

## BURMEISTER TO DRESDEN.

**A**T the close of the present New York season Richard Burmeister, a musician who has achieved brilliant success in this country, will go abroad to take up a permanent residence. Mr. Burmeister has accepted the position as head of the piano department at the Royal Conservatory in Dresden, and incidentally he will make a concert tour through the principal European cities.

There are many who will regret the departure of this distinguished artist and composer. Few pianists of his rank possess as he does the art of teaching with the skill for organizing or executive work, and at the same time talent for composing. It is rather an unusual combination. For seventeen years Mr. Burmeister has resided in the United States, and during that time he has trained many pupils for artistic and useful careers. Twelve out of the seventeen years Mr. Burmeister served as head of the piano department in the Peabody Institute, Baltimore. He has made New York his home for the past five years. Besides his private teaching here, his concert engagements and other work, Mr. Burmeister filled for three years the post of director at the Scharwenka Conservatory of Music in this city, conducted by the late Emil Gramm. Mr. Burmeister has made successful tours, East, West and South, appeared as soloist at the Worcester, Maine and other big music festivals, and with the principal symphony orchestras under leading conductors.

As a composer Mr. Burmeister's name has grown during his residence in this country. He has written a piano concerto, and all pianists have been more especially interested in his orchestral score for the Concerto Pathétique, which Liszt originally wrote for two pianos. Burmeister's orchestration for Weber's Concertstück and the Chopin F minor Concerto are also good examples of musicianly writing. Paderewski has played the Burmeister version of the Chopin F minor Concerto in Europe, and the critics and foreign musicians admired it greatly. At his own concerts abroad Mr. Burmeister will introduce his other big works, and as a matter of course he will play his own concerto with the famous orchestras.

Mr. Burmeister has written a number of beautiful works for the voice. His tone poem, "The Sisters," for contralto and orchestra, was heard at one of the concerts of the New York Philharmonic last season. The singer was Mme. Schumann-Heink. The music committee for the meeting of the Allgemeine Deutscher Tonkünstler to be held in Basel, Switzerland, next June, has notified Mr. Burmeister that "The Sisters" is one of the works selected for performance on that occasion. What will be considered a fortunate coincidence, Madame Schumann-Heink has again been engaged to sing the vocal part. The music lies well within the range of the German contralto's voice. At the first performance in New York the singer succeeded in revealing the beauties of the music as well as the tragic import of Tennyson's lines.

In view of the substantial success made by Mr. Burmeister in this country it seems somewhat strange that he should wish to leave. He himself gives convincing reasons. The life here, he says, is too restless and crowded, the musical seasons too short and hurried. Under such conditions Mr. Burmeister feels that many artists

fail to develop the extent of their powers. While admitting that young students can get the best fundamental training in this country, he believes that the mature artist finds the serenity and the atmosphere that satisfies in the ancient and cultured cities of the Old World. During his long residence here Mr. Burmeister has passed the long summer vacations abroad, and so has kept in touch with matters over there. Enjoying, as he does, the friendship and acquaintance of many famous musicians and persons of his age, he will hardly feel like a stranger when he takes up his abode in the Saxon capital.

Mr. Burmeister succeeded in making German musicians better acquainted with musical conditions in the United States, and at the same time showed the brethren on the other side that Americans were generous. It was the money realized through a concert in New York that completed the fund for the Liszt monument at Weimar. All musicians know that Burmeister was a favorite pupil of Liszt, and many readers of THE MUSICAL COURIER will remember that it was Mr. Burmeister who planned the American concert as a final memorial to the revered master. Burmeister played at this concert and Schumann-Heink sang, and as a matter of course the program was wholly devoted to Liszt compositions. Last summer THE MUSICAL COURIER published the story of the unveiling of the monument, with a picture of the graceful pile.

Today (Wednesday) at his studio, 604 Park avenue, Mr. Burmeister gives a recital, assisted by some of his pupils. Among the professional pianists who have studied in New York and Baltimore with Burmeister are: Lotta Mills, Luther Conradi, Mrs. Asger Hamerik, George Falkenstein, Madge Wickham, Arthur Zanke, Minnie Topping, Henrietta Weber, Henrietta Bach, Wladimir Shaieyich, Anna S. Wyckoff, Ida Rothstein, Jeanne Rowan and Victoria Bosheo.

Mr. Burmeister expects a number of his own pupils and other advanced students from the United States to study with him in Dresden.

### Durno's Prosperous Season.

**T**HE following dates have been secured by Manager Collins for that popular pianist Jeannette Durno, who is doing excellent work all over the country: Music Hall, Chicago, February 18; Steinert Hall, Boston, March 2; Mendelssohn Hall, New York, March 3; Worcester, Mass., March 5; Des Moines, Ia., March 31, with Theodore Thomas' Chicago Orchestra. Miss Durno is also booked as soloist with the Thomas Orchestra on tours at Sherman, Tex., April 7; Dallas, Tex., April 8; Austin, Tex., April 9; Guthrie, Okla. Ter., April 13; Lincoln, Neb., festival, April 24; Sioux Falls, S. Dak., festival, April 28; Mt. Vernon, Ia., festival, May 15; Saginaw, Mich., festival, May 25; Grand Rapids, Mich., festival, May 29; Dubuque, Ia., festival, May 18; Peoria, Ill., festival, May 20. Miss Durno will play fifty times this season, seventeen of which will be with the Thomas Orchestra, the balance in recitals, extending from Boston to Texas. More than half her engagements this season are return dates. Dubuque, Ia., has had her three times in one season, and she has been re-engaged for its coming festival with the Thomas Orchestra. The concertos that Miss Durno will play at the festivals with the Thomas Orchestra are Chopin, E minor; Saint-Saëns, G minor, and Grieg, A minor.