

THE REPORTER

OF THE

STRASSBERGER CONSERVATORIES OF MUSIC.

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 MINNIE SERINUS	 VENADA JONES	 JOSEF FENCEL	 ALVIN SWENSON	 WALDO DRESCH	 ELVIRA ZIMMER	 NORMA FEHRELL
 EVELYN BENDER	 ELLA SIEBEK	GRADUATING CLASS of 1925		 RACHEL SPANNUTH	 LAVINA MINGO	
 CATHERINE WACKER	 LOTTIE DISTLER	 MARGO STRASSBERGER	 EDITH KIESLING	 HATTIE MACKER	 FRANCES HAHN	 MARIE WEINBECK
 HELEN PLURMPFE	 ELEANOR ULRICH	 LOUISE WILLAND	 OTTO EHLERT	 MARGARET BRISTOW	 MILDRED BURG	 HENRIETTA HOWELL

STRASSBERGER CONSERVATORIES OF MUSIC

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THE REPORTER

GRADUATING EXERCISES CLASS 1925

The exercises of the Graduating Class of 1925 were held at the Odeon on the evening of June 18, 1925. The following were members of the class:

Graduates of the Third Degree.

PIANO DEPARTMENT: Hattie Macner, Eleanor R. Ulrich, Mildred Marie Burg.

Graduates of the Second Degree.

PIANO DEPARTMENT:

Marie M. Weinreich, Margaret Strassberger, of Dresden, Germany; Edith Kiesling, Rachel Spannuth, Venada B. Jones, Ella Sieber, of Belleville, Ill.; Josef Fencl, Lavina May Mingos.

Graduates of the First Degree.

PIANO DEPARTMENT:

Louise Dorothy Wielandy, Helen Josephine Pluempfe, Clara M. Stemmler, Frances J. Hahn, Evelyn Eugenia Bender, Henrietta Isabel Howell, of Troy, Mo.; Norma Fohrell, Alvin Herbert Swenson.

VIOLIN DEPARTMENT:

Waldo L. Daesch, of Smithton, Ill.; Otto F. Ehlert, of Mt. Olive, Ill.; Alvira H. Zimmer.

ORCHESTRAL DEPARTMENT:

Alvin Herbert Swenson (Trombone).

PRIVATE COURSE IN HARMONY:

Margaret M. Bristow, Lutie Distler, of O'Fallon, Ill.; Catherine E. Wecker, of St. Charles, Mo.; Amelia G. Seraniak.

Mr. H. W. Becker, A.M., delivered the address to the graduates. His address, the serious part of which was interestingly relieved by bits of humor, was followed attentively by the large audience which remained after the first part of the program. He closed with an eloquent tribute to the members of the faculty, in which he admonished the class not to forget that their success was the result, in a large measure, of the untiring and conscientious efforts of the teachers, under whose guidance they were placed during their years of study.

The excellence of the Mason and Hamlin pianos was again demonstrated in the performance of the exacting program presented at these exercises. The pianos were kindly placed at the disposal of the management of the Conservatory by the Kieselhorst Piano Co.

The following article appeared in The Modern View of June 19, 1925:

STRASSBERGER COMMENCEMENT

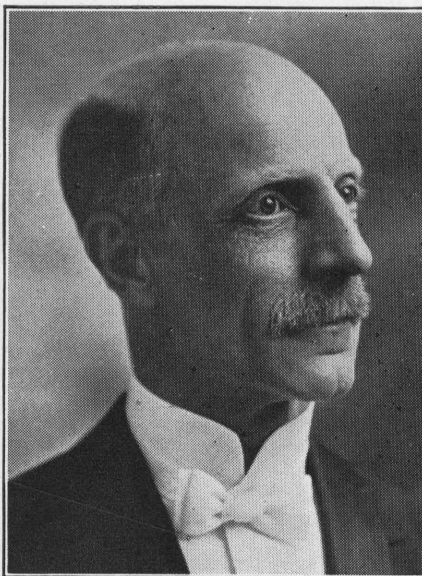
The Strassberger Commencement Exercises at the Odeon on Thursday evening were, as usual, impressive, interesting and delightful.

The pupils showed efficiency and progress in the beautiful art which is cultivated in this splendid institution under competent instructors and direction.

Under Mr. Bruno Strassberger's conscientious management, with Mr. Winter's able aid, the Strassberger Conservatories have gained in power, strength and dignity.

The good name has been zealously guarded, and every effort to introduce the most effectual methods of developing, enhancing and directing talent of voice, piano and violin, is to be found in this St. Louis institution.

The Commencement Exercises were the 29th successive graduation—a record unequalled in the city.



LOUIS CONRATH
Graduating (Piano) Department

RECITALS

Ten private recitals were given at frequent intervals during the year, in which 197 pupils participated. These recitals are especially valuable for students who have not played before an audience; and for those who have already appeared they serve as a preparation for the public recital.

Twelve public recitals were given during the year, in which 275 pupils of all departments appeared.

The Violin Ensemble, the junior orchestra, appeared at the recital of March 15, 1925, under the direction of Irwin Hengelsberg. They displayed excellent training on the following numbers:

Serenata NapolitanaD'Alessio
Barcarolle from Tales of Hoffman—
Offenbach
Cradle SongLatann
Alla MarciaWolfermann

The Conservatory Orchestra and the advanced Violin Ensemble appeared at the recital of March 16, 1925, under the direction of Frank Gecks, playing the following numbers:

ORCHESTRA

Overture—Pique DameSuppi
Violin Ensemble—a) Ave Verum..Mozart
b) GavotteClark

Selections—Il TrovatoreVerdi
Waltz—Thousand and One Night..Strauss

Precision of attack and good quality of tone distinguished the work of the large body of young players. They were the object of much praise which was bestowed on them by the large audience assembled to hear them.

A WORD TO OUR PATRONS

These recitals are planned for the purpose of presenting to the parents and friends of the students the progress they have made in the work of their respective departments. Teacher and students alike have worked for weeks to present attractive and well performed programs. Students look forward to these recitals, as they give them the opportunity to play in public before their friends and patrons of the Conservatory. As a result they pursue their future studies with increased enthusiasm.

Yet, recent attendance at these recitals scarcely points to any decided interest on the part of parents or friends in the efforts of the students. Many bring their children to the recital hall and leave for some place of amusement; others remain long enough to hear their children play and leave with them as soon as they have appeared. As a consequence, students appearing on the latter part of the program have a very small audience to listen to their work.

This is not alone an injustice to these students, but also a decided loss to the parents and students who have appeared. All students can profit by hearing the work of their fellow-students and parents can observe in what manner the work of their children compares with the work of others.

Needless to say, we are aware that in this restless age, with its numberless diversions, a music student's recital does seem somewhat uninteresting. Nevertheless, when one reflects upon the money and time spent to acquire a knowledge of music, it should be worthy of devoting about two hours a year to giving encouragement to the young people who labor so diligently to make a return for the money spent for their musical education.

Opportunity for amusement and recreation is given in hundreds of places on every day of the year. It is but an insignificant sacrifice to give up one evening out of three hundred and sixty-five and by your attendance at a recital express your appreciation of the efforts of both teachers and students. Complaints of children shirking their practice are only too frequent. A great incentive to practice arises from the fact that students understand that playing at recitals is a part of the work expected; and the patron's part is to cultivate the desire for regular practice by their attendance at these recitals, in which the results of their diligence are displayed in their best possible form.

Every home should encourage the love of music in the children. Let them learn to play the piano, the violin, the cornet, the saxophone, the flute—anything that makes music.

THE REPORTER

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George Enzinger, Editor.

EDITORIAL

The omitted or "lost lesson" has ever been a problem to the private teacher and the music school management. It is not only a source of continual worry to the teacher, but also one of frequent irritation and misunderstanding between the teacher and pupils or patrons. And yet, a consideration of the nature of an arrangement for music lessons and the application of simple business principles would do much toward bringing about a reasonably satisfactory solution of this problem.

Primarily, the greatest obstacle in arriving at a solution of this problem arises from a mistaken conception of the obligation, under which both parties place themselves when acting upon an application for music lessons. To many the music lesson is looked upon as a commodity to be bought and paid for when received as any other marketable article. An agreement to give music lessons, however, is in the nature of contract, under the terms of which a teacher obligates himself to set aside a certain part of his time for the accommodation of one pupil during the length of an entire season. Unless some unforeseen circumstance compels a change of time or a discontinuance of lessons on the part of the student, no other applicant can receive consideration for that particular time. An omission of a lesson during that time means financial loss to the teacher or school, with a consequent curtailment of income.

An article of commerce which is not sold on a certain day can readily be disposed of at any other time. On the other hand, a lesson which is not given at the appointed time must be considered a loss unless the teacher's schedule has an open time on some other day. This open time may or may not be convenient to the pupil and, at best, is but a doubtful expedient, especially when it is taken into account that the hours for music lessons are limited both by the hours of school instruction and the hours of those students who are employed in a business capacity.

Rarely do teachers or music schools fail to give students every opportunity to make up lessons which have been omitted; it would seem, therefore, that simple justice would prompt a pupil who wishes to omit a lesson to notify the teacher early enough to enable him not only to assign another time, but also to fill the unoccupied time with some other lesson.

Unexpected illness, deaths in the immediate family, and business obligations should be the only valid excuses for the omission of lessons. Protracted illness, generally, can be classed as a discontinuance and requires a reassignment of the time for lessons. Lessons lost for any other reasons should not place the teacher under obligations unless they can be conveniently reassigned and pupils or patrons should be willing to assume the loss, if a reassignment is impossible. Lack of practice should not be given as an excuse for the omission of a lesson; even if the pupil can not be given advance work, a half hour's practice under the supervision of the teacher is a distinct advantage to the pupil.

One feature of the "lost lesson" is lost sight of by both pupil and patron, and that is, the intercepted advancement of the pupil. An omitted lesson invariably means less practice on the part of the student and, for this reason, in many instances is the cause of retarded progress in the student's work. How often does one hear the complaint that a pupil has studied a certain number of years and has not made satisfactory progress? Yet, an examination of the pupil's record of attendance reveals that the number of lessons omitted for various reasons, including extended vacations, materially reduces the number of the years of study.

A few simple rules, which both teacher and pupil should feel in duty bound to observe would be helpful in solving some of the difficulties of this problem.

It is self-evident that a teacher's or school's income depends on an advantageously arranged schedule of lessons and a satisfied and pleased clientele of student and patrons. To acquire the latter, a teacher should be willing to go to great lengths, both in arranging his schedule for the convenience of the student and in assigning time for omitted lessons whether excuses are valid or otherwise.

Pupils wishing a change of time should thoroughly weigh the reason for asking for a postponement of the lesson.

The earliest possible notice should be given the teacher or school in order to enable him to fill the unoccupied time. Lessons lost through trivial reasons, without notification, should be regarded as received and no postponement should be expected.

Students who have been given a time for the making up of a lost lesson and who fail to appear at the appointed time should consider the lesson as received and not ask for a second postponement.

To the management of a music school the problem becomes more acute than to the private teacher, as a large number of the teachers in school are under salary. Lost lessons, therefore, add a considerable amount to the overhead expenses; and from a business standpoint no fault can be found if the management of a school endeavors to keep the loss down to a minimum. Both private teachers and school managers undoubtedly welcome any co-operation on the part of students or patrons which will serve to mitigate the evils which arise from the ever-present and vexatious problem of the "lost lesson."

FACULTY NOTES

The Graduate Department work has been assigned to Louis Conrath, whose attainments and former activities have been noted in previous issues of the Reporter, and J. C. Eisenberg, of whom special mention is made elsewhere in this issue. Thorough and artistic training under these highly competent instructors is assured the students entering this department.

The Department of Elocution and Expression will be in charge of Mrs. Laura M. Seibert.

Carl J. Bonroe has been engaged as a teacher in the Violin Department.

Irvin Hengelsberg has been appointed director of the Violin Ensemble, which is

designed to give orchestra training to the junior students.

Other departments are still in the charge of the teachers whose work is favorably known by the numerous students who have been in their charge.

STUDENTS' ACTIVITIES

Many requests for the services of students at conventions, meetings and radio concerts were received by the management, who assigned volunteers from the advanced departments to fill these engagements.

The management is indebted to those teachers and students who so cheerfully gave their time and work to act as accompanists during the year. They were Marie Weinreich, Conservatory Orchestra; Jeanette Schaefer, Violin Ensemble, and Marie Weinreich and Norine Wiegand for the public and private recitals.



J. C. EISENBERG

J. C. Eisenberg received his training at the Royal Conservatory of Leipzig, studying piano under Coecius and Reineke, theory under Jadassohn, and musical history under Oscar Paul. The excellence of his work resulted in his receiving a scholarship. Upon his return to this country, he was appointed Director of the Music Department of Maddox Seminaries of Little Rock, Ark., and Memphis, Tenn. Coming to St. Louis, he was Director of Missouri College of Music. Receiving a flattering offer, he accepted the position as Director of the Music Department of Central Wesleyan College at Warrenton, Mo. This position he held until a short time ago, when he returned to St. Louis. The Strassberger Conservatory management, hearing of his return, immediately took steps to secure his services for the school. In this they were successful, and they deem themselves fortunate in having added a valuable member to the faculty. Mr. Eisenberg has to his credit many appearances in recitals in St. Louis, in Missouri, Arkansas, Tennessee and other states. His many years of experience as an instructor has thoroughly fitted him for the work, upon which he enters this coming season.

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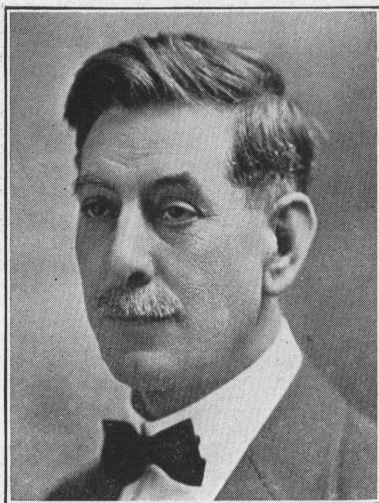
CARL J. BONROE

Carl J. Bonroe is a graduate of the Strassberger Conservatory of Music. He studied under Bruno C. Strassberger, Guido Parisi, and other noted teachers. Enlisting in the U. S. Navy during the World War, he was assigned to the Navy Band as saxophonist. Later he was appointed director of the orchestra on board the U. S. S. Agamemnon.



Since his return to this city he has held important positions as violinist in several theater orchestras. In addition, he has had a large class of private pupils, in the instruction of which he has proved himself to be a capable and painstaking teacher.

FRANK GECKS



THE VALUE OF ENSEMBLE OR CONCERTED WORK

By Frank Gecks

An institution like the Strassberger Conservatories offers the pupils of the violin department many advantages which ought to be appreciated and utilized. In addition to the regular lessons, they can enjoy association with their fellow-pupils. Experiences at lessons and perplexities of their practice and study can be discussed and very often these discussions disclose new vistas and help to develop a better understanding of the course to be pursued. These discussions may even now and then lead to real debates as to what should be done and what should be avoided, and differences of opinion will lead to questioning the teacher. Then fuller explanations

are given and the pupil is gradually led to do his or her own thinking, and this must naturally tend to make their study and practice more thoughtful and will result in better prepared lessons and a better development of the work done.

In addition to this, there is another great advantage in the ensemble work, which a good and numerically strong class makes possible and there is nothing better than ensemble playing to lay the foundation for good musicianship. In ensemble playing the pupil cannot wander along at his own sweet will, but must conform to the playing of the group. There is nothing more helpful for learning to keep time, which is so very important a part of a musical composition. The proper rhythm of various groupings of notes is disclosed, the importance of permitting the leading voice, which has the melody, to predominate, is shown, and the accompaniment is kept in submission to the melody. This all leads to the development of correct playing and, better still, to correct understanding of music.

A junior orchestra has been established at the conservatory, which lays the foundation for this better musicianship. The best in music, not too difficult for those in the lower grades, is played and the pupils are prepared for admission to the conservatory orchestra.

The orchestra, of course, undertakes bigger things. Standard overtures, selections from the operatic works of the best composers, and concert pieces of the highest grade are studied. The director explains the structure of the compositions in detail and the results achieved have justified the maintenance of this branch of musical study at the conservatory. And why can we not look forward to a gradual enlargement of the ensemble field to that most wonderful and delightful paradise of Chamber Music? The Trios, Quartettes, Quintettes and other combinations of the greatest masters surely offer an alluring prospect and, with the proper co-operation of the pupils, it may become possible in the near future to establish classes in that department of musical endeavor. It all depends upon the application of the pupils to their task and the development on their part to a real interest in the art of music. Not only the practical side of the study of this noble art, the means of earning a livelihood, but also the ideal side, the devotion to the art for its own sake, should be kept in mind. This will lead to more satisfactory results, and greater benefits and an enhanced pleasure in the pursuit of the real musician's calling.

Every home is entitled to the uplifting influence of music. The cost is insignificant in comparison with the pleasure.

THE FACULTY DINNER

The annual dinner tendered to the faculty by the management of the Conservatory was held at the Mission Inn on the evening of December 27, 1924. With a few exceptions the entire corps of teachers attended.

Richard Spamer, the dramatic and musical editor of the Globe-Democrat, was the guest of the evening. Director Bruno C. Strassberger welcomed the guests and August Winter acted as toastmaster.

Mr. Spamer, being called upon, responded with an interesting address, which held the attention of the assembled teachers. After listening to talks, both serious and humorous, by the members of the faculty, the gathering devoted itself to informal sociability. Quite a number of teachers permitted themselves to be lured to the dance floor by the strains of the orchestra, conclusively demonstrating that they were not averse to "jazz" in its proper place.

Music brings rest and contentment, joy and relaxation, and that all important change of thought.

MRS. LAURA M. SEIBERT

Mrs. Laura M. Seibert has been placed in charge of the Department of Expression during the coming year. She has devoted many years of study of the Art of Drama and Expression under eminent teachers.



A knowledge of this art is essentially necessary in the development of poise, power, personality, qualities which are im-

portant factors in the equipment of the individual for any vocation in life.

With the experience gained through years of teaching and frequent appearances in dramatic recitals, students in this department are assured of thoroughly competent instruction.

OFFICE NOTES

Mrs. Clara Bennholz, with the coming season, enters upon the twenty-fifth year of her connection with the Strassberger Conservatory of Music. Having had charge of the office of the North Side Branch, she was recently transferred to the O'Fallon Park Branch, where she now officiates.

During all these years her cheerful and amiable disposition has endeared her to the many teachers who have worked with her, and the hundreds of students who have been in her charge. The editor does not hesitate to say that he knows that he voices the sentiment of the management, teachers and students in wishing her many more years of good health, and that she may continue her activity in the duties which she has hitherto so faithfully performed.

Music has no equal as a relaxation from high tension efforts.