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 F. REBENSCHIED	 BEULAH NELSON	 EMMA FICK		GRADUATING JUNE 1919 CLASS		 WINCHELL HIRTZEL		
 HENRY THIAS	 GERTRUDE NIEMEIER	 MARY HENRY	 AMANDA BAKER	 LOUISA WINTER	 OLIVE E. SMITH	 OLIVER GROVES		
 ELIZ. KELLERMANN	 CARL SPOETZEL	STRASSBERGER CONSERVATORIES OF MUSIC				 MARGARET KUEHN	 DELLA MUNTZEL	
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Strassberger Conservatories of Music

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The most Reliable, Complete and Best Equipped Music School, Offering by far the Strongest and Ablest Faculty ever Assembled in one Conservatory in St. Louis and the Great West.

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REPORTER

GRADUATING EXERCISES
Class 1919

THURSDAY EVENING, JUNE 19

One morning in June a large number of students fore-gathered in one of the class rooms of the Conservatory. They sat facing a blackboard which extends the entire length of the room. Hemming them on one side was the Board of Examiners, confronting them on the other, sat the rather disturbing figure of the Grand Inquisitor.

The Inquisitor leans forward, casts about him a piercing eye; more than one student is filled with trepidation.

The inquisition begins.

The student's ignorance is mercilessly laid bare or his knowledge is noted and praised. An hour passes. Then begins the blackboard work. A figured bass has been prepared. It extends from one end of the room to the other, like a fantastic fresco, or a monstrous cryptogram. The ancient Greeks with all their power of intellect would have stood bewildered before it.

One by one these young students arise and write with nothing to guide them but these cabalistic figures. Four voices must be correctly directed or the entire mechanism of the melody (if melody it can be called) is thrown off the track. It means another hour of keen, clear thinking. Finally the Grand Inquisitor says "Well done!" There is, however, more of the inquisition.

We repair to the auditorium in which there is nothing but a grand piano on the stage and two rows of seats for the judges whose faculties of criticism are whetted to a fine edge. There are now two Grand Inquisitors. Each student passes before this tribunal. He (or more often she) plays, is subjected to severe tests, among which is that of reading at sight. The judges say to one another, "This one is hopeless," or "This one is an artist!" The new Grand Inquisitor touches a bell. The student passes out. At once another enters.

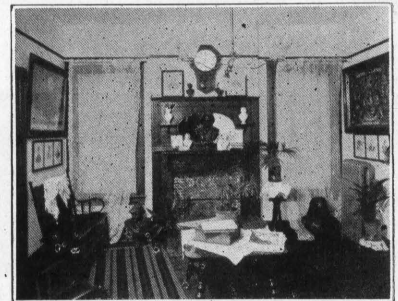
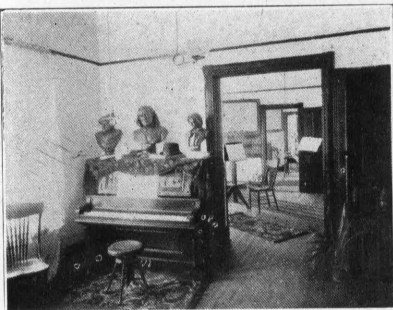
One would think the student had been through enough. Not at all, this is only the prelude to the great event; that event which teachers and students have been looking forward to for perhaps years. It is an event quite in keeping with the ceremony of baptism, which none of them remember, or with marriage, which as yet they (for the most part) merely imagine.

Thus on Thursday evening, June 19, we see them come and go, with their pretty dresses, their charming toilettes, and bright profusion of flowers. The program unfolds before us. One cannot mention every number, though they were all given with skill and address. However, numbers like the Schumann and Grieg concertos and the Hungarian Fantasia by Liszt cannot be passed over in silence. Oliver Groves, who played the Liszt, is a promising pianist. One of the outstanding numbers was the Rondo Brillante of Weber, played by that lovely little artiste, Margaret Kuehn. She is Samuel Bollinger's pupil. Another notable performance was that of Frances Gambeck, who played the Liszt Rhapsody No. 2. Miss Gambeck is a student of Daniel Jones, and was heard in recital last winter. Elizabeth O'Brien, soprano, sang charmingly the aria from Rigoletto.

The violin soloists were all good, but the chief of them was that little fairy of an artiste, Ethel Knobloch. She played

the rather exacting first movement from the F-sharp minor concerto of Vieuxtemps. Ellis Levy has achieved distinction with her during the last year.

After H. W. Becker had finished his address to the students and the diplomas had been distributed, there was still a part of the program to be enacted, a part that came as a complete surprise to the audience. A heavy drapery was drawn from an easel, revealing a remarkable likeness of Mr. Clemens Strassberger, founder of the school. How many years had this gentleman in person presided at these exercises. It was fitting that once more his features should be seen. There was a mingling in his face of pride and paternity. One might have thought that his likeness was conveying to the class and to the teachers and to the present authority of the school these words, "Well done, good and faithful workers."



ADVANCED STUDENTS.

The committee on Advanced Courses has decided that the graduates of the second degree must take the History of Music Course; for no student of music can be thoroughly educated or cultured without knowing the history of that which he is studying, and also something of the other arts. This lecture series, which will trace the history of music through its development to its maturity, describing the origin and use of musical instruments, the rise and influence of the dance, the place and importance of the composers, will also touch on the correlated arts, poetry, painting, sculpture, etc. It is a fascinating study.

The series will extend from October to May, and will be given by Eimore R. Condon. Full particulars may be had from Mr. Strassberger.

New teachers to be added to the faculty this year are: H. F. Teichmann, of Mascoutah, Ill.; Oliver Groves, Beulah Nelson, Olive Smith, Florence Boock and Kathryn Dwyer, in the Piano Department; Ethel Knobloch and Pietro Isola, in the Violin Department.

All of these instructors are medal graduates of the Conservatory.

REPORTER

ELMORE R. CONDON, Editor.

CONSERVATORY ECHOES.

Vacation time! That means no scales for an entire month.

A large number of students will continue their studies through the summer. They are evidently not concerned because it will be hot and "dry".

Mr. and Mrs. Bruno Strassberger will spend their vacation cruising on the Great Lakes.



Daniel Jones is working up some big programs for his forthcoming season. Also he is putting the finishing touches on a rather ambitious string quartet.

A biographical sketch of C. W. Kern appeared in the Etude for June, under the head of "Famous Salon Compositions and Their Composers."

The following is copied from the Etude: Dr. Weir Mitchell, distinguished American novelist, was equally famous in the medical world as a specialist in nervous diseases. In his home town of Philadelphia they tell how he would occasionally write a prescription for some worn-out person which read "Go to the ——— theater and buy two seats for the new comedy called ———." Dr. Mitchell knew that mental rest does not come out of a bottle, and that laughter is one of the finest and cheapest of all medicines for tired nerves. We hear a great deal about music as a remedy for ills in these days; who knows but we may in the future see some such prescription as this: "Two tickets for the Saturday Concert of the Cosmopolitan Symphony Orchestra. Take after a happy meal and repeat the dose every week."

Elmore R. Condon is to edit violin music for the Evans Publishing Co.

Carl Bonroe, a graduate of the Conservatory, joined the navy in 1918 and was assigned to the U. S. S. Agamemnon as leader of the orchestra. The Agamemnon was fitted out to carry the President to France, but a change was made and the Agamemnon became a troop ship. The old violin which grandfather Bonroe carried through the Civil War, accompanied young Carl on his voyages, and delighted many a trooper's heart.

Miss Gamber's recital in June was a triumph for that young lady.

How many of the students of music attend the Symphony Concerts, frequent the art galleries, or read good books? How can you expect to be cultured with a total ignorance of any art but that of music? Nowadays musicians know the poets and painters quite as well as they do the composers. Every mature student in the Conservatory should attend the lectures on the History of Music and learn something of the different art epochs. It is a matter of general culture to have a knowledge of these things.

Mr. and Mrs. Winter spent a delightful week fishing at the Oasis Club, in Northwestern Missouri. They were fortunate in meeting Charles Galloway and his family, who also were at the Club.

Mrs. Duggas, from Houston, Tex., has her two daughters and son in the Conservatory. This is their second year.

An amateur violoncellist had the honor to play before Rossini. "The great master," said the 'cellist, ten years afterwards, "was so enchanted with my playing that he interrupted me in the middle of a cantabile, and gave me a kiss on the forehead. Since then, to preserve the illustrious imprint, I have never washed my face."—Berlioz's Anecdotes.

Mrs. Clemens Strassberger was in St. Louis for the graduating exercises.

The painting of Mr. Clemens Strassberger's portrait grew out of a chance acquaintance with the artist, Albert Meyer. Mrs. Strassberger was so delighted with the portrait that she has had another one made which she will have in her home in Los Angeles, Cal. The original will hang in the South Side Conservatory.

Some of our students sang in the chorus of the Municipal Opera.

Do students value the art of correct thinking? It is of much greater value than mere finger dexterity. But how rare it is that either student or teacher gives any thought to the mental side of music; and yet music is wholly mental. Playing is only a poor representation of music. When a great master plays, it somewhat approaches the beauty of the original. Let us put more thought into our playing.

We expect a very large enrollment this year. More and more students are coming from distances.

The O'Fallon Park Branch is enlarging its quarters.

Seven or eight new teachers are being added to the faculty.

Get all the information you can about our student and artist recitals for this coming season. There are to be some good things.

IMPORTANT TO GRADUATES.
CLASS IN MUSIC HISTORY.

Henceforth, all music students in the graduating departments will be required to attend the weekly class in music history. Music history is a necessary part of the curriculum. Credits will be allowed.

RECITALS.

Daniel Jones' annual pianoforte recitals are becoming events of importance, not only among the patrons and friends of the conservatory, but also the music going public of St. Louis. The dates and programs of his forthcoming recitals will be announced.

That the standards of the class under Daniel Jones, of the graduating department, are improving year by year, is strikingly proved by the number of pupils he will have ready to appear in their own recitals this year. Among the number are Regina Max of Union, Mo., Florence Boock of North Dakota, Olive Smith of East St. Louis, Mary Henry, Gertrude Niemeier and Winchell Herzel of this city.

VOCAL DEPARTMENT.

Students in the vocal department are manifesting a great deal of interest in their work for the coming season.

As it is intended that students in this department shall have a thorough knowledge of the literature of the voice, the members of the graduating class are making an exhaustive study of the masters of song, and particularly arias from the standard operas.

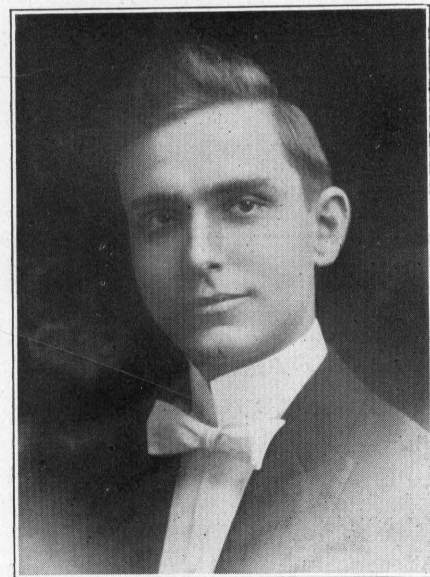
During the coming season "Round Table" meetings will be held at regular periods, at which discussions on vocal subjects will take place; questions with regard to the voice will be answered and fully explained. These meetings will be conducted by Mr. Fallert and will be open to all students in the vocal department.

A series of lectures on "The Development of Singing," an historical exposition of the art of singing from the earliest times to the present, will be given by Mr. Fallert.

These are also open to all students in the vocal department.

A large enrollment is expected, and new vocal students will do well to register immediately in order to secure an hour best suited to their convenience.

When you think that many students are coming from long distances to study in the Strassberger Conservatory, paying large amounts to the railways, and having to maintain themselves here at an expense, you will see that this large institution at your very door is a privilege.



Robert A. Kissel.

INSTRUCTION IN PIANO TUNING.

It is a well-known fact that "Piano Tuning and Repairing," is an Art and Profession, of the very highest class, also very lucrative in a financial way.

At the present there is an unusual demand, everywhere, for competent tuners, and we feel ourselves indeed fortunate to have Mr. Robert A. Kissel, who is well known in St. Louis and vicinity, as the "Instructor" of our Tuning Department.

Mr. Kissel has had fifteen years' experience in factory, wareroom and concert tuning, and has been very successful in teaching this interesting work in all of its branches comprising the following: 1. Tuning. 2. Tone regulating. 3. General regulating. 4. General repairing. 5. Overhauling and reconstructing. 6. The complete operation and adaptable mechanical ability to regulate, adjust and repair, or reconstruct Player Pianos.

Anyone with a sincere desire to learn this preferred profession, by Mr. Kissel's easy-to-learn system of instruction, will do well to ask for complete particulars, pertaining to this department.

Following is the very excellent program which was given by the graduates at the Odeon, June 19, 1919:

PROGRAM

7:15 p. m.

All Piano Concertos, Trios, Quartets, etc., were accompanied by a String Quintet and Piano.

Star Spangled Banner

Ensemble

- Mendelsohn—Overture—Ruy Blas
 - Octet for four Pianos (16 hands) and Quintet
- Gertrude Niemeier Della Muntzel
- Eberhard Schmitz Mary Henry
- Viola Niess Elsie Ruhl
- Elizabeth Kellermann Emma Fick
- Schutt—"A la bien aimee"—Piano Solo.....Carrie Brandhorst
- Mueller—a) Farandola
- Brahms—b) Hungarian Dance
- Saint-Saens—c) Variations on a Theme from Beethoven
 - Duo for two Pianos
 - a) and b) Kathryn Dwyer—c) Augusta Varwig
- Papini—Carnival de Venice—Violin Solo.....Pietro L. Isola
- Liszt—Hungarian Fantasia—Piano Solo.....Oliver Groves
- Chaminade—a) Concertstueck
- Grieg—b) Concerto—A Minor
 - Two Pianos and Quintet
 - a) Beulah Nelson
 - b) I. Movement—Adelheid Brandenburger
 - II. and III. Movement—Olive Smith
- Verdi—Aria—"Caro Noma" from Rigoletto
 - Soprano Solo—Elizabeth G. O'Brien
- Towne—"Peace"—A Poem
 - Interpretative Reading—Mary Louise Winter
- Mendelssohn—Allegro appassionato
 - Duo for two Pianos—Henry Thias
- Bazzini—Concerto—"Militaire"
 - Violin Solo—I. Movement—Frank Senkosky

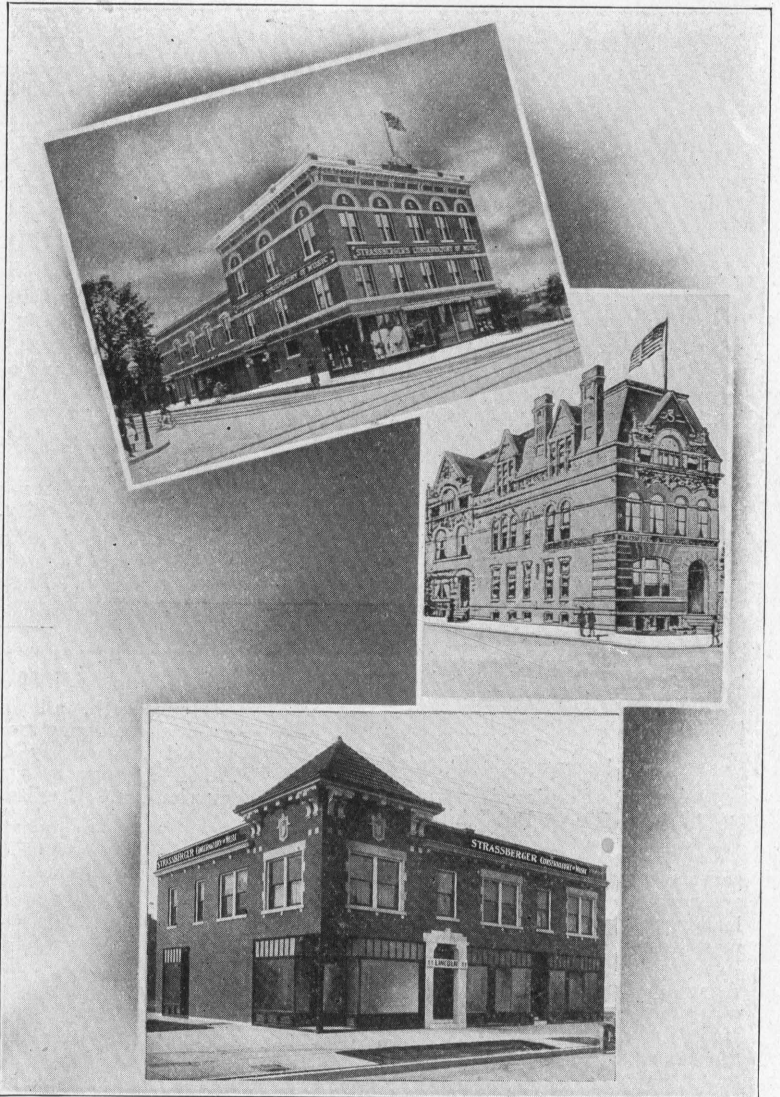
PROGRAM CONTINUED

- Weber—"Rondo" brillante—Piano Solo.....Margaret Kuehr
- Liszt—a) Second Rhapsody
- Schumann—b) Concerto—A Minor
 - a) Piano Solo—Frances Gambeck
 - d) Duo for two Pianos and Quintet—First Movement—Florence Boock
- Vieuxtemps—Concerto—F Sharp Minor
 - Violin Solo—I. Movement—Ethel L. Knobloch
- Wagner—A Faust Overture
 - Octet for four Pianos (16 hands) and Quintet
 - (Same students as in first number)

FOR RENT

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Academy of Dancing & Department of the Strassberger Conservatory of Music, Southside Conservatory.

Grand and Shenandoah Avenues

OPENS FOR ADULTS—

First lesson, Tuesday, September 16, 1919, and every Tuesday evening thereafter, at 8 p. m.

Select party at the end of each term.

All new and select dances of the season will be taught.

CARRIE P. JOHNSON Instructor



TERMS FOR BALLROOM CLASSES

- \$5.00 each person—terms of ten lessons.
- 4.50 each person—clubs of four or more.
- 4.00 each person—clubs of eight or more.
- 4.00 each person—former pupils.
- Special terms for more than one of the same family.
- 50 cents for single lessons.



Pupils paying for single lessons pay extra admission for parties.

Pupils paying the full term of ten lessons will be admitted to parties by their class card.

Private lessons by appointment.

Phones—Grand 2109. Victor 79.

The Dancing Classes of MRS. CARRIE P. JOHNSON will begin September 16, 1919.

- Adults' Evening Class, Tuesday, September 16.
- High School Class, Friday afternoon, September 26.
- Children's Beginners' Class, Saturday afternoon, October 4.
- Children's Advanced Class, Saturday afternoon, October 2.
- Private lessons by appointment.
- Residence Studio: 3640 Shaw Avenue, Phone, Grand 2120-M.

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Our Three Schools are open All Summer.

The Mason and Hamlin and all other Pianos which are being used at our three schools, are furnished by the KIESELHORST PIANO COMPANY, 1007 Olive Street, St. Louis, Mo.