

# THE REPORTER

OF THE

## STRASSBERGER CONSERVATORIES OF MUSIC.

ST. LOUIS, Mo.

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 ARTHUR STEIGERWALD	 EDITH KIESLING	 EDITH PLATO	 EVELYN KUENNE	 NORMA FORRELL	 MARK WEHRICH	 WALTER DARSCH	 WILBUR SCHUBER
GRADUATING CLASS OF 1924							
 RAYMOND DARSCH	 ANNA KISCH	 MARIE J. KRUSS	 GERTRUDE WESTPHALEN	 HATTIE MACHER	 MARIAN FINCKEL	 VENORA JONES	 JOSEF FENCEL
 JOHN J. O'NEILL	 ELLA MUELLER	 MARIE GOLUB	 MILDRED BURG	 MARIE HABELTZEL	 ELEANOR ULRICH	 NELL SCHUBER	 ELVIN SWENSON
STRASSBERGER CONSERVATORIES OF MUSIC							
 HUGO KULE	 PAUL HOEFLER	 ELLA SIEBER	 VERA MEYER	 GERTRUDE MILLER	 EDWIN ZIMMER	 GEORGE KUZORE	 LELAND BREWER

## STRASSBERGER CONSERVATORIES

ST. LOUIS FOREMOST SCHOOLS OF MUSIC

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## THE GRADUATING CLASS OF 1924

The exercises of the Graduating Class of 1924 were held at the Shubert-Jefferson Theatre on the evening of June 19, 1924. Members were the following:

### Graduates of the Third Degree.

#### PIANO DEPARTMENT:

Marie I. Krauss, of Belleville, Ill.; Margaret G. Hablutzel, Paul A. Hoeffler.

#### VIOLIN DEPARTMENT:

Marie Golub, George F. Kuzdas.

#### VOCAL DEPARTMENT:

Christine Werthmuller.

### Graduates of the Second Degree.

#### PIANO DEPARTMENT:

Hattie A. Macner, Mildred Marie Burg, Eleanor R. Ulrich.

#### VIOLIN DEPARTMENT:

Marian Angel.

### Graduates of the First Degree.

#### PIANO DEPARTMENT:

Evelyn A. Kuenne, Veneda B. Jones, Ella Sieber of Belleville, Ill.; Nell A. Scheibe, Vera B. Meyer, Edith I. Plato, of Granite City, Ill.; Raymond W. Barclay, Marie M. Weinreich, Edith Kiesling, Ella Mueller, of East St. Louis, Ill.; Anna Risch, Leland Brewer, Josef Fencl, of Collinsville, Ill.

#### VIOLIN DEPARTMENT:

Arthur F. Steigerwald of Valley Park, Mo.; Wilbur P. Scheibe, Hugo N. Rule, of Trenton, Ill.

#### EXPRESSION DEPARTMENT:

Caroline Fern Maull.

### Private Course.

#### COURSE IN HARMONY:

Olivia W. Kramme, Waldo Daesch, Alvin Herbert Swenson, Norma Fohrell, Elvira H. Zimmer, John J. O'Neill, Paula L. Fett.

The address to the graduates was delivered by Mr. H. W. Becker, A.M. The artistic success of the program was due, to a large extent, to the excellent qualities of the Mason and Hamlin Pianos. They were kindly furnished by the Kieselhorst Piano Company.



CONSERVATORY ORCHESTRA AND SCENE.

The following article from the pen of Mr. Richard Spamer, Musical and Dramatic Critic of the Globe-Democrat, appeared on Sunday, June 22, 1924:

### STRASSBERGER EXERCISES DRAW LARGE AUDIENCE.

Commencement exercises of the class of 1924 of the Strassberger Conservatories of Music were held on Thursday evening last, at the Shubert Jefferson Theatre before an audience that completely filled the house despite unfavorable weather conditions. The class numbered 36 graduates, all of whom took part in an elaborate program prepared by Director Bruno C. Strassberger, who had charge of the exercises. The program consisted exclusively of classic music, both vocal and instrumental.

All the ensemble and concerto numbers were accompanied by a string quintet and the members of the faculty

assisted as accompanists, among whom were Profs. Daniel Jones, Louis Conrath, Frank Gecks, and O. Wade Fallert. The valedictory was spoken by Dr. H. W. Becker, who has performed this function for the well-known institution during many consecutive years.

The graduating class this year is distinguished by a large membership drawn from the trade territory contiguous to St. Louis. A demonstration of the fitness of the entire class for continued progress in the science and art of music and the attainment of prominence in the musical profession was given in the manner in which the participating graduates presented the high-class program. Only composers of world-wide fame figured in the director's selections. Such names as Beethoven, Saint-Saens, Hubay, Rubinstein, Massenet, Wieniawski, Liszt, Mendelssohn and

Wagner made up the offering. A feature of ensemble song was given in Bemberg's cantata, "Nymphs and Fauns," sung in the form of a sextet.

Another striking number was the overture to Richard Wagner's spectacular opera "The Flying Dutchman," arranged as an octet for four pianos with string quintet accompaniment. All of which afforded the listeners many features of a semi-professional musical evening.

It was a happy coterie of young women and young men to whom Director Strassberger, at the conclusion of the musical program, distributed their well-won distinctions of diplomas and medals of honor. Enrollments at Strassberger's Conservatories for the September semester are the largest in the history of the institution.



# THE REPORTER

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George Enzinger, Editor.

### EDITORIAL.

Great efforts have been made during the past years to instil into the people of our country a love and a desire for good music. The ultimate object of these efforts is the creation of permanent appreciative listeners and supporters of our many musical activities.

Much has been claimed for the mechanical devices, such as the player-piano, the phonograph, and the radio as mediums for the dissemination of good music and the cultivation of a love and understanding of it. It would be a folly to deny the claims of the promoters of these various agencies as they are undoubtedly based upon sound reasoning.

Nevertheless, mere listening to the reproductions offered by these devices without, at least, some knowledge and understanding of music and without the ability to perform in some manner is scarcely sufficient to implant an intelligent appreciation and a permanent desire for good music. Actual music study is the only foundation upon which we can build an appreciative musical clientele. An investigation would undoubtedly disclose that those, who attend the symphony concerts, aside from the professional musician, either have studied or are studying music in some form; and to these, the mechanical device, acting as a supplement to the study of music, cannot help but be productive of good results.

A knowledge of music seems unattainable to many, who think it can only be acquired by setting aside other things which to them are more important. It is true that music study does require a definite amount of application; so does everything in life that is worth doing. Again, many parents who give their children the advantage of music study become discouraged when they do not see immediate results; a comparison with the results of the first years of school study and music study would show very little difference in the amount of accomplishment.

The first years of music study are necessarily largely devoted to mechanical or technical requirements; these, having been mastered, the student then enters that stage where the study of music in all its phases as an art, such as the content and meaning conveyed by its various forms and its intelligent rendition can be taken up. It is at this time that the student becomes interested and gradually develops into one of the musical audiences which all, who are actively engaged in the promotion of music as a public asset, are striving to increase.

In this connection, it can be said, that the efforts of our public school authorities to promote ensemble or concerted playing in school orchestras are an important factor in creating an appreciation of good music. The actual participation in these activities, in numerous instances, awakens a desire for further music study which is the only basis upon which to build our hopes for future audiences.

The Conservatory has had twenty-eight graduating classes; yet, there is no Alumni Association! Some of you wide-awake boys and girls get together and start something.

## THE CONSERVATORY ORCHESTRA.

By Frank Gecks.

The Conservatory Orchestra was established and is supported by the Conservatory to give the students of orchestra instruments an opportunity to gain valuable experience in this highest form of music.

Ensemble playing is a great discipline for students of music. It gives them an insight into the art of composition which can hardly be gotten by exclusive solo playing. In ensemble playing individuality must, to a certain extent, be suppressed, and the player must learn to fit his part into the composition being played. And the grandest form of ensemble playing is orchestra music. The larger forms of musical composition as well as the real substance of the orchestra established and developed by Haydn, Mozart and Beethoven are still, in spite of all modern development, the foundation of this most wonderful temple of music. The great philosopher, Schopenhauer, said: "Music is the melody to which the whole universe is the text, and the Symphony is her most beautiful playground on which she holds her highest and holiest festivals."

To give the students of the Conservatory this most valuable practice is the purpose of this orchestra. Only the very best pieces of orchestra music, keeping within the limits of the ability of the students, is played and the explanation of the nature and construction of the pieces is of great benefit to them, and the playing gives them a routine whose value can hardly be exaggerated.

Arthur F. Steigerwald, of Valley Park, Mo., a graduate of the Violin Department, has been appointed teacher of violin at St. Mary's College, Kansas.

## THE ADVANCED VIOLIN DEPARTMENT.

By Charles Triska.

It is always the awakening desire of the Musical Student to aspire for greater ideals and development. A promotion to the Advanced Violin Department invariably gives the pupil a feeling of self-satisfaction and enthusiasm for still higher points. And such should always be the case as the student here will find the work becoming more and more interesting and educational, thereby giving a broader scope to his or her musical knowledge.

The work involves a greater development of Systematic Fingering and Bow Technique and offers to the pupil advantages of Duet, Trio and Quartette playing which in time assures a more thorough understanding and knowledge of melodic and harmonic entwining and assists in future training. Then again it is a rigid rule of this Institution to maintain, at all times, a sympathetic and goodly feeling between Instructor and pupil. This has had considerable to do with the Success of our Schools.

All problems which confront the violin student are made in a thorough, explanatory manner and given complete enlightenment at each and every lesson period. The conscientious and earnest aspirant will find this Department an incentive to strive for the highest development of the Art of Violin Playing.

## THE CONSERVATORY CHORAL CLUB.

By Olivia M. Merkel.

The Conservatory Choral Club gives vocal and dramatic students the advantage and benefit of concerted work, the value of which cannot be overestimated. In addition to the regular choral practice the tentative program for the season includes the study and performance of a cantata, an operetta or musical play. It can readily be observed that the Choral Club offers similar opportunities to vocal students to those enjoyed by the instrumental students in the ensemble organizations of the Conservatory.

The Choral Club will resume its activities in September and an early enrollment will, therefore, be necessary. There is no extra charge for membership, application for which can be made at the office of the Conservatory.

## STUDENTS' RECITALS.

Private recitals, the purpose of which is to enable the students to become accustomed to playing in public, were given at regular intervals at the South Side and North Side branches.

Public recitals were given in November and December, 1923, and February, March and April, 1924. Pupils of the Primary and Intermediate Piano Departments displayed marked proficiency as the result of the careful training given by the teachers of these grades.

In the work of the Advanced Intermediate Piano Department special attention is given to playing from memory; the pupils of this department appearing in the recitals made an exceptionally good record in this particular branch of their work.

In the Intermediate and Advanced Violin Departments uniformly good work was the rule and much promising talent was given its first hearing at these recitals.

The Vocal and Dramatic Departments were represented at all recitals by carefully trained pupils whose work elicited much favorable comment.

## DRAMATIC RECITAL.

The Dramatic Recital of Miss Caroline Fern Maull under the direction of Miss Olivia Gregory on May 5, 1924, brought out one of the largest audiences of the season. Miss Maull had the assistance of students of the Expression Department in two well-performed plays.

An innovation, introduced this season, was the request placed upon the recital program for comments on the work of the performers. Numerous letters were received which were very encouraging to the faculty as they demonstrated the keen interest with which the audiences follow the work of the students. Lack of space forbids an extended review of these letters; they are, however, on file at the office for the perusal of those of our patrons, who may be interested in them. Among the more elaborate criticisms were those received from Mrs. L. Lohman, T. P. Redd, Louis J. Timmerman, Mr. and Mrs. Sallac, John Nooter, and a writer whose identity was hidden under the signature, "a sincere friend."



# THE REPORTER

## ENSEMBLE RECITALS

The annual concert of the Conservatory Orchestra was held on the evening of April 29, 1924. The customary precision, which Director Gecks insists upon, was very much in evidence. The composers represented were Mendelssohn, Rossini, Tchaikowsky, Strauss, Yradier, Flotow and Nevin. Preceding the orchestral part of the program two numbers were played, one by a piano quartette of the Graduate Piano Department and the other by a violin ensemble of nine members of the Graduate Violin Department.

On the evening of May 5, 1924, the annual recital of the Violin Ensemble was given. This "preparatory orchestra" displayed splendid results in attack, intonation and tone quality and it afforded real pleasure to observe the earnestness with which these young players applied themselves to their tasks. Director Strassberger was assisted by Irvin Hengelsberg in the preparation of the work. Pupils of the graduate and advanced intermediate piano and violin departments assisted in the program.

A unique and extremely interesting recital was given by the students of the saxophone class on the evening of June 10, 1924, Mr. P. Edw. White, its director. The entire program consisted of saxophone numbers, both solo and ensemble; among the latter were several numbers by a saxophone band which proved to be a decided novelty. The favor with which this recital was received gave promise of a repetition of the event.

## BOARD OF DIRECTORS.

Scarcely had the echoes of the congratulations upon the happy return of Director and Mrs. Strassberger died away when the entire personnel of the Conservatory was startled by the unexpected illness of Mr. Strassberger. After two months of anxiety as to the outcome of his illness, teachers and pupils alike were overjoyed to welcome him at his usual place at the desk.

Richard E. Woltjen of the Board of Directors and teacher in the Intermediate Piano Department also passed through a severe period of illness which compelled his absence for several weeks. His return to work was hailed with delight by his large class of pupils.

Mr. August Winter, of the Board of Directors, and Mrs. Winter spent several weeks at Hot Springs, Ark., during the early part of the year. Both returned very much refreshed in health and spirits.

## GRADUATES' ACTIVITIES.

Miss Marie Krauss, pianist, and Miss Marie Golub and George F. Kuzdas, violinists, graduates of the third degree, were soloists at the concerts of the Belleville Philharmonic Orchestra.

Miss Krauss and Miss Golub gave a joint recital at Alton College, which was attended by a large and enthusiastic audience.

During the National Music Week which began May 4, 1924, the Conservatory's contribution was a Radio Concert which was given at Station WCK of the Grand Leader Department Store. A violin double quartette under the direction of Frank Gecks and a piano quartette under the direction of Louis Conrath, both selected from students of the graduate department, rendered an artistic program.

The test of real musicianship is the ability to play good accompaniments. Several of the students of the piano department made splendid records in this branch of work. They were, Margaret Hablutzel, Evelyn Kuenne, Marian Angel and Margaret Bristow. The Conservatory management is indebted to these students, who cheerfully gave a great deal of extra time to the preparation of those recital numbers which required their assistance.

The thanks of the management are also due to Mildred Pohlíg, who acted as Librarian of the Orchestra.

Josef Fencl, graduate of the first degree of the Piano Department, was prevented by sickness from appearing at the examination. All the teachers, who knew Joe's work were not much worried about his ability to pass the test even though he was alone during a later ordeal.

Marie Krauss, suffering from a nervous break-down on the day of the graduating exercises, was unable to appear. The omission of her number was a cause of regret to all who had heard Marie's excellent work on former occasions.



WILLIBALD KASTEN.

During Richard Woltjen's illness Director Strassberger was fortunate in being able to secure the services of Mr. Willibald Kasten, a pianist of fine attainments. Mr. Kasten is a native of Berlin, Germany. He received his initial preparation under the guidance of Professor Hannig of Berlin, who was a pupil of the renowned piano pedagogue, Theodore Kullak. In 1906, he came to St. Louis where he resided for five years, after which he returned to Berlin. He resumed his studies under Alberto Jonas, the celebrated Spanish pianist and teacher.

He established himself in Berlin as concert pianist and teacher appearing as soloist with the Blüthner Orchestra and giving recitals in the principal cities of Germany. In 1923 he returned to St. Louis. His work has demonstrated his ability as a thorough and painstaking instructor.

## FACULTY NOTES.

Additional appointments to the Faculty are those of Hattie Macner and Paul Hoefler, graduates in piano and harmony, as teachers in the Piano Department; John Gerozises, a graduate of the Odeon at Athens, Greece, instructor in the Violin Department; Jacob Kessler, teacher of clarinet in the Department of Orchestral Instruments.

## FACULTY DINNER.

The annual dinner tendered to the Faculty by the Board of Directors was held on the evening of December 29, 1923, at the Mission Inn. The evening was made enjoyable by the presence of Director Strassberger who had but recently recovered from his illness. Mr. August Winter in his address of welcome conveyed the thanks of the management to the teachers for their splendid support and co-operation during the trying time of Mr. Strassberger's absence. Commenting on Mr. Winter's remarks, Mr. Gecks assured Mr. Strassberger of the continued support of the Faculty and advised him to abstain from all unnecessary exertion, a sentiment in which all teachers heartily concurred. Short talks by all teachers and members of the office force displayed the good-fellowship which prevailed among the participants.



FOUNTAIN P. LEIGH

Fountain P. Leigh, a former instructor in the Piano Department, recently returned to St. Louis from Chicago, where he held an important organ position for a number of years. During his former residence in St. Louis he was organist of the Third Baptist Church. This church, knowing his ability to do excellent work, made strenuous efforts to bring him back to this city, finally meeting with success. Upon his return, Director Strassberger immediately re-engaged him.

**OFFICIAL NOTICE**—We are pleased to announce to the public that Mrs. Mollie Eva Tassi has become a member of the Strassberger Conservatory of Music Company.

## THE FUNNY PART.

No doubt everyone saw this "prescription" upon the announcement boards: "Music is a nerve tonic, take it; Dose: Two lessons per week until cured." If we are to judge from the queer sounds which issue from the various studios the "physician" seems to be compelled to make an extraordinary effort to administer the dose.