

❖❖SCHOOL ❖ OF ❖ MUSIC❖❖



Director, and Professor of Piano, Harmony and History of Music—THOMAS MARTIN, ESQ., (Pupil of the renowned Capellmeister, Dr. Carl Reinecke; of Professors Herren Bruno Zwintscher, Otto Dresel and Alfred Richter, the famed Theoreticians and Historians of Music. Full Course Diploma Graduate and PRIZEMAN of the Leipzig Royal Conservatorium of Music.)

Mr. Thomas Martin, of Dublin, was from New Year, 1879, until Easter, 1882, at the Royal Conservatory of Music, one of my most diligent and most talented piano-forte pupils. He attained an extraordinarily high degree of perfection as a performer on the piano, so that he played the most difficult and most important compositions of the classical and the modern school with the greatest technical accomplishment and artistic clearness. His excellent performances, were universally acknowledged; so that he, after having finished his studies, made his appearance at concerts of the "Gewandhaus" and of the "Euterpe" with great applause. In the pedagogical science of piano-forte instruction, too, Mr. Martin possesses considerable skill, so that he is able to do equally well as a teacher, for which he is also especially fitted by the eminent qualities of his character.

Leipzig, March 7, 1886.

BRUNO ZWINTSCHER.

Singing—MISS NELDA VON SEYFRIED (Pupil of the celebrated Professor Herr W. Kalliwoda, and of the renowned Professor Herr H. Harlacher, Director of the Opera at Carlsruhe, Germany.)

Piano and Harmony—HERR WOLDEMAR ARTHUR BLÜTHNER, (Graduate of the Royal Conservatorium of Music; Leipzig; Germany. Pupil of Herren Capellmeister Dr. Carl Reinecke, Bruno Zwintscher, Professor Dr. Papperitz, Carl Piutti, Alfred Richter, etc.; Late Professor at the Royal Irish Academy of Music, Dublin, Ireland.)

Organ—STINSON W. WILSON, ESQ., (Organist of St. Andrew's Church, London; Pupil of Geo. E. Whiting, Esq., the distinguished American Organist and Composer.)

Prof. Martin, in addition to teaching and supervising, will give RECITALS of the works of the great Masters, both ancient and modern, and will deliver a series of Lectures, embracing, besides the theory and practice of the art, the following subjects:—Beethoven, Mozart, Chopin, Schumann, Wagner, The Romantic School, The Italian, French and German Opera, Sonata, Origin of Music, Forms of Composition, The Music of the Ancients, The Orchestra and its Instruments. The lectures will be illustrated at the piano by the performance of characteristic compositions.

DRAWING-ROOM REHEARSALS by the pupils are held weekly.

Two Grand Pianos, by Steinway, afford the pupils special advantages for the rendering of *concerted* music.

The Practice Pianos throughout the College are of a very superior character, and a BROTHERHOOD TECHNICON affords the pupils special assistance in speedily acquiring facility in piano-playing.