

Scharwenka and the New York “Evening Post.”

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BEHR BROS. & CO.

call the special attention of the musical public and the music trade to the following

Dastardly Article

WHICH APPEARED IN THE COLUMNS OF THE

NEW YORK “EVENING POST”

on January 26th, following the successful debut and triumph of Xaver Scharwenka and the Behr Grand at the Metropolitan Opera House:

“HERR SCHARWENKA'S CONCERT.

“Herr Xaver Scharwenka, who is known abroad as the director of a successful musical school in Berlin, as a remarkable pianist, and a gifted composer whose productions already exceed the number of opus 60, gave a concert at the Metropolitan on Saturday evening. He had long been favorably known in this country as a composer of orchestral and pianoforte works, but this was his first appearance here as pianist and conductor. He conducted, however, only those of his own compositions which were on the programme, Mr. Seidl having been secured for the other numbers, and also, of course, for the Scharwenka concerto, opus 32, which was included in the scheme—greatly to the advantage of the concerto, for Mr. Seidl, thanks to his operatic training in constantly keeping pace with soloists, is the best concerto-conductor we have here; and the great success in this country of Miss Aus der Ohe, for instance, is largely due to her brilliant debut at the first concert Mr. Seidl ever gave in New York.

“The most interesting of Herr Scharwenka's own contributions to his concert were two selections from his unperformed opera, ‘Mataswintha,’ which were effectively sung by Frau Mielke, Fr. Hahn, Herr Gudehus, and a chorus. The ideas in these numbers were not remarkably original, but there was much dynamic vigor in the handling of them, and the selections were warmly applauded. Less interesting was the concerto, and what interest it may have was utterly marred by the wretched Behr piano on which he played. According to the programme Herr Scharwenka has given his testimonial that this piano ‘answers every requirement in regard to tone and touch as fully as can possibly be expected of an instrument constructed in the year A. D. 1890.’ If he really believes this, we must feel heartily sorry for him, for we must believe one of two things—that either he has not the power of getting a good tone out of a piano, or that he does not know when a piano is poor, for the one he played on Saturday was beyond comparison the most deficient in tonal resonance and sustaining power that we ever heard in all our critical experience. We have spoken with a score of musicians and amateurs since the concert, and they all express themselves in similar terms. Yet testimonials similar to Herr Scharwenka's by Ansorge, Bulow, and Moszkowski were printed on the programme.(?) There were a great many local musicians at Herr Scharwenka's concert, and many cultured amateurs. These we ask what they thought—not so much of the piano as of Messrs. Scharwenka, Ansorge, Von Bülow, and Moszkowski. We have at last reached the *reductio ad absurdum* of the piano-testimonial business, and it is to be hoped that there may be no more of it hereafter. When Herr Scharwenka plays before us on a good piano, we may be able to judge whether he is a good pianist.”