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THE  
ROYAL CONSERVATORIUM OF MUSIC  
LEIPZIG.









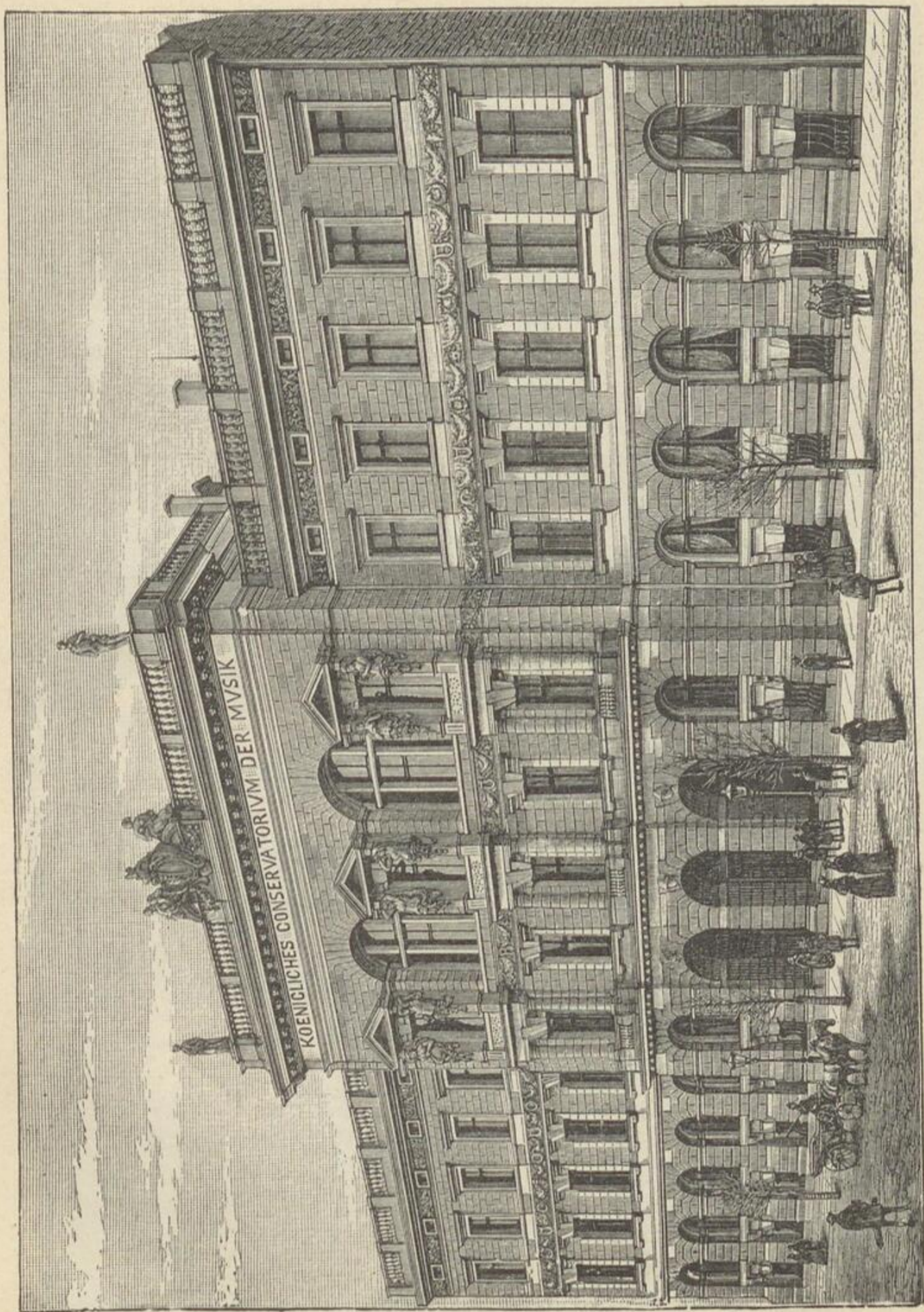
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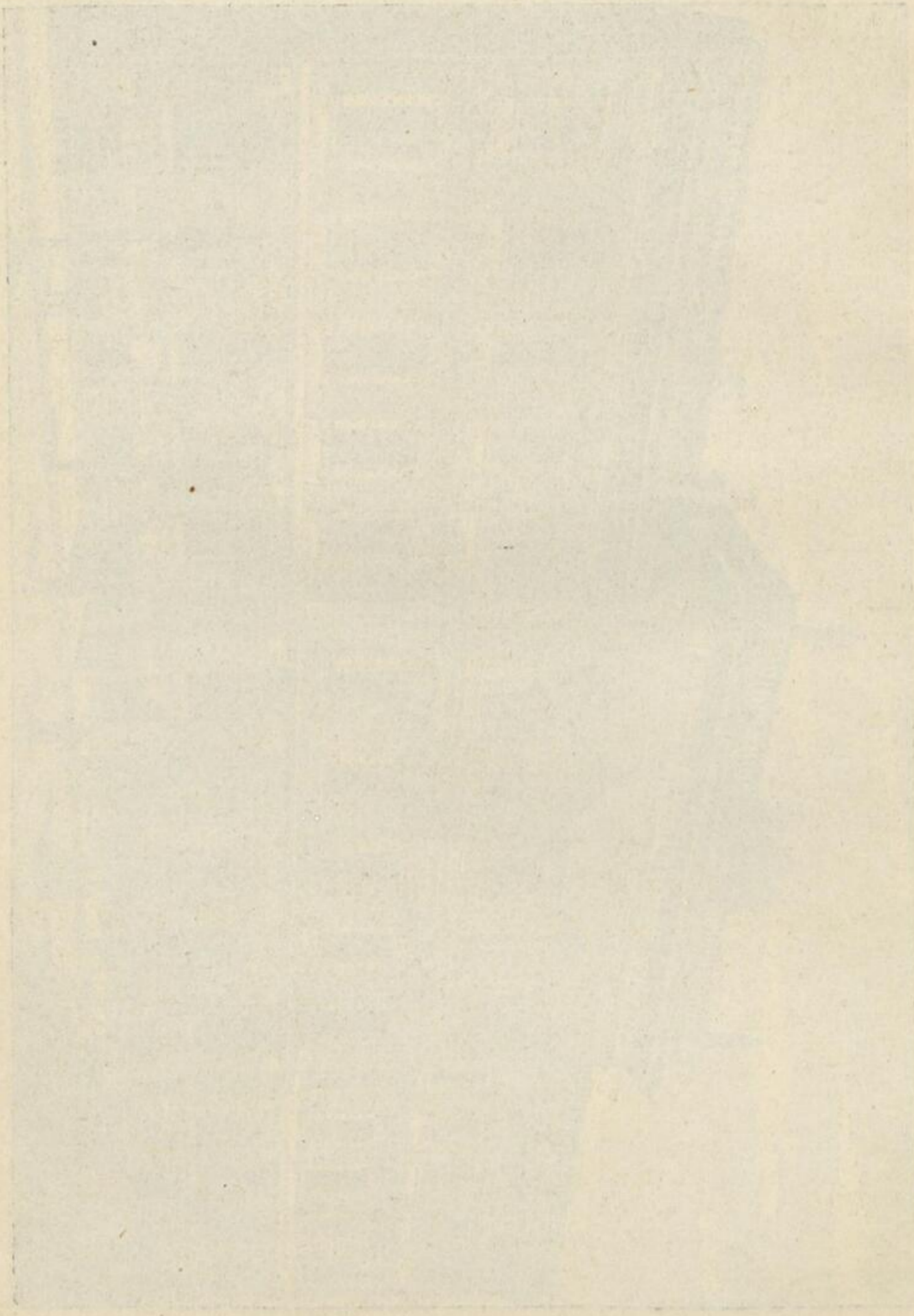
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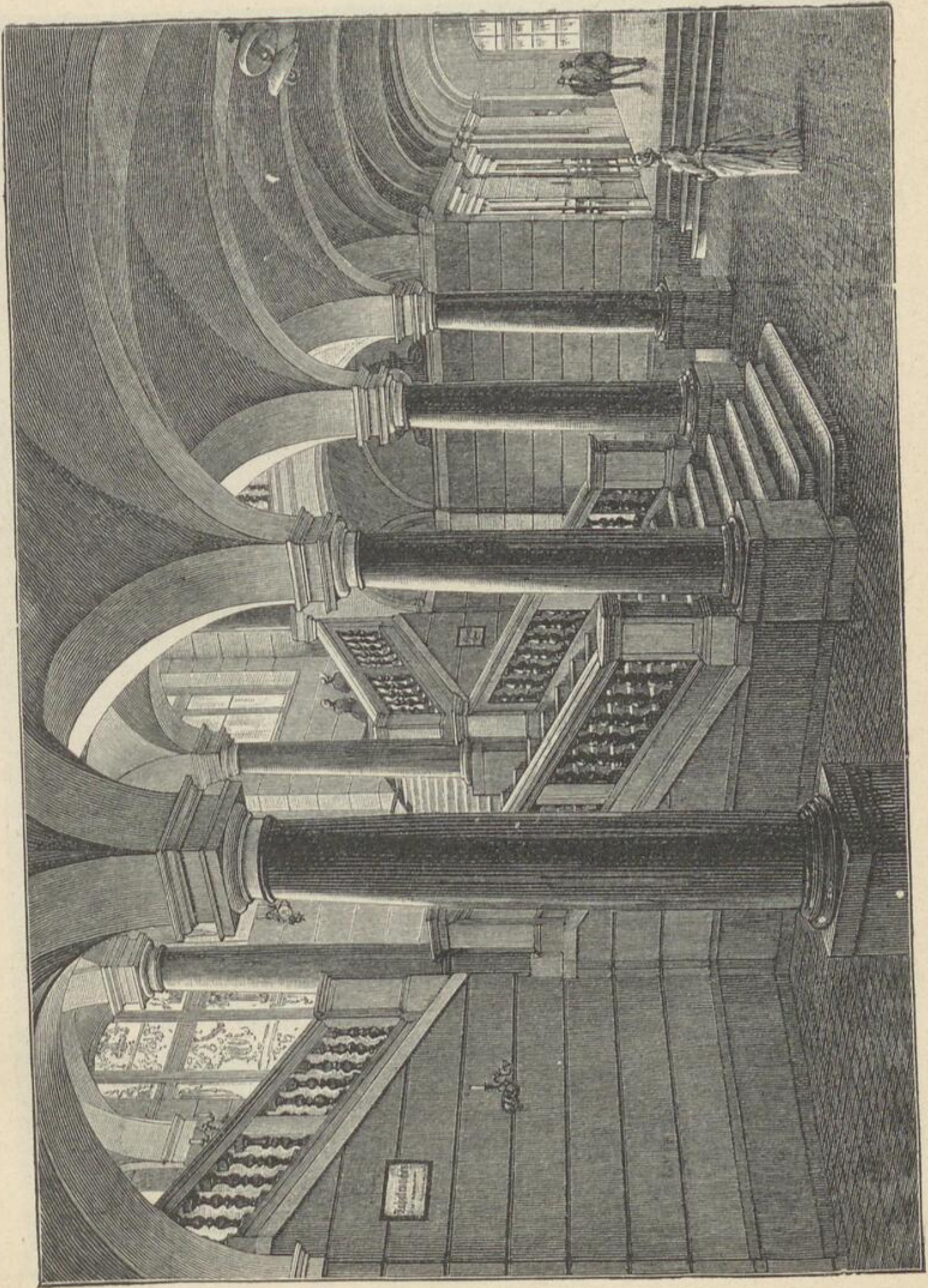
Front of the Institute Building.





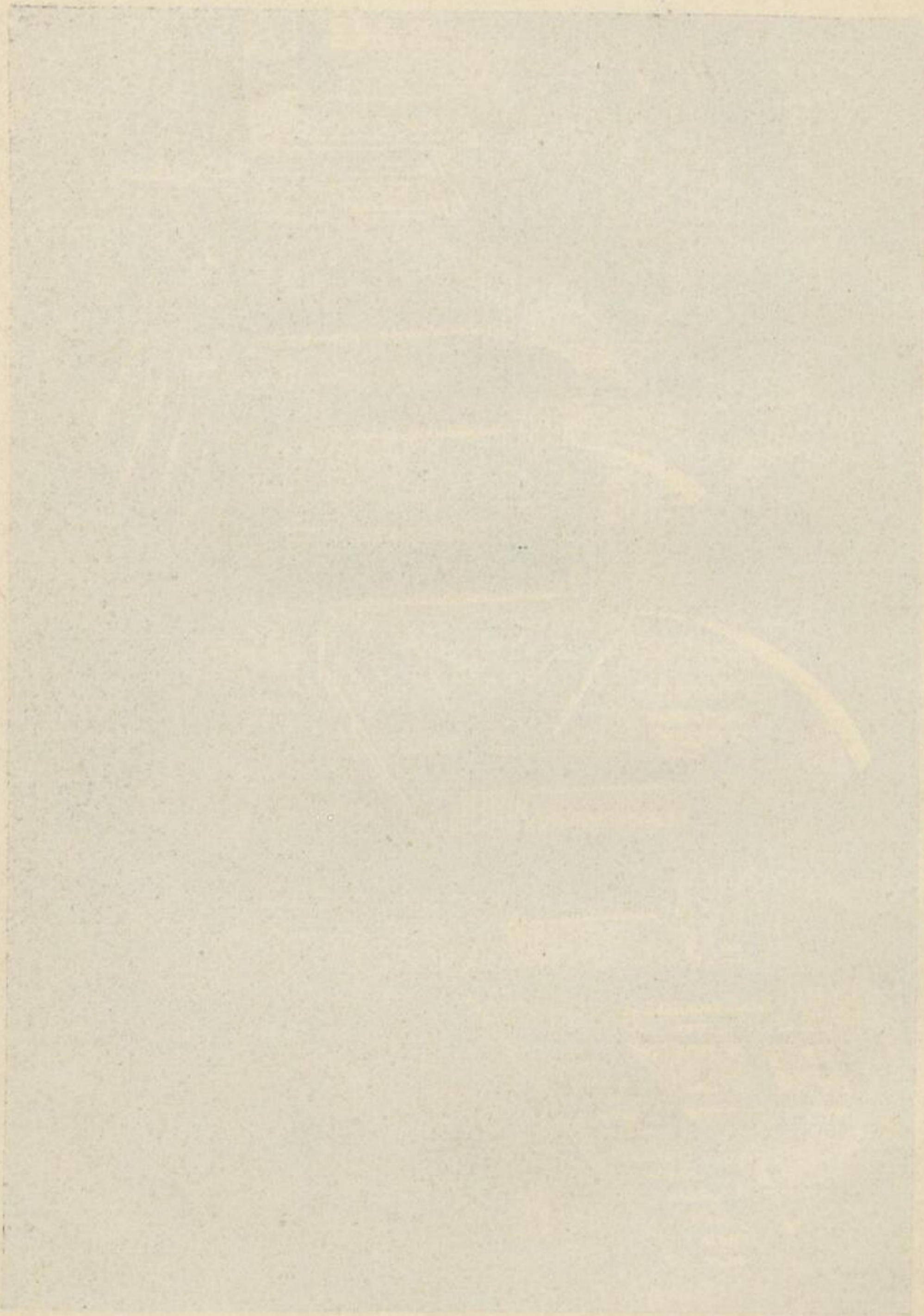
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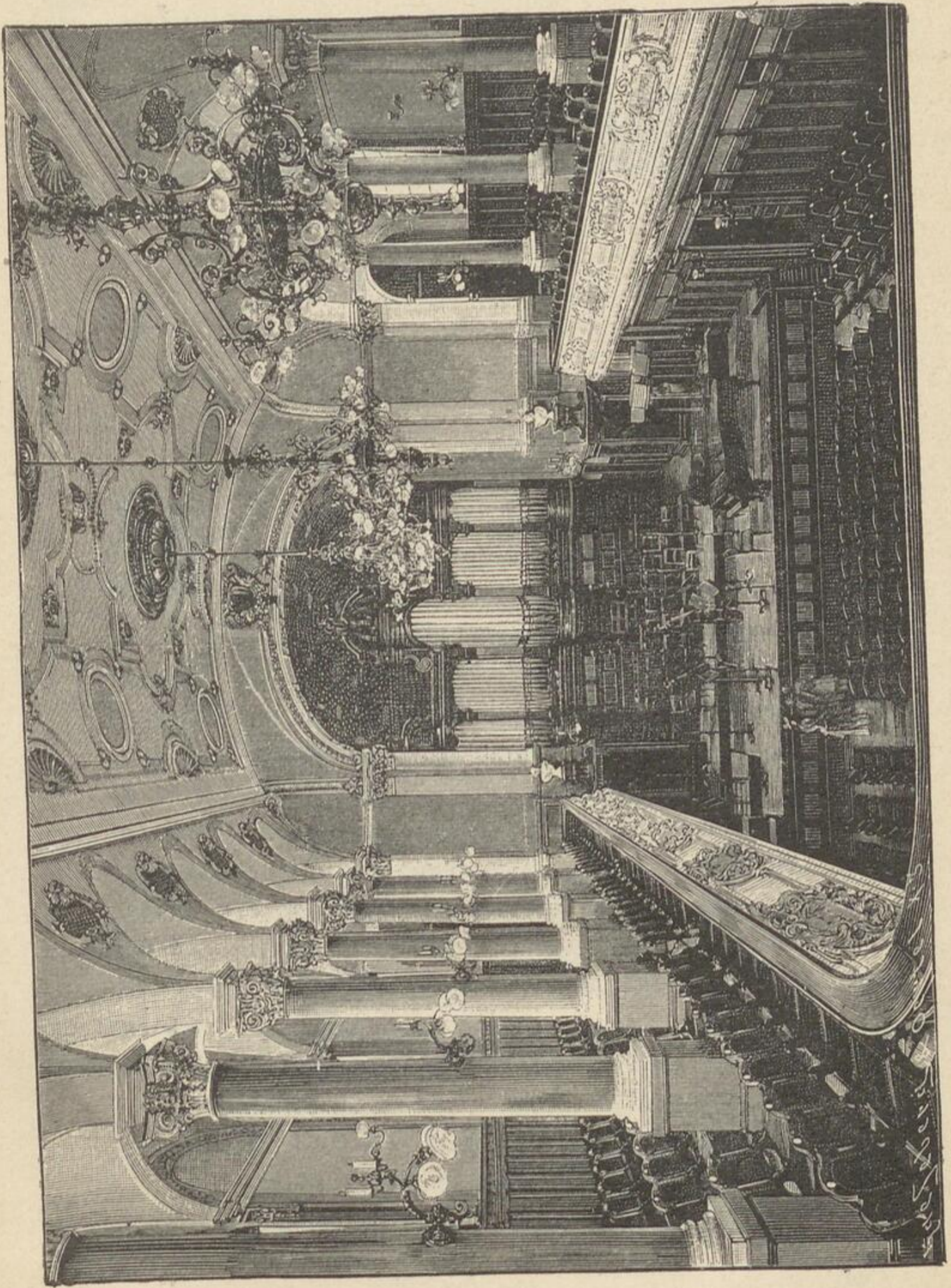


Staircase.



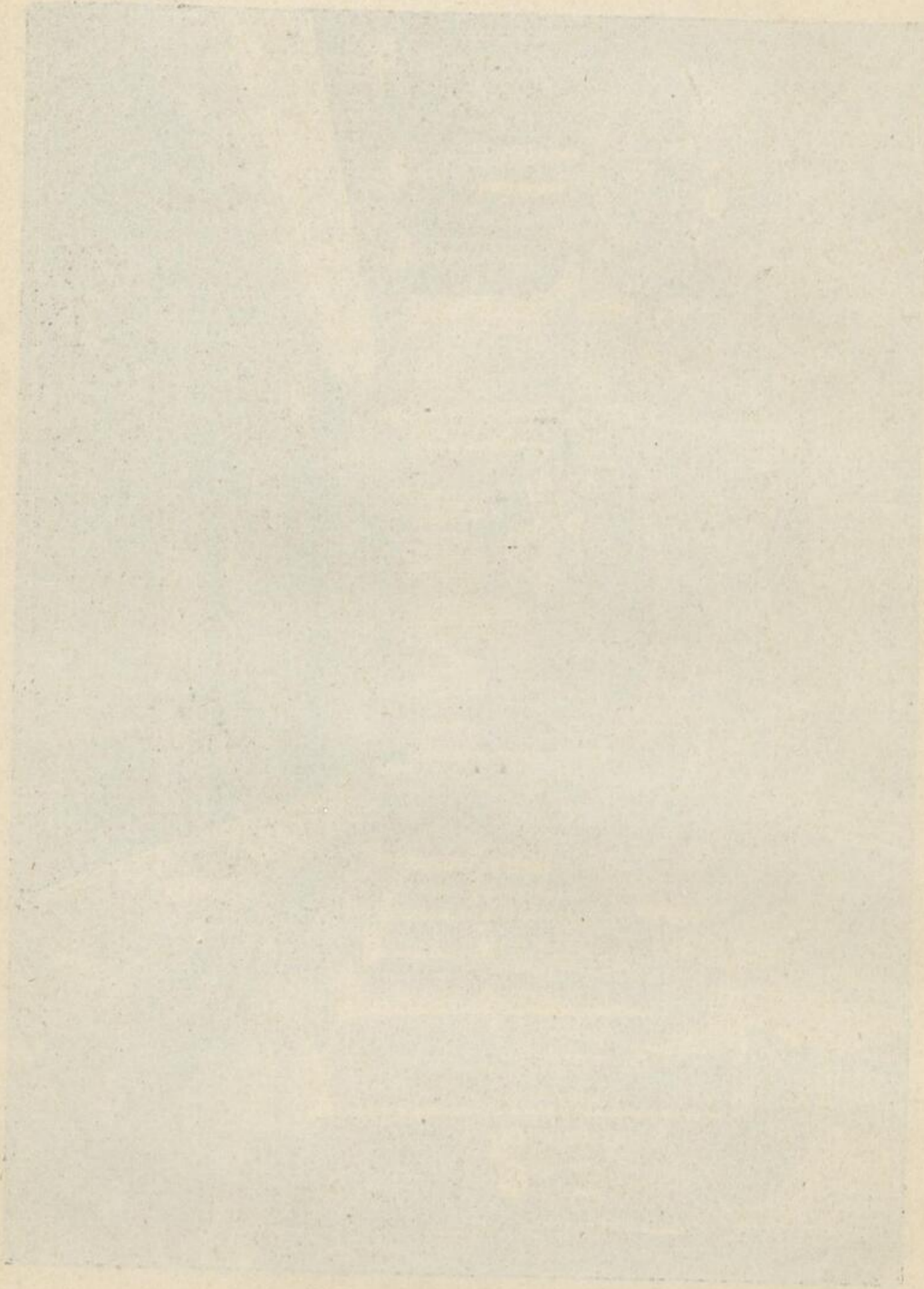






Concert Hall.









**T**HE Royal Conservatorium of Music of Leipzig, sanctioned and supported by the favour of His Majesty the King, was established at Easter, 1843, under the energetic and intelligent superintendence of Kapellmeister Dr. *Felix Mendelssohn-Bartholdy*. From its very beginning (on the 2<sup>nd</sup> of April, 1843,) the Institution enjoyed such consideration, both at home and abroad, that the number of pupils in the first half-year amounted to 44 (33 Gentlemen and 11 Ladies). At the commencement of the second half-year the number had risen to 60 (46 Gentlemen and 14 Ladies). Since then the increase has been continuous, not alone from Saxony and the other States of Germany, but also from foreign countries: Austria-Hungary, Denmark, Great-Britain, Greece, Holland, Italy, Norway, Rumania, Russia, Serbia, Sweden, Switzerland, Australia, North and South America.

An Institution such as the Conservatorium which aims at giving its pupils an opportunity of acquiring



practically and theoretically musical efficiency and knowledge in all branches, indispensable to the modern musician, offers great advantages over private tuition. Through participation of several students in the same lesson industry and emulation is promoted. True musical feeling is engendered and kept alive, the best preventive of one-sidedness in education and taste against which every musician should be on his guard from his early student years. This system has the further advantage that, for a moderate consideration, practical and theoretical instruction of every kind is placed at the disposal of the student who individually would be unable to procure it except at great expense and difficulty.

The large new building, erected by the City of Leipsic for the Royal Conservatorium, is situated in the Grassistrasse, close to the New Gewandhaus. It contains a Concert-Hall seating a thousand persons, several smaller halls, and fifty class rooms.

In the large hall are held the weekly Public Practice Evenings as well as the Annual Examinations.

In one of the smaller halls a stage for practice is erected.

The Institution possesses three organs, the largest of which is in the Concert-Hall.

The building is fitted throughout with electric lights and good ventilating arrangements.

Leipzig.

**The Council of the Royal Conservatorium of Music.**



## Letters Patent

from

the Lord Chamberlain of the Royal Household at  
Dresden.

To the President and Council of  
the Conservatorium of Music at Leipzig.

**W**hereas the Lord Chamberlain of the Royal Palace has read with much interest and satisfaction the substance of the Report, in which the Council of the Conservatorium of Music at Leipzig have set forth at length the effective results produced by their establishment, since more than 30 years, and the general recognition of their labours which they have thereby achieved. The Lord Chamberlain has had much pleasure in submitting and reporting upon the same to His Majesty the King.

His Majesty has been pleased in consequence to declare His willingness to afford the Conservatorium a further mark of His Royal favour and patronage. His Majesty, bearing in mind that the Conservatorium owes its origin to the grace of His late Majesty King Frederick Augustus II and may be looked upon as a Royal Institution, founded upon the funds of the Blümner legacy and thus ever since its institution may be regarded as enjoying the special patronage, first of its august founder and subsequently to his death, that of His late Majesty King John, and in recognition of the excellent manner in which the Conservatorium has been



conducted, has been pleased to grant the petition of the Council dated 2<sup>nd</sup> of March and to consider the Conservatorium a Royal Foundation, being as such, entitled to assume the actual title of "**Royal**" and to have engraved upon its official seal the Arms of the Royal House. Nevertheless it is not to be deemed that the Institution itself has been in any way thereby altered; although the regulations of the Conservatorium, as settled under Royal approbation at the time of the foundation of the Institution, have been affected, in as much as the selection of the Directors of the Conservatorium and their admission to office now requires the Royal sanction, and all changes which may occur in the body corporate of the Council must be reported to the Lord Chamberlain's office for the approval of His Majesty; and that regular reports of the Conservatorium must, at the end of each year, be furnished to the Lord Chamberlain of His Majesty's Household.

The Lord Chamberlain has much pleasure in communicating this decision of His Majesty to the President and Council of the Conservatorium of Music at Leipzig.

*Dresden*, this 3<sup>rd</sup> day of April 1876.

von Falkenstein  
Lord Chamberlain.



## The Royal Conservatorium of Music of Leipzig.

### § 1.

The object of the Conservatorium of Music at Leipzig, established with Royal authority and support, is the higher education in Music. The instruction it imparts, embraces, theoretically and practically, all branches of Music, considered as an Art and a Science.

### § 2.

The Theoretical Instruction consists of a complete course of the Theory of Music and Composition, which extends over three years. Every year at Easter and Michaelmas a new course commences, so that pupils can enter regularly twice every year. (See §. 9. Foreigners.)

Those pupils who already possess sufficient preliminary theoretical knowledge, and are sufficiently capable in other respects, so that upon their admission they can at once be placed into the upper classes, can complete their theoretical Studies in a shorter time than three years. If, nevertheless, it is thought necessary, these pupils will be required to attend at the same time the lessons in the lower classes as "repetitions", so as to become thoroughly acquainted with the whole system of teaching in its full extent.

The Theoretical Instruction comprises the following subjects:

*a.* Harmony. Counterpoint, Canon and Fugue.



*b. Form and Composition*, by oral instruction and exercises, which include the following subjects: Vocal and Instrumental Composition in their various forms and treatment; Instruction and Practice in composition; Analysis of classical musical works.

*c. Playing from Score.*

*d. Italian Language* for those who purpose devoting themselves to the higher branches of Solo-Singing.

The Theoretical Instruction further includes, courses of Lectures on Musical subjects varying annually such as, the History of Ancient and Modern Music, Aesthetics of Music, Metrics, &c.

Special classes are arranged for the instruction of lady pupils in Harmony and Composition, to enable their completing the course in two years.

### § 3.

The **Practical Instruction** aims at developing technical execution on one or several instruments, and in singing. It comprises the following subjects:

*a. Instruction in Singing* (Solo and Choral, thorough training for the Opera-stage and method of teaching).

*b. Instruction in Instrumental Playing:*

1. **Pianoforte.**
2. **Organ.**
3. **Violin and Viola.**
4. **Violoncello.**
5. **Doublebass.**
6. **Wind-Instruments** i. e. Flute, Hautboy, French Horn, Clarionet, Bassoon, Horn, Cornet, Trombone.



7. Recitation.
8. Practice in Quartett- and Orchestral Playing.
9. Solo-playing, with accompaniment, and Ensemble-playing.
10. Practice in Public Performance.

#### § 4.

Beyond the walls of the Institution the following further opportunities of musical education are offered to the pupils :

- a.* The twenty-two Gewandhaus Concerts (which have attained a reputation even in foreign lands) and their Rehearsals. By kind permission of the directors pupils of the Conservatorium are admitted gratuitously to these Rehearsals.
- b.* The Quartett and Chamber Music Concerts, which likewise take place every winter.
- c.* The Church Music performed on Saturdays and Sundays by the Choir of the Church of St. Thomas.
- d.* The Performances in the City Theatre, and
- e.* Numerous Concerts and Recitals.

In addition to these means of musical education, the University and the other institutions afford the pupils an opportunity of extending their studies in every direction.

#### § 5.

The Public Practice Evenings which, as a rule, are held once or twice a week, afford the pupils an opportunity of practice in public performance.

#### § 6.

The supreme direction and administration of the Institution are in the hands of the Directors named at the end of this prospectus who form the Council.

The staff of Masters at present consists of those whose names and the branches they teach are given



at the end of these pages. Besides these, an Inspector is appointed, whose duty it is to see that all the orders of the Council and Masters are strictly carried out, that the lessons are regularly attended to by the students, and that order is preserved in the working of the Institution.

### § 7.

Lady pupils are instructed in separate classes, excepting, of course, the general practice of Ensemble Playing, Choral Singing, Orchestral Performances etc. etc.

### § 8.

The complete course of the Theory of Music, as mentioned in §. 2., occupies three years, which time can be reduced only under the conditions there stated. For the duration of practical instruction no fixed time can be named, for the greater or less amount of general and technical progress depends entirely, upon the talent and diligence of the pupil.

No pupil, however, will be admitted for a shorter period than one year; and those who leave the Institution for any reason whatever (except in case of sickness to be certified by a Physician) before the expiration of that time, must pay the fee for the whole year, to do which jointly with their parents or guardians, they must bind themselves upon admission, according to the form of declaration appended (see p. 23).

### § 9.

Pupils as a rule, can be received into the Institution at Easter and Michaelmas only, at which terms a new course commences in all the lower classes. The day of preliminary examination, and reception is each time made known through the principal home and foreign newspapers and musical journals. Foreigners, however, living at a



distance, will be admitted at other times, provided they have already acquired sufficient theoretical and practical knowledge to enable them to join the classes at the point already reached.

### § 10.

Pupils, who desire to be admitted must have the following qualifications :

- a.* They must possess sufficient general education to be able to understand and to follow a regular lecture.
- b.* Foreigners must have acquired the German language to such a degree as to be able to understand the lectures, which are in that language. Those who are unable to do this must acquire that knowledge by means of private lessons.
- c.* They must possess real talent, and preliminary musical knowledge.
- d.* Those only who possess a good and promising voice, are allowed to devote themselves to the higher branches of singing.
- e.* Pupils who are not yet of age, must before admission, bring with them, the written permission of their parents or guardians. (See form p. 23.)
- f.* Foreign pupils must be provided with a Passport, or similar document, valid for the duration of their stay.
- g.* No impediment is placed in the way of those who, being of more advanced age, or married, desire to visit the Royal Conservatorium of Music with a view to cultivate their love for music, either technically, theoretically, or both.



### § 11.

Every pupil applying for admission to the Conservatorium must first undergo an examination by a Commission appointed for that purpose, by whom it will be ascertained whether he (or she) possesses the talent and education necessary for reception, and who will determine which classes the student is to join. To enable the Examiners to form their judgment, each pupil must bring and play some well practiced pieces of music not necessarily of great difficulty. Those who have already made attempts at composition, should send copies of their productions to the Council (post-free) before their admission, or, at least, lay them before the Examiners at the preliminary examination.

### § 12.

Every pupil when admitted has to submit to the following rules, and must pledge himself (herself) orally and in writing to make himself (herself) acquainted with them and to observe them. Each pupil will receive on his (her) admission a pass-card, which must be preserved, and returned on leaving the institute. In the event of such a pass-card being lost, the fact must forthwith be notified to the Council. A fee of one Mark has to be paid for a duplicate.

#### Disciplinary Rules.

1. No pupil of the Conservatorium is allowed to miss any of the lessons without sufficient excuse.
2. Every pupil has to submit unconditionally to the orders of the Council and the Masters.
3. The Council has to decide which classes each pupil is to join; the pupils, therefore, have no right to choose their masters for themselves, nor can they demand to have lessons from two different masters in the same branch of instruction.
4. Every pupil (whatever the instrument may be to which he [she] especially devotes himself [herself]) must also regularly attend the instruction in Harmony,



and Class or Choral Singing, these branches of instruction being obligatory. The study of Piano is obligatory for those pupils only who devote themselves to Solo-Singing, and of course for those whose principal object is the Piano. All other pupils may attend the lessons of Piano or not. As soon as those pupils who receive instruction in playing orchestral instruments (stringed and wind-instruments) are declared competent by the Directors to take part in orchestral performances of greater or minor importance arranged by the Institution, such pupils are bound to join the orchestra. This cooperation in orchestral performances is **compulsory**.

5. Instruction in Solo-Singing will be given to those only who, in the opinion of the Masters and, if necessary, of a Physician, are considered qualified.
6. No pupil, whilst belonging to the Conservatorium, and who has not been formally granted permission, is allowed to take part, in any public performance, wherever it may be, either as a solo-player or a solo-singer, nor is he (she) allowed to perform in any other orchestra, or to sing in any Choral Society. The Council alone can dispense with the observance of this rule when they and the Masters may think it advisable.
7. The pupils are strictly forbidden to take private lessons from outside masters in those branches in which they are instructed at the Conservatorium.
8. Should any performance at the Public Practice Evenings call forth applause, it must be kept within the bounds prescribed by the circumstances of the case. No pupil is permitted to respond to a recall.
9. As the reputation and prosperity of the Conservatorium depends in a great measure upon the conduct of the pupils, the Council feels bound to exercise a



strict watchfulness over all the members of the same, not only in the Institution, but also in their respective homes. In case of any moral irregularity or infringement of the preceding rules (see 1 to 8) the offender will be seriously reprimanded by the Council, and immediately expelled, if the nature of the offence renders that course advisable. In that case the testimonial usually given on leaving the Institution will be withheld and any fees paid in advance forfeited.

10. All pupils are required to give three months notice before leaving the Conservatorium, under penalty of forfeiting the customary testimonial of their abilities on their departure. The terms for leaving the Institution are Easter and Michaelmas. (See §. 8.)
11. No dispensation can be granted for the summer term with the effect of acquitting pupils from the obligation of paying the fees for the summer half year. Any pupil leaving the institution at Easter, can only be readmitted at Michaelmas of the same year on condition of paying the fees for the past half year.

### § 13.

The lessons continue throughout the year, with the exception of Sundays and Holidays, and of the vacations to be fixed by the Council. For the present these vacations are as follows:

- a.* At Easter, from Mounday-Thursday to the end of Easter-Week.
- b.* Whitsuntide, from Saturday until Wednesday inclusive.
- c.* Summer-Holidays: 2 months, August and September.
- d.* At Christmas: from December 23<sup>d</sup> to January 2<sup>d</sup> inclusive.

The Summer-Term begins as before on Monday after the Easter-Week and closes at the end of July; the Winter-Term begins on the 1<sup>st</sup> October and ends on Wednesday before Easter.



Exercises will be provided by the Masters for those pupils who may wish to continue their studies during the holidays.

#### § 14.

Towards Easter of each year Public Examinations will be held, in some of which the compositions of advanced pupils will be performed. Musical connoisseurs and critics will be invited to be present, so that the public at large may become acquainted with the results of the training at the Institution.

#### § 15.

On leaving the Institution the students receive from the Council a testimonial (§. 12. ¶ 10.), in which the time spent at the Conservatorium, their attention to study, the progress made, as well as their moral conduct during the time of their stay at Leipzig are faithfully stated. A fee of three Marks is charged for this certificate which contains in extenso the remarks of all the teachers.

No pupil who leaves without such a testimonial, is recognised by the Institution.

#### § 16.

The fee for the whole course of instruction is 360 Marks a year, payable in advance to the Treasurer of the Institution in three instalments of 120 Marks each, at Easter, Michaelmas, and Christmas. Each pupil has also to pay on admission an Entrance-Fee of 10 Marks. Those who devote themselves to organ-playing, may have hours assigned to them for practice on one of the Instruments, belonging to the institution for a charge of 50 Pfennig an hour.

#### § 17.

Pupils have to find their own instruments, music, and books necessary for their studies; but the instruments used in the Conservatorium for the lessons are provided by the Institution. Foreigners who do not bring a pianoforte of their own can easily hire one in Leipzig.



### General Remarks.

The expense of living in Leipzig is about the same as in other large cities; but it is impossible to make a reliable estimate meeting all cases, since so much depends upon what is required. Whereas one pupil may be able to cover his expenses (exclusive of the fees to the institute) with 1000 Marks an other student may require 1200 to 1500 Marks per annum. Lodgings consisting of a single furnished room are let for 180 to 240 Marks yearly, or with an additional small bedroom, from 200 to 300 Marks. Plain dinners cost from 50 Pfennig to 1 Mark.

The council is willing to suggest to pupils arriving in Leipzig the addresses of respectable families who are prepared to let rooms, with or without board.

The usual charge for the monthly hire of a square or cottage piano ranges from 6 to 9 Marks, for a grand piano from 12 to 20 Marks, according to the quality of the instruments. Those who desire to have a piano of their own during their stay will always find an opportunities of purchasing second-hand instruments in good condition, which at the students departure can generally be sold at a small loss.

There also are several establishments, from which, for a moderate subscription, musical works, both ancient and modern, and of every class, can be hired.

It may be gratifying to English and American pupils intending to study in Leipzig, to know that divine Services in the English language are held every Sunday by an English and an American Clergyman.

All inquiries and applications must be addressed, post-free, as follows:

An  
das Directorium des Königl. Conservatoriums der Musik  
zu Leipzig.

.....  
June 1901.  
.....



## Form of Declaration

to be signed by the Parent or Guardian of a pupil applying for admission into the Conservatorium :

I the undersigned declare herewith :

1. That my [son, daughter, or ward] *N. N.* is to study with my permission in the Royal Conservatorium of Music at Leipzig from the \_\_\_\_\_ of this year.
2. That I will pay to the Council of the Conservatorium the sum of Three hundred Sixty Mark a year, payable in advance by 3 instalments of 120 Mark each, at Easter, Michaelmas and Christmas, and that, if my [son, daughter, or ward] should leave the Conservatorium before the end of the first year from any other cause than illness (which is to be certified by a physician), I nevertheless bind myself to pay the sum for a whole year.
3. That I will provide for the sustenance of my [son, daughter, or ward], during the time of his [her] stay at the Conservatorium as well as for the hire of a pianoforte, and all necessary musical instruments and works which he [she] may require.

..... the ..... 19 .....

(Signature) .....

(Address) .....

(L. S.)



## Protector

Se. Majestät

**A L B E R T**

König von Sachsen.

### Directorium.

Justizrath **Dr. Paul Röntsch**, Vorsitzender.  
Oberbürgermeister **Dr. Bruno Tröndlin**.  
**Dr. Ferdinand Händel**.  
**Albert Gruner**.

### Lehrercollegium.

#### Pianoforte:

(Solo- und Ensemblespiel.)

Die Herren **Beving**, **v. Bose**, Musikdir. **Heynsen**, **Klesse**,  
**Dr. Merkel**, **Quasdorf**, **Reckendorf**, **Reisenauer**, **Ruthardt**,  
**Schwabe**, **Teichmüller**, Hofpianist **Wendling** und **Wieh-**  
**mayer**.

#### Orgel:

Die Herren **Homeyer**, (auch für Generalbass- und liturgisches  
Orgelspiel) **Klesse**.

#### Violine:

(Solo- und Ensemblespiel.)

Die Herren **Becker**, **Bolland**, Prof. **Hermann**, Concertmeister  
**Hilf**, Capellmeister **Sitt**.



**Viola:**

Die Herren **Prof. Hermann**, Capellmeister **Sitt**.

**Violoncell:**

(Solo- und Ensemblespiel.)

Herr **Prof. Klengel**.

**Contrabass:**

Herr **Schwabe**.

**Flöte:**

Herr **Barge**.

**Oboe (Englisch Horn):**

Herr **Tamme**.

**Clarinetten:**

Herr **Heyneck**.

**Fagott:**

Herr **Freitag**.

**Horn:**

Herr **Gumpert**.

**Trompete:**

Herr **Weinschenk**.

**Posaune:**

Herr **Müller**.

**Gesang:**

a) Stimmbildung, Methode, Solo- und  
Ensemblesang:

Die Herren Musikdirector **Ewald**, **Klesse**, **Pinks** und **Noë**,  
sowie Frau **Hedmond**.

b) Chorgesang:

Herr **Noë**.



## Theorie der Tonkunst:

a) Harmonie, Contrapunkt, Canon, Fuge:

Die Herren Grill, Musikdir. Heynsen, Dr. Merkel, Quasdorf, Reckendorf, Prof. Schreck, Krehl und Musikdirector Zöllner.

b) Freie Composition, Instrumentirung:

Die Herren Prof. Schreck, Musikdirector Zöllner.

### Partiturspiel:

Herr Capellmeister Sitt.

### Orchesterspiel:

Herr Capellmeister Sitt.

### Vorträge über Geschichte und Aesthetik der Musik:

Herr Prof. Dr. Kretzschmar.

### Declamation, dramatischer Unterricht, Mimik und Bühnenübung:

Herr Regisseur Profft.

### Italienische Sprache:

Herr Dr. Werder.

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Herr Moritz Seifert, Inspector und Secretair.

» Max Lehmann, Expedient.

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Instituts-Gebäude Grassistrasse 8.

Juni 1902.

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