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THE QUEEN OF
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the first time, 1882, also bestowed on our Mr. William Steinway the order of THE RED EAGLE, 2nd Class, as honor never before
granted to a manufacturer.

The Duke ARCADE on St. Charles at Rome, Italy, awarded by the celebrated engraver Pincherle, in 1884, to our Mr. William
Steinway an honorary membership of that Academy. The following is the inscription of the diploma:
The Duke ARCADE of St. Charles, Rome, on account of the services rendered to the arts of music, and in especially to their practice,
Article 14, hereby decreed to receive WILLIAM STEINWAY into the number of their honorary members. Given at Rome, April 15, 1884, and in the
same building and hall, past from the building of the artist.
A. DE SAN MARTINO, President.
1884, Palazzo, Venezia.

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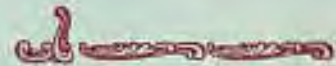
Oct.



ROYAL PRUSSIAN
PROFESSOR.



XAVIER SCHARWENKA.



CALIFORNIA THEATRE

TUESDAY EVENING OCTOBER 19
THURSDAY EVENING OCTOBER 21
SATURDAY EVENING OCTOBER 23

AND
WEDNESDAY MATINEE OCTOBER 20
SATURDAY MATINEE OCTOBER 23

COURT PIANIST TO THE
EMPEROR OF AUSTRIA.

Scharwenka

Conservatory of Music,

UNDER THE MANAGEMENT OF **EMIL GRAMM,**
No. 85 EAST 82¹/₂ STREET, NEW YORK.

XAVER SCHARWENKA
(ROYAL COURT PIANIST),
MUSICAL DIRECTOR.

Announcement. . . .

A special course for students desirous of obtaining the most complete conservatory advantages will begin Monday, September 27, 1897, and continue through a term of eight months. The different branches taught in this course are of special value to teachers and to students desirous of becoming professionals. The details of the course are as follows, viz.:

1. Two half hours or one full hour weekly, private instruction, in either piano, violin, vocal or organ.
2. One-half hour weekly, private, harmony, counterpoint or composition.
3. Seminary for teachers; training for the profession of teacher (weekly).
4. Ensemble playing; partitur (full score playing).
5. Free organ recitals and lectures on the history, development, construction and literature of the organ. N. B.—For those desirous of studying choir training privilege will be granted of attending weekly rehearsals of All Souls' Choir (thirty-five voices).
6. Analytical lecture recitals on the programs of the New York Philharmonic Society, Anton Seidl, conductor.
7. Free admission to the concerts of the Philharmonic Society (reserved seats in balcony).

Certificates will be awarded to those who merit them.

N. B.—It is of the greatest importance that students enter promptly at the beginning of the term, in order to gain the full benefit of a course unequalled in its opportunities and comprehensiveness.

No reduction allowed for those entering on a later date or leaving before expiration of the term.

Terms for this entire course are \$200.

Students not desirous of taking advantage of the regular course as defined above, can enter at any time, beginning September 13.



Xaver Scharwenka

XAVER SCHARWENKA.

ABOUT seven years ago there landed in New York an artist whose name had been and still is a household word in Europe—Xaver Scharwenka. He had won fame and money for himself while still a comparatively young man, not only by his musical genius, but by his wonderful and unheard of artistic versatility also. When beginning his career in Europe he had the idea of becoming a great piano virtuoso, an ambition which has developed into reality to a marvelous degree. Undoubtedly he ranks to-day with the very masters of piano playing, such as Paderewski, who, like Scharwenka himself, is a native of Poland, Rosenthal, d'Albert, "our own" Joseffy and others. His masterly piano playing it was which won for him the much envied title of Court Pianist to His Majesty the Emperor of Austria, a distinction which is bestowed on the greatest pianists only. So universal was his fame as a piano virtuoso that soon he received urgent invitations for concert tours, which took him all over Germany, through Russia, Austria, Hungary, Belgium, Sweden, Norway and England. Everywhere he met with the most flattering reception and achieved artistic triumphs the like of which very few of his fellow artists could boast of.

True artist, however, that he was, he did not find everlasting satisfaction in piano playing. He aimed higher.

The field of composition having irresistible charms for him, he resolved to enter it. As a composer his success was no less pronounced and immediate than it had been as a virtuoso. The list of Scharwenka's works to-day embraces over seventy-six numbers, among them a symphony which was performed by Theodore Thomas, with the famous Philharmonic Society of New York, a piano quartet, two trios, two piano concertos, a violin sonata, a cello sonata, and minor compositions, as for instance those bewitching Polish Dances, which have kept spellbound the most critical audiences in Europe and America, and in fascinating beauty rival the famous Hungarian Dances by Brahms, the Spanish Dances by Moszkowski, and the Slavonian Dances by Dvorák.

No wonder the artist was tendered a rousing and cordial welcome by the American public when in 1891 he came to New York to make the musical centre of America his permanent home. With keen relish everybody looked forward to rare artistic treats. Of course these expectations have been more than fulfilled by the artist; they have even been surpassed in an unusual manner. In a remarkably short time Scharwenka was spoken of as one of our foremost American musicians, and to-day he holds his place as one of the very few really great stars in the musical firmament of the New World. Besides being a wonderful musician, Scharwenka is just as excellent a teacher. No sooner had he opened his now famous conservatory in 35 East Sixty-second street, and his studio in Steinway Hall, New York, when pupils began flocking to him from all parts of the United States to take advantage of the opportunity of studying under such a master.

In America, too, he succeeded in establishing his fame as a concert player, defending it manfully against all comers from Europe. Consequently Scharwenka's appearance in any city of the United States means a musical event, and no lover of true art in the highest form would miss the chance of listening to his playing.

To his numerous artistic capacities Xaver Scharwenka in America added two more, those of conductor and composer of grand opera. His opera "Mataswintha," though begun in Europe, was finished in New York, this being—with the exception of the famous little town of Weimar in Germany—the first real metropolis where the work was heard in public. The performance took place on April 1, 1897, at the Metropolitan Opera House before a most brilliant and representative audience, consisting of the social and artistic flower of the city, the composer himself conducting his work. While the latter won the enthusiastic praise of the public and the press, it was the conducting of Scharwenka which fairly amazed the hearers. Never before had anybody dreamed of Scharwenka being such a powerful and at the same time graceful and thoughtful conductor. He read the extremely difficult score with the masterly skill and the wonderful artistic feeling of a veteran like Seidl or Thomas. The opera itself, though its performance by Mr. Damrosch's excellent company, including great artists like Fischer and Madame Januschowsky, was handicapped by many unforeseen technical shortcomings, proved a work of rare and extraordinary dramatic talent, following naturally in the footsteps of the immortal Wagner, but still of an entirely independent musical character—a true Scharwenka. It is

full of sweet, tuneful melody and enchanting charms for the musical critic and the layman alike.

Lack of space forbids entering into further details as to Scharwenka's position in the musical world of America, for this sketch is intended to be nothing but a kind of a "primer" to introduce the artist and to give a rough drawing of his musical qualities. Still, one more word may be added as to the artist's personality, for it is not only the artist but the man also who interests the public. Scharwenka was born in 1850 in Samter, Posen (Germany), as the son of well to do parents, and early showed a most remarkable and undeniable musical talent. His every thought was of music, and he found the greatest delight in "astonishing the natives" by "adorning" the walls of their houses with pictures showing a locomotive with the engineer playing the fiddle. To the youthful mind the combination of riding on a locomotive and playing the fiddle appeared the most ideal of pleasures.

Physically Scharwenka represents the genuine artist, but at the same time there is in him something of the "bohemian" (though he hails from Poland) and of the "gourmand," who knows how to enjoy art together with a "pâté de foie gras" and a glass of "champagne frappée" to wash down that "dark brown taste" of everyday life. His home in New York is famous for its hospitality, in which Madame Scharwenka, who belongs to one of the most aristocratic families of Russia, has her undisputed share. Madame Scharwenka in former years was a pupil of the professor, studying singing with him and cultivating her voice till she knew how to sing out most beautifully "Yes!" when the professor asked for her hand. Now

she rules with bewitching amiability at his home and at those wonderfully unconventional receptions, where the wits and leading lights of artdom meet, the host himself being an all-around jolly good fellow and a brilliant "raconteur," always well stocked with choice jokes, which cause the professional humorists to turn green with envy.

But even here Scharwenka's stupendous versatility does not end. He is a daring and accomplished horseman, as well as a terrible "dead shot." So if he ever should get tired of music he could easily make a splendid living as a first-class cowboy or a professional sharpshooter at Buffalo Bill's show. May it never come to this—in the interest of art!

There are, however, doubting Thomases everywhere and always, and for the benefit of these this biographical sketch is closed with a variety of critical opinions about the artist which will be the highest and most convincing recommendation of his ability. These criticisms run in a chronological order, beginning with the artist's first appearance in New York.

New York and Boston Criticisms.

FIRST CONCERT IN AMERICA.

New York Tribune. WITHOUT waste of words it may be said that at a single blow Scharwenka conquered recognition for himself as one of the strong men in the musical world of to-day.

New York Sun. THE virtuoso gave ample evidence that his fame as a player is deserved. His technique is sufficient for every emergency, while it is free from every

trace of pedantry or effort. His musical nature shows in every bar that he performs.

New York Times. It is only now and then that a man comes who seems likely to set up a stake or perhaps a mile post to mark the line along which music is marching, and to leave behind him a memory worth cherishing. One of these men is Xaver Scharwenka.

New York Herald. SCHARWENKA'S touch is clean and clear, his execution seemingly flawless.

THIRD PHILHARMONIC CONCERT.

New York Times. THE interesting numbers of the third Philharmonic concert, which was heard by a large audience at the Metropolitan Opera House last night, were Xaver Scharwenka's performance of his own second piano concerto and the production of Richard Strauss' new symphonic poem called "Death and Apotheosis." The composer's performance of the piano part of his work was worthy of much praise. It was honest, straightforward piano playing, clean cut and musical. The orchestral accompaniment, under Mr. Seidl's baton, was admirably performed, and on the whole the concerto was music well played.

New York Tribune. MR. SCHARWENKA'S concerto made a pleasant impression upon the audience, and the composer, who played the solo part, was rewarded by hearty applause. Its most admirable portion may be said to be the first movement, not only because of the greater spontaneity of invention displayed by its thematic material, but also by reason of the dignity and expressiveness of that material. Its principal subject, to which the composer recurs at the close in order to gain a broad close and promote the idea of unity, is strong and dignified, in marked contrast with the Chopinesque melodies of the slow movement and somewhat trivial dance tune of Slavonic color which is the principal subject of the finale. The work, which is much helped by its sonorous and effective orchestral part, is not a new one and was heard here for the first time about twelve years ago.

SYMPHONY SOCIETY'S CONCERT.

Evening Post. AMENDS for this tiresome piece were made by Scharwenka's first concerto, which was admirably played by the composer.

Boston Advertiser. THE appearance among us of a composer of the rank of Xaver Scharwenka marks an epoch in our musical annals of far more importance than the advent of a

Patti. Not since Max Bruch came to America years ago has a musician of equal eminence been welcomed to our shores, and not since the appearance of Rubinstein a generation ago has there been such a pianist-composer in Boston.

New York Mail and Express. HE displayed a precision and finish of technique, an elegance of style, a musicianly feeling and a manly vigor of tone that captivated the audience.

Inland Criticisms.

Chicago Tribune. SCHARWENKA'S touch is sympathetic, pulsing with human warmth and feeling, and imparts to his playing that vital spirit which arouses the emotions of his listeners and makes them feel. He is scholarly but never pedantic, artistic but never soulless, musicianly but never prosy.

Chicago Mail. THE introduction of Xaver Scharwenka to the music loving people of Chicago at Central Music Hall last night was one of the most enjoyable events of its sort that ever occurred in this city.

Daily Inter-Ocean, Chicago. SCHARWENKA is dignified and earnest, interesting as an artist to command respect, strong and solid as an executant, with a style that holds well in the balance the virtues of elegance and refinement.

Chicago Herald. OF Scharwenka's versatility there can be no doubt. He is easy in manner, free from any apparent effort in his execution, and, while scholarly in the extreme, his playing shows virility, true musical passion and a complete mastery of the difficulties of technique.

Cincinnati Tribune. YESTERDAY was remarkable in many ways in the record it presented by way of favor to the popular concert scheme. It was a red letter afternoon for the hundreds of supporters of the idea, and it is no discredit that they gathered a modicum of pleasure from every number on the program, and evinced peculiar delight for the more vital portions, which pertained to Mr. Xaver Scharwenka's special engagement. If this talented foreigner remains much longer in Cincinnati it may result in a lasting union of hearts. He is possessed of qualifications in a strictly artistic way that appeal strongly to kindred natures, and that his visit here is appreciated needs no further proof than the dimensions of the audience in Music Hall, it being

the largest of the year thus far. The leading soloist was announced to play the two closing movements of the greatest of the list of five Beethoven concertos, "The Emperor," a royal work royally entitled. The pianist seemed to be in his best form and temper, and played with inspiring earnestness. His style was as solid and sure as the genius of the master whom he was interpreting, and his recall was expected. The event of the afternoon, the performance under the composer's own direction, was the Vorspiel to his opera "Mataswintha." The audience drew its own swift conclusions regarding the playing of the hand under the incisive leadership of Mr. Scharwenka, and a repetition of the Vorspiel was compelled. The composition itself is of striking dimensions and of most entertaining character. There is about it something of the interesting indolence offered from a study of the somewhat composite nature of its originator. It is poetical in conception, rich in effects, rising and falling in great lapping waves of warmly tinted harmony, but yet never passing to an overwhelming climax, although apparently ever on the verge of a grandiose overflow.

*Evening Post,
Chicago.*

THERE is a charm about the personality of Xaver Scharwenka that is truly fascinating. He is a handsome man in the best sense of the word. He has a figure cast in the mold of an Apollo; his movements are full of grace; his face is one of those spiritually attractive faces that one likes to look at, and look at often, because it reflects the true light of genius. It is quite natural that the American people should take a deep interest in him and in his tour. Is it a wonder, then, that Central Music Hall was packed—yes, packed is the word—with as brilliant and as enthusiastic an audience as has ever assembled in the city?

Detroit Tribune.

HIS runs were tripping, delicate and silvery; he certainly has not lost the art of coaxing the most velvety tones from the instrument with his agile finger tips. The number which more than any other pleased his audience was his own arrangement of Schubert's "Impromptu à l'Hongroise," which was greeted with a storm of applause.

*Daily American,
Nashville, Tenn.*

AN audience of the first quality and large numbers assembled last night to welcome Herr Xaver Scharwenka to Nashville. The distinguished artist was entirely alone, and his recital covered three pieces of his own composition. The closest attention was paid each number, and

was followed by a volley of spontaneous applause. The pleasure and profit derived from listening to this player rest in the conservatism and intelligence displayed in his playing.

*Colorado Sun,
Denver, Col.*

BEFORE a fashionable and critical audience Herr Xaver Scharwenka gave one of the most select and exquisite piano programs ever heard in Denver at the First Baptist Church last evening. It would be a very near approach to painting the lily to speak of Herr Scharwenka's admirable execution.

Topeka Capital.

IT is only a great artist who can hold an audience spellbound throughout an entire evening with the piano. It is a noble instrument, but not so human as the violin, and therefore it is more difficult to appeal to and hold a large audience with the piano. But when such a musician as Herr Scharwenka plays the listener forgets what the instrument is in his hands, and fancies by turns that he hears the sweetest of human voices and the grandest of orchestras. It is the graceful thing for the West to acknowledge that, though we are appreciatively proud of music and have some excellent musicians in our midst, we have no one who can criticize in any degree the technic of Scharwenka. It is at once delicate and brilliant, and, far better still, his music is soulful. Every number on the program was enjoyed and spontaneously applauded last evening.

Baltimore Sun.

MR. XAVER SCHARWENKA made an excellent impression in the concerto. His work was thoroughly satisfactory in every movement, and the audience was quite enthusiastic; besides being a performer of high rank, Mr. Scharwenka is well known as a composer. His latest work is a grand opera.

Detroit Tribune.

THE piano recital of Xaver Scharwenka this evening brought the convention to its greatest climax, and the magnificent playing of this artist-composer evoked the greatest enthusiasm yet manifested.

Scharwenka proved by his masterly playing that he is the greatest pianist in America. He possesses in an equal degree the poetry and refinement of Paderewski, and approached the magnetic fire and virility of Rubinstein. The rendition of Beethoven, Chopin, Schumann and Liszt were all equally masterful, and showed the wonderful versatility of the artist, and the perfect power of the artist to modify his own powerful individuality to a

perfect representation of the characteristics of each composer. Such breadth of conception and style, combined with such a subtle poetry and grace, is rarely found in one artist. Scharwenka is equally successful in portraying the entire gamut of the emotions, and to speak of his wonderfully brilliant technic seems superfluous when the artist makes it but a means of an adequate expression of the varied conceptions of all the great composers included in his program.

The impression made upon the audience was one of spontaneous enthusiasm, and when the pianist responded to the persistent demands for an encore with his famous Polish Dance there seemed no limit to the appreciative acknowledgment of the compliment.

*Record,
Des Moines, Ia.*

THE past season has been quite a notable one in a musical way, and it needed only the famous Xaver Scharwenka to add the fitting climax. The Central Church of Christ was well filled Tuesday evening to hear this talented Polish pianist, with local assistants, Prof. Carl Reidelsberger and the string quartette.

As a composer he is winning a decidedly enviable reputation, even in this country. The best of his own compositions played Tuesday evening was his sonata for piano and violin, which contained some excellently developed parts. His "Novellette" is popular wherever he has given it.

Scharwenka interprets Liszt's music with an abandon and brilliancy which it requires to bring out all the hidden beauty of the compositions.

*Evening Scholar,
Memphis, Tenn.*

THE fifteenth artist concert under the auspices of the Beethoven Club took place last night at the New Lyceum Theatre. Though it rained fearfully in the afternoon and evening, the playhouse was comfortably filled and indeed those so fortunate as to be present were more than pleased. The concert was a grand lesson in vocal and instrumental music. The piano is sometimes abused, because those hearing the sounds coming therefrom often hear the work of those who do not understand the instrument. Under the wonderful power of Xaver Scharwenka one appreciates the possibilities of that instrument. His playing is a little short of marvelous. This man does not depend on eccentricities, long hair, profuse bows and outbursts of passion to make himself famous.

His method is simple. He sits down at the instrument and without any ado begins playing, and such playing! He is beyond

doubt the greatest master of the piano that has ever appeared in Memphis. At the same time there is a matter of fact, yet cordial demeanor possessed by him that makes him altogether an ideal entertainer.

Denver News.

ONLY those whose minds can safely and understandingly soar to the highest pinnacle of instrumental music; who appreciate absolutely faultless technic in the rendition of the works of the old masters, and those who see the beauty and the genius required to interpret those ideas, which to the ordinary man seem to be repetitions of senseless chords, can realize the worth of Xaver Scharwenka's piano playing. The results of years of patient study, lightened by wonderful genius, were given to a select and fashionable audience at the First Baptist Church last evening. A noticeable feature of Scharwenka's playing is his faultless scales. Their execution is an example of the "string of pearls" idea taught the student. He has an excellent, velvety touch, shading to the most powerful attacks, and his work with the left hand in the lower keyboard is magnificent.

There are but few piano students who do not play, or play at, the Polish Dance, by Scharwenka, but it remained for the composer himself to bring out its unknown beauties. His program last evening included the best ideas from Bach, Beethoven, Mendelssohn, Schumann, Chopin and Liszt, with a few encores given birth by tumultuous applause.

*World-Herald,
Omaha.*

THE concert given by Herr Xaver Scharwenka last night at the Boyd was a pronounced success. He is a phenomenal pianist, easy, graceful and refined. It is no wonder that he captivates his audience. Such a musician could never be faulty, because everything he renders is according to the spirit and conception of the composer, which are so often missed in mediocre pianists. Although he has great power his touch is as soft as velvet when the occasion demands it. He is a great pianist and an equally great composer, known to the musical amateurs of the country chiefly, if not solely, by his piano compositions. His last work, an opera lately brought out in New York, proved to be the most interesting if not the most unqualifiedly successful novelty in its province since Verdi's last opera was given to the public.

Herr Scharwenka's Bach playing was superb; Chopin as great as Pachmann's; the sonata of Beethoven a tone picture never to

be forgotten, and last two morceaux so "devilish" fine that it made the audience feel the presence of Mephisto and almost glad to hear that masterpiece followed by a polonaise, a fitting finale of a great concert by a great man.

*State Journal,
Lincoln, Neb.*

How I was 'raptured by the sound
That filled the room from dome to ground—
You smite the keys, but do not pound—
Scharwenka

Some players of Wagnerian mold
Have made my Saxon blood run cold;
To crash and slam is their best hold—
Scharwenka.

But you the keyboard press with care,
And soft, sweet music fills the air,
With trills and harmonies to spare—
Scharwenka.

Betimes you even seem oppressed
With frenzied zeal to do your best,
At which I stop my ears and rest—
Scharwenka.

And waiting thus till you subside,
Then let my ears fly open wide
With calmer effort edified—
Scharwenka.

Your average suits me very well,
The gentler touches ebb and swell
And please me more than words can tell—
Scharwenka.

The life I lead is dull and tame
And I'm not sorry that you came;
You cheered my heart, but such a name!—
Scharwenka.

*Star Democrat,
Lincoln, Neb.*

It is a great treat for the people of a Western city to hear a pianist of the first rank, and it is a still greater treat to hear such a musician when he feels at peace with the world, fully in touch with his art, and in love with his audience. These were the conditions attending the recital given last night by Xaver Scharwenka in the Lansing Theatre.

His program is called a heavy one in technic by pianists, but to

the non-musical hearer it seemed as simple as the singing of the birds or the murmur of the breeze in the tree tops. It included the Beethoven Sonata Apassionata, Schubert's impromptu in G minor, a dainty nocturne by Schumann, Liszt's "Melodie Russe," a Chopin scherzo, op. 31; Liszt's "Ricordanza" and his arrangement of the overture to "William Tell," closing with a Scharwenka group, "Prairie Flower," Novelette, "Valse Caprice," and "Polish Dance." The recalls amounted to a series of ovations, but only one piece was added to the set program, the Chopin nocturne in F major. His playing of this recalled the name of "Roseleaf Nocturne," which has been given to it by some Chopin enthusiasts who fancy they see in the Chopin measures a picture of rose petals falling and floating to the ground.

Scharwenka is an apparent contradiction in that he has the strength and virility of a warrior and the touch and the refinement of a woman.

*Daily News,
Des Moines, Ia.*

AN audience of 800 people gathered in the Central Church of Christ last evening to listen to Xaver Scharwenka, and for two hours listened to as fine a program of classical music as was ever given in this city by a pianist. The concert was given under the auspices of the Des Moines Musical College, and proved a fitting close to the musical season and to the remarkable series of concerts given by this college during the past season. As to Scharwenka's playing, he disarms criticism. All the adjectives in our language would not give adequate expression to his great versatility as a composer and performer. He is a great artist, and only great artists are capable of holding an audience spellbound for two hours. While Scharwenka's playing is unlike that of many who have preceded him, he excels them all in a scholastic and dignified sense. He is not only a great executant, he is a great thinker as well; a highly polished orator of music; a man of great personal magnetism; one who is devoted to his art, liberal and broad-minded and respected by musicians of all countries and all schools. Scharwenka's recital of last evening was an inspiration to all aspiring pianists and teachers, and its educational value cannot be estimated.

St. Louis Republic.

ON the evening of the 16th a very large audience, composed of students of the conservatory and invited guests, met in the Concert Hall of Hardin College to welcome the great pianist, composer and conductor Herr Xaver Scharwenka on the occasion of his first visit to the college in his

capacity of director-general of the conservatory connected with this institution. The most select and exquisite piano program ever heard in our city was rendered with all the splendid qualities that invariably characterize Scharwenka's performances. His playing clearly showed not only that technical difficulties do not exist for him, but that he is a great interpreter of many schools, and, above all, a sympathetic artist, who knows how to impress his audience with his work. The program embraced selections from Chopin, Beethoven, Schubert, Schumann, Mendelssohn, Liszt, with several of his own compositions, all of which were rendered in a style that electrified his audience and disclosed the master musician.

