



THE REPORTER

OF THE

STRASSBERGER

CONSERVATORIES OF MUSIC.

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 ROBERT COFFEY	 AMELIA DEHANE	 ROSE VASSOLO	 CLARA STEMMER	 JOSEF FENCIL	 FRANCES HAHN	 ANNA EDNAR	 ALITA SCHRAF	 EDWIN PETERS
 CLEMENTINE KLUGIN	 LUISE DISTLER	 MINA STRASSBERGER	GRADUATING CLASS OF 1926			 NELL SCHEIBEL	 VENADA JONES	 HELEN PAUCKER
 THINA MEYER	 LUISE ZIMMER	 ELLA SILBER	 HUGH SKERRY	 RUTH MITCHELL	 JOE LOVELUTH	 EDITH KIESLING	 LAVINA MINGO	 MARIE HAEMUCKER
STRASSBERGER CONSERVATORIES OF MUSIC								
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THE REPORTER

GRADUATING EXERCISES CLASS OF 1926

The exercises of the Graduating Class of 1926 were held at the Odeon on the evening of June 18, 1926. The members of the class were the following:

Graduates of the Third Degree

PIANO DEPARTMENT:

Josef Fencl, Venada B. Jones, Ledia F. Koch, Lavina May Mingos, Margaret Strassberger, Ella Sieber of Belleville, Ill.; Marie M. Weinreich, Edith Kiesling.

Graduates of the Second Degree.

PIANO DEPARTMENT:

Frances J. Hahn, Clara M. Stemmler, Nell A. Scheibe, Catherine E. Wecker, Helen Josephine Plumpe.

VIOLIN DEPARTMENT:

Elvira H. Zimmer.

Graduates of the First Degree.

PIANO DEPARTMENT:

Alice Jane Bussong, Lutie E. Distler, of O'Fallon, Ill.; Anna Ebner, Marie Louise Hagmuller, Christian H. Hahn, Clementine B. Klein, Joseph E. Lovinguth, Anna Pinder Meyer, Mary G. Orgeich, Amelia Serniak, Rose Mary Vassolo, Pearl M. Pfau, Alita L. Schaaf of Augusta, Mo.

VOICE DEPARTMENT:

Ruth Mitchell.

VIOLIN DEPARTMENT:

Robert W. Cotton, Nicholas F. Obradovits, Elmer F. Meyer, Hugh Michael Skarry, Edwin H. Peters of Belleville, Ill.

Mr. H. W. Becker, A.M., delivered the address to the graduates in his well-known effective and interesting style. He referred to the fact that it was the thirtieth year of his association with the Strassberger Conservatory. He spoke of the commanding position the institution had achieved since its humble beginning at the time of his first appearance at the graduating exercises.

As a recognition of the many years of his faithful service, the management presented him with a beautiful silk umbrella. The presentation was made by Mr. Frank Gecks in his usual inimitable manner.

Through the courtesy of the Kieselhorst Piano Co. the management had at its disposal the Mason and Hamlin Pianos. The excellence of workmanship and beautiful tone quality of these instruments contributed greatly to the success of the graduates' work.

From "The Modern View" of June 19, 1926.
**STRASSBERGER CONSERVATORIES'
THIRTIETH GRADUATION**

Every year the Strassberger Conservatories' Graduation Exercises is a dignified and popular event—but this year's repetition of the occasion, on Friday, June 18, at the Odeon, so far surpassed all the previous successes, that it should be chronicled and noted.

Not only was the program unusually fine—not only did the graduates show exceptional proficiency—not only was the great audience particularly appreciative—but the entire spirit of the event was such that the memory of it remains long after the delightful strains and harmonies had died into silence.

The Strassberger Orchestra, led by Prof. Gecks, was featured and gave genuine delight in many striking numbers.

For the thirtieth consecutive year Prof. H. W. Becker addressed the graduates. Aug. Winter presented the awards to the thirty-three graduates, while Mr. Bruno Strassberger beamed with happy satisfaction from the box he occupied, at the uniform joy and pleasure that was radiated by the auspicious and well-conducted exercises of the institution that bears his honored name.

The Board of Examiners, consisting of Charles Galloway, chairman; Louis Conrath, J. C. Eisenberg, Frank Gecks, O. Wade Fallert, Geo. Enzinger, Richard Woltjen, Victor Daesch, Charles Triska, August Genthert, Olivia Merkel, John Kiburz, W. Kasten, August Winter and Bruno Strassberger, declared themselves well pleased with the work done—and the thirtieth graduation exercises go into history with a halo of glory that indicates the strength and permanence of this fine institution.



RUTH MITCHELL

The management is pleased to announce that they have added another teacher to their vocal department, Miss Ruth Mitchell.

RECITALS

Private recitals which were held at frequent intervals gave many of the new pupils of the Conservatory the opportunity to play before an audience and accustom themselves to appear in the public recitals.

Nine public recitals were held which were attended by large audiences who manifested their interest in the work of the students by remaining until the last number was given.

VIOLIN ENSEMBLE

The Violin Ensemble or "Junior Orchestra" appeared at the recital of April 18, 1926, under the direction of Irwin Hengelsberg. The strenuous training which they

had received was displayed by the perfect rhythm and good tone quality with which they performed the several numbers. The program was as follows:

Marche Henkel
The Voice of the Flower.....Kern
AutumnVogler-McMurty
Selections—

- a) Introduction to "Semiramide".Rossini
- b) Mermaids Song from "Oberon".Weber
- c) Hunters' Chorus from "Der Freischuetz".....Weber

THE CONSERVATORY ORCHESTRA

The Conservatory Orchestra appeared at the recital of April 19, 1926, under the direction of Frank Gecks, under whose energetic and forceful leadership the orchestra gave an excellent interpretation of the numbers comprising the exacting program which they presented. The program was as follows:

- Indian LyricsWoodforde-Finden
 - a) Temple Bells
 - b) Less Than the Dust
 - c) Kashmiri Song
 - d) Till I Wake
- Symphony No. 6.....Haydn
 - a) Andante
 - b) Menuetto
- A Day in Venice.....Nevin
 - a) Dawn
 - b) Love Song
 - c) Goodnight
- Overture—TancredRossini

The Orchestra also appeared at the graduating exercises, an innovation which both surprised and delighted the large audience present. The general applause with which the orchestra was received encouraged the management to that extent that they decided to make its appearance a standing feature of the graduating exercises.

SPECIAL RECITALS

Two notable special recitals were given during the year by artist pupils of the Conservatory.

On the evening of February 23, 1926, a joint recital was given by Christine H. Werthmuller, Contralto, and Christian H. Hahn, Pianist. Irwin Hengelsberg, Violinist of the Conservatory faculty, assisted.

On the evening of May 17, 1926, a joint recital was given by Marie M. Weinreich and Josef Fencl, Pianists. Olivia Merkel, Soprano, of the Conservatory faculty, assisted.

Large audiences at both recitals attested the interest of the public in the ability of the young artists to accomplish the exacting work required in the rendition of the programs. All numbers were splendidly performed and displayed the painstaking training which they had received by the teachers of the Graduating Department.

A special recital of the Department of Expression was held on the evening of April 27, 1926, at which the Junior Class gave a performance of a one act play "The Elf Child" by Constance D'Arcy Mackay. The young players acquitted themselves admirably to the delight of a large audience. Marie Weinreich of the Piano Department and a number of pupils of the Violin Department assisted.

THE REPORTER

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George Enzinger, Editor.

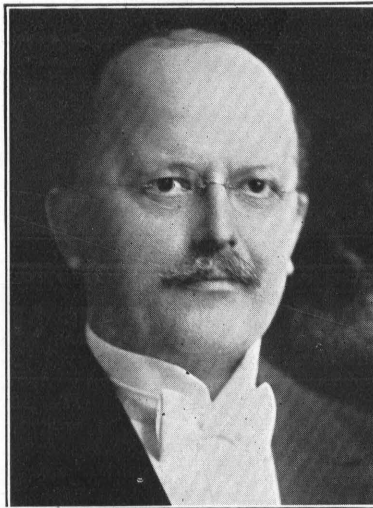
Probably the question most frequently asked by pupil or parent is: "How much time should be devoted to practice?" The obvious answer to that question should be: "Just as much time as may be necessary to accomplish the task which has been assigned." The time, then, would vary with natural ability and aptitude of the pupil. Years ago teachers insisted upon a fixed length of time as the daily task. The writer's memory goes back to the time when an old-time music master's advertisement contained this line: "No pupils accepted who do not agree to practice two hours daily." No doubt a similar advertisement, at the present time, would create a mild sensation.

At that time children during school years had no diversions aside from their play among themselves. In contrast to those years consider the countless diversions of modern complex life, all of which are attended by children during their school years. Numerous school organizations, in addition to the especially favored athletic organizations, the societies sponsored by churches, and, most diverting of all, the moving picture theaters with their continuous performances; add to these the changes in modern home life, and no one can fail to observe the effect these factors have in the pursuance of the study of music. No musical educator denies the difficulties encountered in present day instruction resulting from a curtailment of the time which should be devoted to practice.

In a measure, music instruction has been adjusted to modern requirements by the elimination of much of the mechanical drill and drudgery which were considered necessary to acquire a good technic; conservation of energy expended on useless drill and concentration on special points of difficulty have resulted in acquiring a good technic in far less time than formerly. The divergence of opinion of two celebrated piano virtuosos in regard to practice is displayed by the statement of the one who said that "no one need to practice more than two hours a day to become a pianist" and the method of the other who was known to have practiced a passage several hundred times before he was satisfied with it. However, the teacher of the present day, whose work is to inculcate a love of good music well performed will seek the best results by an adjustment to modern social conditions. 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.

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.



BRUNO C. STRASSBERGER

With deep regret we chronicle the death of our President, Bruno C. Strassberger, who entered into rest, Thursday, August 5, 6:20 P. M. His loss is a source of deep sorrow to his dear wife and relatives; also: The Board of Directors, faculty and pupils of the Strassberger Conservatories of Music and the many friends who had the privilege of knowing him. His memory will ever be cherished.

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."

Many students who discontinue their music study with the beginning of the school vacation are neglecting to take advantage of a good opportunity for advancement just when they have really more time for practice. As the Conservatory

usually begins with two lessons per week during that time much progress could be made which would result in a more rapid advancement when the regular term begins in September. Both parents and pupils will do well to give this matter their earnest consideration.

THE VIOLA

By August Genthert

An important part of the string section of the orchestra is the viola. Violin students generally underestimate the value of this instrument. No new technical requirements are necessary, the only additional study required being that of becoming familiar with the different clef notation. This should make the study of the viola especially attractive to the student of harmony. To those students who contemplate entering the professional ranks, the gain in musicianship is incalculable. These features and the beautiful rich tone quality of the viola will, without doubt, repay any member of the viola section for the little extra effort that is needed to become proficient in the playing of this instrument. It is just this part of the string section which Orchestra requires to make it perfect. Violin students who are eligible for membership in next year's orchestra are especially requested to give this matter their serious consideration at the beginning of the season.

(Editor's Note. A special department for the study of the viola will be instituted at the beginning of next season. August Genthert will have charge of this department. His years of experience in orchestra work, both as member and director, and his work as violin instructor have especially fitted him for the work in this new department.

STUDENTS' ACTIVITIES

Students of the Graduating Department were active in radio work at various stations during the past year. They were: Christian H. Hahn, pianist; Elmer E. Meyer, violinist; Venada B. Jones, pianist; Christine H. Werthmuller, Contralto.

A number of advanced students did excellent work as accompanists at the private and public recitals. They were as follows: Josef Fencil and Christian Hahn for the Conservatory Orchestra, Alice Bussong for the Violin Ensemble, Marie Weinreich, Alice Bussong and Norine Wiegand for the students of the Violin and Saxophone Departments.

The Junior Class of the Expression Department gave the play "The Elf Child" at an entertainment of the Ladies' Society of the Ev. Prot. Church of the Holy Ghost on May 26, 1926.

Marion Talley, the phenomenal young star of the Metropolitan Opera, took six lessons a week, why cannot you take two lessons a week?

THE REPORTER

CONSERVATORY ITEMS

Mrs. A. F. Carroll has been placed in charge of the office at the Northside School. Though it is but a short time since she has taken charge her congenial disposition and businesslike manner have already endeared her to the management, teachers and pupils.

Nell A. Scheibe was prevented from appearing on the graduating program by a serious injury to one of her hands. Both teachers and class-mates regretted it as much as she did herself.

Cupid again made inroads on our primary teaching staff, capturing two prizes. They were Elizabeth Kellermann, who was married to Rev. H. T. Schroeder (home, San Francisco, Calif.), and Norine Wiegand, who was married to Mr. G. H. Pogge-moeller, of Black Jack, Mo.



SOUTHSIDE SCHOOL

MRS. CLARA BENNHOLZ

Within a comparatively short time after we felicitated Mrs. Clara Bennholz on the occasion of the twenty-fifth anniversary of her connection with the Strassberger Conservatory we were stunned by the news of her death after a very short illness. At that time we expressed the hope that she would remain with us for many years, but in the words of the old saying: "Man proposes and God disposes." To repeat what was only recently said of the esteem in which she was held by the management, teachers and students is scarcely necessary. As a further confirmation we would add, however, that there still lingers in our memory the cheery, "Good-bye, Mrs. Bennholz," without which, as far as we can recall, no student, after the lesson, ever left the schools over which she presided for so many years. Funeral services were held on April 6, 1926, the musical part of which was rendered by members of the Conservatory faculty.

THE FACULTY DINNER

The following account appeared in the Globe-Democrat of January 17, 1926:

Strassberger Faculty Holds Annual Banquet

The annual banquet and get-together meeting of the Strassberger Conservatories faculty and office staff took place at Mission Inn on the evening of the 9th instant and was attended by forty instructors and members of the operating staff. Regrets were received from fifteen other faculty members who were unavoidably absent.

Bruno C. Strassberger, director general of the institution, made the address of welcome, after which Vice President August Winter conducted the rest of the evening's program.

There were short addresses by Profs. Gal-loway, Louis Conrath, J. C. Eisenberg, O. Wade Fallert, George Enzinger, R. Woltjen, John Kiburz, Christian Stocke, Miss Olivia Merkel, Mrs. I. Seibert, Miss E. Kellermann and August Genthert, all of whom quelled felicitously on the program of the institution which for fully forty years has contributed its full share to the advancement of St. Louis music in all its branches.

The date of the initial organization of the Strassberger Conservatories of Music is January 10, 1886. In the ensuing five years plans of enlargement were perfected, so that in April, 1892, the Strassberger Musical Institute, with the late Clemens C. Strassberger as its first director general at the head of the faculty, was located at 2335 Warren street, and with Paul Mori, then the city's most noted instructor of piano, as the first faculty member.

Since then and steadily to the present day, the influence of the Strassberger Conservatories of Music has increased until now there is a faculty of sixty, whose classes are daily attended by hundreds of students from all over the Middle West and Southwest as well as an increasing representation from St. Louis and the near-by cities of the Forty-ninth State.



THIRD DEGREE MEDAL
(Artist Course)

Ethel Knobloch, a graduate of the Strassberger Conservatory, was soloist at one of the popular concerts of the St. Louis Symphony Orchestra. The many favorable comments of the St. Louis critics bear testimony to the excellence of her performance. The following extract from a letter to the Conservatory management speaks for itself and shows that she has not forgotten her "alma mater": "I am sure

that my playing of the Bach Concerto as successfully as I did is due to my years of study which I received at the Conservatory."

THE CONSERVATORY CHORAL CLUB

Ensemble or concerted work is an important factor in acquiring practical musicianship. It is, therefore, the best means of supplementing the study of instrument or voice. What the orchestra is for the students of the various instruments the choral club is for the voice students. With the opening of the coming season, the Conservatory Choral Club will resume its rehearsals. All voice students are eligible and can become members by applying at the office. Olivia Merkel will, as heretofore, have charge of the Club as director.



NORTHSIDE SCHOOL

MUSIC AS AN ACCOMPLISHMENT

Music is entertaining in the home, in the club, in society.

Music is charming, delightful, enjoyable as a means of self-amusement.

Music, as an accomplishment, is unequalled, and is the most appreciated of all accomplishments.

PIANO PLAYING

Always popular, fascinating as a study, pleasing as a diversion, and an excellent relaxation.

GOOD MUSIC

Elevates the mind, improves the taste, leads to culture and a broader education, develops the artistic sense, engenders the respect of sensible people.

RIGHT METHODS.

Save time, save money, save work, save worry, save disappointment, give greater satisfaction, cheaper in the end, lay firm foundation for future work, have commercial value for the teacher.

WRONG METHODS.

Expensive at any price, lead to failure, disappointment, delay and future hardships. Sometimes destroy chances of a musical future.

TONE (ATTRIBUTES OF TONE).

Beautiful, singing, buoyant, soft, loud, noisv. appealing, captivating, clear, sweet, flute-like.