

THE REPORTER

OF THE

STRASSBERGER

CONSERVATORIES OF MUSIC.

St. Louis, Mo.

Vol. 20

September 1920

No. 21

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 BETTY CHURCH	 ALICE PHILIPSON	 <p>GRADUATING CLASS JUNE 1920</p> <p>STRASSBERGER CONSERVATORIES OF MUSIC</p> 				 KATHRYN DWYER	 KATHRYN SCHULER	
 FRANK MESSIRES	 PIETRO ISOLA	 MARY J. HENRY	 KATHARINE SKARRY	 ANNA BECKMANN	 FLORENCE BOOCK	 LURLINE GOBBEY	 HENRY THIES	 MARCELLA BIEM

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GRADUATING EXERCISES OF 1920.

If motives are pure and ideals high, the law of progress is brought into operation. It is a matter of motives and ideals. More frequently than not, however, the most crass and sordid motives govern, and as for ideals, Diogenes with a search-light could not find them. Motives and ideals are animated by an absolutely selfish regard for dollars only, as if dollars alone were the object of life. You can spot in a moment a man whose will in life is dollar-getting. He is mean beyond measure and is justly held in contempt by all who know him. Of such is the profiteer; quite the lower order of humanity!

All of which may seem far afield from an historical record such as we set forth in these pages every year at the conclusion of the Commencement Exercises. Our purpose is to show by comparison somewhat of the exemplification of motives and ideals in performance. In each yearly issue of the Reporter we have had occasion to speak of the Exercises with varying degrees of praise, but this year our praise may seem to incline to exaggeration, for we are prone to see exemplified in the entire performance, right motives and high ideals.

In the first place, the program was short; not that there were fewer graduates, but numbers were combined in ensemble pieces, and those solos that were allowed were of unquestioned excellence. Art, thought, and hard work (in a word, ideals) went to the making of the program.

How little does the person sitting in audition of the program realize to what extent

both teacher and pupil have suffered an almost insufferable agony of preparation. The auditor indifferently turns the pages of the "program;" names of persons and pieces mean little to him. With more or less interest he gives attention to the entrance, performance, and exit of the young artist. He appraises and praises with slight regard for values. For the most part, he asks himself but one question—and that subconsciously—"Am I entertained?" He has not much imagination and little of the faculty of appreciation. It never occurs to him that the artist before him is a revelation of the law of development, that here exhibited to him is, in a sense, a nearly completed work of art. He has no curiosity in, nor appreciation of, these matters. If he had, what would it have meant to him to follow, month after month, year after year, the patient development of the young artist, from the child-period of five-finger exercises to the mature manhood of Bach and Beethoven?

Take, for instance, the pianoforte concerto by Tschaikowsky, which was given midway of the program. There are three very difficult movements in this work. Each movement was assigned to a young artist. The average student sees musically barely an inch beyond his (or more often her pretty) nose; therefore, it is dangerous to assign a composition to a student without a nice consideration of his or her temperamental fitness for the composition. In this particular instance, Mr. Jones selected with unerring command of his material: Miss Henry with vivacity and brilliance in the first movement; Miss Niehmeier, poetical and languorous, in the second, and

Mr. Thias, masculine and virile, in the third. Could the auditor have followed the technical and conceptional development which went to the preparation of this work, he would not so greatly have taken things for granted and so little marveled at the presentation.

The program offered two other works by Tschaikowsky, the opening number, "March Slav," played by 16 hands and accompanied by the string quintette, and the final number, Entr'act from "Eugene Onegin," also played by 16 hands and accompanied by the string orchestra. The many piano numbers were quite uniformly excellent, as were the vocal and violin numbers. Pietro Isola played the Hungarian Rhapsodie for violin with dash and spirit, while Ethel Knobloch revealed herself an artist in the difficult Paganini D Major Concerto. The eighth number on the program was written by Mr. Levy, of the violin department, for this particular occasion. It is scored for eight violins, string quintette and pianoforte, and is dedicated to Mr. Bruno Strassberger. It is a very pleasing and well written composition.

The valedictory speech, delivered as usual by H. W. Becker, A. M., was brief—but, truly, brevity has a soul!

For twenty-four years Mr. Becker has officiated as valedictorian at these Exercises, in recognition of which, and as a token of respect and appreciation, the Conservatory presented him at the close of the exercises with a handsome loving cup.

And so, in the words of the o'd musicians of the twelfth century, "God be with ye, merry minstrels."



SCENE AND ORCHESTRA OF THE PRINCESS CHRYSANTHEMUM.

"The Princess Chrysanthemum" was supervised and staged by Miss Olivia M. Merkel, assisted by the Conservatory Orchestra, under Elmore R. Condon, the Dancing Department, under Miss Hortense Nordman, and O. Wade Fallert, supporting the whole at the piano. Miss Merkel with infinite labor, worked with her material to a very creditable presentation. The operetta left us all with a very pleasant

sense of pretty music, pretty girls, and pretty stage scenes. These performances, confined to vocalists, are of special benefit to the School, and of particular advantage to the vocalists. We understand that Miss Merkel is reading through the scores of submitted operas with the expectation of selecting one or two for the 1920-21 season.

Following are the names of teachers who have recently been added to the faculty:

George Enzinger, Christian Stocke, Florence Boock, Olive Smith, Kathryn Dwyer, Carry Hansen—all of the Piano Department; Pietro Isola, Hedwig Niehoff, and Ethel Knobloch, of the Violin Department.

REPORTER
ELMORE R. CONDON, Editor.

Classes in Music History open in the early part of October. Last year we learned of history from the Egyptian period to the fore part of the Nineteenth Century, and we shall continue on to the Twentieth Century as an advanced class. The new class or classes will be for beginners. These classes should be full; they should attract all serious minded students. The advanced class will this year take up somewhat of music form, the character of orchestral instruments, and the analysis of orchestral effects.



Mr. George Enzinger studied piano with the late Charles J. Richter. His advanced studies were with Miss Pauline Aman, artist pupil of Bode, graduate of the Stuttgart Conservatory. Mr. Enzinger studied harmony with John J. Nogitch, graduate of the Prague Conservatory.

For years Mr. Enzinger has been prominent in the work of musical organizations, has been organist and choir-master, and is a very notably successful teacher of the pianoforte.

CHRONICLE OF EVENTS.

With the opening of the Conservatory season of 1919, we were hopeful of seeing some rather big things in a musical way brought to public notice, but one delay after another interposed its obstacle, always setting the date of performance into the future. Both the Senior and the Junior Orchestras began their rehearsals with ambitious flourishes; the young artists of the pianoforte or other instruments set themselves to conquer worlds of beauty in order to set them before their audiences; students of the Elocution Department began to think of the Drama, and the students who were learning the arias of Gounod, Verdi and Puccini bethought themselves of the opera they were expected to give during the season. As a matter of fact, it was near the close of 1919 before any of these ambitious expectations were realized.

Miss Regina Max was the first student-artist to present a program. Her program of eleven numbers was given on Sunday afternoon, December 7, 1919. She opened with the Bach Toccato and Fugue in "D" Minor, followed by three numbers of Chopin; then a miscellany by Grotzky, Arensky, Scharwenka and Rubinstein, closing with three Liszt numbers, "Hark, Hark,

the Lark," "Liebestraum," and the Rigoletto Paraphrase. It was a very superior performance and reflected great credit upon Mr. Jones, who instructed her.

The New Year had got well established and was veritably on tiptoe, peeping into the next month before another recital found itself offered to the public. On the evening of January 31, 1920, Florence M. Boock and Olive E. Smith, pianists, gave a very fine joint recital. Numbers by Grieg, particularly the "A" Minor Concerto, which was played by Miss Olive Smith, and part of the Schumann "A" Minor Concerto, played by Miss Boock. Rubinstein, Gluck-Brahms, Mendelssohn, and Chopin, comprised the offering of these excellent young artists.

Two months packed with hard work were now to pass before another artist-student recital was to occur. April seems to have been a somewhat enchanted month in this regard. On the 13th of April the only violin recital of the season was given. Frank Senkosky, assisted by Elizabeth O'Brien, vocalist, and Esmerelda Berry-Mayes, pianist, rendered with very creditable artistry, "Sonata No. 2" by Beethoven, Concerto No. 5 by Vieuxtemps, and a group by Stoessel, Levy, the young artist's teacher, and Drigo-Auer. Miss O'Brien contributed an aria from Rigoletto, and a group of four songs.

On the 19th of April Winchell Hirzel, another artist-pupil of Mr. Jones' class, made her bow before a highly appreciative audience. She opened very grandly with the big Sonata, Op. 26, Beethoven, following with three brilliant and lovely pieces of Chopin, and closing sonorously with a movement from the Grieg Concerto, with Mr. Jones supporting her at the second piano.

In the closing days of April, the Conservatory Orchestra awoke from its long winter's hibernation and gave a concert. It rather surprised itself and everybody else. No one can deny that it started its career somewhat hesitatingly, like the shy young thing it was, but before long it had taken heart and was putting on a bold front; and by the time it was ready to make its debut, it had a very decidedly good opinion of itself. There may have been myopic moment even when it felt itself a bit superior to many orchestras. There is no accounting for the conceit of young things! However this may be, it kept its head very well at the debut, showing that there was some solid worth in it. Indeed, after the debut, it was inordinately praised—enough to turn its young head, which no doubt it did. At the concert, with its ample self-confidence, the orchestra fairly blazed in the "Tancredi" Overture of Rossini; became as soft and sentimental as a vestal virgin in the four Indian Love Lyrics of Woodfords-Finden; fairly laughed and sighed and pirouetted in the accompaniment to the Tschaiakowsky Pianoforte Concerto, which was so beautifully played by Gertrude Niemeier, and ably supported by Elizabeth Kellermann on the second piano. But with all its growing self-importance, the orchestra was content to withdraw itself for the space of one number while Miss O'Brien, vocalist, Ethel Knobloch, violinist, Miss Lydia Wackman, harpist, interluded the ever grateful Bach-Gounod "Ave Maria." With the suite, "Scenes from the South," by Nicode, a French picture representing Fairy Tales, Moorish Dances and Taverns, the orchestra again sentimentalized and blazed itself to a final glory of achieved celebrity.

Mr. Christian H. Stocke studied the piano under various instructors. His advanced piano work, as well as pipe organ



and voice, was taken under Herbert W. Owen, now of London, England. He graduated from the Public School Music Department of the Strassberger Conservatory. This was followed by special work in Harmony, History of Music, Interpretation, Orchestra, Child Voice, Choral Conducting, at the National Summer School of Music, Chicago, Ill., and at the Northwestern University of Evanston, Ill., under Frederick Chapman, Anna Shaw Faulkner, Cyril Graham, Edward Birge, Russell Morgan, and others of equal reputation.

Miss Stella Hoffman, of the elocution department, is planning an evening or two of playlets, the casts being composed entirely of children. Nothing is more charming, sweet and true than the efforts of children. And the training is of incalculable value to them.



Miss Olivia M. Merkle has worked out some very good ideas about the needs of the voice and also about the student's preparation for the stage. She says: "By permitting the student to engage in these operettas, which are given from time to time by the Conservatory, the practical knowledge of stage department, phrasing, enunciation, etc., is gained as a natural result. It is a mastery of this knowledge that gives beauty and intelligence to the work of the vocal student. There are many things that cannot be worked out in the studio, but must be mastered in front of an audience."

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Adults' Evening Class, Tuesday, September 14.

High School Class, Friday afternoon, Oct. 1.

Children's Beginners' Class, Saturday afternoon, October 2.

Children's Advanced Class, Saturday afternoon, October 2.

Children's Intermediate Class, Thursday afternoon, Oct. 7.

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GRADUATING EXERCISES JUNE 1920

PROGRAM
7:00 p. m.

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

- Tschaikowsky—Slav March
- Octet for four Pianos (16 hands) and Quintet
- Vivien Quentin Marcella Bien
- Harriet Eddie Leola Robinson
- Bettie Church Alice Philipson
- Kathryn Schoene Henry Thias
- Jensen—Wedding Music—
 - a) Nocturno
 - b) Festzug
- Duo for two Pianos, a) and b)—Kathryn Dwyer
- Gounod—Aria, "Je ris de me Voir," from Faust
- Vocal Solo—Anna M. Beckmann
- Hauser—Hungarian Rhapsodie
- Violin Solo—Pietro L. Isola

- Chopin—a) Waltz in A flat Major
- Mendelssohn—c) Rondo Capriccioso
- Beethoven—c) Concerto in C Minor (first movement)
 - a) Piano Solo—Florence M. Boock
 - b) Piano Solo—Olive E. Smith
 - c) Duo for two Pianos and Quintet—Elizabeth Kellermann
- Levy—Concert Overture op. 25—Violin Octet
- Eight Violins—Quintet—Piano
- Pietro Isola George Seib
- Ethel Knobloch Laura Suda
- Carl Spoettel Arthur Snofkey

- Assisted by
- Hedwig Niehoff Frank Senkosky
- Tschaikowsky—Concerto in B flat Minor
- Two Pianos and Quintet
- First Movement—Mary Henry
- Second Movement—Gertrude Niemeier
- Third Movement—Henry Thias

- Paganini—Concerto, D Major
- Violin Solo—Ethel L. Knobloch
- Puccini—Aria, One Fine Day—Madam Butterfly
- Vocal Solo—Irene B. Heinberg
- Tschaikowsky—Entr' act and Waltz from "Eugene Onegine"
- Octet for four Pianos (16 hands) and Quintet
- Katherine Skarry Edna Liebig
- Anna Beckmann William Droe
- Irene Imholtz Gertrude Niemeier
- Glenn McMahon Frances Gambeck
- Statistical Report.....H. W. Becker, A. M.
- Presenting Awards.....Bruno C. Strassberger

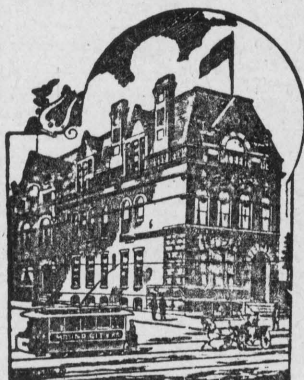
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