

# THE REPORTER

OF THE

## STRASSBERGER

### CONSERVATORIES OF MUSIC.

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 CLARENCE BAUR	 ALICE HORTOLT	 JOSEPH GLOCKNER	 VERONNA POWELL	 LEROY HAMILTON	 JULIA MUELLER	 ORVILLE J. ROY	 MARY A. CRAUSE	 EUGENE KLEIN
 ANGELA KAERTER	 GERALDINE BENNER	 EUSTACHIA GRUENDER	GRADUATING CLASS OF 1928			 THERESA BUNN	 ALMA FLACHSCHAT	 GERTIE CARSON
 MADLINE SKEETH	 MARION L. PERKINS	 OPAL EHLER	 PEARL M. REAU	 OTILIA WEHRLE	 MINNIE V. RATMER	 MARGARET HOLLMAN	 RUTH SCHULER	 MILDRED G. REED
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## STRASSBERGER CONSERVATORIES

ST. LOUIS FOREMOST SCHOOLS OF MUSIC

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

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# THE REPORTER

## THE GRADUATING EXERCISES CLASS OF 1928

The exercises of the Graduating Class of 1928 were held at the Odeon on the evening of June 21, 1928. The members of the class were the following:

### Graduates of the Third Degree

#### PIANO DEPARTMENT:

Pearl Pfau-Seibert, Joseph E. Lovinguth.

#### VIOLIN DEPARTMENT:

Robert W. Cotton.

### Graduates of the Second Degree

#### PIANO DEPARTMENT:

Emma Louise Skarry, Ottilia Wehrle, Helen E. Spoeneman of Belleville, Ill.

#### VOICE DEPARTMENT:

Minka Volkers Rathert.

### Graduates of the First Degree

#### PIANO DEPARTMENT:

Nadine Alms-Sleeth, Geraldine N. Benack, Mary Louise Crouse, Gertie Vernor Carson, Eda L. Engbert, Julia C. Mueller, Veronna Powell of St. Charles, Mo., Dorothy C. Scholtz, Alma L. Flachsbar, Alice B. Huertgen, Angela M. Kaenter, Gladys E. Hull of New Athens, Ill., Margaret E. Mollman of Millstadt, Ill., Clara Engbring Feldhake of Effingham, Ill.

#### VIOLIN DEPARTMENT:

Clarence Baur, Catherine Bleilinger, Theresa J. Bumm, Opal Enloe, Joseph M. Glockner, Orville J. Roy, Eugene E. Klein of Collinsville, Ill.

#### VOICE DEPARTMENT:

LeRoy Hamilton.

Certificates for the completion of Private Courses were awarded to Mildred G. Kleb, Violin; Thomas C. Vassonie, Saxophone; Ledia F. Koch, Public School Music.

Statements for the completion of the Course in Harmony were awarded to Eustachia Gruender, Ruth L. Schluer, Marion Leva Perkins.

The address to the graduates was delivered by Mr. H. W. Becker, A. M. Mr. Becker has performed this important part of the exercises since the inception of the School. It is to be hoped that he may continue to be an inspiration to the future graduates in the years to come as he has been to the hundreds whom he has encouraged during his many years of service.

## EXAMINATIONS

The annual examinations in the theoretical, voice, violin and piano departments, were held Wednesday, May 25th, and that of the history on Monday, May 23rd. The Board of Examiners consisted of Charles Galloway, Chairman; J. C. Eisenberg, Arno Waechtler, O. Wade Fallert, George Enzinger, Richard Woltjen, Victor Daesch, August Genthert, Olivia Merkel, John Kiburz, I. Hengelsberg, Chester Nordman, P. Edw. White, Christian Stocke and August Winter. The report of the Board was to the effect that the class acquitted itself in a most gratifying manner, in view of the fact that unexpected tests were made in sight reading and four part writings.

## RECITALS

Private recitals were held regularly during the season. These recitals were transferred to the large Conservatory auditorium as a preparation for future appearances in public recitals. Four public recitals were given in April, presenting representative programs by the students of all departments from primary to graduating grades.

Pupils of the Expression Department, under the direction of Mrs. Laura Seibert, appeared at a recital on the evening of December 29, 1927. A Christmas play by Constance D'Arcy Mackay, music by George Enzinger, was presented.



Arno Waechtler

The management is pleased to announce that they have added another well-known instructor to their faculty—Mr. Arno Waechtler—who will teach exclusively in the advance violin department.

## ORGANIZATIONS

The Violin Ensemble appeared at the recital of April 17, 1928, with Irwin Hengelsberg conducting. The following numbers were given:

Hope March.....Papini  
Encore Valse.....De Saxy  
Trio No. 1.....Dancla  
Selection—Introduction to  
"Semiramide".....Rossini  
Mermaids' Song from "Oberon".....Weber  
Hunters' Chorus from "Der Freischutz".....Weber

Notwithstanding the fact that a large number of the young players were still in the primary grade, attack, intonation and tonal shading displayed in their work gave evidence of very painstaking preparation.

The Conservatory Orchestra appeared at the graduating exercises, O. Wade Fallert conducting, playing the "War March of the Priests of Athalia"—Mendelssohn, and the suite, "A Day in Venice"—Nevin. Although starting late in the season it gave a creditable performance of these numbers.

## STUDENTS' ACTIVITIES

An outstanding feature of the season's activities were the bi-monthly radio concerts which were broadcast over Station KMOX. Presenting, as they did, the best results of the regular work of the Conservatory classes without special preparation, they called the attention of the listeners to the excellence of the instruction imparted by the teachers of the school. Numerous letters testifying to the appreciation of these concerts by the public were received by the management.

A number of advanced students gave a good account of their musicianship by playing accompaniments for the soloists at the recitals and radio concerts. They were the following: Ottilie Wehrle, Marie Weinreich, Julia Schmitt, Marjorie Toon and Pearl Pfau.

## 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 pupils. 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.

The Strassberger Conservatories of Music were founded by Clemens Strassberger in 1886—Incorporated in 1908.

The money that you spend at Strassberger Conservatory is invested, not spent.

The influence of musical study upon the general educational equipment of any student may be summed up in a few words: It trains the mind to accurate, quick thought, it develops the power of concentration, it gives poise and it broadens the general outlook on life.

# THE REPORTER

## THE REPORTER

George Enzinger, Editor

Rising from a humble beginning to the position of prominence which it has held for many years, the Strassberger Conservatory of Music is now entering upon the forty-second year of its existence. The length of time which marks its career frequently prompts the assertion that it is not a "modern" school.

In the restlessness of this speed-mad era the word "modern" is very much over-worked. In the art of music it is applied to harmony, composition, interpretation and instruction. In music instruction every departure from established methods is hailed as a new and modern method which is destined to supplant every other method that has gone before it.

Time alone can determine whether new ideas in music instruction are only passing fads or innovations. The fundamentals of instrumental technique were laid down by the Masters who flourished at that period when the various instruments emerged from their primitive construction to the forms which to this day have practically remained unchanged. To mention only a few, the systems of Czerny, Cramer and Clementi for the piano and those of Viotti, Kreutzer and Spohr for the violin are so thorough that their efficiency remains unquestioned. New methods become useful when they supplement or elaborate these fundamentals in order to meet the requirements of new technical problems which present themselves in the works of the later schools of composition.

On this basis, The Strassberger Conservatory of Music does not find it necessary to classify itself as a modern school, but does assert that it offers a thorough and comprehensive course of music study; a course which, beginning with the primary and intermediate grades, leads in its advanced and graduate departments to a knowledge of the classics, without which there is no foundation, and the best examples of advanced thought in musical composition.

The facilities contained in its splendidly equipped building, enabling to hold frequent recitals, provide numerous opportunities for playing before audiences. Two organizations, the Violin Ensemble and the Conservatory Orchestra, provide the opportunity for concerted work which is invaluable to the students of orchestral instruments.

## FACULTY NOTES

A number of new teachers have been added to the Faculty in the various departments. They are the following: Violin Department, Graduating Grade, Arno Waechter; Intermediate Grade, August Schmitt; Voice Department, H. Hadley Ray; Piano Department, Primary Grade, Pearl Pfau-Seibert, Lavina Mingos, Mary Orgeisch; Saxophone and Clarinet, Frank Kuehn.

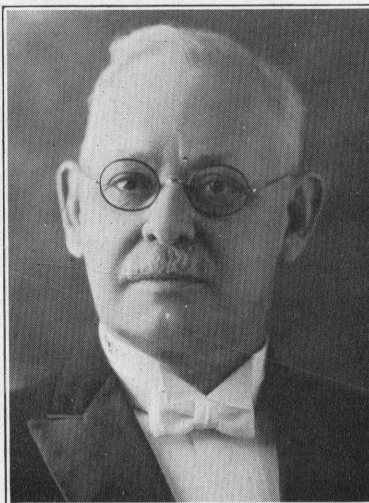
## OBITUARY

Miss Emma Herder, for many years an assistant in the office of the Conservatory, died on May 2, 1928, after an illness extending through several months. Known to everyone only as Miss Emma, a great many friends of the school were not aware of her demise. Attending to her duties in her unobtrusive way, her placid countenance reflecting her kindly nature, this writer can not recall an instance in her intercourse with teachers or pupils which caused displeasure or irritation. She truly merited the farewell words to the departed: "May she rest in peace."

## THE CONSERVATORY BUILDING

The portion of the building occupied and controlled by The Strassberger Conservatory of Music has been renovated and newly decorated throughout. The large hall on the second floor, with its well-appointed stage and its perfect acoustics, is especially adapted to lodges, private theatricals, school and church entertainments. For smaller entertainments, club meetings or card parties, the hall on the third floor offers ample facilities. In addition the numerous class rooms are at the disposal of the public at the time when they are not occupied by the teachers of the Conservatory.

For terms apply at the office of the Conservatory.



## AUGUST WINTER

President and Treasurer

At the annual election of Officers and Board of Directors meeting, August Winter was elected President and Treasurer. Mr. Winter has been actively connected with this institution since its inception in 1886, and has with keen interest assisted in the management and upbuilding of these schools.

## OFFICERS OF THE STRASSBERGER CONSERVATORY OF MUSIC

August Winter.....*Pres. and Treas.*  
Richard Woltjen.....*Vice-Pres.*  
Victor Daesch.....*Secretary*

## BOARD OF DIRECTORS

Mrs. B. C. Strassberger  
August Winter  
Richard Woltjen  
Victor Daesch  
Mollie E. Tassi

## HOW TO PRACTICE

Without attempting to lay down any inflexible rules, a plan for systematic practice is suggested which may help to solve the problem for student or parent when a regular schedule cannot be followed. The first requisite is, that all practice, no matter what the time, should be daily. An endeavor to make up for the omission of a day or two by intensive practice is useless. For the primary pupil the minimum should be one-half hour. If an hour can be

devoted to practice it should be done in half-hour periods; practice of one continuous hour is not productive of good results. For intermediate and advanced students the minimum should be one and one-half hours; this should be divided so that ten minutes be devoted to technical or scale practice, one half-hour to studies and the remainder to the piece and review. If more time is available, special attention should be given to the more difficult parts of the work. Review being an important item in the study of music, it is advised that one day's practice be set aside wholly for the review of both exercises and pieces. This will insure the retention of previous compositions and greatly improve the ability to read at sight. If the regular schedule can not be followed avoid crowding all the assigned work into a shorter period as that invariably leads to imperfect and slipshod work. Better results can be obtained by taking the technical work one day and alternating by devoting the next day to the composition until the regular schedule can be resumed.

These suggestions may serve to lead to more steady progress in the pursuance of the study of music and produce more satisfactory results as a compensation for the time and money which is spent by parent and student. However, in conclusion, let a statement from above be repeated: "The earnest student, with a sincere desire for proficiency and progress, will, as he has always done, find time to accomplish the tasks assigned to him."

## CONSERVATORY ITEMS

Cupid again made inroad on our Primary Teaching Staff and captured Pearl Pfau, who was married to Mr. Lee Seibert.

Robert Cotton, a third degree graduate of this year's class, is making an extensive tour through Europe. We have received a number of very interesting letters and postal cards from him.

Mrs. Vernon D. Parker, missionary from China, while spending last winter in St. Louis, studied flute with us under Mr. John Kiburz's tutorage.

Marion Leva Perkins, student of our vocal department, has finished her second season as a member of the St. Louis Municipal Opera Chorus, and will resume her studies at the Conservatory in September.

Miss Otillia Wehrle, a second degree graduate of this year's class, has spent almost the entire summer at Camp Inter Oak, near Cuba, Mo. Miss Wehrle has won many friends through her engagement as pianist at the camp.

Alma Flachsbart and Alice Hurtgen, and Leo Sarnet and Frank Zucco, of the piano and the violin departments, respectively, have been busy practicing duets and duos during the vacation month.

Mrs. Bruno Strassberger writes from Los Angeles, California, that she is enjoying the mellow climate, the drives along the sea-shore, Hollywood, Beverly Hills and Pasadena. Mrs. Strassberger is spending her vacation with relatives and will return in September.

Our answer to the question often asked us—"Do you teach Jazz?" There is only one way to play correctly. Get a good foundation. Learn to read notes. Get control of the entire register and resources of your instrument. When this is accomplished, you will be able to branch out into any line of music.

# THE REPORTER

## A FEW LETTERS RECEIVED FROM THE PUBLIC

Strassberger Conservatory of Music,  
Grand and Shenandoah Aves.,  
St. Louis, Mo.  
Gentlemen:

While listening in on KMOX Monday about 4:30 P. M., I was very much enthused over a violinist who played two numbers; all my friends in the party were overtaken by the wonderful playing.

I am writing this in hopes that you might again have that wonderful violinist broadcast in the near future. Wishing the violinist a great success and also your wonderful institution, I beg to remain,

Very truly yours,  
Easton-Taylor Trust Co.,  
G. A. Kenneth.

I enjoyed your radio program Monday, especially the numbers "Blue Lagoon" and "Adoration."

Mrs. J. Evans.

Your radio program Monday was very good. I enjoyed it very much and I never have heard "Adoration" played so smooth and sweet. I hope to hear more of this quality of music.

A. D. Welch.

Your radio hour yesterday was great. I liked the quartette very well as I know the trouble it takes to put over.

L. Freeman.

November 8, 1927.

Strassberger Conservatory:

I want to congratulate you on your KMOX program yesterday, especially your violin numbers. The "Blue Lagoon" and "Adoration" were played exceptionally well and I want to say I never have heard so fine a tone quality as heard yesterday in "Adoration"—not even in our great artists that play solos at our symphonies. I would be proud to own that violin and I know what I am talking about as I have been a member of the Symphony for the last ten years.

Best wishes from

A First Violinist in the Symphony.

3215 Utah St.,  
St. Louis, Mo.,  
June 24, 1928.

Strassberger Music Studios,  
Grand and Shenandoah,  
City.  
Gentlemen:

I attended this year's Graduation Exercises of your school at the Odeon on Thursday night. I wish to compliment each person who took part in the program. It was beautifully done, and well arranged as to variety of numbers.

Does Strassberger send out a catalogue or folder with the picture of this year's graduates? I should like to have one and if there are any charges, please notify me.

May one take a course in which Elocution and piano lessons are combined? I would be pleased to receive information concerning this matter.

Very sincerely,  
Elfrieda A. Salzmann.

## WHAT GREAT MEN HAVE SAID ABOUT

### Music

NAPOLEON BONAPARTE:

*"Of all the liberal arts, music has the greatest influence over the passions, and is that to which legislators should give the greatest encouragement."*

DR. CHARLES W. ELIOT:

*"Music is the best mind trainer."*

THOMAS CARLYLE:

*"Give us the man who sings at his work. He will do more in the same time. He will do it better."*

HENRY WADSWORTH  
LONGFELLOW:

*"Show me the home wherein music dwells and I shall show you a happy, peaceful and contented home."*

THEODORE ROOSEVELT:

*"Let the love of literature, sculpture, architecture, and, above all, music, enter into your lives."*

WOODROW WILSON:

*"The man who disparages music as a luxury and non-essential is doing the nation an injury."*

WILLIAM SHAKESPEARE:

*"Preposterous ass! that never read so far to know the cause why music was ordained. Was it not to refresh the mind of man after his studies, or his usual pain? The man who hath not music in himself and is not moved with concord of sweet sounds is fit for treasons, stratagems and spoils; let no man trust him."*

CHARLES DARWIN:

*"If I had my life to live over again, I would have made it a rule to read some poetry and listen to some music at least once a week, for perhaps the parts of my brain now atrophied would thus have been kept active through use . . . The loss of these tastes is a loss of happiness and may possibly be injurious to the intellect and more probably to the moral character by enfeebling the emotional part of our nature."*

(Reprinted from Los Angeles Evening Express)

St. Louis, Missouri,  
December 30, 1927.

Strassberger Conservatory of Music,  
Grand and Shenandoah,  
St. Louis, Missouri.  
Gentlemen:

I thank you for your kindness in sending me an announcement of your recital held last night. It was very much appreciated.

I attended the recital and thoroughly enjoyed every number, particularly because of the youth of the performers.

I would appreciate it if you will let me know of future recitals that are open to the public, or tell me through what source I can learn of them—if I am not asking too much. I do not know anyone attending your conservatory who could advise me.

With best wishes for the New Year, I am,  
Very sincerely yours,

Burnette Herzum,  
4549a Varrelmann Avenue,  
St. Louis, Missouri.

Saint Louis, Mo., March 4, 1928.

The Strassberger Conservatory of Music,  
Grand and Shenandoah Aves.,  
St. Louis, Mo.  
Gentlemen:

It is with a great deal of pride and satisfaction we call your attention to the performance over the radio. Of course, it was a real treat and the hour passed entirely too quickly. We take extra pride to call your attention to the performance of Miss Mary Red. She did splendidly and surely showed the artistic skill under the wise direction of the good, wonderful Strassberger Conservatory of Music.

With success and best wishes,

Mr. and Mrs. F. H. Specht,  
3635 Lafayette Ave.

Omaha, Nebr., March 19, 1928.

Strassberger Conservatory,  
St. Louis, Mo.  
Gentlemen:

I tuned in on station KMOX, St. Louis, yesterday and heard your program. Just by chance I struck the Strassberger Conservatory hour and was glad that I did.

I enjoyed your program and wish to congratulate you. The pupils showed excellent training.

Mrs. E. Renner,  
Omaha, Neb.

We have purchased a carload of new pianos from the Baldwin Piano Co., 1111 Olive St., St. Louis, Mo. With a new piano in each studio of the primary and intermediate grades, two pianos in each studio of the advance grades, used for duos and concerted work, and two large pianos in the recital halls (100% new pianos), we are sure to stimulate the interest of our students in their work.

Students come to this school under a great expense, such as railroad fare, room and board, in addition to their tuition.

Look what you are saving by having a large music school in St. Louis at your very door.