THE SCHARWENKA CONSERVATORY OF MUSIC.

AN INSTITUTION FOR THOROUGH INSTRUCTION IN MUSIC—SPECIAL BENEFITS WHICH IT CONFERS—THE FACULTY AND THE COURSE.

WHEN Xaver Scharwenka proceeded to carry into effect his idea of establishing a Conservatory of Music in New York, his action marked the commencement of a new era in the history of musical progress in the United States. No man or woman is a thorough musician who does not combine expression with dexterity of execution. A fine art demands of its votaries that they shall possess the esthetic power to breathe a soul into the instruments they manipulate, otherwise they are artisans and not artists. Idea must dominate manual dexterity and use it as the vehicle of exalted thought. The paramount object of the instruction to be given in the Scharwenka Conservatory of Music, is to give pupils such musical knowledge and technical skill as will enable them to express the melody within them through the medium of a splendid instrumentation.

The Scharwenka Conservatory of Music occupies the edifice No. 81 Fifth avenue. The institution will be conducted upon the principles that have made Xaver and Philip Scharwenka's Berlin Conservatorium famous the world over. Students will have the benefit of all the advantages to be derived from a course of musical instruction in Europe, without being exposed to the unpleasant experiences of sea voyaging and residence in a foreign country remote from friends and home. All the teachers are noted for their acquirements and consummate ability, and among them are some of the most eminent professors of the day. The standing of Prof. Xaver Scharwenka is too well known to need special comment. He holds the appointment of Court Pianist to the Emperor of Austria and the title "Royal Prussian Professor." The fame of his brother Philip as a composer and an instructor of the theory of music, composition, and the piano extends throughout Europe and America. The various departments provide for the teaching of composition, theory of music, harmony, counterpoint, musical form, free composition and instrumentation, lectures and concerts, solo playing, singing, and there is also a seminary for piano teachers and an orchestral school. The direction of the last will be entrusted to Mr. Anton Seidl. The faculty of the Conservatory is as follows: Theory of Music and Composition: Philip Scharwenka, Homer N. Bartlett, Carl V. Lachmund, Walter Petzet. Piano: Xaver Scharwenka, Philip Scharwenka, August Arnold, Carl V. Lachmund, Herbert C. Grant, J. Werschinger, Miss Clara Leeb, Mrs. Grace Cowles, Gonzalo Nunez, Alfred Veit, Albert Prox, Walter Petzet, Carlos Hucke, Isidor Luckstone, Miss Helene Seydell, Miss Marie Gerdes, Paul Ochlschlaeger. Violin: Richard Arnold, Ernst Thiele. Violoncello: Adolf Hartdegen. Organ and Harmonium: Homer N. Bartlett. Harp: Alfred F. Toulmin. Zither: Louis Meicher. Solo singing: Miss Emily Winant, Edward Schlomann, Xaver Rolker. Ensemble playing: Xaver Scharwenka, Adolph Hartdegen, Richard Arnold, Emil Gramm, Ernst Thiele.

The regular course of studies at the Conservatory begins September 28th and lasts until July 1st following. The year embraces four quarters of ten weeks each. In each quarter the pupils will receive twenty full hours (each of 60 minutes) of instruction in the instrumental or vocal departments, besides in the other classes. New pupils (male and female) can be received at the beginning of each new quarter, but in special cases exceptions may be made and pupils admitted during the course of the quarter already begun. The public commencement exercises will take place in April of each year, and private concerts will be given at the Conservatory once a month. Diplomas will be given to those pupils of the Conservatory who have gone through a two years' course of study, or have completed a full year in the Teachers' Seminary. Entrance examinations for the first year (1891–1892), which begins on Monday, September 28, 1891, will be held from Monday, September 21, to Saturday, September 26, daily from 2 to 5 P. M., in the building of the Conservatory, No. 81 Fifth avenue.

Emil Gramm, who, besides being an eminent musician, is a thorough business man, will be the business manager of the Conservatory. The pianoforte recital and concert tours of Xaver Scharwenka are under the management of Mr. John Lavine, 81 Fifth avenue.

It is the desire of Prof. Xaver Scharwenka that the Scharwenka Conservatory of Music should co-operate with other institutions of the same character in the United States for the purpose of giving thorough instruction in music. It is to be hoped that the harmonious co-operation of all our musical institutions will result in the elevation of the musical taste of the people, and that the era of musical progress in this country, now in its inception, will ere long show tangible results, not alone in the development of composers and performers of commanding ability, but in the growth among the masses of a love for music of a high order of artistic merit.

THE Hallett & Davis Company, of Boston, have bought the business of William F. Boothe, the Philadelphia piano and organ dealer, and have entrusted the management thereof to Mr. Ben. Owen. Mr. Owen's character as an able and reliable business man is sound, and as he has been with the Booth establishment from the time of its organization he is admirably fitted to conduct the business.

C. P. CUMMINGS, Boston representative of the S. G. Chickering piano, is now on a Western trip from which encouraging results may be expected.

Among the recent arrivals from Europe we have Mr. Edward Calm, violinist, a "pupil of Joachim," who has been engaged to play at some of our grand concerts here this season.

Conrad Behrens, the popular basso of the late German Opera Co., will return to America about the early part of November.

THE charge against H. A. Peters, book-keeper for H. C. Harney, the piano plate founder of Greenpoint, Long Island, of having set fire to the firm's books, has not yet been proved.

PIANO FINISHER, American, with long experience, wants steady job or contract, or start in business—some means, steady and reliable. Address

FINISHER,
Care of THE MUSIC TRADE REVIEW,
No. 3 East 14th st., New York.