MUSIC MAKES THE HOME

Music in the Churches

GRACE METHODIST

Morning—Organ, "Adagio, Sonata," op a No. 2, Beethoven; Quartet, "God is a Spirit," Bennett; Anthem, "Holy, Holy, Holy," Gunod; Organ, "Grand Chorus in B flat," Dubois.

Evening—Organ, "Sonata in C minor," Guilmant; I, Allegro Maleso, II Adagio Molto; (b) "Song of Sorrow," Nevin; Quartet, "Breast the Wave, Christian," Shelley; Organ, "The Answer," Wolstenhome; Anthem, "Say, Watchman, What of the Night," Sullivan; Organ, "Toccato in C," Dubois.

Music in the Churches

CHRIST LUTHERAN

Morning—Prelude, "Offertoire in G Major," Jongen; Offertory, "Andantino," Th. Salome; Quartette, "Lord of Heaven," Rossi, Mrs. Turner, Miss Harpel, Mr. Ebersole, and Mr. Boyer; Postlude, "Choral March," Mason.

Evening—Prelude, "Elevation in E," Saint Saens; Male Quartette, Selected; Offertory, "Andante in F," Wely; Anthem, "Hark! Hark! My Soul," Dudley Buck; Postlude, "Postlude," Lemaigre.

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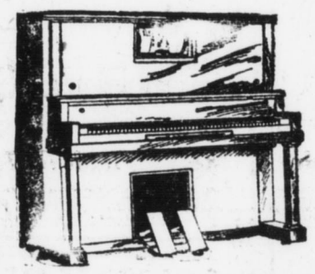

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STUDIO TALKS ON SINGING

NO. 7—BREATH CONTROL

By JOHN W. PHILLIPS

Here we come to a phase of the general subject that has enisted the aid of Scientists, Physicians, Voice teachers and almost everybody else, except Tom Edison. He will probably tackle the subject after he knocks the breath out of Bill the Hun. After consulting eminent authorities, and paying anywhere from one dollar to three dollars for the prescription inserted in a book, we found to our everasting confusion—after spending all that good coal money—that the opinions varies so much, that there was only one thing left to do and that was to "take it to the Lord in prayer."

The subject of breath control today has more pepper in it than any other one phase of the art of singing. One man says breath control has nothing to do with singing. He is evidently not a singer. Another says the ribs should be raised and the stomach drawn in. This is an excellent way to give your stomach exercise and—stomachitis. Another says, breathe from the feet up; and yet another says that expanding the side ribs is the only right way to breathe. Some other canny man says the lungs were made to breathe with so why all the argument?

Let us begin with John Ruskin's proposition that "the highest art is to conceal the effort. A picture that reveals the attempt to depict every blade of grass in a pasture, or every leaf on a tree, would, through a display of stiffness, show laborious effort. It would lack spontaneity, and inspiration—But look at this other picture of a pasture. At a glance it expresses itself. Light and shade—distance and atmosphere, are all there. If you should look at it closely you would imagine—if you did not know better—that the artist had been careless. He had simply expressed himself without seeming effort.

Conceal the Effort

Breath control in singing must be handled on the same basis "conceal the effort." Raising the shoulders to take breath has absolutely no merit. One may feel that they are inhaling more air that way, but the weight of the shoulders dropping back into place with the singing of the first note forces out an extra quantity of air, thus offsetting whatever extra quantity might have been inhaled. Raising the shoulders also notifies the audience that you are taking a breath, and maybe they will hear you too. Raising the shoulders is a sure sign of effort and the audience does not like to feel the effort with you. Therefore you may raise your voice but not your shoulders.

Now breath is life, and voice is the expression of life. A tone cannot be made without breath. Breath is the motive power that propels tone. It is important therefore, to control breath or the power that produces tone. The lungs fill with air but do not control it. Most people (not singers) inhale just enough breath to get along with—that is, they inflate the upper part of the lungs only, giving no thought to the middle and lower parts. In short, they are lazy in breathing. This is amply proved by the large number of cases of lung trouble constantly with us.

The lungs hold breath or air which is controlled by the diaphragm. A man on the football field may be hit hard enough on the chest (the lungs) to knock him down, but it would not knock the breath out of him; but, just short-arm him at the abiding place of the diaphragm and he is out for five minutes. He had the breath knocked out of him, they tell you; yet the blow did not hit his lungs at all—but it did hit the piston that moves up and down, day and night, silently inhaling and exhaling. However the muscle is strong and so resumes normal activity.

Controller of Breath

The diaphragm then, we see, is the controller of breath, but not the storehouse of breath. The physical activity in singing extends from the collar bone circle down to the diaphragm. There **should** be no conscious physical activity above the collar bone. We will call the diaphragm the bottom floor of the lung box. It is a movable floor. The singer must learn to control its movements. When a deep breath is taken in, the floor is flattened out. This causes the expansion at the waist line. When a tone is commenced the diaphragm's tendency is to come up at its regular speed of respirating so here is where the singer needs control, to make it rise in accordance with whatever pressure is needed against the lungs to expel the tone. As the diaphragm rises the waist line contracts. Organ builders have discovered that by using as much air pressure for a soft tne as for a big tone, that the tone is purer and carries further. This truth has been known to many vocalists and teachers for a long time. The muscles or border to which the diaphragm is attached, are really the controllers of the breathing muscle, and it is in the strengthening and firmer control of these muscles that we control the diaphragm.

Another thing—in learning to breathe for singing—do not pull in breath. Let the breath go in—Expand the body at the waist line, keeping in mind the back muscles and ribs, and breath will fill in all the empty places. It is not how much breath you take in, but how much you control that counts. At first you will feel some fatigue around the waist line, but it won't kill you. In a week you will begin to feel the real breath support, and my, what an appetite you'll have. Breath control means voice control. A beautiful phrase well expressed is not possible without voice control. Staccato exercises will assist wonderfully in guining breath control, because staccato work employs and strengthens the right muscles of the body.

When the idea of diaphragmic control is gained, there will be a feeling of firmness at the waist line; a feeling of controlled lifting from below against the lungs, furnishing a firm steady stream of well controlled breath; the tone will be even and pure in quality, and from this stage to the next—which means breathing automatically or unconsciously—is a very natural and easy process. In the struggle to learn there will be effort and overeffort, but out of it all comes the physical control that enables you to do what the artistic mind commands.

PENNSYLVANIA IS KEYSTONE STATE OF MUSIC NATION

In a most interesting article read before the recent festival held in the interests of Community Singing at Scranton, C. F. Hoban, superintendent of schools of Dunmore, said: "Pennsylvania's contribution to America's music! What a debt of gratitude we owe to our native sons for what they have given to the sum total of American musical accomplishment; for is not their gift the greatest of any state in the Union? The music of a state is the sum of what its musicians have done, and a careful study of the achievements of the musical geniuses of our soil reveals the pleasing fact that Pennsylvania's contribution is greater than that of any state in our Republic..... The versality of the state in music is seen as pioneer in the production of musical instruments; first to take her place as a musical center, as when the first opera, Frye's "Notre Dame de Paris" was produced in Philadelphia; first to establish singing schools and musical academies to train her musicians; birthplace of American Folk-Music; rich and versatile in the work attempted by her composers; tremendously successful in chorus singing; notable in the number and success of her artists—Pennsylvania has been given a heritage not shared by any other state—a heritage of which every native son should feel justly proud—a heritage that should spur us on to greater effort ..... We school superintendents should encourage the frequent singing of "Hail Columbia" and other standard Pennsylvania compositions. We should ask our colleges to encourage music compositions on the part of their students so that college songs may have a Pennsylvania setting. We should organize song fests, and once, each year, give in every community in the state a program made up exclusively of Pennsylvania compositions."

STACCATO NOTES

Why don't some of the futurists set the Russian revolution to music? Here is an unlimited source of useful material admirably suited to the futurist idea of dissonance and discomfort.

"Waiter," said a guest at the summer hotel, "call the manager."

The waiter did so and the manager came.

"You advertise this hotel as being equipped with all modern conveniences," said the guest.

"We do," replied the manager, "and I believe you will find that we live up to our promises."

"Very well, Please put a Maxim-silencer on your orchestra."

It seems there will be only four powers left after the war—water, gasoline, steam and electric.—Musical Courier.

Miss Howler: "Did my voice fill the drawing room?

Mr. Rood: "No; it filled the refreshment room and the conservatory."

It appears that Werrenrath was the assisting artist at his own concert. His magnificent seventy-two inches must have shriveled to five foot within when he found it out.

"Up in the Arctic regions the nights are six months long," remarked the Extensive Traveler.

"Thasso?" said the Inebriated One. "Gee Think of a crowd of Eskimos singing 'We wont' go home until morning.'"

Harrisburg in the past has had some splendid musical organizations that have presented some of the world's finest music. The Palestrina choir, the Choral Society and others are extinct and now we are moving downward to the A. B. C.'s of music—community singing. Apparently we are going to start all over again.

"Your brother has the earache." "It serves him right," answered the small boy's sister. "Teacher has told him time and again he ought not to play the piano by ear."—Washington Star.

And so, if Harrisburg is going to begin all over, musically, let us begin at once. The new patriotic songs would be good material to begin with.

Community singing will not live to a ripe, old age, so let's get acquainted with it while it is young.

WAR GIVES MUSIC ADDED STRENGTH

Experiences of Battle May Give Modern Composers Inspiration

An interesting problem to consider these times is the one as to whether the close of the war will have any effect on the subsequent productions of the world. Previous to the world struggle and right on up to the present time, the criticism against modern compositions was the one of mediocrity, that attention was paid to form rather than to meaning. This was the lament heard everywhere. Modern music lacked strength, lacked virility and power, was weak and without backbone, and consisted merely of a technicality perfect grouping of melodies.

Music An Expression

Many, in finding excuses for this, said that the fault lay not in the music, primarily, but in the age in which it was being written. The music was only an expression of the life of the people. The ideals of the world had changed. Industrial success, political prominence, economic enterprise, had taken the place of the spirit of adventure, the love of romance and the desire for emotional expression of former days. Efficiency had become the pass-word of everything and was leaving its mark on the arts.

With the coming of the war, however, the world with a bound, reverted to the life of its earlier years. Civilization was forgotten; human endeavor was forgotten; and the apparently extinct but long dormant instincts of primeval self-preservation and self-defence were awakened in the hearts of millions of men. These things which before had formed a part of the stories of adventure in a boy's life were now given to him in grim reality. Adventure, romance, conquest, all were given him in a measure never before equalled.

What all this will mean to the world of music, time will prove. But, if the fault before lay in the dullness of the life the composer saw about him, he now has ample vividness of colr and variety to make up for it. There is a struggle, there is fear, there is hope and ambition, there are all the innumerable ideals and emotions that have given inspiration to his predecessors, and all in startling magnitude. Our music needs new strength and the war ought to prove the channel from which that strength will come.

Music in the Churches

MARKET SQUARE

Morning — Prelude, "Andante," Flagler; offertory, "Pastorale," Rhemberger; anthem, "Fierce Was the Wild Billow," (hymn 210), Noble; postlude, "Prelude in F," Bach.

Evening—Prelude, "Adagio in G," Volckmar; "Improvisation in B," Jadassohn; offertory, "Delibes; anthem, "O Thou Afflicted," Bach; postlude, "Postlude in D Sharp," Towns.

PINE STREET PRESBYTERIAN

Morning—Prelude, "Meditation in B minor," Guilmant; Anthem, "Let God Arise," Surette; Offertory, "Pastorale," Vincent; Anthem, "Draw Me to Thee," G B. Nevin; Postlude, "Fugue in G minor," Brosig.

Evening—Selections at 7.20; "Festival Toccata," Fletcher; "Fountain Reverie," Fletcher; Anthem, "Lead Us, Heavenly Father, Lead Us," Schnecker; Offertory, "Andante," Wely; Solo, "Eye Hath Not Seen" (Holy City) A. R. Gaul, Mrs. Sanders; Postlude, "Marche Triumphal," Costa Shelley.

MESSIAH LUTHERAN

Morning—Prelude, "Theme and Finale," Gebhardt; Offertory, "Album Leaf," Kirchner; Anthem, "God Shall Wipe Away All Tears," Field; Postlude, "Postludium," Fontaine.

Evening—Prelude, "Spring Song," Mendelssohn; Contralto Solo, "My Task," (Mrs. Ernest Keys), Ashford; Offertory, "Reverie," Mora; Anthem, "Save Us, O Lord," Bairstow; Postlude, "March in C," Williams.

RIDGE AVENUE M. E.

Morning — Prelude, "Larghetto from Concerto 20," Mozart; Anthem, "Come Ye Blessed," Wilson; Offertory, "Prayer (No. 2)" Callaerts; Postlude, "Overture," Rossini.

Evening—Prelude (a) "The Question," (b) "The Answer," Wolstenholme; Anthem, "Give unto the Lord," Heyser; Offertory, "Meditation," Lagarde; Postlude, "Third Movement from Sonata," Andrews.

DERRY STREET U. B.

Morning—Pastorale," Th. Salome; Anthem, "Hark! Hark! My Soul," Richard B. Trench; Offertory, "Romance," B. Tours; Postlude, "Postlude," Th. Stern.

Evening — Prelude, "Allegretto grazioso," B. Tours; Anthem, "The Sun Goes Down," Old Hebrew Melody arranged by Max Spicker; Offertorie," H. Hofman; Postlude, Andante," N. Wheeler.

REFORMED SALEM

Morning—"Allegro con brio," from Sonata in E Minor, Rogers; Anthem, "How Lovely are the Messengers," Rom. V. 15-16, Mendelssohn; Duet, for Soprano and Tenor, "Love Divine, all Love Excelling," Stainer, Mrs. William R. Helsey, Mr. William Watson; "Fuga" (from Sonata in E Minor), Rogers.

Evening—"Adagio," Liszt; Contralto solo, "I Will Give You Rest," Pinsuti, Miss Cassel; "Cantabile," Samuel Wesley.

BETHLEHEM LUTHERAN

Morning—Prelude, "Romance," Shelley; Quartet, "O Saviour of the World," Goss; Contralto Solo, "The Lord is My Light," Allitzen, by Mrs. H. L. Hertzler; Offertory, "Prayer," Bossi; Postlude, "Allegro," King.

Evening—Prelude, (a) "Souvenir," Gillette; (b) "Album Leaf," Grieg-Rogers; Anthem, "Have Mercy Upon Me," Minshall; Quartet, "Hark! Hark! My Soul," Shelley, with solos by Mrs. Bumbaugh and Mrs. Hertzler; Quartet, "Keep the Home Fires Burning," Novello; Offertory, Andantino," Federlein; Postlude, "Festival March," Stark.

With Choir and Organist

One of the best of Dudley Buck's shorter anthems is "O Thou Afflicted," to be sung by the Market Square Presbyterian choir to-morrow. The singing of this number recalls an incident that occurred when the late Dr. George S. Chambers and the Rev. Dr. George B. Stewart, now president of Auburn Theological Seminary, exchanged pulpits, Dr. Stewart going to Pine Street and Dr. Chambers to Market Square. It was before the day of the church bulletin, and at the evening service, when the time came for the choir to sing Dr. Chambers sat quietly awaiting the opening strains and when the choir, then directed by George R. Fleming, sang out with clear annunciation, "O Thou Afflicted," there was a faint smile on the face of the preacher throughout the singing, and when the service was over, Dr. Chambers remarked to one of the choir that the anthem was probably very appropriate. At the Pine Street church the choir sang, "How Lovely Are the Messengers."

One of the best known of the older bass singers of the city is William H. Kautz, of Second Reformed choir. Almost as long as any one can remember Mr. Kautz has been a member of the bass section of every chorus or choral society that has sung on public occasions. His voice continues well preserved and dependable. Another bass singer, not so long in the service, but having a most excellent voice, is Clarence H. Sigler, leading bass at St. Stephens Episcopal Church. Mr. Sigler began his choir work at Market Square Presbyterian Church when David E. Crozier was choirmaster and organist, continuing until nine years ago, when he joined the North Front street choir.

At Pine Street Presbyterian Church, the soloist to-morrow will be Mrs. James G. Sanders, contralto, who will sing, "Eye Hath Not Seen," from Alfred R. Gaul's "Holy City." It is recalled that Miss Reba Bunton probably was the first singer to deliver this number in Harrisburg at the celebration of the one hundredth anniversary of Market Square Church. The auditorium was crowded and the solo thrilled all who heard it. The late Rev. Thomas B. Angell, rector of St. Stephens Episcopal Church, who wrote of the musical features of the anniversary, laid particular stress on the beautiful singing of Miss Bunton, and the altogether musicianly accompaniment of Mr. Crozier.

Choirs are busy rehearsing music for the Easter festival. "Awake Thou That Sleepest," "Unfold Ye Portals," "As It Began to Dawn," "God Hath Appointed a Day," all are appropriate Easter anthems.

Maunder's "From Olivet to Calvary," is in course of preparation for presentation by the choir of St. Stephen's Episcopal Church on Palm Sunday evening. Several voices have been added to the vested choir for the Lenten music.

The profound Mendelssohn setting of Elijah's despairing cry, "It Is Enough," sung by George Sutton at the organ recital at St. Stephen's church this afternoon was made notable at Chestnut Street Hall a number of years ago by Max Heinrich in his day one of the most dramatic of baritones. It is the aspiration of the majority of baritones to sing this wonderful music.

SANG TWO SOLOS

Mrs. Lee S. Izer, formerly Miss Catharine Heicher, soprano, sang two solos, "Jean" and "I Know," by Spross, at the big meeting of the National War Aid Society Tuesday evening, addressed by Mrs. Anna Scott, food expert of Philadelphia. Mrs. James G. Sanders led the chorus singing, which went right heartily.

The music at Salem Reformed Church to-morrow will be unusually appropriate. As a chorus number the choir will sing Mendelssohn's, "How Lovely Are the Messengers," and the ever-beautiful duet from the "Daughter of Jairus," "Love Divine, All Love Excelling," will have a place on the program.

Stainer's "Crucifixion" is not to be sung in any Harrisburg church this year. In a town not very far away the cantata was given rendition a number of years ago and the reverent penitential music had a deep effect on the congregation. One woman whose favorite hymn was "Oh Happw Day That Fixed My Choice," said that while the music was fine she didn't think much of the man who selected the hymns. Stainer wrote them and they are a beautiful part of the cantata.

Field's beautiful anthem, "And God Shall Wipe Away All Tears," is on the music program at Messiah Lutheran Church for to-morrow. In England this anthem is widely sung during Passion week.

ST. STEPHEN'S CHOIR SINGS "GALLIA"

The choir of St. Stephen's Church assisted by Mrs. Gobin Vallerchamp, soprano, will sing Gounod's cantata, "Gallia," to-morrow evening. The service will consist of the folowing music:

Magnificat, Barnby; Nunc Dimittis, Maunder; Organ, "Priere a Notre Dame," Boellmann; Cantata, "Gallia," Gounod; Offertory Anthem, "Beneath the Cross of Jesus," Berwald; Alfred C. Kuschwa, organist, and choirmaster.

FINAL LENTEN ORGAN RECITAL

The sixth and final Lenten Organ Recital will be given in St. Stephen's Episcopal Church next Saturday by Alfred C. Kuschwa, assisted by Mrs. Ray G. Cox, soprano.

MRS. COBLE HOSTESS

Dauphin, Pa., March 16.—The Ladies' Aid Society of the Lutheran Church met with Mrs. A. C. Coble in Erie street on Thursday evening. After the regular business, refreshments were served to Mrs. W. F. Reed, Mrs. George M. Kinter, Mrs. Harry Gerberich, Mrs. Harry Miller and son, Harry; Miss Sallie Shaffer, Miss Anna Hoffman, Miss Susan Jackson, Miss Annie Hinkle and Mrs. A. C. Coble.

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