MUSIC MAKES THE HOME

THE ORIGIN OF YANKEE DOODLE

Recognized as an Hungarian Melody in Revolutionary Days

The present mobilization of America's fighting forces adds interest to what is already an interesting paragraph from an old copy of the Boston Post dated July 24, 1858. This implies the sugestion that "Yankee Doodle" may be a Hungarian or at least a European melody: "Kossuth informed us that the Hungarians with him in this country first heard Yankee Doodle on the Mississippi river, when they immediately recognized it as one of the old airs of their native land—one played in the dances of that country—and they began immediately to caper and to dance as they used to in Hungary. It is curious that the same air should be found in old Biscay. It has been stated, we know not upon what authority, that the air of Yankee Doodle is the same as that of Lucy Locket, and is as old as the time of Cromwell, when it was called "Nankee" Doodle. In the time of the old French war (1775) when the New England troops, commanded by Governor Shirley were encamped with the regular British troops on the Hudson, near Albany, Dr. Shacksburg, a surgeon of the British army, remodeled the old tune and called it Yankee Doodle as a joke in derision of the New England volunteers who admired the tune; and it soon became a general favorite throughout the American camp. It was suggested, it is said, by the quaint and ludicrous appearance of the American volunteers as they came into camp—some in black suits, some in blue, and some in gray. Some had long coats, some short ones, and some had no coats at all. Some of them had long hair, some short, and some wore enormous wigs. With a great variety of accoutrements, they furnished altogether a good deal of sport for the regular British troops.

SALEM REFORMED

Morning—"Festival Hymn," artlett; Anthem, "Christ, Our Passover," Shepperd, with incidental solo by Mrs. Myers, Miss Cassel, Mr. Cassel; Quartette for Women's Voices, with Bass Solo, Mr. Cassel; Liszt, the Cherubic Host," Gaul, Miss Myers, Mrs. Heisley, Miss Cassel, Mrs. Altmaier; "Bourree," Silas.

Evening—Service of Song—"Canon, Spring Song" (Theme suggested by an Aria in Bach's Pentecost Cantata); "Gloria in Excelsis, from Mass in B Flat" Farmer, York; "Alleluia," Cherubino Raeffaelia; Duet, "Love Divine, All Love Excelling," Stainer, Mrs. Helslef, Mr. Watson; "March in C," Volkimann.

STUDIO TALKS ON SINGING

NO. 10—THE INSTRUMENT

By JOHN W. PHILLIPS

As has been pointed out previously, the voice (the instrument in singing) is the sounding board of the human soul; and let it be added, the voice is a true mirror of the inner self. It will reveal more quickly than actions to the keen listener and acute observer, the character of the person speaking. As an experiment, hide ten or twelve people behind a curtain, and let some one question each carefully and shrewdly and write down impressions. A well-informed voice teacher, who had studied voice, voices and people, would be able to write down some very truthful impressions. He could distinguish the sincere, truthful and heroic, and could also discern the hypocritical, the false and the cowardly. You can never mistake the voice of a bully—or an egotist.

Timidity, meekness, deceit, flattery, humility, boldness, simplicity, courage, intellect, refinement, courtesy and vulgarity are all revealed in the voice.

The voice of Nature—the wind in the trees, the surf breaking on the rocks, the gurgling of mountain streams and the falling cataracts—are truthful, they can never be mistaken—In music they can be suggested, but never duplicated. Orchestras and bands sometimes attempt to imitate a thunderstorm—It is only a puny effort and at the best only suggestive. The sea gull that haunts the sea coast and is heard midst surf and mist has the eerie quality that fits Nature's mood. The robin's cheerful spring note, the skylark's midsummer song all fit into Nature's gay mood. All these voices speak truthfully to us.

Mankind has not learned that false voices are responsible for the tremendous setbacks and calamities of the world—True voices bring joy, peace and happiness. False voices bring misery, strife and sorrow.

Truth In Singing

Singing requires truth just as much as speaking, so the student must be taught from the beginning that sincerity is the first requisite of the singer. No matter how ordinary the instrument, it can be beautified, by training the mind to strive for a more truthful and loftier ideal, and by influencing the heart to radiate sympathy and goodfellowship. As these qualities grow in the student they will also come into the voice. In fact, it is the only way to get them into the voice.

There was undoubtedly a tremendous change for the better in old Scrooge's voice when he really found the spirit and joy of Christmas. The note of happiness in his heart could only find an audible outlet through the voice. Reformed men have also reformed voices. Lack of confidence in each other is in a large measure due to the fact that our voices betray our shortcomings; and somehow people find shortcomings in others a live topic for discussion.

The student's voice—no matter how beautiful—at the beginning, will have holes, or weak spots in it. The voice will be uneven and more or less throaty. The vowels will not be pure, the tongue will get in the way of the tone, and there may be many more faults to correct. The student cannot sing a good tone until the good habits of singing have become a part of him. Correct breath control, with vitality in the bellows (lung box); relocation of lower jaw, lips, tongue, neck and throat muscles; directing the tone—well poised and focused—well forward and high in the mouth, are the desirable conditions for the production of good tone. But, that is not enough. The mind must be active also in creating always a deeper, richer, warmer, more gripping quality; a quality that interests immediately and absorbs the attention of the listener. The world of vocal art has not yet developed the full possibilities of the human voice. If we can get rid of the idea of "getting results" and settle down to developing singers, a great reform will have been accomplished. It will stimulate American composers to greater effort, and that is what is needed.

With the many illustrious American names in literature, and the many famous American painters, we may lay claim to both a school of Literature and a school of Art, but—we have no distinctly American style or School of Music. As I have pointed out before, in the article entitled "The Under Dog," our fault has been in neglecting to recognize music as an educational factor in our public schools. This should have been started long, long ago. We are weak musically as a nation, largely because of this oversight, and we would have been more poverty stricken yet, if Europe had not furnished teachers and models.

Out of Europe will come changed voices, chastened and sobered; some transformed from fear to courage, others changed from light-heartedness to sorrow. The ovices will be changed because the spirit has been transformed. This will affect the whole world. The voice of mankind, let us hope, will become the voice of justice, peace, happiness and brotherhood. The spirit of religion, will be heard in the new tone. The spirit of song will take new root. The new and better voice of mankind is now in the process of making. The voice of laughter and song and faith is on the way, so let us be patient until the glad day comes, for it is surely coming.

Music in the Churches

GRACE M. E.

Morning—Organ, "Savivor Breaths Forgiveness O'er Me," Rossini; Anthem, "O Rest in the Lord" (Elijah), Mendelssohn; Organ, "Berceuse in G Flat," Iljinskey; Grand Chorus in D Minor," Rogers.

Evening—Organ, (a) "Peer Gynt Suite:" (1) "In the Morning," (2), "Death of Asa," Brewer; (b) "An April Spring Song," Brewer; Quartet, (repeated by request) "Ye Bells of Easter Day," Dressler; Violin Obligato by Harold E. Malsh; Cantata, "The Risen King," Schnecker; Violin Offertory, "Cavatine," Raff; Harold Malsh; Organ, "Fantasie in E," Dubois.

MARKET SQ. PRESBYTERIAN

Morning—Prelude, "Adagio, Reihecke; Offertory, "O Salutaris Hostia," Postlude, "Fugue," Bach.

Evening—Prelude, "Cantilene Pastorale;" Guilmant; Offertory, "Melody," Harris; Anthem, "At Dawn," XVI Century; Postlude, "Fantasia," Ashford.

PINE STREET PRESBYTERIAN

Morning — Prelude, "Familiar Hymns," Offertory, "Adagio," Guilmant; Postlude, "Procession du St. Sacrament," Chauvert.

Evening — Prelude, "Eventide," Shackley; Anthem, "When Wilt Thou Save Thy People?" J. S. Matthews; Offertory, "Reverie," Faulkes; Anthem, "The Great Day of the Lord is Near," Chaffin; Postlude, "Marche Heroique," Lemaire. The song service held in the Boyd Memorial Building at the close of the evening service will be conducted by Mrs. H. B. McCormick's Bible class.

MESSIAH LUTHERAN

Morning—Prelude, "Aria," Dethier; Offertory, "Ave Maria," Gounod; Anthem, "I Lay My Sins on Jesus," Hawley; Postlude, "Festival March," Stoner.

Evening—Prelude, "Grand Choeur in B Flat," Clegg; Anthem, "Cantate Domino," Buck; Offertory, "Andante Cantabile," Widor; Duet and Chorus, "This is the Day Which the Lord Has Made," Stultz; Postlude, "Postlude in E Minor," Wagner.

DERRY STREET U. B.

Morning—Prelude, "Meditation," Klein; Solo, "Just For To-day," Abbott; Offertory, "Pastorale," Flagler; Postlude, "Postlude," Lemaigre.

Evening—Prelude, "At Evening," D. Buck; Anthem, "The Shadows of the Evening Hours," Baldwin; Offertory, "Melody in F," Rockwell; Postlude, "Song for a Hero," Volkmann.

BETHLEHEM LUTHERAN

Morning—Prelude, "An April Day," Brewer; Quartet, "O, Come, Let Us Sing," Brackett; Anthem, "The Eyes of the Lord Are Over the Righteous," West; Offertory, "Prelude," Dolmetsch; Postlude, "Postlude," Stern.

Evening — Prelude, "Scherzo," Rogers; Anthem, "The Lord is Gracious," Ward; Quartet, "I Sought the Lord," Stevenson; Offertory, "Pastorale," Rheinberger; Postlude, "Triumphale March," Heintze.

CHRIST LUTHERAN

Morning—Prelude, "Springtime Sketch," Brewer; Offertory, "The Day After Easter," Otto Malling; Solo, "Let the Secret of His Presence," Mrs. P. Turner; Postlude, Fugree "Cum Sancto," Mozart's Mass No. 13.

Evening—Prelude, "Idyll," Kreider; Offertory, "Serenade," Schubert; Postlude, "Triumphale," Morrison; Other vocal numbers by Male quartette and Mrs. P. Turner.

MUSIC TONIC FOR WORKERS

Gordon Gray Advocates Harmony as the Antidote For Monotony

The crying need of to-day is for more and still more production in every field. Naturally, therefore, anyone who has constructive suggestions to offer for speeding up industry finds thousands upon thousands of eager readers and listeners. A simple yet most effective theory has been advanced by Gordon Gray, well-known writer, for increasing production, namely,—that of applying music liberally to work of all nature. Mr. Gray has great faith in the assistance music can render to labor, and justifiably so. In commenting upon this power of the art, he says:

"Pronouncing music an aid to industry, the efficiency fiends have recommended that manufacturing concerns engage tuneful artists whose stimulating selections will urge the employee on to the performance of herculean labors—the laborer being worthy of his harmony.

"The idea is that when one mixes music with work even the plodder becomes playful. Too much music mixed in might mean work mixed up, but, on the whole, harmony is the antidote for monotony.

Music Electrifies Employes

"The musician is the best medicine man, and the leader's baton is a magic wand. Long may it wave!

"The way to drain off life's drudgery is to drink at the fountain of melody. Take all you want. Musical inebriation has no harmful after effects.

"What the world needs is more lilting music and less alcohol. Turn on the phonograph and turn off the spigots. Give the workers more and better bars of music and fewer bars of the baser sort.

"If one has a poor cripple of a factory on his hands, such music as will incite the factory hands to make merry is the crutch with which to bolster it up and make it go.

"The musical world is wide awake with interest as a result of the manifesto of certain manufacturers announcing continuous musical programmes as a pleasant means of speeding up production.

"Music has power to electrify the laziest employe. Therefore, Mr. Manufacturer, if you see bankruptcy ahead, don't get discouraged; get a player-piano, belt it in and build up your business.

Why Not Work to Music

"Music is the dynamic force of successful industry. If the strains issuing from a brass-throated band of rooters can work a southpaw up to a wild pitch of nervousness, what is to hinder real music from arousing lethargic laborers to a high pitch of enthusiasm?

"We dance to music, eat to music, sing to music; why not work to music?

"Work accompanied by music is never hard. In war it has been proved that music makes even murder easy. Generals screw up the courage of their men with selections by the regimental screwdriver known as the band.

"Obviously, if music can take the sweat out of sweatshop, the principle that harmony makes burdens light and work easy is susceptible of wide application."

News Items of Interest in Central Pennsylvania

Wrightsville.—A crowd thronged Wrightsville this afternoon, when a street parade, headed by the Liberty Band, of Marietta, and other musical organizations, lodges, Sunday schools, etc., turned out in honor of the first anniversary of the United States at war.

Waynesboro. — Gertrude Phillips died at the home of her half-sister, Mrs. Joseph H. Johnston, on Thursday night, of pneumonia. She was 53 years of age. She was on a visit when she was stricken with the illness that caused her death.

Waynesboro.—The total allotment for Franklin and Fulton counties and Shippensburg for the Third Liberty Loan campaign is $2,102,000.

Marietta.—A dog-poisoner is at work in the borough of Marietta. Several weeks ago a valuable dog belonging to the Fryberger family died and about two weeks ago another of their pet dogs was given a "dose" and recovered. Thursday night the same dog received another poisoning.

Marietta.—A musicale and entertainment for the benefit of the Marietta Red Cross will be held in Acri's theater April 12 by the pupils of Miss Gertrude Y. Villee, pianist.

Columbia.—A flag-raising, under the patronage of Samuel H. Boyd, a prominent citizen and a county poor director, took place in the Locust Street Park last evening with appropriate ceremonies. S. High Levan presided and A. G. Seyfert, of Lancaster, delivered the oration.

Waynesboro. — There was good news for the employes in the shops of Waynesboro yesterday, when they were notified that the directors of the Frick Company, the Landis Tool Company, the Landis Machine Company, the Emerson-Brantingham Company and the Victor Tool Company had decided to raise their wages ten per cent. for all day workmen who are employed by the hour.

WOUNDED IN FRANCE

Lewistown, Pa., April 6.—Word has reached here of the wounding of Herbert C. Fry, in France. The young man is from Alfarata, this county, and is serving with the American Expeditionary forces. The word was received in a message to his parents and the wounds are not regarded as fatal.

Mr. Fry was a member of the first draft contingent sent into training at Camp Meade from this county, he was soon afterwards transferred to the Signal Corps at Camp Hancock, Augusta, Ga. He soon afterwards was sent to France.

MARRIED AT HAGERSTOWN

Annville, Pa., April 6.—Leroy B. Gollam, of Annville, and Miss Myrtle White, daughter of Mr. and Mrs. Edward White, of 652 Walnut street, Lebanon, were married at Hagerstown, Md., just before Mr. Gollam left for Camp Meade, Md.

With Choir and Organist

The vacancy made in Zion Lutheran Church choir, by the going away of R. H. Shackley, baritone, has not yet been filled permanently. Several applicants have been singing on trial.

George Sutton, baritone at Pine Street Presbyterian Church, who has been ill, has recovered and was able to sing in the cantata, "Death and Life," the beautiful Shelly composition, on Sunday evening.

Dr. Orlando A. Mansfield, lately music director of Wilson College, but now of Jenkintown, Pa., contributes a timely article to the current number of Etude, the Presser publication, on "All About Accent." Dr. Mansfield has written a number of beautiful anthems for mixed voices. Of English descent, Dr. Mansfield, thinks much of the choir compositions of Dudley Buck, the American composer, which are heard in Harrisburg churches almost every Sunday. It was Dr. Mansfield, who schemed the magnificent organ in Thomson music hall at Wilson College.

At Grace Methodist Church tomorrow evening, the choir will sing Schnecker's "The Risen King," a composition of more than ordinary merit, from the pen of a prolific writer of church music. In the morning, the choir will sing the aria for contralto from Mendelssohn's "Elijah," "O, Rest In the Lord," arranged as an anthem.

One of the solos Charles Herald, who was associated with the great evangelist, Dwilght L. Moody, loved to sing was the Gospel song, "In the Secret of His Presence," so filled with Christian sentiment and pathos. Mrs. Phoebe Turner, will sing this number at Christ Lutheran Church to-morrow morning.

Mrs. Witherow, has retired as contralto of Bethlehem Lutheran quartet choir, and is succeeded by Mrs. H. L. Hertzler, who had been singing with the Stevens Memorial quartet choir.

Two Harrisburg soloists, A. W. Hartman, bass, and M. L. Hollenbaugh, tenor, will sing the solo parts in Gounod's "Redemption" at Lebaban on Monday and Tuesday evenings. Mr. Hartman is director of Messiah Lutheran choir and Mr. Hollenberger tenor soloist of Pine Street Presbyterian choir.

This has been a notable week for choir singers, for the Freund meetings have been directly aimed at their aspirations and standards. The moving spirits in these meetings have been the choir leaders, notably Mrs. Wilbur F. Harris, Professor Alfred C. Kuschwa and Professor Frank A. McCarrell, to say nothing of the splendid assistance given by Mrs. James G. Sanders, of the Pine Street choir. At the meeting last evening there were in the audience such well-known leaders as Mrs. W. K. Bumbaugh, of Bethlehem Lutheran choir; Mrs. Edwin J. Decevee, of Zion Lutheran; George A. Hutman, of Second Reformed; Mrs. Edwin C. Thompson, of Reformed Salem; Walter E. Dietrich, of Stevens Memorial; Mrs. Phoebe Turner, of Christ Lutheran. The service given by Professors Kuschwa and McCarrell, all for the love of music, at once refutes the commercial spirit which not infrequently creeps into the musical atmosphere to pollute and belittle.

In the audience at the Freund meeting last night was without doubt a man who had been in his day the foremost musical figure of Harrisburg, Prof. J. H. Kurkenknabe, composer and all around musician. The reference to him by Dr. Freund brought forth applause which was as genuine as it was deserving. Thanks to the genius of this grand old musician, many beautiful hymns have found their way into the hymnal of almost every church and are a proof of his loyalty to the good and beautiful in the art.

It is thought the new organ, being built at Messiah Lutheran Church, will be ready for use in June. Abner W. Hartman and his singers are very anxious to resume work with the organ. For a number of weeks they have sung with piano accompaniment and have missed the sustained helpfulness of the larger instrument and orchestration. It had been hoped the instrument might be used at the services on Easter.

It is doubtful if a better choir than the one made up of solo voices which sang at the Freund meeting in Chestnut Street Hall, last evening, had ever been heard before in Harrisburg. With Prof. Alfred C. Kuschwa, accompanying and Prof. Frank A. McCarrell, directing the singers, sang almost as one voice. In Spicker's "Fear Not Ye, O Israel," their work was especially impressive. The soloists, Mrs. W. K. Brumbaugh, soprano; Mrs. H. L. Hertzler, contralto; M. L. Hollenbaugh, tenor, and Clarence H. Sigler, bass, were heard with unusual satisfaction by the audience, which was distinctly musical. Gadsby's "Lord, Our Governor," massive and dignified, lost not a bit of its beauty at the hands of the solo choir.

The re-organized choir of Westminster Presbyterian Church will sing for the first time at to-morrow's services. The evening anthem will be Arcadelt's, "Lord, Hear Our Prayer." The other numbers will be: Soprano solo, "Man of Sorrows," Adams, Mrs. Charles A. Carl; trio, "Praise Ye," Verdi; quartet, "Rock of Ages," Dudley Buck.

STACCATO NOTES

Why hasn't some composer written something on the subject of "Spring Fever?" What an opportunity to write a slow, languid movement.

And the first thing the Harrisburg Community chorus should learn is the Star Spangled Banner—all of it.

Every quartet singer can tell you three reasons why his or her organization isn't perfect.

Last week Mme. Schumann-Heink announced in St. Louis that at the close of her present concert season she will go to france to sing for the American soldiers. Recently she has been singing in the various training camps all over the United States.

"That man has made a fortune with his voice."

"Is he such a fine singer as that?"

"No. Auctioneer."

One of the special features in connection with the third Liberty Loan campaign will be a tour of the country of the Great Lakes Naval Training Station Band under Lieutenant John Philip Sousa. Such was the success of this splendid organization under the redoubtable Sousa in the last campaign, that the Treasury Department officials made appplication for its services even before the date of the third issue had been decided.

Music Queries

Where can I find a short description of Beethoven's nine symphonies? R. T. B.

Arthur Elson's "Book of Musical Knowledge" contains such a description. They are minutely described in Sir George Grove's book, "Beethoven's Nine Symphonies."

Did Chopin compose for other instruments in addition to his piano selections? 2. How many nocturnes did he compose? Miss E. B.

Chopin confined himself almost entirely to piano music. His other compositions are conceded to be practically piano works with an instrumental accompaniment. 2. Nineteen.

Where was Paganini born? R. R.

Genoa, in 1782.

Demand for Productions of Spanish Composer

The influence of Enriue Granados, who lost his life upon the sinking of the Sussex, has been permanent and far-reaching in its effect upon the music lovers of the United States, judging by observations made at the Aeolian Company, New York.

Although this Spanish composer spent but a few months in the United States, the charm of his compositions heard in recital or in the opera Goyescas, presented at the Metropolitan Opera House during his stay, was sufficiently powerful to establish a permanent demand for his productions.

During the past year the Aeolian Company, for whom Granados recorded many of his compositions on the reproducing piano, has noted a demand for the works of the Spanish composer which is no less general than during the time two years ago when the composer himself was here. It is stated that the popularity of his works is continually increasing rather than waning.

Probably the most desired piece in point of popularity is the introduction to the third act of Goyescas entitled "The Lady and the Nightingale," which is said now to lead many well known American selections among patrons of the reproducing piano.

We are obliged to write this with our left hand as our starboard digits have not fully recovered from a severe slap on the wrist received this week.

"Don't you think Miss Howler has wonderful control of her voice?"

"No, I don't. She sings every time anyone asks her to."

The Pittsburgh Gazette-Times says: "How the Kaiser must envy Mme. Galli-Curci. She has captured the leading cities of the United States."

Miss Footlight—"I have here a certificate from a doctor to the effect that I can't sing to-night."

The Manager—"Why go to all that trouble? I'll give you a certificate that you never could sing."

In the Colonial Honor List, published in London, March 15, Nellie Melba was made a Dame Commander of the Order of the British Empire. This decoration by the King is especially deserved, for Mme. Melba has been tireless in her efforts on behalf of the war sufferers, having raised several hundred thousand dollars for the cause.

Composition Teacher to Pupil—"There is one thing about your sonata, Mr. Scratcher, which reminds me of Beethoven."

"Really, Professor, you delight me; and what may that be?"

"The rests!"

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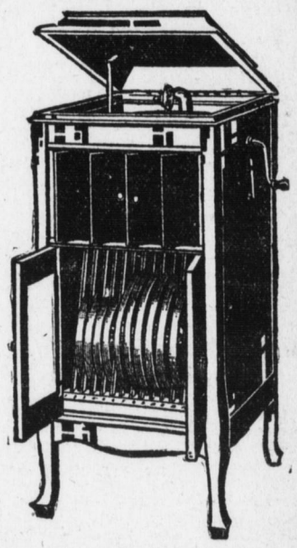

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