

What is Going On in Society Circles

(Continued from Page Two.)

studying for some time and will resume her classes tomorrow.

Miss Elizabeth Barker, older daughter of Mr. and Mrs. Joseph Barker, was taken to the Immanuel hospital Thursday and operated on for mastoiditis and is now doing nicely. Miss Elizabeth came home from La Jolla, Cal., from school for the holidays and has been ill most of the time with ear trouble, which culminated in mastoiditis. Her sister, Virginia, is also suffering from abscess of the ear, but is improving slowly.

Mr. Forrest Richardson returned Wednesday from New York, where he went for the marriage of his brother, Mr. John Beale Richardson, to Miss Louise Macfarland, which took place on Wednesday afternoon of last week at the Church of the Incarnation in New York City. Mr. Richardson has been here for a few days to see his parents, Dr. and Mrs. C. T. Richardson, and was accompanied east by his brother, Miss Macfarland was at one time a resident of Omaha, and has been studying music in Boston and living there and in New York for some years with her aunt, Miss Frances Forrest.

Mrs. H. C. Anson, who has been in California since May, has taken an apartment in Los Angeles for the rest of the winter. She expects to return to Omaha some time in the spring. Miss Mildred Pizer of Grand Island is the guest of Mrs. H. L. Goldstone. She came to attend the Pi Tau Pi fraternity dance at the Blackstone Thursday evening and has since been entertained at luncheon at the Blackstone on Friday, followed by an Orpheum party and a luncheon Saturday.

Benson Social Circles

Mrs. R. O. Webb, who has been the guest of her brother, W. M. Morse, has returned to her home in New York City.

Robert R. Tracy of Victoria, Tex., was the guest of his cousin, Donald Tracy, last week.

Mr. and Mrs. P. A. Sanborn entertained last week for W. H. Davidson of Springfield, Neb.

Mrs. H. V. Jeffrey was hostess for the Harmony club at her home on Monday.

Mrs. A. N. Hoffman of Omaha and Mrs. J. W. Hitch of Bensonhurst entertained on Saturday evening at a joint birthday dinner at the home of Mrs. Hitch. Covers were laid for twenty-two guests.

Misses Marguerite and Karen Liljenstolpe entertained for twelve guests at dinner Monday evening.

Mrs. L. P. Byars will be hostess at a social and business meeting of the Methodist Ladies' Aid society next Wednesday.

Mrs. Harry Knudsen entertained at dinner on Tuesday for Mrs. R. H. Beasley of Council Bluffs.

Walter L. Stewart of London, Ia., is a guest at the home of his sister, Mrs. J. W. Hitch.

The Baptist Missionary circle met at the home of Mrs. William Clark last Thursday.

Miss Helen Jorgenson was hostess for the Guild at her home last Monday evening.

Mrs. William Yarton returned home last week from a few days' stay in Leigh, Neb.

The Methodist brotherhood entertained Tuesday evening at the church at a "man and boys" supper and entertainment. The young men were the guests. Covers were laid for about fifty.

B. H. Mills of Arnold, Neb., spent a few days of last week at the home of W. J. Mills.

Mr. and Mrs. E. A. McGlasson have as their guest Miss Lena McGlasson of Kansas City.

Mr. and Mrs. W. A. Wilcox entertained at dinner Sunday. Covers were laid for Miss Mildred Stepp of Bellevue, Charles Fralich, Mr. and Mrs. B. B. Combs of Omaha.

Mrs. Charles Chapman entertained at dinner last week. Covers were laid for twelve guests.

Carl Liljenstolpe spent the week-end last week at his parents' home while on his way home from Lincoln to Scottsbluff.

Mr. and Mrs. Fred Gossard of Valley, Neb., were guests at the William Gossard home last week.

Mrs. H. O. Wulff returned from Kennard, Neb., where she attended the funeral of a relative.

Mr. and Mrs. C. H. Moulthrop spent last Sunday at the home of the latter's parents in Tekamah, Neb.

Mrs. Wilbur Nelson will be hostess for the Lutheran Missionary society, next Thursday afternoon. Mrs. J. Lauritzen will read a paper at this meeting.

Benson Woman's Club will have the first of its programs on "History of Music" Thursday at the Rouse Edison room, when Mrs. F. B. Oliver will lead and papers on "Ancient Music" by Mrs. G. H. Tuttle, "Medieval Music" by Mrs. M. V. Morse and "The Musical Renaissance" by Mrs. J. T. Pickard will be given.

A Woman's Home Missionary Society and Queen Esther Club were organized in Benson Tuesday at the home of Mrs. J. Phillips. The officers elected for the first club were: Mrs. W. R. Burford, president; Mrs. H. J. Higbee, vice president; Mrs. A. W. Albee, secretary; Mrs. A. Springer, treasurer; Mrs. Phillips and Mrs. Stevens, secretaries of mite boxes and evangelistic work. The Queen Esther met at the parsonage and elected Miss Helen Anderson, president; Ione Gardner, vice president; Ethel Orcutt, treasurer; Lucille Chadwell, secretary, and Eugene Chadwell, recording secretary. They hold the next meeting Friday at the home of Miss Florence Knudsen.

Prof. Candy Talks to the Women On Custodial Farms

Prof. A. L. Candy of the University of Nebraska substituted for Judge Lincoln Frost of Lincoln at the Equal Franchise society meeting at the home of Mrs. J. M. McCall yesterday, speaking on "Custodial Farms for Petty Criminals." Judge Frost was called west on business. Prof. Candy has studied custodial farms and visited the one at Duluth, Minn.

Visiting Her Parents, Mr. and Mrs. Congdon



Mrs. HERBERT FRENCH AND JOAN

MUSIC

By HENRIETTA REES.

WHEN people tell you reminiscences, as two or three at various times have told me, that they studied music for four or five years when young, and that it not only did not do them any good, but that they do not now know anything about it, what do you know about them right away?

Simply this, that while they must have gained a certain amount of technical ability in that time, and more or less mental or emotional stimulation, according to their own and their teacher's lights, that they did not learn anything about form, harmony, or counterpoint. And this touches upon one of the greatest weaknesses in the way people study music of the present day.

How many teachers remember that they are not only teaching voice or piano, or whatever else it may be, but that they are also called music teachers and are supposed to be teaching a certain amount of music along with it? How many pupils out of the great number who are studying music supplement their instrumental work with any theory? A first-class teacher will always teach the fundamentals of harmony along with his particular branch, even a vocal teacher, for a certain rudimentary knowledge of intervals, chords and their various positions, different tonalities and various theoretical points are among the essentials.

But the way we go on with it is all wrong. Some little youngster presents himself to a teacher for piano lessons. He is taught the rudiments and pretty soon is given a little piece to play. He does this well and another follows. Besides this he has his technical exercises, his studies and certain scales and arpeggios perhaps. He works on for a year or two. He is taught to read music correctly, to hear it correctly and to reproduce it in time and the way his teacher tells him to. Perfectly all right, and he is on the road to making quite a good pianist, if he keeps on. But he is always reproducing. He doesn't like to practice very well, a great deal of his music he thinks stupid, but it is part of his lesson, and he would like to learn to play better, so he keeps on. He may continue for four or five years, always taking more difficult techniques, studies and pieces.

Then, perhaps, he decides to drop it and in a little while he is out of practice and forgets all about it. But if he had supplemented his study from the very beginning with a slow and thorough study of harmony and counterpoint, even though he should drop his active work in it, he would have learned something of the truths of it and gained a greater appreciation of it than he had done in all his other work.

A child is not taught to speak pieces alone. He is taught words and what they mean and he is allowed to use them himself and to make his own constructions and to express his thoughts and ideas through them. Poor enough constructions they are, too, at the beginning and how his parents laugh at him, but he keeps on, and after awhile they are better. Then he learns to write as well as to talk and soon he essays little sentences, then paragraphs and stories. His poor constructions are gradually corrected and he proceeds slowly to the higher forms. In the meantime he has learned to read and perhaps to recite a few pieces. Perhaps he has learned to recite several and do them quite well. But the reciting is considered only a very small part if he is learning the language.

We go to the high school or college and take up the study of a foreign language. We are given a few words to learn, a little about how to use them simply and then we begin to translate sentences orally or write little sentences and to use them. We gradually get more and are very soon told to make up a sentence, using these words correctly. How interesting it is and how much we learn of the language from our own experience in it. We wouldn't for one min-

ute feel that we had learned much about the language if we had just been taught the pronunciation of the words and had learned to recite several little poems or a prose selection according to certain rules of accent or inflection.

If a mother would not teach her child to express himself correctly in language until he could recite Hamlet's Soliloquy, with proper shading or expression, even one would be talking about it and think that mother mentally unbalanced. Yet many a mother and many a teacher has frowned upon and discouraged the shy little musician, who has tried his hand at making up a song or little piece, and sent him to practicing technical exercises, on an instrument instead. If then he could be simply and carefully taught how best to make up his little melodies, or where they did not sound well, and his work could be continued in learning how to play and how the world had learned, was the best way to write things to make them sound well, how much more he would know and how happy he would be. In Europe before the present great conflict, much more attention is paid to theoretical work than in the United States.

Mozart, studied counterpoint at the age of 3 years, and his early attempts show frequent corrections by his master. The life history of most of the great ones show theoretical work proceeding from early youth. Mozart was especially gifted, as were many of the others, but there was something in it for them all to learn.

It would not be necessary for everyone to take up theory for the purpose of being a great composer, any more than when all the children who write little stories and essays in school do it because they expect to be great writers.

The love of good music would be spread much more rapidly, if those who study an instrument, instead of studying four or five years without theory, would supplement it instead with two or three years of good careful training right along with it. Their reading of music would be improved through the familiarity with prominent chords, that would be gained, and memorizing would be greatly simplified for the same reason.

Then, though technique may go, and pieces of themselves may be forgotten, the truths of music will remain, for they will have been learned, and their values appreciated. Truth in any form is learned much more thoroughly from one's own experience, than from any number of outside instances.

In the learning and understanding of music as everything, personal experience is the greatest teacher, and in counterpoint, one learns the truths of melody, in harmony of chords, and in form of construction of the whole. But here, as in every branch of music, care should be taken in the selection of a teacher, for in theory more than in any other branch, the teaching demands a thorough musician.

The coming of the Flonzaley string quartet in conjunction with Miss Corinne Paulson, local pianist, to the Brandeis theater on Tuesday evening, January 30, will be a notable musical event. These artists will appear under the auspices of the Tuesday Morning Musical club, an organization which has been instrumental in bringing to Omaha much musical talent. The Flonzaleys are well known here. "Flonzaley" means "brooklet," and is the name of the estate on Lake Geneva (Switzerland) belonging to the late E. J. De Coppet of New York, a wealthy music lover, who founded the quartet in 1903. He wished to form a permanent organization which should give all its time to the exacting demand of quartet playing.

For three years they privately for Mr. De Coppet or for charity. When they first appeared in public they created an instant sensation. Until the sudden death of Mr. De Coppet last year they played for him every winter in New York and every summer in Switzerland, when they worked in the open among the trees

or in a log cabin in the woods. Each man before he was chosen as a member of this rarely perfect quartet was a consummate musician in his own line and their long association with each other in quartet work has developed a sympathy among them which makes of their quartet not four separate instruments, but one.

Miss Paulson is also well known in local musical circles. After four years of study abroad she made her debut with the Philharmonic orchestra in Berlin. Upon her return to Omaha two years ago she made her first appearance as soloist with the New York Symphony orchestra, with Walter Damrosch conducting.

Many of the faces which one always sees at musical affairs were recognized at the lecture of Sir Rabindranath Tagore last Wednesday evening. Musical people have come to know this remarkable man through those of his poems which have been set to music by some of the best of present-day composers. Knowing a few this way it is but a step to become familiar with many others. Throughout his lecture the other evening, expanding and illustrating what he said, there was a wealth of poetic thought and well conceived figure which gave pleasure and delight to all lovers of the beautiful, the apt and the well expressed, and which was analogous to the way in which really great musical composers expand and illustrate or enhance the expression and meaning of their thoughts in the language of tones.

Musical Notes.
The junior pupils of Miss Emily Cleve will be heard in violin recital at her studio on Friday evening, January 12. Those who will play are Grace Doll, Sam Tushoff, James Edwards, David Crofoot, Belle Howe, Amy, Robert Davies, Walter Herckl, Edith Olson, Harry Davis, Lillian Condon, Joseph Ederer, Carl Jensen, Edith Johnson, Robert Green, Hawthorne Aray and Alvera Loftmann. A program of the intermediate and senior pupils will be given in about two weeks.

Mr. Vernon C. Bennett, concert organist, pianist and teacher, announces the removal of his studio from the Scholler & Mueller building at 1313 Farnam street to the Rose building on Sixteenth and Farnam streets.

Treasurer Endres Gives Bonds for the Sum of \$1,300,000

The judiciary and finance committees of the Board of Education have agreed to accept bonds in the total amount of \$400,000 as sufficient security for school district funds in the custody of Treasurer Endres.

The treasurer's school bond has been \$200,000 and the new school directors asked for \$500,000 and compromised on \$400,000.

The premium for the treasurer's school district bond is \$1,000 a year, which will be paid out of school funds. Six companies are represented in the \$400,000 bonds approved by the school board committee.

Other bonds furnished by Treasurer Endres are:

As county treasurer, \$200,000.
As water district treasurer, \$300,000.

The total of the bonds furnished by Mr. Endres is \$1,300,000.



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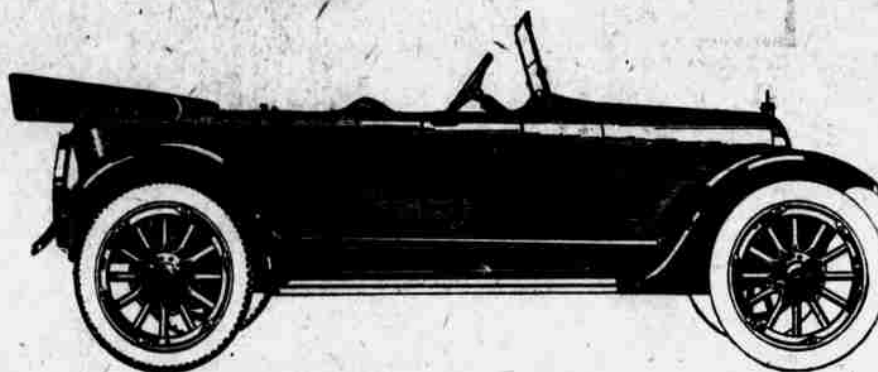
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