera Handel, like Wagner, ever attempted. The name of the opera is "Serse" and the melody, known the world over, is the only portion of it that survived, taking a foremost place in church music.

One of the most beautiful of the numerous anthems written by Harry Rowe Shelley is his "Christian the Morn Breaks Sweetly O'er Thee." It will be sung by the choir of Salem Reformed Church to-morrow morning. Another Shelley hymn—anthem, "Christ for the World We Sing," will be one of the morning anthems at Pine Street Presbyterian Church. In the evening the anthem will be the incomparable "Lovely Appearance," from Gounod's "Redemption."

The four-manual organ for Messiah Lutheran Church has arrived. It will require the time and skill of workmen for a month to place the instrument in position.

The Commonwealth Band, with W. Fred Weber as director, is rehearsing diligently on concert numbers, among them being the "Rienzi" overture of Wagner's, Von Suppe's, "Isabella" Thomas "Mignon," and the prologue from Leoncavallo's "Il Pagliaccio" (The Clown). The solo cornet playing of James Sherk and the trombone work of H. A. Sherk at the rehearsal this week brought forth applause from their fellow players.

Bergh's "Awake Thou That Sleepest," an Easter anthem of joyous character, is to be the principal offering of the choir of Second Reformed Church this year. At the patriotic service last Sunday evening

the choir sang Eichberg's vibrant, "To Thee, O Country."

When it is remembered how active both as organist and choirmaster, the late Edwin J. Decevee had been for a score of years and with what willingness and ability he served, when he was called to a real good, the fact that the best-known singers of town and the leading organists joined in making the memorial service in Zion Lutheran Church memorable was not to be wondered at.

The music at Market Square Presbyterian Church to-morrow evening braces the Gullmant "Grand Chorus"; "Be Not Afraid," from Mendelssohn's "Elijah"; a composition of the late Mr. Decevee, "Come Into Me," sung as an individual number by Mrs. Wilbur F. Harris. The consistently faithful and musical work of Mrs. Harris as director of music at Market Square proves itself each Sunday in musical offerings that help in the great source in which the church is engaged.

The Verdi trio, "The Lord Is My Salvation," will be repeated at Salem Reformed Church to-morrow so that worshippers who may have been absent from the service last Sunday may hear the beautiful number. Mrs. Edwin C. Thompson, the organist and choir director will play the "Pastorale" from Gullmant's "First Sonata."

Hunt Barrington has been playing the organ acceptably at the Colonial theater during the past six weeks at times when the regular organist has been absent. Barrington comes of a musical family.

Miss Sara Lehmer, violiniste, gave a recital at Penn Hall, the girls' preparatory school, connected under the direction of Frank S. Magill at Chambersburg, last evening. Newell Albright was Miss Lehmer's accompanist. The program included the Mendelssohn Concerto in E Minor, Wilhelm's arrangement of the Schubert "Ave Maria," the Reger "Lulla-

NATIONAL HYMNS STIR LOYAL ONES

"Away With Austrians" Slogan of Singers in World's "Vocal" Country

Since the United States entered the war with Germany the stirring strains of "The Star-Spangled Banner," "America," and "Hail Columbia," have brought the patriotic American to his feet anywhere these war anthems have been played or sung. The opening bars of the famous Francis Scott Key composition whether sounded on great organ or piano or played by orchestra, invariably prompt the hearer to rise from his place in church or theater. It was on the evening of September 21, 1814, during the "War of 1812," that a British fleet was anchored in Chesapeake Bay. A Dr. Beanes, an old resident of Upper Marlborough, Maryland, had been captured by the British, and sent as a prisoner to Admiral Cochrane's flagship, Francis Scott Key, a young lawyer of Baltimore, hearing of the bombardment was kept up by his personal friend, Dr. Beanes, who was a British commander to endeavor to obtain his friends freedom. The enemy was about to attack Fort Mchenry and refused to allow either Key or Dr. Beanes to return until after the capture of the fort. Throughout the night of September 12, the bombardment was kept up and in the light of the "rockets and glare, the bombs bursting in air," Key could see the American flag waving over the old fort. With the first rays of the dawn of September 14, Francis Scott Key wrote the words of the wonderful song. The poem was printed and soon after adapted to an old English air, "To Anacreon in Heaven," the music being credited to John Stafford Smith, who is supposed to have written it in 1776. The song was first sung in public by Ferdinand Durang, an actor, in a tavern, near Holiday Street Theater, in Baltimore.

"America," the music of which is attributed to Henry Carey, was written by a Baptist minister, the Rev. Samuel F. Smith, who was inspired under the inspiration of Carey's music in a half hour and on a scrap of paper. Lowell Mason, the eminent musician, had come into possession of a lot of German music books. The minister was a close friend and being unable to read German, Dr. Mason took the books to the preacher for translation. "On a gloomy day in February, 1832," wrote the Rev. Mr. Smith to a friend, "I came across the air, 'God Save the King.' I liked the music. Under the inspiration of the moment I wrote the words, 'America,' did not have great popularity until the Civil War. Since then it has become the best known and most popular of our national songs. It was first sung at a children's Fourth of July celebration in the Park Street Church, Boston, in 1832. While America sings its favorite war anthems, Italy is not behind in its ardor. Italy, the most "vocal" country in the world, sings the national hymn, "The March of the Melody" written by Olivieri, Italian chief of military music, a melody half-way between an opera aria and a national hymn. It was first sung by the volunteers of the "Brigade of Alpine chassateurs. Its popularity dates from 1860. The nation adopted it and called it "Risaleto." Hymn."

The principal feature of the composition is "Va fuera d'Italia." (Away with foreigners [Austrians]). The Austrian national hymn has the distinction of having as its composer that master musical giant, Haydn, the text by Lorenz Leopold Haschka. Haydn wrote the music in four parts (as may be seen in observing the theme with brilliant variations which he has inscribed in his "Emperor Quartet." In the music world this work of Haydn has given rise to more or less discussion. It has been attempted to prove that it was taken from a very ancient air dating back in the fourteenth century, but in vain.

War Hits Orchestra But It Will Pay Own Way

Seven of the seventeen members of a Sunday school class in Westminster Presbyterian Sunday school that had been paying the expenses of the school orchestra enlisted for the war with Germany. Five of the others are to go, leaving five behind. It was feared the orchestra would have to disband, but the musicians, after several months of pleasant and profitable evenings spent together, decided they would meet the expenses themselves and pay their director out of their own funds. Action obligating themselves was taken on Thursday evening at their weekly rehearsal.

by "Brahm's Waltz in A Major" and Kreisler's "paraphrase on the Paderewski "Menuet."

Two beautiful Easter anthems widely sung during the Easter festival are Stainer's "They Have Taken Away My Lord," and Frank H. Brackett's "This is the Day That The Lord Hath Made." Stainer has written beautiful music for the Lenten season, notably the "Crucifixion" which is often employed as a service for choir and congregation during Passion week. Gault, too, writes much after the style of Stainer. "No Shadows Yonder," from the "Holy City," seldom fails to impress with its religious beauty. "What Are These Arrayed in White Robes," a Stainer composition, will be sung by the choir of the Second Reformed Church, as well as the well known and deeply fervent hymn, "Hark! Hark! My Soul," arranged to Beethoven music.

At the Pine Street Presbyterian Church to-morrow morning Mrs. Cox and Mrs. Sanders will sing setting of "The Lord Is My Shepherd," by Edwin J. Decevee, one of the works last written by the lamented musician.

With JaftmsstutAc-Jlce

STACCATO NOTES

Eugen Ysaeye, the great Belgian violinist, (born at Liege) will conduct the Cincinnati May Festival this year. He will also conduct the last pair of concerts in the regular series of the Cincinnati Symphony Orchestra. The former conductor of the orchestra, Dr. Kunwald, is now interned at Fort Oglethorpe, Ga.

Some Scotch yokels were enjoying the fun of the fair. Seeing an old fiddler in the street, a few of them went over to him, and one, handing him twopence, asked him to play the "Battle of Stirling Brig." The old fiddler took the money and went rasping away the same as before. The yokels getting tired of this, the spokesman again went over to the fiddler and said to him: "Hi, man, that's no' the 'Battle of Stirling Brig.'" "I ken," replied the old fiddler; "that's the skirmin' before the battle."

Some Futurist Material

"The verba best music I ever heard whatever was done at Jamie MacLoughlin's," said a piper. "There was fifteen 'o' us pipers in the wee back parlor, all playin' different tunes. I thoct I was floatin' in heavin'."

There has been much speculation as to "musically speaking, after the war, what? Well—lots of things. For instance, recitals, music schools, pianists, violinists, choral societies, operas, music students, tenors of various kinds) sopranos—popular, leading, charming, sensational, chrestras; arguments between voice teachers, church choirs, brass bands, Ukuleles, artist's mangers and the street piano—in short—the war will continue.

With an appropriation of \$500 from the City Council and the offering of the school auditorium by the school directors for rehearsal purposes, community singing could be made a success here. Let the money be used for music, and the hiring of a band for the accompaniments; and let the concerts be given outdoors in about four different but suitable sections of the city so that all the people could be favored. Do the "ayes" have it, gentlemen?

Music in the Churches

PINE STREET PRESBYTERIAN Morning—Prelude, "Communion in E Flat." Batisse; Anthem, "Christ for the World We Sing." Shelley; Offertory, "Elijah" (Sonata VI), Mendelssohn; Duet, "The Lord Is My Shepherd," Edwin J. Decevee, Mrs. Cox and Mrs. Sanders; Postlude, "Allegro fagiolato," Hollingham. Evening—Prelude, "In B Flat Minor," "The Question," "The Answer," Walstenholme; Anthem, "Lovely Appearance," (B) "Berceuse, Deep," Stebbins; Anthem, "Here I See Thee Face to Face," George B. Nevin; Postlude, "Allegro Vivace," (Sonata II), Gullmant.

AUGSBURG LUTHERAN Morning—Prelude, Offertoire in D Minor; Batisse; Anthem, "Send Unto Thy Light," Gounod; Offertory, "Pastorale," Flagler; Postlude, "Toccato in G." Dubois. Evening—Prelude, "Dreams," (second movement from Seventh Sonata), Gullmant; Soprano Solo, "Like as a Father," Lynes, Mrs. Cora Keeney; Offertory, "Romance," Zitterbart; Postlude, "Fugue in D Major," J. S. Bach.

RIDGE AVENUE M. E. Morning—Prelude, "Andante Seraphique," Debat-Ponsan; Anthem, "Praise Ye Jehovah," Dietric; Offertory, "Gondolle," Scherwenka; Postlude, "Festal March," Calkin. Evening—Prelude, (A) "Berceuse," Gullmant; (B) "Berceuse," Stebbins; Offertory, "Andante," Fry; Postlude, "Marche Triphoniale," Stone.

Music in the Churches

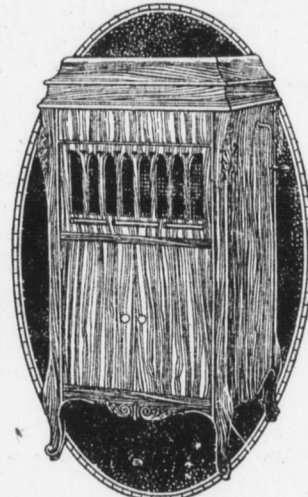
MARKET SQ. PRESBYTERIAN Morning—Offertory for "Paschal Time," Batisse; Anthem, "Christian, the Morn Breaks Sweetly O'er Thee," with incidental solos by Mrs. Myers and Mr. Cassell, Shelley; Soprano Solo, "Homeland," Johnson, Mrs. Wm. R. Helsley. Evening—"Pastorale" (From 1st Sonata), Gullmant; Trio, (Requested) "The Lord Is My Salvation," Verdi; "Andante Maestro," (from 1st Sonata), Gullmant.

REFORMED SALEM Morning—Offertory for "Paschal Time," Batisse; Anthem, "Christian, the Morn Breaks Sweetly O'er Thee," with incidental solos by Mrs. Myers and Mr. Cassell, Shelley; Soprano Solo, "Homeland," Johnson, Mrs. Wm. R. Helsley. Evening—"Pastorale" (From 1st Sonata), Gullmant; Trio, (Requested) "The Lord Is My Salvation," Verdi; "Andante Maestro," (from 1st Sonata), Gullmant.

CHRIST LUTHERAN Morning—Prelude, "Adagio in B Flat," Colekman; Offertory, "Chansonette," Francis; "Male Chorus," Postlude, "Postlude in C," Maitland. Evening—Prelude, "Andante in C," Silas, Male Quartette; Offertory, "At Twilight," Stebbins, Male Chorus; Postlude, "The Song of God Goes Forth to War," Whiting.

DEERY STREET U. B. Morning—Prelude, "Adoration," Borowski; Anthem, "Ho, Every One That Thirsteth," George C. Martin; Offertory, "Scherzo," Jadasohn; Postlude, "Grand Chorus," Gullmant; Evening—Prelude, "At Evening," Dudley Buck; Quartette, "Lead Kindly Light," Dudley Buck; Offertory, "Andante," (from Violin Concerto), Mendelssohn; Postlude, "Epi-logue," Gillette.

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