

THE REPORTER

OF THE

STRASSBERGER

CONSERVATORIES OF MUSIC.

St. Louis, Mo.

VOL. 27

SEPTEMBER 1929

No. 28

 FRED R. MILLER	 IRMA GOLLER	 EDWARD HOLTZMAN	 GRACE MILLER	 DORA ZEBLICK	 BEN ABRAHAWITZ	 ESTHER ESCHMANN	 EARL H. BEUMER
GRADUATING CLASS OF 1929							
 MARY E. REDD	 YEHONKA POWELL	 ALICE HURLGEN	 GLADYS WINKLER	 MINNA V. ROTHERT	 JULIA MUELLER	 MARG. SAHRKEFF	
 LEONA RINGERING	 DOROTHY SCHOLTZ	 EUSTACHIA GRUENDER	 CLARA FELDMAN	 CATHERINE BERLINGER	 GERTRUDE BENCK	 RUTH SCHULER	 VIRGINIA KOELLER
STRASSBERGER CONSERVATORIES OF MUSIC							
 FRANK SINGER	 VIOLET DISMAN	 LEO SAMET	 NAOMI SUTPHIN	 MINERVA MAUL	 OLIVER KASPER	 MARION PERKINS	 FRANK ZUCCO

STRASSBERGER CONSERVATORIES

ST. LOUIS FOREMOST SCHOOLS OF MUSIC

THE MOST RELIABLE, COMPLETE AND BEST EQUIPPED MUSIC SCHOOLS IN THE WEST.

Schools: { South Side, Grand Blvd. and Shenandoah Ave. Phone—PROspect 9182
North Side, Alice and W. Florissant Aves. Phone—COlfax 0362

FALL TERM OPENS SEPTEMBER 3, 1929

SPECIAL LOW TERMS FOR CHILDREN

SEND FOR ILLUSTRATED CATALOGUE

THE REPORTER

THE GRADUATING EXERCISES CLASS OF 1929

The exercises of Graduating Class of 1929 were held at the Odeon on the evening of June 20, 1929. The members of the class were the following:

Graduates of the Third Degree

VOICE DEPARTMENT:

Minka Volkers Rathert.

Graduates of the Second Degree

PIANO DEPARTMENT:

Geraldine M. Benack of Oakville, Mo., Clara Engbring Feldhake of Effingham, Ill., Alice B. Huertgen, Julia C. Mueller, Veronna Powell of St. Charles, Mo., Leona H. Ringering of Wood River, Ill., Dorothy C. Scholtz.

VIOLIN DEPARTMENT:

Catherine Bleilinger.

Graduates of the First Degree

PIANO DEPARTMENT:

Violet Louise Dillman, Irma Goller, Eustachia Gruender, Virginia C. Koeller, Minerva M. Maull, Grace L. Miller, Marion Leva Perkins, Naomi Sutphen of Madison, Ill., Ruth L. Schluer, Gladys M. Wilkenloh of Newburg, Mo.

VIOLIN DEPARTMENT:

Earl Harry Beumer, Clara Engbring Feldhake, Edward George Holtzman, Oliver William Kamper, Mary Evelyn Redd, Leo Samet, Frank Richard Singer, Dora Zebrack, Frank Zucco.

Certificates for the completion of Private Courses were awarded to Fred. R. Miller, Saxophone Department; Mara Saralieff, Vocal Department; Benjamin Abramowitz, Violin Department.

A statement for the completion of the Course in Harmony was awarded to Esther Mathilda A. Essmann.

The address to the graduates was delivered by Mr. H. W. Becker, *verus amicus* of the Strassberger Conservatory; his address was, as usual, replete with timely references and inspirational advice.

MUSICAL CONTESTS

A number of students gave an unusually good account of themselves in contests in St. Louis and vicinity. Alma Flachsbart was awarded the first prize at the musical contest held in connection with the Women's National Exposition at the Jefferson Hotel, March 7th, 1929. She played the Sonata Op 53 (Waldstein) 1st Movement, Beethoven.

Alice Boal was awarded the first prize at the 15th Annual Eistedfod held under the auspices of St. Davids' Benevolent and Choral Society at Granite City, Ill., February 16th, 1929. The composition was the Grande Valse Brillante, op 18, No. 5, Chopin.

Florence Young was awarded first prize at the musical contest which was a part of the Intellectual Contest held at the Community High School at Dupou, Ill. This award made her eligible for the District High School Contest which took place at O'Fallon, Ill., in April, 1929. At this contest she received third prize in class of seven contestants. Her composition was the Polka de la Reine, Raff.

ORGANIZATIONS

The Violin Ensemble appeared in the recitals of February 5th, and April 9th, 1929. The numbers were as follows:

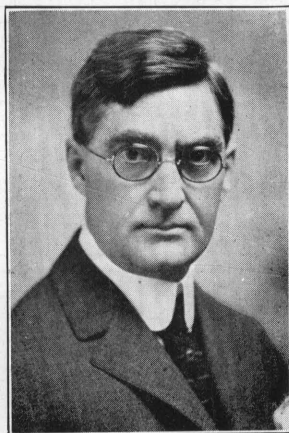
Marche.....	Ketterer
Serenata Napolitana.....	Alessio
Playful Rondo.....	Green
Valse.....	A de Saxy
Trio No. 1.....	Dancla

The Conservatory Orchestra appeared at the graduating exercises playing the following numbers:

Schatz Walzer from the Gypsy Baron—	Johan Strauss
Four Indian Love Lyrics.....	Woodford Finden
Temple Bells	
Less than the Dust	
Kashmiri Song	
Till I wake	

Board of Examination

This board consists of scholarly musicians, and determining the status of the student they are, collectively, the final and impartial judges.



CHARLES GALLOWAY
Chairman

STUDENT'S ACTIVITIES

A number of important concerts were given by advanced students of the Conservatory during the year. They included several Sunday evening concerts at the Coronado Hotel. Musical programs during the entire sessions of the Missouri Spiritualists' Convention, and a concert at the Vandervoort Music Hall during Music Week. Favorable comment upon the work of the students participating was elected from the audiences at all these concerts.

Good musicianship was displayed by advanced students in the playing of accompaniments at the concerts and recitals. They were the following: Otillia Wehrle, Violet Dillman, Geraldine Benack and Helen Jane Colvin.

Leo Samet was chosen to represent Roosevelt High School Orchestra at the National High School Orchestra at Atlantic City, under direction of Walter Damrasch.

Gladys Wilkenloh of Newburg, Mo., was awarded a scholarship from the Newburg, Mo., high school to the Rolla School of Mines.

Worth Knowing

Many of our radio listeners who are today listening in on the wonderful artistic musical programs rendered by musicians all over the country, are unaware of the fact that these artists will, as time goes on, become improfcient in their work and become unqualified for the positions they are now holding. Radio programs are becoming more and more popular and more musicians will be in demand to fill these positions. WHO WILL FILL THESE POSITIONS? The student that is studying music today. Not the one who gives up, because they are forced by the parents to practice. No, the one who sticks to music and accomplishes something. A golden opportunity for the students of today.

Parents are much to blame that their children do not take the proper interest in music. Practice hours should not be sacrificed for pleasure trips. The sacrifice that you make for your children's lessons will be well repaid in the joy, profit and permanent success that they may make in the future.

A great artist once said, "the time and money I spent on music means to me an investment that I made without any regret, what other expenditure can I view in the same way?"

CONSERVATORY ITEMS

Mrs. Anella Carroll, who has had charge of the office at the Northside School, leaves the city to take up her residence in Denver, Colorado. Teachers and pupils alike regret her departure, because of her congeniality and the consideration with which she treated everyone with whom she came in contact.

Mr. and Mrs. August Winter made an extensive tour through the scenic West. They visited Omaha and Lincoln, Nebraska, Billings, Montana, Sheridan, Custer's Battlefield, Crow Indian Reservation, Glacier National Park, Hood River, Oregon fruit farms and the famous Columbia River Highway. Through the Forest of Big Trees to Mount Ranier, Spokane, Tacoma and Seattle, Washington. By steamer "Princess Kathleen" to Victoria and Vancouver, B. C., then through the Canadian Rockies to Field, Lake Louise, Banff and Moose Jaw then back to U. S. A. to St. Paul, Minneapolis and Chicago.

Combining business with pleasure Mr. Winter visited the Nebraska Wesleyan University at Lincoln, Nebraska, the University of Washington and a number of music schools in Chicago to inspect their musical courses and methods of study.

Catherine Bleilinger has been engaged as a teacher in the Violin Department.

G. Cobbel has been engaged as a teacher of the French Horn.

Have you ever noticed our artistic group of graduates. Mr. August Winter is the artist.

Our Junior orchestra (violin ensemble class) is composed of students. Members of our violin department, between the ages of 9 and 15 years, who have advanced sufficiently to qualify for this work, meet every Saturday at 11 A. M. This is one of our many free advantages. No extra charge. It teaches the young students routine and mind concentration indispensable for advanced orchestra playing.

THE REPORTER

THE REPORTER

George Enzinger, Editor

The vital question of the present day which confronts the instructor in music is: To what extent have social conditions and the perfection of mechanical musical devices affected the desire for an "average musical education?" For, it must be admitted that indications from all musical sources, educational and industrial, point to an unmistakable indifference to the necessity of acquiring a fair knowledge of music. We advisedly use the term "average musical education," inasmuch, as a musical education which is within the reach of a general public has the greatest influence in the making of a music-loving nation.

After all it is the humble private teacher and the schools, whose clientele is either entirely local or is drawn from a limited territory, who have the largest share in creating a love of music in a nation. Students in conservatories and schools of the large musical centers are, almost without exception, training for a professional career and the amount of work that is done at these institutions has no bearing on the situation.

Under the conditions of social and family life of the past generation an average musical education was a distinct asset. In the memory of many of that generation there lingers the remembrance of the delightful evenings in the home when music was the dominant feature of the evening's recreation. The advent of the phonograph, the pionola and player-piano gradually began to displace the amateur musician. Nevertheless, the personal element was not entirely eliminated as a limited musical understanding, at least, was needed to regulate the speed of a record or manipulate the attachments of the player-piano.

Then followed the radio! No knowledge of music is needed to turn the knob and release an incessant flood of music of every conceivable description. It has been claimed for every mechanical musical device that it is highly educational and for none more persistently than the radio. Statistics in support of the claim seem to be difficult to obtain. Sales of records and rolls, are, to an extent indicative of musical preferences of the buyers; announcers of radio stations contend that letters from listeners convey an idea of the style of music preferred. It may be said, in passing, that reports from both sources, which we have heard, are scarcely reassuring as to an improvement in musical taste.

We do not wish to desparage the broadcasting of good music and lectures accompanying its rendition. Of what value, however, is good music and a musical lecture to one without even a rudimentary knowledge of music? Musicians are prone to complain of the great interest in sport on part of people of every class. Would the interest in the sports of the nation be so all-absorbing were it not that the large place which they occupy in our educational system gives the youth an opportunity to acquire a working knowledge of every form of sport.

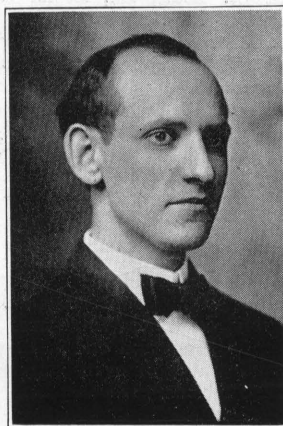
In the Fischer Edition News of February, 1929, published by J. Fischer & Bro., New York, there appeared an article from the pen of Howard D. McKinney, the editor, entitled "The Musical Amateur—Our greatest Hope." This timely article deserves the thoughtful attention of every musician and music-lover of the nation. We regret that limited space compels us to forego a

reprint of the entire article. A few salient points therefore, will have to suffice.

Referring to the claim of "our musical educators and propagandists" that "America is a Musical Nation," he says:

"Just what is a musical nation, anyhow, and why should our native musicians refer to it in such glowing terms as the much-to-be-desired of our musical ambition? It is a difficult thing to define, but we may briefly describe it as a nation composed of individuals who understand music, and who through such understanding possess real standards of taste and display a real demand for music—individuals to whom music is part not of a social program, but of life."

Coming to the subject of the radio the article continues:



AUGUST C. SCHMITT

The management is pleased to announce that August C. Schmitt is again connected with this institution as teacher of violin and saxophone.

"Ah, yes, the radio! The thing is rapidly growing from a potential musical asset into a national menace. Any musician who thinks at all must realize that the radio, and even more so the phonograph is an instrument which could be of great importance in the development of our national taste if properly used—As now used, however, it is nothing more than the exponent of our mechanistic era, an easy and fruitless way of obtaining national enjoyment. We get our music—largely jazz—by sitting in front of our loud speakers, just as we get our exercise by sitting on the side lines and watching some one else do it; both procedures are equally valueless."

Continuing with a quotation from an article by Dr. Mason in "Musical America" December 15, 1928 we note the following significant passages: Listen to Dr. Mason's answer,— "We must develop musical amateurism throughout the country.—The personal possession of music can be achieved only by actual participation in it.—It is certainly true that a personal communion with music, even at the risk of a few slips of finger-dexterity, builds musical capacity, musical taste."

Upon whom, then, falls the task of supporting the local instructor in the endeavor of awakening interest in the study of music? In what manner can it be encouraged? Clearly, the an-

swer to the first question is that the incentive must be given by the parents and those who direct the education of the youth in the family. Many of these, undoubtedly have had a fair musical education and can recall the day when no training was complete without it. The answer to the second question includes a number of things. First, encouragement by urging regular practice; second, by showing interest in the results of regular practice; third, by attendance at recitals in which progress is displayed and by attendance with them at recitals and concerts where they may benefit by hearing the performance of other students. We are aware that in the modern scheme of social and family life these things require some sacrifice; nevertheless the old truism still stands, that nothing worth while or lasting in life can be obtained without sacrifice.

A PARTIAL LIST OF OUR GRADUATES WHO HAVE BEEN SUCCESSFUL

Now teaching in one of the foremost colleges of Chicago, is Hugh Skarry, a graduate in violin and harmony, class of 1926.

At the New River State College, Montgomery, West Virginia, Edwin H. Peters of Belleville, Ill., a graduate in violin and harmony, Class 1926, is holding the responsible position of Director of Band and Orchestra.

Exceptionally talented is Mrs. Anna Beckman a former graduate in vocal, piano and harmony. A number of years were spent as concert soloist in church choir and theatres, is now with KMOX.

Marie I. Krauss of Belleville, Ill., a graduate of 1924 is teaching in Belleville, Ill., where success has crowned her efforts.

Miss Marie Golub a graduate of 1924 in violin and harmony is now very successful in concert and radio work.

The musical ability of Evelyn A. Kuenne, graduate of 1924, in piano and harmony, was inherited from her father, a member of the faculty of this institution. She has distinguished herself playing for gymnastic exercises in gymnasium and radio.

Arthur F. Steigerwald of Valley Park, Mo., graduate in violin and harmony 1924, is now very successful as teacher of violin in St. Mary's College, St. Mary, Kansas.

Helen J. Plumpe after her graduation in piano and harmony in 1925, is very successful as a teacher in the northern part of St. Louis.

Miss Ruth Mitchell, a graduate of 1926 in Voice. After successfully teaching in St. Louis for several years has gone East to become a Quirister.

Aleta L. Schaaf of Augusta, Mo., herself a graduate of 1926 class in piano and harmony, has charge of music in the grade and high school of Augusta, Mo.

Clara E. Feldhake of Effingham, Ill., a graduate of 1928 in violin, piano, harmony and history of music, is teaching music in Effingham, Ill., where her efforts are crowned with success.

The foregoing list of graduates are but a few in recent years from whom we have heard. The list is a lengthy one and impossible to elaborate upon further, suffice to say, that this institution is represented in almost every city in the country by one of its graduates.

THE REPORTER

AMONG OUR STUDENTS FROM WHOM WE HAVE HEARD

Robert Davenport with his parents has made an extensive tour in Europe from which they derived a great deal of pleasure.

Marie Armbruster has been touring Europe for the last three months.

Otillia Wehrle was re-engaged for the summer as the official pianist at Camp Inter Oaks, near Cuba, Mo. She has spent almost the entire summer at this camp.

Carmen and Frances Gongora made a trip to Chicago in an airplane. They were "up in the air."

Dorothy Moore with her parents, spent her vacation in California, where she enjoyed the wonderful climate.

Grace Kolmer spent her vacation at Flint, Michigan. She will resume her studies in September.

Charlotte Rohlfing is making an extensive tour through the East. We hope she will return with renewed vigor and strength for her lessons in the fall.

Bernard Gutman with his parents has made an extended trip through California and the scenic West. We know he had a good time.

Helen Wiesner is spending her vacation in Humbolt, Nebraska, where she is having an enjoyable time.

Verda Aldrich is visiting friends at Mason City, Iowa. With new vigor and strength she will resume her studies in the advanced piano department.

Dora Zebrack made an extensive tour through California. This trip was a graduating present from her parents. She will resume her studies in the Post-graduate Course, and also in the piano. We wonder if she is working for a trip to Europe next summer.

Walter Zemnitsch is spending his vacation in Toronto, Canada, and will return in the fall for his studies.

Loraine Rhodes is spending her vacation with relatives at Kenney, Ill. She is having a good time and will resume her studies in September.

Esther Doeding made a very delightful trip through the West, visiting Yellowstone Park, Denver and Colorado Springs.

Erwin Landwehr informed us when taking his last lesson, that he was going East for his vacation to visit Boston and Niagara Falls.

Adrian, Richard and Glennon Flynn motored with their parents to Michigan, among the many lakes where sunshine, added to their bright smiles surely made the trip a delightful one. We expect them back in our studios in September.

Dorothy Scholtz is spending her vacation at Lake Killarney with a party of friends. We are informed that they are having a good time. She will resume her studies in piano taking the third degree.

OBITUARY

August Genthert, a member of the faculty in the Violin Department died December 21, 1928. His passing away is a severe loss to the Conservatory as his wide experience as orchestra director, band leader, viola player in the St. Louis Symphony Orchestra and a master of orchestration made him a valuable member of the faculty. Mr. Genthert was 77 years of age and had been connected with this institution for thirty years.

OUR STUDENTS FROM OUT OF THE CITY

Benj. Abamowitz and C. Frields, Madison, Ill.; Dorothy Brefeld, Aviston, Ill.; Hulda Bretbauer, Irwin and Helen Hohr, Belleville, Ill.; John Brownell, Lebanon, Ill.; Virginia Bowman, Dorothy Oaks, Mrs. G. R. Northup and Florence Purcell, Crystal City, Mo.; Clara E. Feldhake and Mary Taphorn, Effingham, Ill.; Edna Frey and Clara Ossing, Sappington, Mo.; Charlotte Bretz, Webster Groves, Mo.; Earl Kahle and Robert Dempster, Granite City, Ill.; Elizabeth Kness, Bismark, Mo.; John and Beata Laurent, Violet Loewe, Ethel Schwab, Dorothy Smallenberger, Ardell Smallenberger, Nina Smith, Florence Young and Minnie Rose, Dupo, Ill.; John Nagy of Buckner, Ill.; Veronna Powell, St. Charles, Mo.; Dorothy O'Donnell, Marjorie and Harvey Young and Josephine Coosey, East St. Louis, Ill.; Leona Ringering, Wood River, Ill.; Mrs. Karl Saloman, Marshallton, Iowa; Pauline Saylor, Newark, Arkansas; Edith and Emil Schaum, Affton, Mo.; Helen Schnyder, Greenville, Ill.; Naomi Sutphen, Madison, Ill.; Alpha and Clarence Viers, Anglum, Mo.; Lester Salem, Venice, Ill.; Gladys Wilkenloh, Newburg, Mo.; Charles Viles, Norborne, Mo., Odie Sanders, Cairo, Ill.

RECITALS

Private recitals were held, bi-monthly throughout the season. Eight public recitals were held during the year, of which, four were given in January, three in April and one in May. Pupils representing all grades of every department appeared in these recitals.

Attend our Public Recitals. They are free to our pupils, their friends and the general public. We make no charge for admission.

STRASSBERGER AUDITORIUM

May be rented for dancing academy, concerts, musicals and entertainments, with or without dancing. Conveniently located at Grand Blvd. and Shenandoah Ave. Accessible to all car lines and busses. Stage with sceneries. Dressing rooms off the stage. Perfect acoustics. Seating capacity five hundred.

Plans and specifications are at this time in the hands of the management for an organ, to be installed in the auditorium, for the convenience of organ students, and practice periods. Also for lodge purposes. See us, we can save you money.

Mr. Christian Stocke has become a roaring member of the Lions' Club.

To Parents

It is a serious mistake, and one that has frequently been made, for parents to insist upon their children receiving musical instruction at home, because they regard it as an accommodation. They might as well expect them to make satisfactory progress in their school studies by having the teacher call at the house once or twice a week. The study of music is today as important as the study of mathematics, literature and the sciences, and should be pursued in an equally efficacious manner. The old system of instruction from teachers who go from house to house, is now almost obsolete, and well it is, for such teachings cannot hope or be expected to

accomplish much in the production of musicians and players, for the lack of the proper conditions and appliances with which to develop the talents of the pupil. By the old system, teachers were compelled to work without the aid of needed facilities, in unbusinesslike places and ways, and the result could not be otherwise than the production of unbusinesslike, unmusical and unprofessional methods.

The Strassberger Conservatories of Music enjoy the distinction of being schools where the fundamental departments receive the same careful and exacting attention as the finishing department. Many schools utilize cheap and inexperienced teachers, careless and uncertain methods with beginners; though it is a well-known fact that the success of a pupil depends upon the system of fundamental training pursued. A correct beginning will save years of needless toil and waste of money. Our system has won golden encomiums from press and public, for its thoroughness and efficiency.

NIGHT SCHOOL

For the benefit of those pupils who are occupied in business during the day, this school is open at night, in every department, from six to nine-thirty o'clock. Tuesdays and Fridays at the Southside school and Mondays and Thursdays at the Northside School.

No Conservatory gives its students more support than does the Strassberger Conservatories. If the student shows a desire to teach, is found efficient, and is still pursuing his studies in the Conservatory, he will be allowed a few pupils. This constitutes a practical normal course, and will be of great benefit to that student who is preparing to make teaching a profession. A nominal fee is given the student for such teaching. The Conservatory will extend every possible assistance to these teachers in the problems and tasks that later on in their careers may confront them.

HOW TO ENTER THE CONSERVATORY

Applicants may enter the Conservatory at any time during the season, and their month of tuition begins with the first lesson. Slightly advanced pupils entering and having no preference for a certain teacher, will undergo an examination in order to ascertain qualifications and grade, so that the proper teacher may be selected, the terms of tuition depending thereon. Promotions follow in due course.

All the latest proven methods and ideas that have been added to this school makes it not only one of the oldest but also one of the most modern of music teaching institutions of this section of the country. Strassberger Conservatories of Music invite your interest and inquiries.

Have you ever seen Mrs. M. V. Rathert when she was not studying or working? She is as busy as a bee and improves each shining hour.

We employ no solicitors. The greater part of our enrollments are procured through the recommendations of our satisfied students.