SINGING THEIR WAY THROUGH HONEYMOON—Wonderful soprano and violinist who will give concert at the Brandeis theater Monday afternoon.

Alma Gluck and Efrem Zimbalist

By HENRIETTA M. REES.

DO YOU ever read the "Autobiography of Benjamin Franklin?" Do you remember how he made out a list of the Virtues, and thought by practicing them until he excelled in each he would eventually arrive at perfection? How instead of trying to gain the whole at once he made a little book for daily examination and centered his attention upon one especial one each week, successively going through the list complete in thirteen weeks, (There being thirteen virtues upon his list, and four courses of it in a year? He did not try it only for one course, nor for just one year, but with more or less frequent interruptions he continued the scheme all through his life. He always carried the little book with him, and writing from in his seventy-ninth year, he said: "But on the whole, though I never arrived at that perfection, I had been so ambitious of obtaining, yet I was, by the endeavor a better and a happier man than I otherwise would have been, if I had not attempted it." Then he goes on in detail and tells where the practice of each virtue helped him in his long and remarkable life. How many of us if we would make out a list of the virtues of the art of music in the order in which they seem the most important to each and would practice a similar scheme of self-improvement with or without a teacher, would not by the endeavor be better and happier musicians—virtuosos in a little different sense than is usually meant.

Did you read the story of Madama Schumann-Heink in the Saturday Evening Post, the other day? She told of the many obstacles, which beset her in her chosen career and how she successfully overcame them, and said: "I have arrived where I am today in spite of—or I might say, because of—the most discouraging conditions at the start." Which leads one to meditate upon the question of whether we do not make it too easy for the younger generations to become educated. We all know the truth of the saying, that what isn't worth working for, isn't worth having, that what is lightly gained is soon forgotten? If more of the talented ones had to work for their lessons in some way they might appreciate them the more. If only there were more incentive for work. It is that which is lacking rather than opportunity.

George Henry Howard, a prominent educator in music of Washington, D. C., is writing a series of articles upon "Missing Links in American Music Training," the first of which appeared in Musical America last week. It takes up the deficiencies upon the part of the American student, and the first deficiency he gives is lack of thoroughness in theoretical training, i. e., harmony and counterpoint. The reasons he gives for this poor theoretical training on the part of the student are: (1) The prevalent American conceit of smartness, producing a laziness of intellect fatal to study; (2) the common spirit of unrest, a thing begun seldom finished; (3) the writing done in the theoretical work studied, seldom considered from a musical viewpoint; (4) the study of theoretical music begun too late; (5) poor quality of textbooks often used; (6) lack of ear training discipline, and too much hurry. It is well worth a reading and furnishes much food for the thought. There is so much truth in the saying, "You can lead a horse to water, but you can not make him drink," which has been aptly paraphrased by somebody to "You may send a boy to college, but you can not make him think." Meanwhile the average American music student would define his attitude in something of this manner: "It is not so bad to have to learn to play or sing; maybe sometime I may want to teach or hold down a church position, or go on the road with it. Theory shows one how to compose the science of chords and such stuff, but if a person can play, I can't see but that is all that is necessary. Everybody knows it is lots smarter to be a good guesser than to really know a thing and there is always a chance that you may hit it when you guess anyway, so why overdo? People are so hard upon students nowadays, they want them to work all the time. I don't do any more than I have to. I must look after my health. They talk about the pleasure of knowledge for its own sake, and the pay in good hard work, but for me there is much more joy in getting out of it." Then the aforesaid average student will take a nickel and spend an hour or more of his valuable time at the movies. Some other day perhaps he may wake up and wonder why he is "a descendent instead of an ancestor," as Disraeli said in the play of that name.

Sigmund Landsberg was again chosen as examiner of music in the Lincoln High school, where some twenty-two students are availing themselves of the privilege of credits for music in their high school course, providing they can show that their work warrants it. Mr. Landsberg went to Lincoln last week to conduct the midterm examinations. He speaks enthusiastically of the work being done in our wide-awake and more progressive sister city, where the value of music as an art, science and intensive study is recognized.

Mme. Alma Gluck, soprano, and Mr. Efrem Zimbalist, violinist, who will be heard in joint recital at the Brandeis theater tomorrow afternoon at 4 o'clock, are even now assured of a rousing welcome, and many parties have been arranged from out-of-town, because this will be their only appearance in Nebraska, and Iowa will not have the honor at all. Critical reports of this combination in eastern cities have called forth the most lavish praise and refer to Alma Gluck's voice as "the most beautiful of all lyric sopranos." Of Efrem Zimbalist, who has been in America but a short time, they say: "Zimbalist made it clear enough that he is richly endorsed, perhaps even more so than any other violinist of recent years." Their program for Monday follows:

Concerto, A minor ..... Vivaldi
Efrem Zimbalist.
Aria—Depuis le jour, from "Louise" .. Carpentier
Alma Gluck.
(a) Menuette ..... Beethoven
(b) Gavotte ..... Mozart
(c) Tambourin ..... Leclair
Efrem Zimbalist.
(a) Der Neugierige ..... Schubert
(b) Haiden Roeslein ..... Schubert
(c) Sonntag ..... Brahms
(d) Liebliche Wange ..... Brahms
Alma Gluck.
(a) Le petit Berger ..... Debussy
(b) Russian Dance ..... Zimbalist
(c) Mazurka ..... Wieniawsky
Efrem Zimbalist.
Duets—
(a) Elegy ..... Massenet
(b) Angels' Serenade ..... Braga
Alma Gluck and Efrem Zimbalist.
(a) Hebrew ..... Folk Song
(b) Italian ..... Folk Song
(c) Spanish ..... Folk Song
(d) French ..... Folk Song
(e) Scotch ..... Folk Song
(f) German ..... Folk Song
(g) American ..... Folk Song
Alma Gluck.

Mr. Wilhelm Spoer accompanist for Miss Gluck. Mr. Samuel Chotzinoff accompanist for Mr. Zimbalist.

Musical Notes.

Miss Avilda Moore, pupil of Mr. W. R. Graham, was recently heard in song recital at Orchard, Neb.

Miss Ruth Ganson has moved her studio from the Arlington building and is now at 309 Karbach building, Wednesday and Saturday of each week.

Cora Schwartz, soprano; Mrs. Verne W. Miller, alto; Justin T. R. McCarl and Edwin E. Gray, bass, assisted a chorus of forty-five voices under the direction of Dr. J. T. Jones, in the presentation of the oratorio "Emmanuel" by Trowbridge, were heard at the First Congregational church, Council Bluffs, Thursday evening, January 21.

Miss Alice Virginia Davis, at her piano recital Tuesday, February 2, at the Young Women's Christian association auditorium will play a Beethoven sonata, a Chopin group—compositions by Liszt, Schumann, Paderewski, Stajowski, "The Girl with the Flaxen Hair," Debussy, and "The Ruler of the Spirits," by Erick Wolfgang Korngold, written when he was but 13.

Miss Loretta Dellone, well known in musical circles in New York, has returned to Omaha to make her home on account of the advanced age of her father. Miss Dellone plans to give a recital here soon. She has been harpist with the Minneapolis Symphony orchestra and with the Pittsburgh Symphony orchestra, and had charge of harp classes at Manhattanville, N. Y., and Aeolian hall in Philadelphia.

A piano recital will be given by pupils of Miss Helen Mackin in the Arlington block on Thursday evening, January 28. Those taking part are: Gwendolyn Aldrich, Ethel Grund, Dorothy Sandberg, Josie Halverson, Louise Emmett, Helen Schellberg, Louresta Lawless, Marjorie Nye and Miriam Mosher. Miss Mildred Stepp, soprano, of the Dickerman school, will give a solo. Friends are cordially invited.

Henry Cox announces an informal recital of chamber music and violin and cello solos, to be given in the recital hall of the Omaha School of Orchestral Instruments at Seventeenth and Farnam, on Monday evening, January 25, at 8:15. Claude Coyle will give the third of his series of short talks on musical subjects, and the following will perform: Mrs. T. J. Mahoney, the Misses Madge West, Frida Paustian, June Brown, Julia Stenicka, Florence Woolley, Maren Meyer and Sophia Weinstein; Messrs. Hetherington, Coyle Erickson, Stirling Cirk, Widenor, Parks and Weinstein.

Miss Edith Martin of the International agency has secured the Louise Le Baron-Walter Wheatley joint operatic recital for the evening of February 4 at Young Women's Christian association auditorium. Miss Le Baron, prima donna contralto, is from the Boston Opera house, and Walter Wheatley has been one of the leading tenors at the Royal Opera, Covent Garden, London, for four seasons. These singers present operatic scenes hitherto not given off the grand opera stage. A feature of the concert will be the contrast afforded by the well chosen songs in the lighter parts of the program. These artists, realizing the field in America, which is usually left untouched by the greater grand opera organizations, have joined forces for the season in a manner not to be heard off the Metropolitan stage.

SCOTS HONOR ROBERT BURNS

Omaha Colony Will Give Concert and Ball on 156th Anniversary of Birth of Scot Poet.

A. W. JEFFERIS WILL SPEAK

Monday night is the one hundred and fifty-sixth anniversary of the birth of Robert Burns, and as such it will have fitting observance by the loyal members of the Omaha Scots colony. The celebration will be the twenty-sixth annual concert and ball under the auspices of Clan Gordon, Order of Scottish Clans, which is enough of a guaranty for its quality.

A. W. Jefferis is to be the orator of the evening, and will deliver a tribute to the "immortal memory" of Burns.

Chief Kenneth Finlayson will preside at the meeting, and will pronounce the address of welcome before the beginning of the program, which, in addition to the address by Mr. Jefferis, will consist of songs, recitations and dances.

Those who will take part in the program are: Mrs. H. W. Pitt, Mrs. J. McTaggart, Lynn Sackett, W. E. Shafer, Miss Mattie Britton and "Billy" Lawrence, with Edward Dewar Challoner as accompanist, and George McDougall on the pipes. Music for the dancers will be furnished by Lanyon's orchestra, and the entire company will sing, "Auld Lang Syne."