

WILLIAM JENNINGS BRYAN, FROM A MUSICIAN'S STANDPOINT

By HERWEGH VON ENDE

I HAD been invited by Mr. and Mrs. Samuel Untermeyer to meet Mr. and Mrs. William Jennings Bryan at a reception, in May of last year, at "Greystone," their palatial and beautiful home on the Hudson.

Having read in the *New York Times* that the invitations had been recalled, owing to Mr. Bryan's inability to leave Washington during the Mexican crisis, I was more than surprised to see the great orator and statesman enter in Washington the Pullman in which I was seated, bound for New York.

Mr. Bryan took a seat opposite me. I was puzzled whether the report in the *Times* was correct or not.

With Mr. Bryan, at the time, were two gentlemen, one of whom I recognized as an acquaintance. I told him of my surprise at seeing Mr. Bryan leave Washington, after the newspaper report of the day before, and asked him if he knew where Mr. Bryan was going. He told me he did not know, but volunteered to inquire.

I began reading. Presently Mr. Bryan motioned to my acquaintance to take a vacant seat next to him. They talked for a few moments in a low tone and then I heard Mr. Bryan say:

"I shall be very glad to meet Mr. Von Ende."

Mr. Gray, my acquaintance, and Mr. Bryan both arose, and I was introduced to the Secretary.

He expressed his regret that he had been forced to cancel his visit to "Greystone," and said that he was on his way to Brooklyn, to address an important meeting, and was obliged to return to Washington on the night train.

I took my seat and continued reading, not wishing to interrupt the conversation of the gentlemen. However, at West Philadelphia they bade Mr. Bryan and me good-by. After a moment Mr. Bryan asked me to take a seat next to him. Then I had an opportunity of getting in closer touch with a man whom I have personally always greatly admired.

I noticed that he had been scanning Wells's book, "The World Set Free." He said it was an opportune book to read. In our conversation the Mexican situation was carefully avoided.

Then we got to discussing education. Mr. Bryan insisted that while a good general education should be the foundation, the successful man must be, in these days, a specialist. He then related a conversation he had had over the telephone with a gentleman who was seeking an important position for a friend, whom that gentleman considered exceptionally well qualified.

"The gentleman in question," said Mr. Bryan, "told me over the 'phone that the person he spoke of was a graduate of Harvard, with various degrees, a

linguist, thoroughly conversant with the different European languages, a literary man, a scholar—in fact a highly cul-



—Photo by G. V. Buck

Hon. William Jennings Bryan, Secretary of State

tured man, in the broad sense of the term."

Mr. Bryan then said that he had replied:

"Your recommendation sounds as if

you were recommending a secretary-stenographer, such as we have many in



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the Government Service. When we fill important posts, we try to avoid college men—theorists; we want men who have been through the great school of practical experience and knowledge of humanity, who have the requisite qualifications."

Mr. Bryan next referred to his trip around the world, and said that the English language had carried him to all parts of the globe.

Presently the call for dinner came, and the Secretary remarked that as he could not deliver an address on an empty stomach he was going to eat, and invited me to the dining room. Seated in the dining car, the conversation finally drifted to music. While Secretary Bryan did not lay claim to any understanding of music or taste for it, from the musician's standpoint, he evinced a deep interest in music, from the standpoint of the public at large.

He spoke in a manner that was inspiring, because he got away from the selfish, individual view, especially the narrow, musician's view. For some time I listened to the expression of a really big soul, whose every thought, whether in diplomacy, literature or the arts, seemed to be the expression of humanity at large.

The more he spoke, the more impressed I became that he was like the prophets of old, who championed the cause of the people.

I found that Mr. Bryan regarded music as a dominant factor in our home life. When I inquired, as one is wont to do, what was his favorite composition, the man who at that time was in the midst of the Mexican trouble, replied, "La Paloma." Then he told me, too, that he was very fond of the hymn, "One Sweetly Solemn Thought," and requested me to read Bancroft's reference to music.

When we reached the depot I was unable to bid a formal adieu to the Secretary, as he was immediately surrounded by a number of persons who had come to meet him.

In my time I have met many distinguished men, among them some statesmen of eminence, but they all left me with the impression that they used words rather to conceal their real thought or meaning, than to express them, so that when I later endeavored to recall any particular thing, any new idea or new view which any one of them had expressed, I was unable to do so. I felt as if I had been enveloped in a cloud of words.

Now, with Secretary Bryan the case is entirely different. He is frankness itself, and if there is any deliberation to his selection of words it is for the purpose of expressing unrestrainedly exactly what he thinks. I should say that one of his dominating characteristics was absolute frankness.

CASALS AND BAUER TRIUMPH TOGETHER

Chamber Music Playing of Extraordinary Quality in Their New York Recital

NEW YORK heard Pablo Casals, the Spanish 'cellist, for the first time this season in recital on Monday afternoon, when he made a joint appearance at Æolian Hall with Harold Bauer. Mr. Casals had appeared twice at the Metropolitan Opera House Sunday concerts, but this was his first performance in an auditorium where the acoustics are suited to his playing. The hall was completely filled, several hundred occupied seats on the stage and a few hundred were turned away.

It was fortunate that Mr. Bauer should be in America, so that music-lovers here might have the opportunity of hearing him with the illustrious 'cellist in sonata performances such as they have offered European audiences in recent years. Mr. Bauer's especial gifts as a chamber-music player have often been recorded in these columns. He was at his best on Monday afternoon and with Mr. Casals played Beethoven's A Major Sonata and Brahms's F Major Sonata, the latter a work vastly superior to the same com-

poser's E Minor Sonata, which Mr. Bauer played with Mr. Willeke at a Kneisel concert last month.

It would be idle to attempt to convey adequately the consummate achievement of these two masters. Mr. Bauer and Mr. Casals both so subordinate the technical side of their art that one never thinks of it in their presentations. Two artists more perfectly in accord could not be imagined. They were received by an audience which contained many distinguished musical personages with that enthusiasm which is given only to the greatest of artists.

Mr. Casals played the Bach C Major Suite, dear to every 'cellist, as it had never before been played in New York. We have heard this old masterpiece time and again, but it took on new beauties as Mr. Casals played it, with infinite variety of tone-color—he seems to be able to derive a half-dozen qualities from his C string, on which most 'cellists growl—with a veritable Kreislerian phrasing and with superb musicianship. He knows how to bring out the melody notes which occur in the passage-work, too, as do few violinists who play Bach and practically no 'cellists. At the close of the suite the audience continued applauding until the 'cellist returned to the stage with Mr. Bauer and added Schumann's "Abendlied" played in *chiaroscuro*, quite as it should be.

It might be added that the artists were aided by a distinguished musician, Tivadar Nachéz, the Hungarian composer and violinist, who turned Mr. Bauer's pages. A. W. K.

Miss Goodson Well Received in Opening Recitals

Unusual success was won last week by Katharine Goodson, the English pianist, in opening three concerts of her present tour. Miss Goodson opened in Auburn, N. Y., on Saturday evening, January 9, when she played to a capacity audience in Osborne Hall. Some Brahms Intermezzi, Beethoven's "Moonlight" Sonata, several Chopin pieces, among them the Scherzo in B Flat Minor, were among the things on the program and in response to the applause Miss Goodson added the Second Rhapsody of Liszt. On Tuesday evening, January 12, she played a recital in the series given under the Cornell University auspices in Bailey Hall, Ithaca, N. Y. Her program again contained many splendid compositions which she performed in an inspiring manner.

Zimbalist Wins Northampton Favor

NORTHAMPTON, MASS., Jan. 18.—Efrem Zimbalist, the noted young violinist, visited this city on January 13 and gave the fourth concert in the course given in John M. Greene Hall, under the management of the Smith College department of music. The audience was very large and the enthusiasm recalled the last appearance here of Fritz Kreisler. Mr. Zimbalist chose the Handel E Major Sonata, Bach's G String Air, Couperin's "Papillons," a Musette by Rameau and Max Reger's Sonata for violin alone in A Major. A modern group of shorter pieces closed the program.

SAPIRSTEIN BEGINS PIANISTIC MARATHON

Six-Day Recital Program Opens with Program that Contains a Novelty

What must go down in musical annals as a unique achievement was inaugurated on Monday evening, January 18, by David Sapirstein, the young pianist. Mr. Sapirstein is booked to appear daily from Monday, January 18, to Saturday, January 23, inclusive, at Æolian Hall, New York, giving six programs embracing many of the big works in piano literature.

Apart from whether such a proceeding is in keeping with artistic ideals it cannot be doubted that Mr. Sapirstein has been moved to do this because of the unusual repertoire which he has made his own, rather than through any desire to be sensational. His playing and his attitude bespeak his sincerity and his seriousness. On Monday evening his program had for its chief numbers Schumann's "Etudes Symphoniques" and a Sonata, op. 21, No. 2, by Karel Szymanowski, the latter performed in public for the first time in this country.

The Szymanowski Sonata is without question one of the most taxing piano compositions that has been written in many years. Technically it is several *tours de force*. Szymanowski's music, as heard in this much inflated work, has neither distinctive national traits nor any particular message. It is in two big movements, in which the interest of the hearer is not engaged until the fugue, which comes late in the last movement. This fugue, though its theme is unoriginal and savors of Strauss, has enormous vitality and it is written with indisputable mastery. Mr. Sapirstein unquestionably made the most of it, but his audience did not seem to approve and the applause at the close was perfunctory, what there was of it being intended for the performer and not the composition.

A group of short pieces, Schubert's familiar "Moment Musical," Mendelssohn's "Spinning Song" and the familiar Scarlatti Pastorale, a group of short modern pieces and the Liszt "Venezia e Napoli" were the remaining items. Mr. Sapirstein's highly developed technic came to the fore in the Schumann, in which he displayed a commendable understanding of its contents.

Of the seven smaller modern pieces, all heard for the first time in New York, a "Wiegenlied im Grünen," by Julius Weissmann, a "Kirgische Skizze," by Michael von Zadora, Cyril Scott's "In the Temple of Memphis" and Laurent Ceillier's "Lude" were interesting. Pieces by L. T. Grünberg and McNair Ilgenfritz, the latter's a "Danse Chinoise" of the moving-picture variety, were quite unimportant. A. W. K.

Mr. Sapirstein went through the second lap of his pianistic hexameron on Tuesday afternoon with a program devoted to Brahms's Ballades in D Minor and B Minor, the B Minor Capriccio and G Minor Rhapsody, Chopin's B Minor Sonata, some Etudes, a Ballade, Impromptu and Nocturne and the Schulz-Evler "Blue Danube" arrangement. A small audience applauded the pianist vigorously. Some of his best work of the afternoon was done in the two Ballades of Brahms. The Capriccio, however, was spoiled by some very arbitrary changes of tempo and the Rhapsody did not fare altogether happily. Mr. Sapirstein's tone is often extremely beautiful and it was noticeably good in the Chopin Sonata. For the rest, though, he played this work with little poetic perception and less variety of nuance. H. F. P.

Managerial Controversy Settled in Huntington, W. Va.

HUNTINGTON, W. VA., Jan. 16.—According to the *Advertiser* of this city, a slight managerial controversy has been settled in that the Wolfsohn Bureau of New York has decided to grant a cancellation of the contracts entered into by the Huntington Choral Association with Reinald Werrenrath, Nevada Van Der Veer and Reed Miller. These artists, with Florence Hinkle, were engaged to appear in Huntington during the latter part of February when "Aida" was to have been given. Miss Hinkle, who is popular in this city, will be heard in a concert for the dedication of the newly finished auditorium at Marshall College.