



ABE MORRIS
VIOLINIST

Pupil of Alfred Marchot
and Caesar Thompson

O D E O N
SAINT LOUIS

FRIDAY
February Seventh
AT EIGHT-FIFTEEN P. M.



N apprising the general public of the position of ABE MORRIS in the world of violinism, it seems well to state briefly that we are not in any sense dealing with a "wonder-child." It is a plain case of the boy being father to the man.

Abe Morris was born a musician, but had the great good fortune of having his musical talent discovered in his earliest infancy. The next step in his development was taken when, at four and one-half years of age, he was sent to, or rather accepted by, the only institution of musical learning in St. Louis provided with the facilities to teach one so young: the Strassberger Conservatories of Music.

The date of his entry here is Sept. 5, 1901. He received his first lessons from Prof. Bruno C. Strassberger, under whose constant instruction he remained four consecutive years, making even, methodical progress and proving himself an apt as well as docile pupil. Prof. Strassberger gave the boy deliberate training, systematic and consequent, in order to lay a foundation on which all of the lad's subsequent masters could build with the assurance that nothing which the boy had been taught would have to be unlearned.

In February, 1904, Abe Morris played for Jacques Thibaut, the celebrated French violin virtuoso, who approved of the boy's progress and said and wrote many words of genuine commendation and encouragement in his behalf. The following year, in September, Sig Guido Parisi became the little fellow's special instructor at the Strassberger Conservatories, and here he studied the greater violin composers, such as Mendelssohn-Bartholdy, Robert Schumann, Anton Dvorak, H. Wieniawski, Pablo de Sarasate and Niccolo Paganini.

By this time, too, Abe Morris had laid aside the little violin on which he had begun, an instrument so small that, in order to play, his teacher used to suspend it from the ceiling by a cord. On a nearly full-sized violin little Abe's progress was much faster. He soon began to be in demand for private recitals and similar occasions.

The boy now arrived at a crucial point in his development. Probably because he began practicing at such a tender age, there came a time when his daily task grew a bit onerous to him. Noticing this, his teachers hit upon the expedient of arranging for him a long stay in Europe. At the instance of these experts, he was presented to members of the St. Louis Club, who, after hearing him play and having his situation explained to them, made up a generous purse and sent the boy to Brussels, Belgium, for four years' study with the renowned maestri of the violin, CAESAR THOMPSON and ALFRED MARCHOT, of the Royal Conservatory, who deserves much special praise and appreciation for bringing out the full talent of Abe Morris, by his supreme power as a gifted artist-teacher.

With his talent thus fostered and equipped, Master Morris now returns to his native city where, at the age of sixteen, he will be proud to prove that the faith his parents, his teachers and other generous friends have had and still have in him, is warranted and justified.

TESTIMONIAL RECITAL

Programme

- I. Sonate in A Major.....HANDEL
- II. Symphonie Espagnole.....LALO
allegro non troppo
scherzando—allegro molto
andante
rondo—allegro
- III. (a) Albumblatt.....WAGNER-WILHELMJ
(b) Etude de Concert.....MARCHOT
- IV. I. Palpiti.....PAGANINI

MR. CHARLES GALLOWAY, Director of the Apollo Club
and Morning Choral Club will be accompanist

Mason & Hamlin piano used in this recital furnished by Bollman Bros. Piano Co.

