

# MUSIC MAKES THE HOME

## STUDIO TALKS ON SINGING

NO. 5—CREATIVE ABILITY  
By JOHN W. PHILLIPS

Before these articles are completed the student and layman will feel that there is considerable more to the art of singing than appears on the surface. The remark more heard than any other after a song recital or concert, is, "I liked her voice" or "I didn't like her voice." Not a word, more, you know how the artist sang; the interpretation or the style. It would be like going to an art exhibit and exclaiming, "I like the quality of paint that artist used." Paint is the vehicle used to make up a visible, charming picture, just as voice is the vehicle used to convey a message. A nice speaking voice does not make an orator. A public speaker must have ideas, and deliver them in a convincing manner. Good voices are plentiful; good singers are scarce.

Possibly the most important requirement for the successful singer is creative ability; imagination put into motion and practice. The lack of this one quality has defeated more than one beautiful voice.

The great landscape paintings are not judged solely by the technique and composition displayed, but the judges always look for atmosphere—the something that is there, that tells you what kind of a day it represents—nature's mood, rather than nature's dress—the subtle thing that does not seem to be represented by paint. This would call creative ability. Drawing well, handling brush and colors well is merely skilled artistry which can be developed to a high degree. But the other thing, the something not painted, but conveyed to the onlooker—the suggested thought, rather than the painted idea—this is surely creative ability, or imagination put to work.

Now, real singing has in it this same element of creative ability. The landscape painter takes as a model a bit of nature. He has a model. The singer has in a song, a model to inspire and work from. The model is usually the result of the inspiration of two persons—the poet and the musician. The poet is entitled to first recognition, because he, in an inspired moment, wrote the words—the musician is inspired because of the poem, and is secondary as far as original inspiration goes. In short, the poem inspires the music, and both should inspire the singer. The poet may not be a musician, and the musician composer may not be a singer; in any event it is exceedingly difficult for the composer to indicate on the music just how the song should be sung. He can suggest the key, rhythm, tempo and certain variations of power, but he must trust considerable to the singer, and here is where creative ability is of prime importance.

The singer must get the ideas, the fervor, the atmosphere—in other words, he must see the picture—or feel the mood, otherwise it cannot possibly be conveyed to the audience.

The singer with creative ability knows that sentiment, emotion and intelligence are three vital factors in singing. He knows that they have to be mixed in proportion to create a particular mood. He knows that sentiment and emotion should always be under control. Creative ability knows how to mix these qualities, where to add the poetic, the dramatic, the melodious, the tuneful, the velvety, imaginative tone, that is almost mysterious, but always charming. The tone that is known as vocal drill is the custom and method—there can be little chance for really artistic development. The student would gain more by stopping lessons and attending all the recitals possible. Let us get over the idea that a good voice means a good singer—Julia Culp has not a great voice, or an even scale, yet she is a great singer; Witherspoon has not a wonderful voice, but he is a wonderful singer, and the same could be said of many others. Caruso has a great voice and is a great singer—a happy combination. This combination secures him the modest income of a quarter million dollars per year. We, as a nation have been indolent in the matter of teaching self-expression and appreciation of the beautiful.

It is true we have developed creative ability in a commercial way, but not to the same gratifying extent in an artistic way. The nations that are the most advanced in the world are those that are most concerned about future business; the fine arts may suffer in the mad commercial readjustment; not that picture painting will not be painted, or literature written or music composed; but that they will not get the recognition or encouragement due them. It will be well, therefore, not to let business absorb all our attention. We must hold to the finer things; they must be on an exhibition at all times in all places. The younger generation must be able to see and feel them and know their value. These finer things must become a great part of our national life. The student of singing has an unusual opportunity in the development of creative ability. Let us take at random Buck's "Fear Not Ye, O Israel," which opens with the voice of prayer, and the chorus, hold their breath a day when the watchman upon the mountain top shall cry aloud, "Arise ye, get ye up unto Mount Zion, unto the Lord your God," for thus saith the Lord! The singer with imagination will know that he must sing this with the authority of a prophet. He will see the prophet—dignified, earnest, impressive and convincing—as he talks to the multitude. The singer will study the picture and see how the prophet would declaim these words—why they would impress the listeners and what kind of a tone is required to convey the scene and the message. Again, the singer with creative ability is not content to let the tone make itself. He makes it, he adds the mellowness, the creates tone to fit the text. He catches the inspiration of the poet, and the fervor of the musician, and doing this becomes a greater singer.

Where a student is ushered into a studio for thirty minutes of vocal gymnastics—where the teacher has intense interest in the clock—where no ideas are expressed, where what is known as vocal drill is the custom and method—there can be little chance for really artistic development. The student would gain more by stopping lessons and attending all the recitals possible. Let us get over the idea that a good voice means a good singer—Julia Culp has not a great voice, or an even scale, yet she is a great singer; Witherspoon has not a wonderful voice, but he is a wonderful singer, and the same could be said of many others. Caruso has a great voice and is a great singer—a happy combination. This combination secures him the modest income of a quarter million dollars per year. We, as a nation have been indolent in the matter of teaching self-expression and appreciation of the beautiful.

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## With Player and Singer

William Bretz, Jr., a Dickinson College student, is playing the organ at Zion Lutheran Church and will be at the keys until after the Easter festival. The music committee, of which E. H. Yohn is chairman, has not definitely determined upon a successor to the late E. J. Decevey, who was the choir director. The position in the quartet choir, made vacant by the enlistment of Robert A. Shackley, bass, remains vacant, several applicants being under consideration by the music committee. The playing of young Mr. Bretz, who had been a student of Mr. Decevey and also of Frank A. McCarrell, organist at Pine Street Presbyterian Church, has proved satisfactory, committee and choir both approving.

Mrs. John R. Henry, organist at Market Square Presbyterian Church, is temporarily absent from her position, but is expected to resume the duties shortly.

The position of organist at Westminster Presbyterian Church is vacant by reason of the resignation of Meetch Stroup, who was elected to be organist at Second Reformed Church. During the very cold weather the main church room has not been used for Sunday services and an organist was not required. With the first Sunday in April the old order of things will be resumed and an organist and choir be in their places. Several applications are in the hands of the music committee.

With Mrs. Wilbur F. Harris as soloist, Market Square Presbyterian church choir will sing at to-morrow evening's service. C. Whitney Coombs' motet, "The Sorrows of Death," especially suitable for the Lenten season. At Pine Street

## Music in the Churches

**REFORMED SALEM**  
Morning—"Elegie," Ernest-Westbrook; "Gloria Patri," "Kyrie," (from Mass in B Flat), Farmer; soprano solo, "Thou Only Canst Give Peace," Bruch; "Nuptial Postlude," Faulkes.  
Evening—"Meditation," (on Bach's first prelude), Gounod; (Ave Maria), Sali; "Nearer My God to Thee," Liebs-Schilling, Mr. Cassel and choir; "Pregiera," Bazzini-Westbrook.

**PINE STREET PRESBYTERIAN**  
Morning—Postlude, "Reverie," Macfarlane; anthem, "Sing and Rejoice," Hailing; offertory, "Meditation," Kind; anthem, "O Saviour Blessed Saviour," Storer; postlude, "Gloria in Excelsis," Julius Harrison.  
Evening—At 7.15, "Grand Chorus in F," Renard; "Reverie," Amour; Corbett; anthem, "Hear My Prayer," Mendelssohn; offertory, "Adoration," Guilman; solo, "The Voice in the Wilderness," John Prindle Scott; Mr. Sutton; postlude, "Alleluia," Brosius.

**GRACE METHODIST**  
Morning—Organ, "Leid des Chrysanthes," Joseph Bonnet; anthem, "Thou Crownest the Year," Maker; organ, "Grand Chorus in G," Lemmens.  
Evening—Organ, (a), "Barcarolle in E minor," Faulkes; (b), "In the Garden," Godwin; anthem, "The Twilight Falls," Emerson; organ, "Cradle Song," Delbruck; anthem, "He Hath Comforted His People," Stone; organ, "Fugue in C Minor," Bach.

**LENTE ORGAN RECITALS**  
The third Lenten organ recital will be given in St. Stephen's Church this afternoon at 5 o'clock by Harold J. Bartz, York, assisted by Miss Belle Middaugh, contraalto.  
The recital next Saturday will be given by Newell Albright, assisted by Mrs. James G. Sanders, contraalto.

## Music in the Churches

**BETHLEHEM LUTHERAN**  
Morning—Prelude, "Chant Triumphant," Grey; anthem, "Hear Me When I Call," Hall; quartet, "O Come to Me, Ye Heavy," Florio; offertory, "A Lenten Meditation," Kettley; postlude, "Postlude in A Flat," Frost.  
Evening—(A), "Arabesque," Wrangell; (B), "Idylle," Kind; soprano solo, "These Are They Which Came from the Holy City," Gaul; Mrs. W. K. Bumbaugh; quartet, "Let Not Your Heart be Troubled," Foster; offertory, "Andante Religioso," (Lenten supplication), Hailing; postlude, "Postlude in D," Tours.

**DERRY STREET U. B.**  
Morning—Prelude, "Nocturne," R. King Miller; anthem, "The Lord is My Shepherd," Hills; offertory, "Cradle Song," Brahms; postlude, "Processional March," E. Guiland.  
Evening—Prelude, "Solitude," Godwin; offertory, "Hear My Prayer," O Saviour, Gounod-Hyder; offertory, "Ave Maria," Raff; postlude, "Grand Choeur Dialogue," Diggle.

## Music in the Churches

**MESSIAH LUTHERAN**  
Morning—Prelude, "Elevation in E," Perry; offertory, "Consolation," Lists; anthem, "Shall We Deny Our Lord?" Blount; postlude, "Finale in F," Gherkins.  
Evening—Prelude, "Evening Song," Craighed; soprano solo, "Sunset and Evening Star," Decevey; Mrs. Lee Izer; offertory, "Berceuse," Lemair; anthem, "O Saviour of the World," Goss; postlude, "Postlude in C," Macklin.

**MARKET SQ. PRESBYTERIAN**  
Morning—Prelude, "Allegro Cantabile," (from Fifth Symphony), Widor; anthem, "God Shall Wipe Away All Tears," Field; offertory, "Litanies," Schubert; postlude, "Marche Triumphant," Lemmens.  
Evening—Special Lenten music: Prelude, "Prayer," Lemmens; Scherzer, Des Hayes; anthem, "Lenten motet," "Sorrows of Death," Coombs; offertory, "Spring Song," Vachs; after benediction, "Seven-Fold Amen," postlude, "Finale," Lemmens.

## ORGANISTS TO MEET IN PINE STREET CHURCH

An important meeting of the Organists' Association of the city will be held next Thursday evening in the Pine Street Presbyterian Church. The Rev. Dr. L. S. Mudge, pastor of the church, and Professor Alfred C. Kuschwa will be the speakers. Prof. Kuschwa will give an address on "The Modern Organ; Its Resources and Uses." The bylaws of the association will be discussed at the business session as the organization has not been fully completed. All members and friends have been invited to be present at the session.

**ST. STEPHEN'S CHOR TO SING "HEAR MY SOUL"**  
At the 7.30 o'clock evening service in St. Stephen's Church to-morrow the choir of thirty-five voices under the direction of Alfred C. Kuschwa, organist and choirmaster, will sing Mendelssohn's motet, "Hear My Prayer." Mrs. Gobin Vallerchamp soprano, will sing the obligato solo in this number which includes the well-known "O For the Wings of a Dove."

## MUSIC QUERIES

Q.—Is the story true which is printed on copies of Gottschalk's "The Last Hope," telling why he played the selection so lightly?  
A.—The story is true. It is included in a list of the world's greatest musicians.

Q.—Miss A. R. B. Authorities say the story is correct.  
A.—There is some difference of opinion on this point. He has composed a number of salon pieces, of which the one you mention is probably better known than a number of his other selections. One would hardly include his name with Beethoven, Schumann, Chopin or others of those schools, but his music can easily be classed as of the best of its kind.

Q.—Recently I heard a record of a waltz played by a marimba band. Was told that Strauss was the composer. Could you tell me the name of the selection?  
A.—"The Beautiful Blue Danube," and "Thousand and One Night," both waltzes by Strauss, are played by marimba bands. As you probably know the former well, the latter is the one you have reference to.

Q.—Would like to make a study of native music of foreign countries, preferring national airs. Where can I find a collection of these?  
A.—Sousa, compiled a number of national songs of all countries some years ago. It will probably find a copy of the book in one of the libraries in the city.

(The Harrisburg Telegraph will be pleased to publish answers to any questions on musical subjects. Communications should be addressed to Editor MUSIC QUERIES, of the Telegraph, and should be in this office not later than Friday noon of each week, for publication the following day. Any notes of interest to music lovers will be appreciated if sent in also.)

## MUSIC IN THE CHURCHES

**RIDGE AVENUE M. E.**  
Morning—Prelude, (A), "Sonata," G. A. McFarren; (B), "Andante," E. Silas; anthem, "Far O'er Your Horizon," Porter; offertory, "Hymn of Nuns," Lefebvre-Wely; postlude, "Postlude," Henry Stuart.  
Evening—Prelude, "Communion," Edouard Batiste; anthem, "Abide With Me," Beirly; offertory, "Prelude," Wilhelm Funke; postlude, "Triplet-Fugue," Gustav Merkel.

**CHRIST LUTHERAN**  
Morning—Prelude, "Cradle Song," Spinney; offertory, "Andante Cantabile," Ashmahl vocal; "Fear Not O Israel," Buck, Mrs. P. Turner; postlude, "Marche De Procession," Francis.  
Evening—Prelude, "Pastorale," Merkel; anthem, "Radiant Morn Hath Passed Away," Rev. H. H. Woodward; offertory, "Andantino in C," Clydant; solo, "Hear My Prayer," E. D. Achley, E. A. Heflinger; postlude, "Postlude," Whiting.

## MUSIC IN THE CHURCHES

**REFORMATION LUTHERAN**  
Morning—Prelude, "Chant Triumphant," Grey; anthem, "Hear Me When I Call," Hall; quartet, "O Come to Me, Ye Heavy," Florio; offertory, "A Lenten Meditation," Kettley; postlude, "Postlude in A Flat," Frost.  
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## Tonight at Troup's



## March Victor Records

- To-night the new Victor Records will be on sale here. We invite all Victor owners to call and hear them played in the quiet of our sound-proof rooms. Be sure and hear the following good ones:
- 64760—Capricieuse.....Tascha Helfetz
  - 64748—Marriage of Figaro.....Ameliate Gall-Curci
  - 45148—Lorraine.....Reinald Werrenrath
  - Chimes of Normandy.....Lambert Murphy
  - 18430—U. S. Field Artillery March.....Sousa's Band
  - Liberty Loan March.....Sousa's Band
  - 18427—Sweet Little Buttercup.....Shannon Four
  - Homeward Bound.....Peerless Quartet
  - 18432—Maytime Waltz.....Waldorf-Astoria Dance Orch.
  - American Serenade.....Waldorf-Astoria Orch.
  - 18434—Liberty Bell (Ring Again).....Peerless Quartet
  - There's a Service Flag Flying at Our House

## New Patriotic Rolls

- for player-piano owners. The words of the song are printed on each roll so that you may sing as you play. Here are a few of the best:
- Keep the Home Fires Burning.
  - Hail! Hail! The Gang's All Here.
  - Bring Back the Kaiser to Me.
  - I Don't Want to Get Well, Homeward Bound.
  - We'll Take the Sword Away From William.
  - Liberty Bell

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## U. S. MAY FAVOR JAPANESE MOVE

[Continued from First Page.]  
Japan's interpretation of her position is that she is responsible for the maintenance of peace and security in the Far East. A German menace already exists in East Siberia and was well known to the Allies, even before the latest German advance into Russia.

## STACCATO NOTES

Dr. George E. Hawes, pastor of Market Square Presbyterian Church, got this one past the censor. He directed the coal shortage, Fuel Administrator Hickok advised people to burn wood, so one of the neighbors said: "Good idea. I'll break up my piano. I can get several cords out of that."

There will be a heavy demand for cough drops when the community singing begins. Stock up druggists.

"Her singing lessons accomplished the most wonderful results." "What? Did they really enable her to sing?" "No; they convinced her that she couldn't."

Adelina Patti celebrated her seventy-fifth birthday on February 10.

As a warning to American troops, an English officer relates the story that when British troops entered Perrone, a detachment was told off to a certain house for their quarters. In one of the rooms was a piano, and on seeing this a young soldier became very elated and was about to strike the keys at yesterday's cabinet meeting. It is understood that the State Department is being slowly but steadily influenced to accept the view which seems to obtain in Great Britain and France and possibly in Italy. That is that a single Power with an efficient army and navy within easy reach of Siberia and not otherwise employed, and acting in conformity with a general agreement, might be better able to deal with the situation than any international force, such as was at first contemplated.

The attitude of the Bolshevik government toward the proposed action by Japan in Siberia remains to be developed. The Russian contingent in Washington is strongly opposed to the step, but, as the embassy here is out of touch with the Petrograd government, it is not in position to reflect its attitude.

It is gathered here that the Japanese government holds that it does not require any warrant from the Entente Powers generally or America specifically in its campaign in Siberia, although it makes an exception in the case of Great Britain, because of the close alliance between Japan and that country, expressly reserving their joint interests on the Asiatic mainland. However, because of the co-operation between Japan and America, France and Italy in other phases of the eastern question, it is understood that the Japanese Emperor has indicated that he would welcome a voluntary approval of the government of these countries to any radical program that he might feel obliged to adopt in relation to Russia's Asiatic territories.

The point has been made by some that an insistence by them on joining Japan in the proposed move would imply a lack of confidence in the motives and ultimate designs of the Japanese when it came to the final disposition of any occupied territory.

## MUSIC CENTER OF WORLD MAY CHANGE WITH COMING OF PEACE

According to John W. Frothingham, the well-known concert manager, the coming of peace will bring with it an increased desire on the part of people in general to hear good music. In an interview recently published in Musical America he said:

**Opera Comique in Paris Crowded with Music-Lovers**  
"Correspondence from abroad tells us that on the days when performances are given at the Opera Comique, Paris, the queue forms hours before the doors are open, so eager are the people for music. And, after peace is declared and the remnants of the army return, this hunger for music will be even greater. In listening to the great symphonies and the great operas those who have come back will strive to lose the memory of the horrors through which they have passed, while a new desire to enjoy music will return will seek like solace for their griefs. Music will hold a firmer place in the national life of all countries than ever before. It should be so. The power of music to bring rest and forgetfulness has long been acknowledged by people who have made a study of the art.

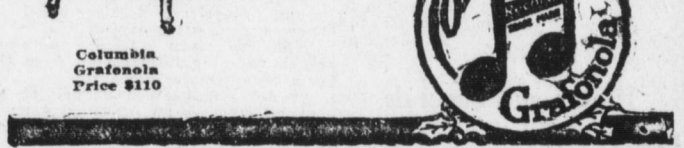
**Music to Express Its Rebirth in Russia**  
Another point of interest made by

## REpetition a Great Musical Educator

The boy who had a special failing for lemon pie was not satisfied with one piece for desert at dinner, so he helped himself several times. Later in the day he became so sick he thought he would never get well, hearing the end of its allotted span. The boy who "tried" olives for the first time couldn't go them at all. The second time they had not quite so horrid a taste. The third time he could take them without making a wry face. Persistence won, he acquired the taste and today a few olives are always a most enjoyable treat for him.

The lemon pie vs. olives theory operates in music too. Catchy tunes appease the appetite quickly, but the taste does not last well. A classical number does not gain the same response from your musical taste on first hearing, but repetition impresses the music deeply on your mind. People will say they simply cannot stand what they call classical stuff, but by way of exception they hear other compositions as often, they would enlarge the list of classical selections they enjoy.

Repetition is a great educator. The great influence of the talking machine and the player piano in cultivating a liking for the better classes of music, is due to the ease with which those who cannot produce music themselves are able to play notable selections over and over again. For one who seizes every opportunity to hear a great pianist, symphony orchestra, band, chorus, organist, violinist or cellist, there will spring up a deep appreciation for the classics that will continue to develop as repetition makes it possible.



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