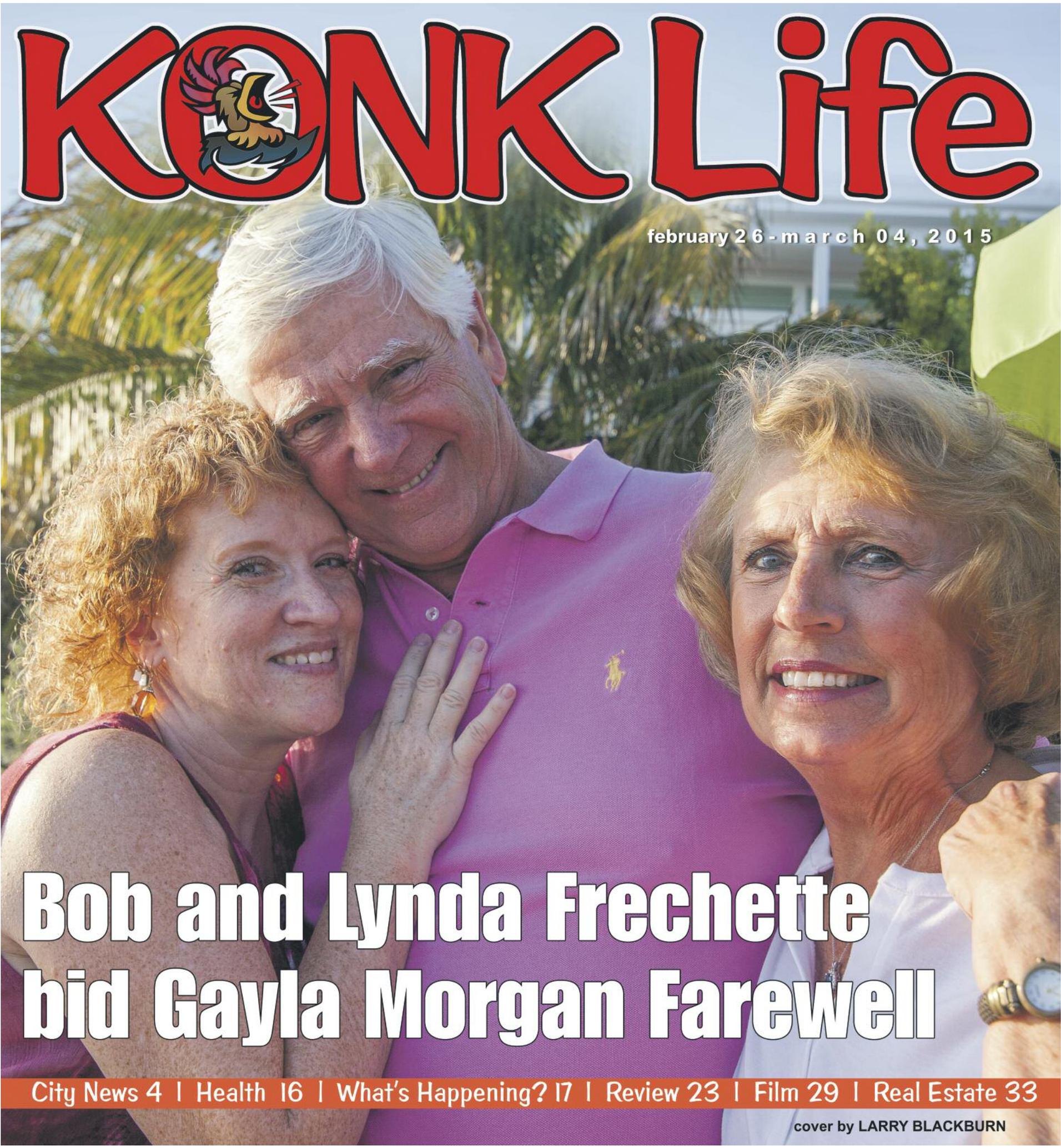


KONK Life



february 26 - march 04, 2015

**Bob and Lynda Frechette
bid Gayla Morgan Farewell**

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cover by LARRY BLACKBURN

COMMUNITY
BRIEFS

Call to artists!

The 15th Annual Schooner Wharf Open Air Art & Music Affair scheduled for Saturday, March 7. Open to artists of all mediums, including but not limited to painting, printmaking, sculpture, drawing, carving, photography and mixed media. Original artists encouraged to apply. Space limited. Call Capt. Carl, (305) 304-2275, for application.
INFO
schoonerwharf.com/SpecialEvents



| MELISSA PEARSON Key West Foto
Carl Peachey, John Paul, Evalena Worthington with Dwight Kalb and Thomas Avery at the Schooner Wharf Open Air Art & Music Affair

Hellings home on tour

The historic Martin Hellings Home, headquarters of Key West Woman's Club at 319 Duval St. has opened its doors for tours. The late Queen Anne Victorian-style home, the one-time property of Capt. Hellings and his wife Eleanor, was constructed in 1892 out of red brick—one of only a few residential structures within Key West's historic district not built of wood. Tours, among the centennial events of the Woman's club, offer a chance to step back in time and learn about the Victorian lifestyle of a prominent Key West family. The 8,200-square-foot structure features examples of antique furniture, wicker and Victorian art glass. Tours between 10 a.m. and 2 p.m. Admission free but donations appreciated.

INFO keywestwomansclub.org

Salute!

The liquor is flowing at Key West Distilling, 524 Southard St., in historic Old Town. Brainchild of New York native Jeff Louchhiem, the distillery opened its doors by creating small-batch handmade sprits showcasing Key West culture and offbeat personality. The products at Key West Distilling include the island's first distilled vodka and whiskey as well as a variety of rums, all produced entirely in-house. Louchhiem plans to "experiment" with flavors of vodka and produce a Key West gin.

INFO
kwdistilling.com

Ernest Hemingway, a preservationist?

Ernest Hemingway, who lived and wrote in Key West throughout 1930s, immersed himself in Florida Keys' game fishing and did much to popularize it among writers, readers and sportsmen. His angling exploits are showcased in a new exhibit titled "Following the Fish: Hemingway in Key West" at Custom House Museum, 281 Front St.

Exhibition spotlights late author's conservation activities, a counterpoint to his passion for boating giant marlin, tuna and other prey in a pursuit likened to oceanic big game hunting.

Among exhibit highlights: antique fishing tackle used by big game fishermen during 1930s and 1940s (Greenheart rod with Pflueger Atlapac reel). Also learn about Keys' angling legacy and its environmental effects through additional exhibit modules. ■

INFO kwahs.org



HIGH NOTES

Rising Star solo pianist



Michael Brown

■ IN REVIEW

BY HARRY SCHROEDER
KONK LIFE COLUMNIST

Impromptu Concerts put on its Rising Star performance, an annual event in honor of the late Gail Williams Munder, two weeks ago at St. Paul's. Performing was solo pianist Michael Brown. He played three selections by Francois Couperin, a sonata by Haydn, and two pieces by Maurice Ravel which looked back to those earlier composers. After intermission, he played a composition of his own, and ended with Beethoven's "Fifteen Variations and Fugue in E-flat Major."

The Couperin and Haydn pieces may not have been the best choices to begin the concert. He played both well, and in the "Presto" movement of the Haydn his excellent technique was given a chance to emerge, but this was music of no special distinction, and the combination of very simple harmonic structure and extensive repetition tended to vitiate interest: in the Haydn there was some variation, but not enough to carry the repeats. The exception to this was the third movement of the Couperin, in which a melodic line of single notes rests on an elaborately arpeggiated accompaniment.

The concert moved to a high

level with Ravel's "Menuet sur le nom d'Haydn" and his six-movement piece, "Le Tombeau de Couperin." These were rewarding performances. The first featured some quite lovely playing, with a flowing gentleness of touch. The second involved a good deal of playing at fast tempos, with a good rhythmic feel and no compromise with dynamics. Its final movement came across with a great deal of energy, which earned Mr. Brown a rare, post-first-set, standing ovation.

The Haydn piece presented a curiosity, in that the five notes of the theme were picked to correspond to the letters in Haydn's name. It's not clear to me how Ravel got that: "H" in German is B-natural, the "A" and the "D" are clear, but the "Y" and the "N?" (Bach was more fortunate in the spelling of his name, which can be translated into a harmonically sound theme, and he used it for that several times). However he arrived at that, later on he did it again with homage to his teacher, Gabriel Faure.

Mr. Brown is a composer as well as a pianist, and he opened the second set with work of his own, "Constellations and Toccata." The first showed real musicality, especially in his fine touch in slow passages. The "Toccata," with its fast, vigorous tempo, made demands on his technique, which he more than satisfied. One looks forward to more of his music.

Predictably, the Beethoven was the high point of the concert. The music is simple but beautiful, and Mr. Brown's playing lived up to that, with dynamics used

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