

THE REPORTER

OF THE

STRASSBERGER

CONSERVATORIES OF MUSIC.

St. Louis, Mo.

Vol. 18

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No. 19.

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GRADUATING EXERCISES CLASS 1918

Tuesday Evening, June 18.

In the long history of these exercises there has scarcely been a more perfect example of excellence in talent and teaching than was exemplified in this Class of 1918. The high standard which both students and instructors set for themselves throughout the year was made very apparent on Tuesday evening, when the students, marshaled by their respective instructors, played or sang or read their numbers, as the case might be, and later on, as a sort of seal of approval, received the coveted diplomas.

Fittingly the program opened with the "Star Spangled Banner," four grand pianos and the string quintet intoning it.

"Polka de la Reine" by Raff, a piano octet accompanied by the quintet, followed. This number was orchestrated and conducted by Daniel Jones. The second number also was under the direction of Mr. Jones, the ever-beautiful Peer Gynt Suite.

The audience cannot be blamed for welcoming the advent of the violin numbers on so long a program, devoted for the most part to the exploitation of the virtues of the piano. Therefore, when Mathilda Schumacher and Frank Senkosky played their numbers, the one the Canto Amoroso by Samartini-Elman, the other the Tango by Albeniz-Elman, there was that pretty diversion which always comes so gratefully when the charming tones of the violins are heard. Both these numbers were under the direction of Ellis Levy.

Then followed a Chopin Polonaise, played by Mary E. Gerhard, and a reading by Margaret Kuehn (a charming young pianist also, as will be found later in the program). This reading was under the direction of Olivia Gregory.

Again the pretty diversion of the violins. Ellis Levy's student, George Kuntz, gave the Adagio of Ries, and then a decided novelty presented itself—a violinist from the far-away Philippine Islands, Marciano D. Aquino. He gave the "Playera," a Spanish dance by Sarasate, and the Tarantella from the Fantasia Appassionata of Vieuxtemps. Of the two numbers, he was more at home in the "Playera," for the reason that it was the more suitable to his temperament. These numbers were given under the direction of Elmore R. Condon.

The fine Freischütz overture of Von Weber, camouflaged on the program as "Robin des Bois," resounded throughout the hall with all the sonority that eight pianists and the string quintet could give it. Accompanied by O. Wade Fallert, two lovely French songs were charmingly given by Elizabeth G. O'Brien, who is now a member of the faculty.

Concertos by Mendelssohn and Field followed, the former played by Carrie Brandhorst and directed by Daniel Jones, the latter played by that same Margaret Kuehn, who earlier in the program gave a reading. The Field was directed by Samuel Bollinger, who also played the second piano part.

Olivia Gregory's pupil, Miss Mabel Olive Fisher, gave a fine dramatic reading of a story which had for its subject the present war.

Concertos by Beethoven and Saint-Saëns were exquisitely rendered by Christine Wittershagen and Frances Gambeck, directed by David Jones.

Pietro Isola, an Italian student of Ellis Levy, played extremely well two compositions of Mr. Levy's for the violin. These pieces bear witness to the fact that Mr. Levy is a gifted composer.

At the very last came upon the stage a little dryad of a maid who seemed scarcely equal to the artistic labor laid upon her shoulders. But with self-assurance she lifted her magic violin and evoked from it the strains of the beautiful Concerto Romantique by Godard. Ethel Knobeloch has an ample technic and a big, beautiful tone. She bids fair to become a splendid artist. She played under the direction of Elmore R. Condon.

Praise must be given to Mrs. Bruno Strassberger and Esmeralda Berry-Mays for their accompanying.

H. W. Becker, A. M., who for many years has made the closing address to the students, surpassed himself upon this occasion. His speech was lofty and inspiring. The exercises closed with the distribution of diplomas.

IGNORANT CRITICISM.

Our students are now found in almost every state in the Union. They are respected musicians, holding responsible positions and are leaders in musical circles. Some of them have gained distinction on the concert stage. Among the public, there are many persons who look askance at any institution known as a conservatory of music. They believe that teaching in these institutions is slipshod, purely commercial, and doubtless this is true in some cases; but as a matter of fact the work of the reputable conservatory is on exhibition, open to the inspection of the public; it cannot afford to be slipshod, it cannot afford to think only of dollars and cents. To be successful and maintain its standing, it must first of all strive continually for quality in its instruction, and then it must give the freest publicity to its heart and soul which is its quality of instruction.

REPORTER

ELMORE R. CONDON, Editor.

CONSERVATORY ECHOES.

Our new O'Fallon Park School, opened two years ago, has been successful beyond our expectations. The three schools are well attended.

Mr. Roscoe Hawkins, violinist, resigned from the faculty to serve in the U. S. Navy.

Daniel Jones will go to Chicago in August to play for the records.

Mr. Jones was the soloist with the Russian Symphony Orchestra in April. He played the great Brahms concerto—with a few cuts, insisted upon by the conductor at the last moment, because it was necessary for the band to catch a train!

Abe Morris, a former graduate of the Conservatory, is a member of the Russian Orchestra.



Quite a number of students of the conservatory are serving in France and in this country with the colors.

A lady, passionately fond of music, comes one day into the shop of a famous publisher and asks to see the newest and most beautiful songs, adding that she cares especially about their not being too heavily laden with flats. The shop-boy shows her a song.

"This piece is delicious," says he; "unfortunately there are four flats to the signature."

"Oh that does not matter," answers the young lady, "when there are more than two I scratch them out."

—Berlioz's Musical Grotesques.

Last March Ellis Levy, faculty member, played the Vieuxtemps concerto No. 4 with the St. Louis Symphony Orchestra, and also one of his own compositions, "Ghost Dance." He made a somewhat eerie orchestration of the work.

Remember! the child is not completely educated without music and oratorical expression.

A student who enrolled in the violin department this year is a Filipino. He has decided talent for the violin, and good things are expected of him.

Emily Schlemmer, pianist and member of the faculty, was en tour for several weeks with Gruppe, the 'cellist.

Recently we received the tragic news that one of our former students was killed on the battlefield in France.

Samuel Bollinger, of the piano department, is writing a piano concerto. We have no doubt it will be as fine a work as his recent sonata for violin and piano and his great orchestral suite "The Sphinx."

One of the interesting works given this year by the conservatory junior orchestra was Haydn's Toy Symphony, a work which is not easy to give with children but one which is well suited to such performances.

One of Bill Nye's neat sayings is that Richard Wagner's music is not as bad as it sounds. We are not convinced that this saying applies to all modern music. It is very possible that much of modern music is worse than it sounds. Nevertheless we thoroughly believe in modern music. Watch our programs and you will see that we make a point of giving a hearing to contemporaneous composers, and we are trying more and more to place the fine works of American composers upon our programs. Aside from the merit of American music, this is a patriotic duty.

Mr. and Mrs. Clemens Strassberger, who are living in Los Angeles, Cal., send greeting to all students and teachers.

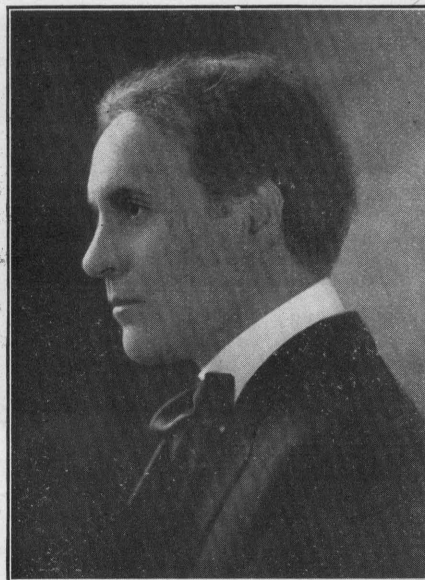
If students really appreciated the value of the training which ensemble playing gives them they would attend with more promptitude and regularity the weekly orchestral rehearsals.

Students of the Conservatory recently gave a music program and play at Jefferson Barracks for the entertainment of the soldiers, and also a play at Webster Groves for the benefit of the Red Cross.

Let us have it out right now with the doctors of medicine. Why is it that when a child is the least bit ailing the family physician orders, first of all, the music lessons stopped? The harmony of music is much more soothing to the nerves than irritating. Many sensible doctors are seeing this. The tendency with doctors to stop music lessons under these circumstances is only a habit, and is really detrimental to the progress of the child's musical education.

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. The class will be held on Saturday afternoons and is without charge to the graduates. Class will be conducted by Elmore R. Condon.



Elmore R. Condon.



Daniel Jones.

FACULTY RECITALS.

As usual, our concert season begins in October and will last until April. Last season the recitals were very interesting. Students will find these evenings, which are given at great expense, both by the Conservatory and the artists, most instructive. It is a privilege for them to attend.

One of Daniel Jones' fine recitals is promised for October. His program is appended:

1. Prelude, Chorale, and Fugue.....César Franck
2. Two MazurkasChopin
Nocturne, G minor
Scherzo, B flat minor
3. Nocturne, C major.....Grieg
Ballade in the form of variations on a Norwegian Theme
4. GavotteGluck-Brahms
BerceuseHenselt
Jardins sous la pluie.....Debussy
5. Mephisto WaltzLiszt
6. Impromptu, B major.....Arensky
Concert Paraphrase on Tschaiikowsky's Opera, "Eugene Oneguine".....Pabst

Other recitals are to be announced.

VOCAL DEPARTMENT.

The vocal department is steadily increasing in the number and quality of students, and is now presided over by five excellent teachers. For the most part, the work done by the students last season was unusually good; particularly was this true of the chorus singing under Miss Merkel's direction in the Grecian play "Pandora and Epimepheus." Many of the students, as well as teachers, have contributed their art in behalf of Red Cross activities. We believe that in the future there will be more singing than ever before and consequently more students of singing.

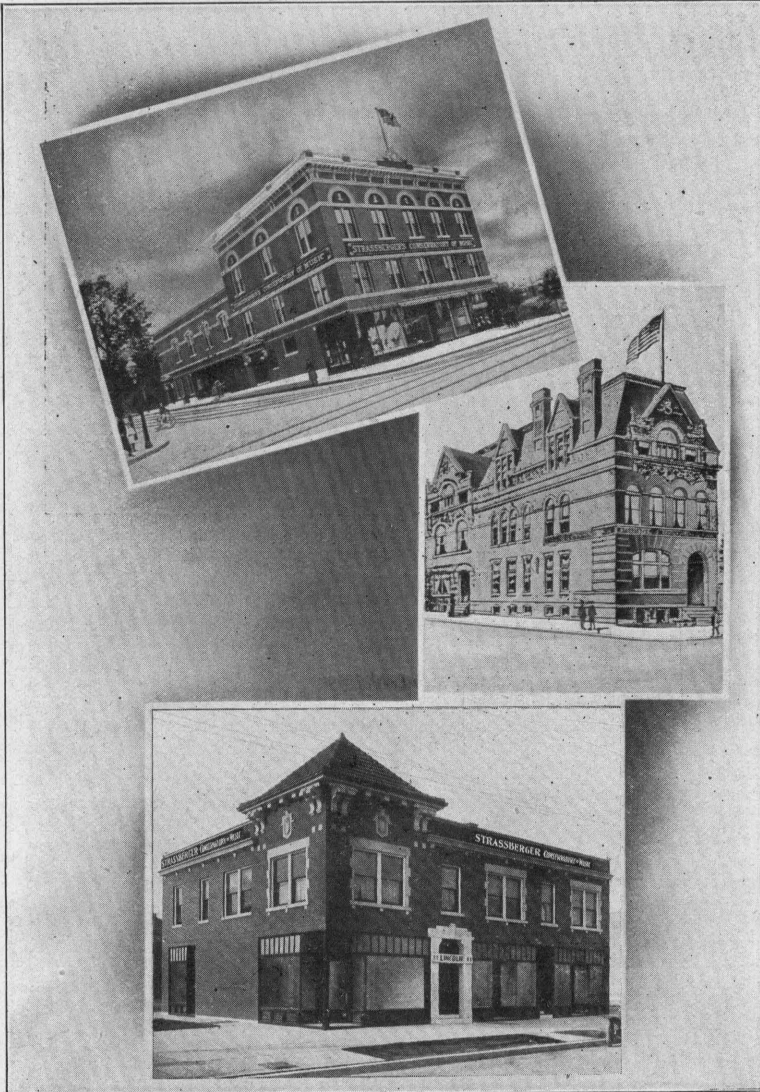
Ukulele taught by a musician who played four years in the Hawaiian Islands.

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.

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The Senior Recital and Play of Misses Margaret Kuehn and Mabel Fisher was a marked success.

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