MUSIC MAKES THE HOME

Music in the Churches

ST. JOHN'S REFORMED

Morning—Prelude, "Adoration," Geo. Noyes Rockwell; Interlude, "Andante Religioso," Lemaigre; Postlude, "Gavotte Pastorale," F. N. Shackley; Vocal Solo, "Parker's Jerusalem," Mrs. Geo. W. Giede.

Evening—Prelude, "Hymn to the Setting Sun," Frederick Lacey; Interlude, "Berceuse," Benjamin Godard; Postlude, "Triumphal March," R. S. Morrison; "The Palms," by St. John's Choir.

Music in the Churches

CHRIST LUTHERAN

Morning—Prelude, "Paques Fleuries," A. Mailly (Palm Sunday); Duet, Miss Margaret Wilson and Miss Esther Harpel; Offertory, "Springtime Sketch," Beebe; Solo, "Palm Branches," Faure, Mrs. P. Turner; Postlude, "Triumphal March," Costa.

Evening—Prelude, "Gethsemane," Mailling; Anthem, "Jerusalem," Reis; Offertory, "Prelude in A Major," Hollins; Anthem, "See Now the Altar," Faure; Postlude, "Grand Choeur in D Major," Smith.

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STUDIO TALKS ON SINGING

NO. 8—RESONANCE

By JOHN W. PHILLIPS

A few years ago there appeared in Orchestra Hall, Chicago, a company of English singers; King Edward's Coronation Choir, of which, of course, great things were expected. One of the soloists was a big broad-chested fellow at least an inch or two over six feet tall. We expected from him one of those deep, thundering bass voices that rattled the windows, and we prepared to move back out of range. He fired before we could bestir ourselves. But instead of a 14-inch gun he sounded like a toy pistol. He was a counter tenor—Our guess was counterfeit tenor. His tone was light, throaty and absolutely without resonance. And yet, we are told, the congregations of the English Cathedrals, delight in this insipid, unmanly effeminate voice. A voice without resonance has little or no value.

Another singer, a baritone, was heard in another concert hall some years ago. He was programmed to sing Sargent's "Blow, Blow, Thou Winter Wind." He was a big healthy looking fellow and we were all eyed up for the opening "Blow." Instead of a winter blow it sounded like a summer zephyr. He had no resonance whatever, and so was not equipped to sing anything like the song he had chosen.

The matter of resonance is exceedingly important and so is worthy of special study.

The vocal chords are a fixed proposition. They cannot be changed except by a surgical operation. The vocal chords are not trained in singing; but the singer is taught how to play on them. In the realm of violin playing, the instrument does not change, it is the player that changes; that gains control and draws out more beautiful tones. The hollow body of the violin may be termed the resonating chamber, to reinforce and enrich the tone.

In voice, there is chest, throat and head resonance.

Chest Resonance

It is the chest resonance that many altos resort to. Chest voice can be carried down with certainty and more or less power; and is the easiest way. But it does not blend with the upper voice and the result is what is known as a "break." Chest resonance, let it be said, has no artistic value, and chest voice is harmful rather than helpful. Throat resonance is confined to such a small area of space, and is so far removed from an outlet that its value is very little.

The most valuable resonance for the singer therefore is that which is directed into the head cavities, which includes the mouth, cheek, nasal and frontal cavities. For the sake of making the idea of resonance more clear, we may say that a rich, resonant voice is made up of many particles of tone. Actually the idea is reverberation. A thin voice can be made full and resonant by taking advantage of the many resonating cavities. As the student gets the idea, and the voice gets firmer and better direction, the particles are added. By and by more and more are added until depth and resonance is attained. Musicians term these particles, harmonics or partials; but our effort is to help the layman as well as the student.

Now, bone is the only substance in the human body that will transmit resonance. It is porous, and varies greatly in this respect. Bone varies in hardness or softness and therefore resonance is affected more or less by these varying qualities.

The nasal bridge includes the bridge of the nose, and the cheek bones, and the hard palate. The hard palate is the sounding board of the voice. If the tone is directed firmly against the frontal hard palate, the resonance will be felt throughout the nasal bridge.

A Mistaken Ideal

Here is where many teachers and singers get the mistaken idea that they must sing into the nose. The subject has been much discussed, and yet the solution is simple. A powerful breath stream sending the tone, well poised, against the roof of the mouth, well forward, will bring about a decided feeling of resonance even as high as the frontal cavities in the forehead, but that does not mean you are to direct your tone into the forehead. Words are formed with the lips, tongue and teeth—all forward—Tone therefore, should flow forward through the mouth—so that there will be a happy uniting of tone and word. It is a foregone conclusion that you cannot make words with your nose, so it is foolish to try and sing through your nose.

Breath control, well developed, controlled and directed, will propel tone in such a way that resonance and richness must result. The most beautiful voice—resonant, free, rich and sincere. It has a quality that grips and interests, and it is possible for both speaker and singer.

MORE MUSIC FOR HARRISBURG THE CITY OF MUSIC LOVERS

Mrs. Sanders Tells Civic Club She Has Never Known City of Its Size With as Many Good Musicians

The following paper of timely interest was read before the Civic Club of Harrisburg Monday afternoon by Mrs. James G. Sanders, chairman of the general committee of the Community Singing Movement in this city. Mrs. Sanders is the wife of the State Zoologist and came here more than a year ago from Madison, Wisconsin, where she was a member of the faculty of the University of Wisconsin. Mrs. Sanders spoke of "What Music Means to Us as a Nation, as Well as to Our Own City," as follows:

"There never has been in the history of our nation a time when music was such a potent factor. The leaders of our Army and Navy realize the tremendous value of music. Hence the establishment of chorus singing in the camps. Judge John M. Patterson says, 'The fate of a planet hangs in the balance. To take away our songs and plans would be helping the Kaiser.'

"I suppose it will surprise almost everyone present, to know that this country spends each year more than six hundred million dollars on all forms of music, not including musical comedies. These statistics were compiled by Dr. John C. Freund, editor of Musical America, in collaboration with the Associated Press. This statement was made public only after a thorough investigation of this subject. This amount covers the purchase of musical instruments, the cost of musical education and all musical activities. America is in this way spending more money on her musical interests than all Europe. These are facts to be digested slowly, and thoughts which we should ponder, for music will play a great part in the future of our nation.

"About a month ago I had the pleasure of listening to a most interesting address by our own Governor Brumbaugh, before an agricultural convention in this city, and the thought impressing me most in his talk was this, 'that after this awful world conflict is at an end, the world will look to America for its higher educational advantages.' The universities of Europe will be crippled because of the loss of manpower, including many educational leaders. Then if to this country the world will look for academic training, certainly it will be true that musical education will also be sought within our shores.

"Ladies, if this situation is impending, then it is our duty to be ready, to be organized and equipped for work. To this end, there has been recently organized a body, known as 'The Musical Alliance of the United States.' The purposes of this organization are:

"First. To demand full recognition for music, and for all workers in the musical field and musical industries, as vital factors in our national, civic and home life.

"Second. To work for accredited efficiency in music in the public schools.

"Third. To favor a national Conservatory of Music, and to urge that a department of fine arts be established in the national government, and a secretary of fine arts be a member of the President's Cabinet.

"Ladies, this organization is but an infant of three months, yet the membership of this body is over 1,200, representing over 140 cities.

"With an annual investment in one industry of over six hundred million dollars per year, it is an evident fact that the musicians of these United States should have representation at Washington. To this end all cities should throw aside their heavy shades of conservatism, and awaken to the needs of the nation, and, certainly, of their own city.

More, Not Better Music

"In Harrisburg, we need more music, not better music. I have lived both East and West and I have never known a city of this size to have as many good musicians. The class of work presented here is splendid, and certainly the fine work of the Wednesday Club and the church choirs should not be overlooked, for they have done much for this city in the establishment of a high standard. To me the most deplorable situation in the musical life of this city, is the lack of support given to musical organizations, some of which are of the first magnitude in the musical world of this country. When I came to this town about a year ago, my husband and I attended a concert by the New York Symphony Orchestra. I attended again this year, and on both occasions, the hall was about half full. Ladies, I was shocked. There is something wrong with a community that will not support one symphony concert in a year. I have been told that many Harrisburgers go to New York to feast their inclinations in this line. That is a beautiful privilege, it is also your right, but is there anyone who can satisfy their thirst for the best in music or art by attending a few musical events or art exhibitions in a season?

"Then, too, there is another side to this situation. We must support the attractions we are fortunate enough to get in Harrisburg. Go to New York, and hear all that you wish in a musical way, but it is also your duty to attend the musical attractions of your own city—for if by your lack of patronage of local musical events, these features can not be continued, then you deprive your townspeople of a privilege that should be theirs. People want music, and they will have it, of one kind or another. So they go to the store and buy trashy records of the latest ragtime hit—thus their taste is left to be formed by themselves, and their taste is bad, because they have not been educated to like better things. Mr. Werrenrath says, "This country is turning from a nation of Jazz bands and cabarets to one that demands good music." The influence of music can not be discredited. It sometimes gives courage, it sometimes soothes—for surely we must all realize that there is no influence so great in its relation to man, as music. Certainly music ranks next to Christianity, and as a unifying element, there is nothing comparable to it.

Love of Good Music

"Another phase of this situation is, that people should be taught to live good music. I believe that the time will come when the characteristic music will not be ragtime. People abroad know us best by this terrible class of music. Rabbi Joseph Krauskopf, of Philadelphia, says, "We never needed music more than at the present time. It makes us go to our duties all the better—all the stronger."

"Managers tell us that "Harrisburg is dead, that it is a losing game to bring anything good to this city."

"Last year we had the San Carlos Opera Company for several performances. This year they would not come to us, because we would not support them. In this company we had several of the principal singers, but not all; likewise we had several understudies. They sang us good music, and to familiarize oneself with the best music is always worth while, for it adds to our culture, and what would life be without culture? However, we can remedy the situation just stated. We can and must support these musical attractions, and then demand the best. Other cities have demanded the full value of their money—so can we.

"To awaken Harrisburg in things musical, and to start our campaign for Community Singing in this city, we have extended to Dr. John C. Freund, Editor of Musical America, and President of the "Musical Alliance of the United States," an invitation to visit our city, and help launch this movement. It gives me great pleasure to announce that Doctor Freund will be with us on April 3, 4 and 5, at which time he will give us several addresses. There isn't a man in this country who has done more to better the standard of music than this wonderful author and patron of music. Just now we feel that we have a big undertaking, for as yet we are without any financial backing, and we are still looking for a good fairy to finance this project. This campaign is backed by the Chamber of Commerce, the Wednesday Club and the School Board, which has granted us the use of the Technical High School for our Community work. We have also the patronage of the press, officials of the city and state, also the musicians of Harrisburg. To-day I ask your support for this movement. A propaganda of like interest was recently launched in Scranton with wonderful results, and so it has been the experience of every city visited by Doctor Freund. It is splendid, indeed, that Harrisburg is to have the privilege of hearing this distinguished disciple of music. He is a speaker of tremendous force, and in every city is a most notable guest, where many honors are always extended in appreciation of his valuable services.

"Doctor Freund is seventy years of age, and receives no compensation for his services. His mission is for more music of a higher standard, and to this purpose we beg that you give us your utmost support."

Music in the Churches

FIFTH STREET METHODIST

Morning—Prelude, "Paques Fleuries," Mailly; Anthem, "Jerusalem," Parker; Offertory, "Faith," Mendelssohn; Postlude, "Marche Triomphale," Dubois.

Evening—Organ Recital, (a) "Largo e Maestoso, Allegro," (First Sonata), Guilmant; (b) "Gethsemane," Mailling; (c) "At Twilight," Stebbins; Offertory, "On the Lake of Galilee," Barton; Cantata, "The Cross," J Flaxington Harker; Soloists: Miss Hazel Fraim, Soprano; Mrs. John Beam, Contralto; George Sutton, Baritone; Robert Bratten, Bass; Thompson Martin, Tenor and Director; Miss Violette Cassel, Organist. Postlude, "Stabat Mater Dolorosa," Lemaigre.

REFORMED SALEM

Morning—"Fantasia" in F Minor, "Gloria in Excelsis," Goss-Custard; "Accepted," from "The Cross Victorious," Demarest, with bass solo by Mr. Cassel, chorister; Men's Voices "O Fair Jerusalem," "Lift up Your Heads, Ye Everlasting Gates;" Women's Voices, "Hail Great David's Greater Son;" Final Chorus, "Shout Hosanna Our Kingdom has Come;" Bass Solo, "The Palms," Faure, Mr. Cassel; "Triumphal March," Lemmens.

Evening—"Spring Song," Hollins; Anthem, "Jerusalem," with recitative, "Behold Thy King Draws Near the City Gates," Parker, Mr. Cassel. "Finale in C," Volkmann.

With Choir and Organist

There will be special music in nearly every Harrisburg church tomorrow, Palm Sunday. The principal solo numbers will be Faure's wonderful setting of "The Palms," Henry Parker's "Jerusalem" and Charles Gounod's "There Is a Green Hill Far Away." The anthems will be of a festival character. "Hail, Gladdening Light," Shaw's joyful setting of the Scriptural exclamation, will be sung by the Pine Street Presbyterian choir, at the evening service. This beautiful composition has an uplifting counterpart in the setting by John T. Field, whose "God Shall Wipe Away All Tears" is an ever appropriate Passion Week number.

In several churches Faure's "See Now the Altar" will be the anthem number, notably at Grace Methodist, Christ Lutheran and Second Reformed Churches. At Market Square Presbyterian Church the choir selection will be from Stanier's "Crucifixion," the grateful setting of the Apostle's words, "God So Loved the World." In the evening Redhead's "The Story of the Cross" will be the anthem. At St. Stephen's Episcopal Church the choir of forty voices, with Alfred C. Kuschwa, organist and choirmaster, directing, will sing Maunder's wonderful music, "Olivet to Calvary" at the evening service. "Come Unto Me" for baritone and chorus will be sung in the cantata, the soloist being Clarence H. Sigler.

"The Palms" will be sung at the following churches: Salem Reformed, soloist, Charles Cassel; Christ Lutheran Church, soloist, Mrs. Phoebe Turner; Pine Street Presbyterian Church, soloist, George Sutton; Second Reformed Church, soloist, Elmina Sweigert; Messiah Lutheran, soloist, A. W. Hartman; Bethlehem Lutheran, soloist, John P. Gibson. At Grace Methodist Church the soloist will be Miss Buttorf, who will sing "There Is a Green Hill Far Away."

With the first Sunday in April there will be a new organist and choir director at Westminster Presbyterian Church, the present director, Robert Smith, retiring after several years of faithful service and relinquishing the duties because of the demand war conditions are making upon all railroad men. An effort will be made to organize a choir for this West End church, one that will be enthusiastic and efficient. It has been arranged to have Mrs. Charles A. Carl, whose splendid work at Williamsport, Pa., made her a valuable addition to the musical life of that city, as the soprano soloist for the choir. Mr. Augustus G. Schantz, tenor, whose consistent work through a period of years at Market Square Presbyterian, Zion Lutheran and St. Stephen's Episcopal Church on more than one occasion, has been noticed by the musical people of Harrisburg, will be the tenor soloist.

A father and two sons singing in the same choir is something out of the ordinary in Harrisburg, and yet this is the case of H. Carter Quigley, bass, who sings each Sunday in the vested choir of St. Stephen's. His oldest son sits almost directly opposite him in the tenor section and a younger son is one of Prof. Kuschwa's sopranos.

Miss Viola Burd, organist at First Baptist Church, who was obliged to relinquish her duties for a number of weeks because of serious illness, has fully recovered and is again at the keys.

Mrs. Ada Culp Brown, soprano, will sing Parker's "Jerusalem" at Second Reformed Church to-morrow evening. The anthem numbers for the day will be "Fling Wide the Gates," from "The Crucifixion"; the Reis-Parker arrangement of "The Palms"; Woodward's "Rejoice Greatly, O Daughter of Zion" and Faure's "See Now the Altar."

There have been several poems used in presenting the memorable solo, "Palm Branches," the eimmortal composition of the great French composer, Faure. The one generally employed by American arrangers is as follows:

O'er all the way green palms and blossoms gay
Are strewn this day in festal preparation,
Where Jesus comes to wipe our tears away;
E'en now the throng to welcome Him prepare,
Join all and sing, His name declare.
Let every voice resound with acclamation,
Hosanna! Praised be the Lord,
Bless Him who cometh to bring us salvation.

His word goes forth and peoples by its might,
Once more regain freedom from degradation;
Humanity does give to each its right,
While those in darkness find restored the light.
Join all and sing, etc.

Sing and rejoice, O blest Jerusalem,
Of all thy sons, sing the emancipation
Through boundless love, the Christ of Bethlehem
Brings faith and hope to thee for evermore.

Swab Wagon Company Ship Carts For Gov't

Elizabethville, Pa., March 23.—Yesterday the Swab Wagon Company shipped its first large consignment of Government carts. The point of shipment is not made public, but they will be distributed to the various cantonments from a central point. The wagon company will start working eleven hours daily in order to rush this particular contract.

Music in the Churches

DERRY STREET U. B.

Morning—Prelude, "Gethsemane," O. Malling; Anthem, "Jesus Said Unto the People," J. Stainer; Offertory, "Passion Chorale," Max Reger; Postlude, "Prayer," Loret.

Evening—Prelude, "Toccata and Fuga" (in D Minor), Bach; Anthem, "Palm Branches," Jean Baptiste Faure; Offertory, "Ave Maria," Schubert; Postlude, "Hosannah," J. P. Hartman.

MARKET SQ. PRESBYTERIAN

Morning—Prelude, "Andante in C, Sildos; Anthem, "God So Loved the World," (from the Crucifixion), Stainer; Offertory, "Meditation, Flagler; postlude, "March," Fiszt.

Evening—Prelude, "Adagio in A Flat," Volcleman; Offertory, "Reverie," Flagler; Anthem, "The Story of the Cross," (Hymnal 1696), Red Head; Postlude, "Fughetta," Lemaigre.

PINE STREET PRESBYTERIAN

Morning — Prelude, "La Fete Dieu," Dubois; Anthem, "Seek Ye the Lord," Perry; Offertory, "Andante," Deshayes; Solo, "The Palms," Faure, Mr. Sutton; Postlude, "Jubilate Deo," Silver.

Evening—Selections at 7.15, "The Knights of the Holy Grail," Wagner; "March of Traume," Wagner; Anthem, "Hail Gladdening Light," Geoffrey Shaw; Offertory, "Meditation," Irvine; Anthem, "O Lord Most Holy," Franz Abi; Postlude, "Fugue (Sonata II) Mendelssohn; Song service in the Boyd Memorial Building at 8.45, led by Earl Cox. Cox.

BETHLEHEM LUTHERAN

Morning—Prelude, "Stabat Mater Dolorosa," Lemaigre; Anthem, "Christian, the Morn Breaks Sweetly O'er Thee," Shelley; Tenor Solo, "The Palms," Faure, Mr. J. P. Gibson; Quartet, "Must Jesus Bear the Cross Alone?" Havens; Offertory, "Berceuse," Iljinsky; Postlude, "Hosannah (Chorus Magnus), Hartmann.

Evening—Prelude, (a) "Sunset Meditation," Biggs; (b), "In Moonlight," Kinder; Anthem, "Fling Wide the Gates," From Stainer's Crucifixion; Soprano Solo, "There is a Green Hill Far Away," Gounod, Mrs. Bumbaugh; Solo and Chorus, "I Gave My Life for Thee," Bliss, Mrs. Hertzler and Choir; Offertory, "Good Friday Spell Vretblad"; postlude, "Marche Triomphale," Callaerts.

ST. STEPHENS

The choir of St. Stephen's Episcopal Church will sing Maunder's Cantata, "Olivet to Calvary," at the 7.30 o'clock service to-morrow evening.

The soloists will be: Charles A. Wenrich, tenor, and Clarence H. Sigler, bass.

WELCOME TO NEW MINISTER

Columbia, Pa., March 23.—The Rev. Frank G. Yost, of Sunbury, the new pastor of Grace United Evangelical Church, was tendered a reception in the church last night and was welcomed to the borough by the congregation and members of the Columbia Ministerial Association.

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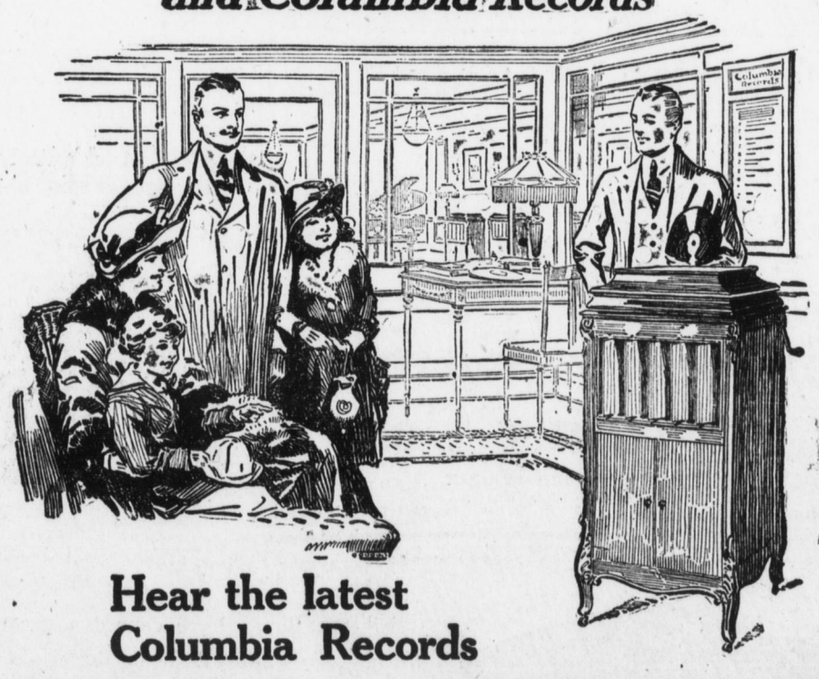

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