

Gossip of Music and Musicians

By HENRIETTA M. REES. Let us consider the case of four men. One comes to the city and for the first time he beholds a skyscraper. He is amazed, awed and marvels at the wonder of the work. He receives a distinct thrill and stands before it, rooted to the spot, gazing at it with astonishment. The building to him is a great mystery and his knowledge of it is naught. Another man there is, who has lived perhaps a little nearer to the tall buildings. He hears the sounds of engines and machinery, and shouts and stops to see a huge pile driver driving great poles into the excavation before him. The days go by and gradually he sees a gigantic steel framework rise, and great oblong blocks of stone are lifted by an immense steel arm and fitted into place, one after another. A day finally arrives when he stands and looks at the great building entirely completed, supposing two other men come by and stop and gaze at it. It is not the first time either has beheld it, for one is the man who designed it and the other is the one who executed the plans. Now, of all four, which do you suppose gets the most pleasure out of it?

Perhaps it is not a skyscraper that we are contemplating, but a work of music. Who receives the most thrills, the uninitiated listener who has happened to the listener who has had a peep at the technical and interpretative demands of music, or the man who wrote it? This is a day and age when everybody lives in a desire for thrills. People read emotional books and crowd the theaters in their desire to be stirred and to experience pleasure. People attend concerts, hoping to hear numbers and a performer who will arouse their enthusiasm. To be thrilled seems to be the war cry of the great army of pleasure-seekers. It sometimes seems that there is not a very well-conceived plan of action behind the majority, however. The proper thing for the real thrill hunter to do is to examine the species of thrill to be had in each case and go after the best one.

Let us go back to our four men. In the case of the uninitiated, when he views the building, his thrill is one of amazement, of a new and unknown experience of wonder. We all enjoy this thrill when it is our good fortune to experience it; the only bad part about it is that it does not last. As our man sees more of tall buildings he unconsciously begins to compare and classify, and he either loses interest or the wonder becomes more keen and gives way to curiosity, and then he is bound to get a peep at the structure and pass over into the class of the second man. The second man receives three distinct thrills of wonder. The first, when he sees the pile driver doing its heavy work, the second when he sees the huge steel structure rising into space and the third when he sees the great arm carefully putting on place the stone blocks. When the building is done he experiences another sensation, not of wonder, but rather delight, of appreciation rather than awe. Clearly the man in this instance has the advantage of the first one.

In the case of the third man, the one who carries out the plans of the architect, he experiences the delight and appreciation in the technical equipment at his command, the great engines and the finest material. He experiences a most absorbing interest in the work at hand, the finish of the details, and when the building is done and he finds he has succeeded, there is a great thrill of comfort and satisfaction that the other two with their limited experience can never enjoy. Man number three also goes through certain other thrills, such as a fear that perhaps he may not realize his ideal, through some oversight or under developed part there would be a mar upon the even surface of his after content. Although this is a negative one, it is a thrill just the same and affords the person the greatest pleasure when the danger is passed and it leaves. The fourth man really enjoys the greatest sensations of all. He has the absorbing interest in making his picture of the work to be reproduced. He delights in every small part that he successfully conceives. He has an appreciation of it as a whole, which may have the same agony of fear that the one who executes the work may in some way not fulfill his part, but when it is done and without fault, he feels for the finished product almost the same sort of affection that a parent does for a child.

Of course, every one cannot succeed in reaching this height. All cannot be composers, but while we chase elusive sensations to a variety of other things and expect the other fellow to thrill us, we might often find a bluebird of excitement at home, if a person starts on a pair of musical roller skates, no one can ever tell exactly how far they may succeed in going, in spite of various mishaps.

I wonder if people in general realize what a great work in the advancement of musical appreciation is done by such organizations as Mr. Cox's Symphony Study orchestra and the Mendelssohn choir. Mr. Kelly, conductor. By studying out one symphony or one fugue, each member becomes familiar with the general laws of each, and it helps in an appreciation of any other that they may happen to run across. The orchestra presented an interesting program last week, and in April the much anticipated concert of the Mendelssohn choir and the Thomas orchestra take place. Everyone that attends will find themselves in the company of some of the greatest musical composers that the world has ever known, with the hope they will have a chance to become acquainted by means of the singing of the soloists and choir. This large and well-trained body of singers does not sing for your benefit so very often in public, nor does the Thomas orchestra play here every other day. You will only have this one chance this year to hear them together, and you can get a season ticket for the three concerts now from any member of the choir.

According to the Chicago Inter-Ocean, there lives in Chicago another of those not unusual young musical prodigies that astonish the musical world from time to time. This is a little girl named Doris Ryan, aged 7. She recently conducted an orchestra there with some compositions of her own intelligently and with assistance. She will sit for hours at the piano and improvise, a thing she has been able to do since the age of 2. She has even done that other perfectly proper prodigious performance, that of getting up in the middle of the night and stealing

Where "Commoner" Bryan is Building a Real Castle for Winter Home



Entrance to Bryan estate

Away back before the Seméole war in Florida the waters of the southern seas were infested with pirates. They peered the lives out of the other robbers engaged in relieving the islands of coconuts and sugar cane and other things to them valuable. Among the most successful of these pirates was a bold leader known as Black Caesar, credited with being the discoverer of Biscayne bay, on the shores of which now repose the beautiful city of Miami, with its safe harbors for Uncle Sam's gunboats. Black Caesar is supposed to have made many visits to the bay and to the Punch Bowl, a strange fresh water spring on the shore two miles south of Miami. To this well the Indian visitor always returned, either in spirit or otherwise, according to Seminole Indian lore, and the country in the vicinity became a notorious pirates' rendezvous.

All along the shore, and particularly in the vicinity of the Punch Bowl, the great pirate hid many chests of gold and precious gems, and ever since that time treasure seekers have spent many long hours in search of the caches of Black Caesar, some of these questers after riches meeting with the long-looked-for reward. Black Caesar came to Miami and the Punch Bowl to get away from this country's gunboats; but Hon. William Jennings Bryan came to Miami and the Punch Bowl to get away from the country's politicians and interviewers. The Commoner bought the Punch Bowl property nearly a year ago and is there building his beautiful winter home, the site for the house being on the brow of a high cliff overlooking Biscayne bay and the Atlantic ocean, with the celebrated Punch Bowl with its bubbling fresh water at the base of the cliff.

End of Long Search. The beautiful spot on which Mr. Bryan is building his winter home—one of the prettiest places in all south Florida—was selected by Mrs. Bryan, who spent weeks in searching for an ideal location. Mr. Bryan said that when they decided to build a winter home in the south they did not consider any state other than Florida, as they wanted to get below the frost line. The west coast of Florida did not appeal to them, so they came to Miami, the most southern city on the mainland of the United States.

Many days were spent in searching for a building site on the bay front. J. L. Billingsley, city attorney of Miami and a warm personal friend of the Bryans, lending his good offices in the search. Finally they hit upon the Punch Bowl property, the high cliff overlooking the ocean—the only cliff for many miles along the shore—appealing to Mrs. Bryan as an ideal building site. The property was bought without any delay. Mr. Bryan securing a tract with a frontage on the bay of 300 feet, Mr. Billingsley buying a similar strip adjoining it to the north and former Governor W. S. Jennings of Florida, cousin of Mr. Bryan, buying a similar tract to the south of the Bryan property.

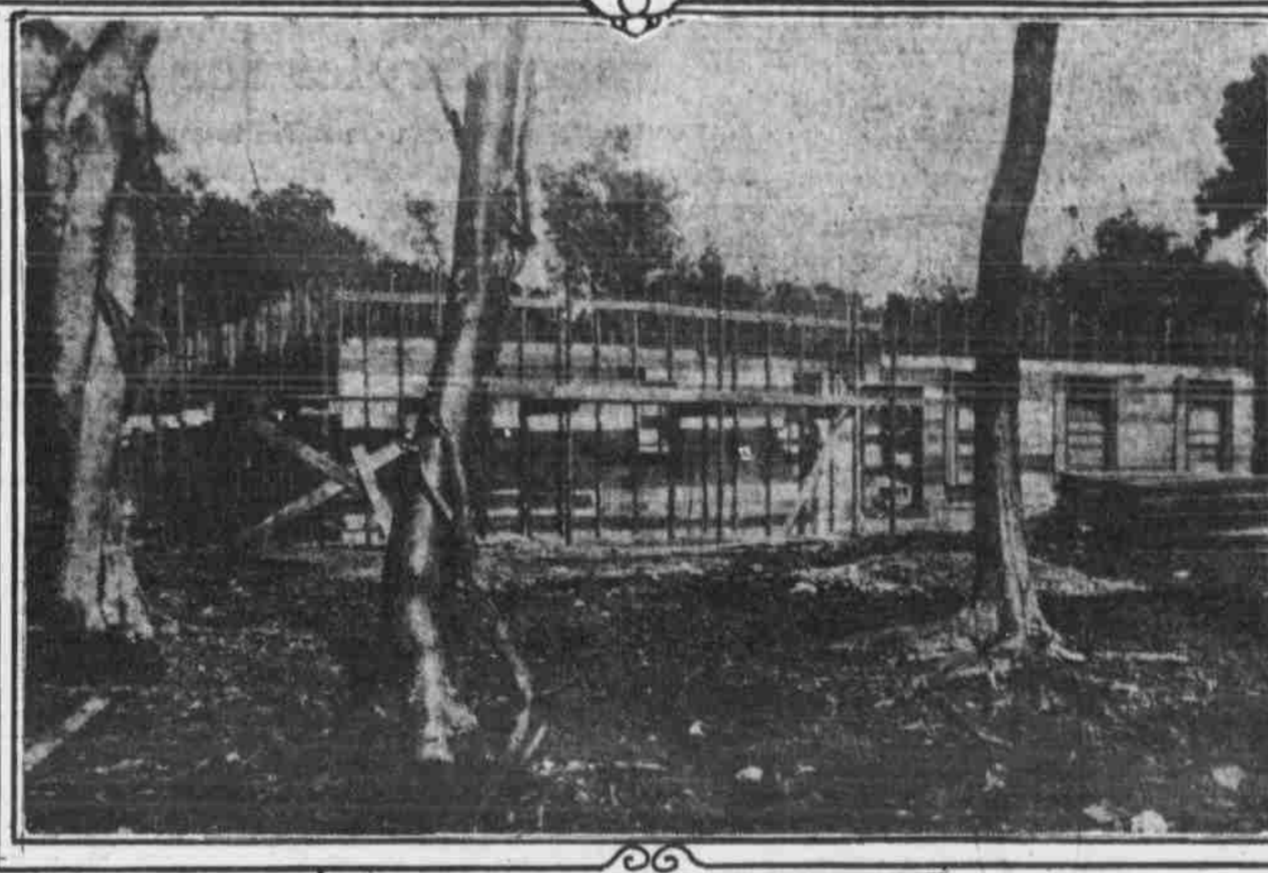
The latter part of November Mr. and Mrs. Bryan arrived in Miami to spend their first winter in the south, and in the last three months Mr. Bryan has spent his leisure hours working with might and main to improve his property, wielding an axe or shovel with the grace of a day laborer and accomplishing much more in a day than the native "crackers" in his employ. Between times he worked in his radish gardens, every vacant plot in the country estate and surrounding the town house being given over to the cultivation of radishes, which Mr. Bryan eats three times a day and which he has succeeded in growing from the seed in two weeks' time.

Busy in a Jungle. "I do not like to say that I am improving my property, for no man can improve on nature," said Mr. Bryan, "for nature is the best gardener. Just say I am helping out nature." And this "helping out" of nature has been at the expense of cutting down as

down to the piano to play the beautiful thoughts that have come to her, and being discovered in the act by an amazed family who were awakened by the sounds. Miss Doris explains her ability by the simple statement that the angels give her her music, that they come and sing to her when she is asleep, at times, and then she can play it. If she retains her health and her remarkable genius, we may hear more of her in the future.

Last Thursday night the Metropolitan Opera company in New York presented as a novelty an opera in English by two Americans, Walter Damrosch and W. J. Henderson. This is called "Cyrano" and is based upon the book of Rostand and with a few slight changes by Mr. Henderson. It is said by other writers that the work was presented for its own merit, and not because of the opera in English craze now the "sodding craze" for the American composer. Both the librettist and composer are men that are well known in their particular lines. A brief outline of the plot was most interesting reading, and predicted success.

Musical Notes. Dr. Frederick C. Fremantel will give a sacred song recital at the First Congregational church this evening, March 2, at 7:30. Dr. Fremantel will sing four Biblical songs by Dvorak, a recitative and aria from "The Creation," by Haydn, six selected hymns, "Golden Jerusalem," by Parker, and three



The Bryan residence as it appears today

few of the trees as possible. The entire Bryan tract is one dense subtropical jungle in which grow over eighty different kinds of trees and shrubs. Magnificent specimens of the gumbo limbo tree, with their varnished trunks devoid of any semblance of bark, overtop all others, while banyan trees, rubber trees, the beautiful royal poinciana trees, and a couple of dozen different kinds of fruit trees, intermingled with flowering shrubs of many species, give the Bryan estate the appearance of a natural experimental farm.

Hewn out of this dense jungle, so dense that a man cannot penetrate it without the aid of an axe, Mr. Bryan has built a beautiful curved drive extending from the public road 300 feet to the rear of the building site to the bay front, while around the house a space a rod in width has been cleared. But aside from these small clearings Mr. Bryan has spared the axe, not even clearing out the tangle of vines and undergrowth. Along the public road a stone wall has been built, it being the intention to later train vines over it. This wall was built by Mr. Bryan himself, who found it much easier to pile up the rock than to hew down the massive trees and make the axe cut twice in the same place. In building the wall no cement was used, the action of the weather on the native coral rock, out of which it is constructed, cementing the stones.

To the front of the tract a sea wall is being constructed, this to prevent the judgment of seaward along the shore. The sea wall is several rods from the high cliff on which the home is being built and in the intervening ground flowers will be planted, as Mrs. Bryan is unusually fond of flowers. Radishes are now growing on this plot.

Mrs. Bryan Plans House. The Bryan residence, on which work was begun a couple of weeks ago and which is to be completed by July 1, will be a magnificent and stately structure. It will cover a ground space 60x60, one story high and surrounded by four towers, one at each corner. These towers will be utilized for bedrooms, each to be sixteen feet square. Between the front towers a roof garden will be arranged, while between the side towers will be placed the bathrooms and closets.

Mrs. Bryan drew the first draft of the plans for the dwelling, which are patterned after an old Spanish castle. In the rear there will be a patio, 24x28, and the house is being built around this on three sides, the stairs to the roof and the tower bed rooms leading from

Brahms songs. Miss Nancy Cunningham will play the Boellman suite for organ; Handel's "Largo," "Meditation," by Massenet, and "Marche Solennelle," by Barowski. Mrs. Fremantel will assist at the piano.

Mme. Julia Culp, Dutch lieder singer, in recital, Brandeis theater, March 4 at 8 p. m.

Frank Mach, pupil's recital, March 4, at 8:30 p. m. Young Women's Christian Association Auditorium, Olga Eitner, Leo Bravoff and Fred M. Frederickson, assisted by Miss Florence Peterson, pianist, and Mrs. A. H. Anderson, accompanist.

James S. Colvin presents his pupil, Eleanor Allen, aged 9 years, in piano recital, March 6, at the Young Women's Christian Association Auditorium, at 8:30 p. m. "The Little Lady" will play a presentation program including a Sonata by Haydn, invention by Bach, Solfergetto F. H. Bach's Harvest Song by Schumann, in Autumn, MacDowell. The autumn sketches by Wilson G. Smith, Songs Without Words, Nos. 9 and 10, Mendelssohn's Elfin Dance, Jensen, and closing with the Military March, Op. 81, No. 1, Schubert.

Miss Alice Virginia Davis plans to give piano recital directly after Lent. Miss Davis studied two years in Paris under Weger Swayne in piano, and theory harmony, and counterpoint under M. Emilie Schwartz of the Paris Conservatory.

The right will be the dining room and front facing the bay a pergola will be constructed and from this will be the main entrance to the dwelling, though a family entrance will be arranged through the patio. The front entrance will open into a room extending the entire length of the building, but partially divided into three equal parts by pillars. The center section will be the reception room, to the left the sitting room. The kitchen and two bed rooms will be in the rear. Very little wood is being used in the construction of the Bryan residence, the contract calling for a building as nearly fireproof as it can be made. Metal door and window casings will be installed and the floors will be of tile. This tile, beautifully figured, Mr. Bryan

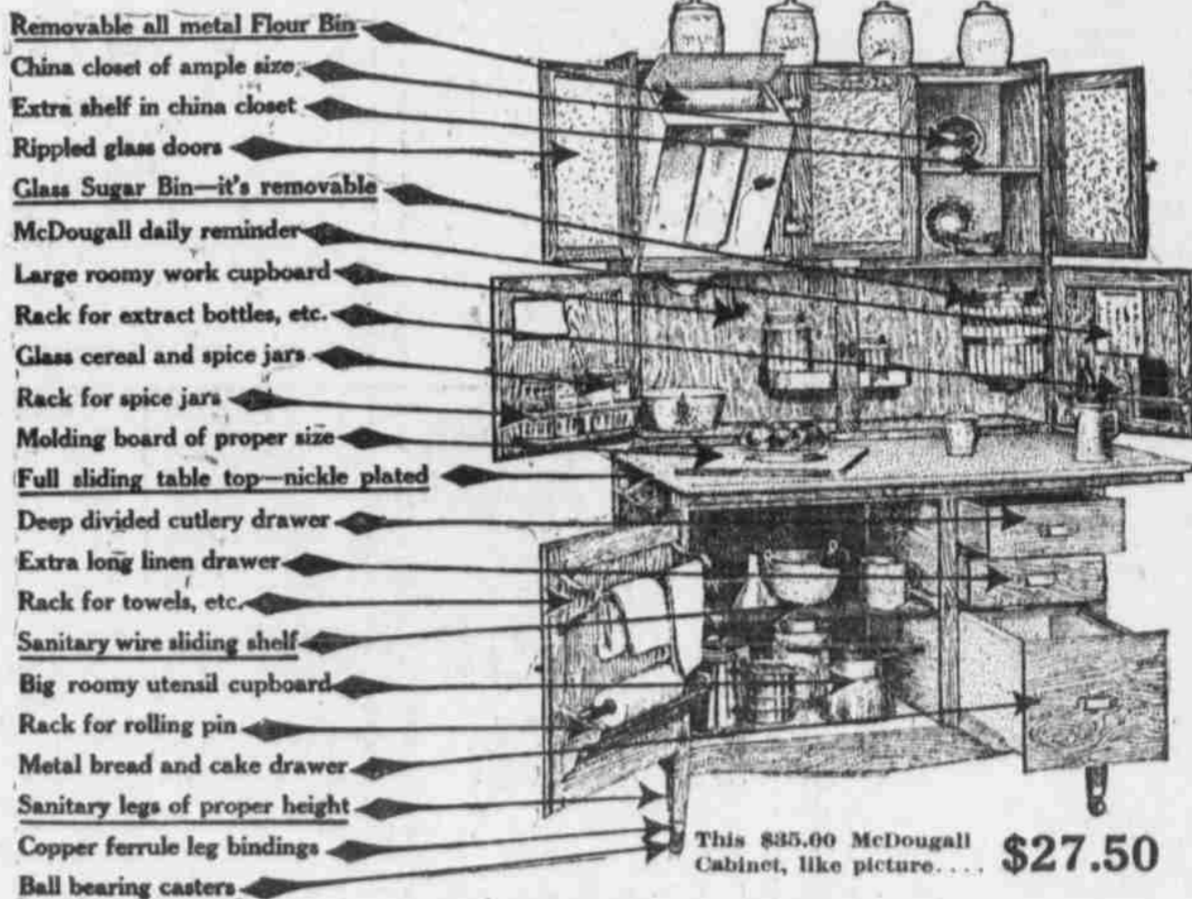
The Shore Front at the Bryan home

bought in Cuba, getting it out of an old Spanish castle in Havana. In the rear of the house, hidden in the dense foliage, is the water tower with its fifty-barrel tank thirty feet above the ground. From this pipes have been laid to the house and the gardens. Mr. Bryan wishing to be able to irrigate his radishes and flowers if there should ever be occasion so to do. Evidently he has not forgotten his days on the Flatts, when water was at a premium and does not propose to let a drought, which is said to be unknown in south Florida, disarrange his plans to make of his country home one of the show places of the lower peninsula. The house will be piped for water and wired for electricity. A forty-foot well has been dug, a strong gasoline engine in the tower pumping the water into the tank. The new Bryan home is to be completed by July 1, and it is the intention of Mr. and Mrs. Bryan—who left last Wednesday for Washington, to be present at the inauguration of President Wilson—to return early in July and superintend the moving of their effects into the new home. The town house has been closed and the furniture stored for the present.

"We wanted to come as far south as we could," said Mr. Bryan, in reply to the query as to why Miami, Fla., was picked as a winter home instead of some other city in some other state. "Miami is the most southern city, and from long study of the climatic charts we found that the climate is ideal the year around. While our residence in Miami has not been an extended one, it has been long enough for us to decide definitely that it is just the place for a winter home, and as far as we know now we will be found at Miami, Fla., in the winters of the years to come."

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