

Xaver Scharwenka was born in the little town of Samter on January 6, 1850. He first studied music in Posen, and at the age of fifteen he entered the Kullak Piano Academy in Berlin, studying piano under Kullak himself and composition under Wuerst. He made his first public appearance in 1869, age nineteen, forty-one years ago, and his debut was such a brilliant success that concert tours followed, taking him through Germany, Russia, Austria, Hungary, Norway, Sweden, Belgium and England. In each of these countries the young Polish artist was everywhere received with enthusiasm, and he was hailed as a star of the first magnitude. Franz Liszt took a great interest in Scharwenka, who was a frequent guest of the venerable master at the Hoggartneri.

In 1881 Scharwenka founded the Conservatory in Berlin which bears his name. The institution became famous and is to-day one of the finest schools of music on the continent. In 1890 Scharwenka made a pleasure trip to America and he was so taken up with our country that he decided to cast his lot with us for a time. He spent several years in this country. It is more than twelve years since he was last here, during which time his fame has been steadily growing. Re-entree will be watched with keen interest. Appended are some opinions on his new piano concerto in F minor.



XAVER SCHARWENKA'S NEW PIANO CONCERTO

MINOR. No. 4

Opinions of the Press and Musical Authorities

Moritz Rosenthal writes: "I have loved and admired you to no little degree. In your youth you created the first work, the B flat minor concerto, and now in your mature years you present to the world a work of youthful fire and ardor, a work that rivets the attention with its verve and intensity."

"A new piano concerto by Xaver Scharwenka was introduced under the direction of the composer. This, in no wise inferior to its predecessors. Especially the first movement, the intermezzo. Pianists are indeed pianistically, so interestingly, and the performance is masterly; everything is brought to an effective conclusion. The Berlin Tageblatt," Nov. 3, 1908

**MASONIC THEATRE, 4 P. M.
MONDAY, NOV. 21, 1910**



XAVER SCHARWENKA

The Celebrated Composer-Pianist

MANAGEMENT. - - - R. E. JOHNSTON
ST. JAMES BLDG., NEW YORK CITY

BALDWIN PIANO USED

Opinions of the Press and Musical Authorities—Continued

"The pianist Martha Siebold acquitted herself on Saturday of the great task of introducing Xaver Scharwenka's fourth piano concerto in F Minor Op. 82. The composer conducted himself, so the production of the work of the much admired composer was in the best of hands. The Allegro patetico that introduces the closing theme grips one and the intermezzo reveals a wealth of piquant and melodious beauty. In the entire composition there is nothing stern and forbidding; it is music that flows easily and goes to the heart."—"Reichsanzeige," Berlin, Nov. 3, 1908.

"Xaver Scharwenka conducted his new piano concerto in F Minor and achieved with it a brilliant and rousing success. Scharwenka gladly dispenses with philosophy and sophistry in his work and writes music that is brilliant, beautiful and full of color. The pathetic and purely heroic tone of the first allegro does not last long—the composer soon turns back to his real element and creates with a masterly hand movements that revel in bright, elegant, enjoyable music. An intermezzo with its graceful dance character was the most grateful movement. All in all, this is a work which with its interesting contents, its admirable finish and in point of form must please everybody."—"Deutsche Tageszeitung," Berlin, Nov. 5, 1908.

"Scharwenka scored with his new concerto a success that will insure its quickly becoming popular. Eschewing all hypermodern tendencies, Scharwenka goes his own way, and yet the concerto is a bright, fresh, living monument of our times."—"Frankfurter Zeitung," Nov. 11, 1908.

"Scharwenka has been popular as a composer for more than forty years. His famous 'Polish Dance,' which was written in 1867, when Scharwenka was only seventeen years old, has had an unparalleled sale, more than 3,000,000 copies having been disposed of. Shortly after Scharwenka's first concerto in B flat minor came out, in the seventies, Hans von Bulow wrote a scathing criticism on contemporaneous piano concertos.

"All the more agreeable and surprising, therefore," writes Bulow, "was the Scharwenka concerto, which is interesting and original, amiable throughout, perfect in form, although apparently unintentionally so, and similar to Chopin's concertos in its genuinely pianistic qualities but superior to these in its admirable instrumentation."

"Xaver Scharwenka was a great feature of the programme. With the assistance of his pupil, Martha Siebold, he played two movements from his fiery melodious F minor concerto. It was an unalloyed pleasure to hear the sixty-year-old Scharwenka play with such imposing technique, such temperament and such youthful freshness."—"Der Montag," Berlin, Jan. 10, 1910.

"Scharwenka reveals in this, his fourth, concerto great technical powers, both in point of contrapuntal skill, and in point of instrumentation, but rhythmically and harmonically, too, he is interesting, and his characteristic themes are developed in an artistic manner; yet this music is by no means dry, intellectual music; it is, on the contrary, the product of an artist who knows how to give to the form the right contents. There is a great deal of passion in the first movement, which works up to a powerful climax. The third movement which follows the melodious, grateful and exquisitely instrumentated intermezzo, begins seriously and compellingly; the finale, with its reminiscences of Polish music produces a great effect."—"Leipzig Tageblatt," Feb. 9, 1910.

"That the composer of the most beautiful concerto since Schumann—Scharwenka's B flat minor—would write pianistic, grateful virtuoso music, was to be expected. It is a concerto of the old form, unsymphonic, but it sings and sounds well and everything is thought out and worked out in grand style; the tension, the bold climaxes, the pathos are all there."—"Leipzig Neueste Nachrichten," Feb. 20, 1910.

XAVER SCHARWENKA

The announcement that the famous Xaver Scharwenka, of Berlin, is to make a tour of this country the coming season under the management of R. E. Johnston has aroused widespread interest. Scharwenka is one of the foremost musical personalities in the world today; as a pianist, composer and instructor he occupies an enviable position in the German Metropolis, and his home in that city is a place of rendezvous for all of the great local musical celebrities and for famous artists when passing through Berlin. Scharwenka's genial personality has always won for him friends among the great ones of the art world. In the past, when as Franz Liszt, Anton Rubinstein and Johannes Brahms were intimate friends of his.

Scharwenka is one of the few great living pianists who have contributed valuable additions to musical literature. His opera "Mataswintha" has been successfully performed in Berlin, Weimar and New York. His C Minor Symphony and numerous chamber music works and lieder have found wide recognition, but it is as a composer for the piano that Scharwenka most interests us. Aside from numerous smaller works for the instrument he has written four piano concertos, and his performance of his latest one, No. 4 in F minor, Op. 82, will be one of the great attractive features of his forthcoming tour and, indeed, of the musical season of 1910-11; for the appearance of such a famous artist and musical personality as Xaver Scharwenka cannot fail to interest all lovers of piano music. He will play the novelty with all the leading concert societies.

Of course, he will be called upon to play his famous "Polish Dance," and it will probably be as an encore in all of his concerts, for what matinee girl or pianist student will not want to hear this celebrated piece played by the composer himself? Of this dance more than three million copies have been sold and it, more than anything else he ever wrote, has carried the name of Xaver Scharwenka to all countries of the globe where music is loved. He composed it in 1866, when he was only seventeen years old. It made an enormous success at once, and so well known did the composer become through it that he wasted the music of the first few measures of the dance as a memento on the lining of his first silk hat, as a means of identification. This hat served as a visiting card in introducing him to Franz Liszt. When Liszt had heard the dance played some time before by Moszkowski and when the hat was brought by his lackey, the great master immediately recognized the piece and received the youthful composer with the greatest cordiality.