

## KARNBACH, ALEXANDER

Violist, Pianist, Composer; b. Frankfort one Main, Germany, Dec. 8, 1887; grad. Hoch's Cons. (Frankfort); studied violin, viola, piano, pipe organ; played w. Saalbau Orch. (Frankfort), Opera House Orch.; w. Los Angeles Symph. Orch. (7 yrs.); at Grauman's as 1st violist, asst. cond. (3 yrs.); w. Los Angeles Phil. (12 yrs.); under Mengelberg in Germany and all Los Angeles Phil. conductors past 12 yrs.; played pipe organ at Rivoli Theatre (7½ yrs.); composer of songs, semi-classical orch. works; "Jass Gavotte" (publ.), "Ebony" (mss.), "Tarantella" (played over radio), "Evenin' Song," "My garden of Dreams" (publ.), "Summer" (mss.); musical family, brother and sister sang in opera in Germany; has taught piano, coached operatic roles. Add.: 811 Coronado Terrace, Los Angeles.

# L. A. ORCHESTRA MOVES TO MAJESTIC

Tickets on Sale at That Theater for Both Concerts  
Next Sunday

An important change is announced by the Los Angeles Orchestra concerning the concerts which are to be given on Sunday next. All the concerts scheduled for the Mason Opera house will be given at the Majestic theater.

Seats went on sale this morning at the Majestic theater. Miss Olga Steeb, the clever little girl pianist, will be the soloist for the opening concert.

Conductor Lebegott announces the following program for the opening concert on February 15:

- Overture ..... C. M. Weber.
- Concerto for pianoforte ... F. Liszt.
- Intermission
- Dance of hour (from Opera Gioconda) ..... A. Ponchielli.
- (a) Miniature for strings and harp ..... A. Karnbach.
- (b) Rigaudon (from Opera Dardanus) ..... G. F. Rameau.
- Prelude from Meistersinger .... R. Wagner.

## Symphony Program for Matinee Club

The Matinee Musical club gave a "symphony" program at the rooms in Trinity building.

Adolf Tandler, director of the Symphony orchestra, spoke of his plans for the coming season and the musical novelties. A quartet, composed of Mr. Tandler, Axel Simonsen, Rudolf Kopp and Alex Karnbach, played several numbers, including "La Boheme." Sigmund Beel, concert master of the orchestra, gave the Chopin Nocturne for violin and a Russian composition, by Wieniasky. Two compositions by Alex Karnbach were given by Mr. Rudolf Kopp, on the viola, entitled "Scherzo" and "Abendlied." L. E. Behymer addressed the club on the need of giving practical support to the Symphony orchestra.

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Musical Courier April 20, 1916 p62: Three viola solos played by Rudolph Kopp composed especially for him by Alex. Karnbach "scherzo", "valse lento" and "Evening Song".

### Rudolph Kopp's Talents

Rudolph G. Kopp, the talented viola soloist of the Los Angeles Symphony Orchestra, whose brilliant rendition of the solo part in the Berlioz "Harold" Symphony, made a stir in local musical circles recently, is to be heard in joint recital shortly with Lillian Powers, the well known pianist. On this occasion Mr. Kopp will play the César Franck sonata and three viola solos composed especially for him by Alex. Karnbach; scherzo, valse lento and "Evening Song."

Kopp came from Vienna. He was educated there at the Akademie, studying violin under Prill, harmony with Herrman Graedener and composition with Robert Fuchs.



RUDOLPH G. KOPP,  
Viola soloist, Los Angeles Symphony Orchestra.

He was a member of the Tandler Quartet which was brought to Los Angeles by the late Mr. Bilike in 1909.

Before going there, Mr. Kopp was, for three years, concertmaster of the Military Orchestra in Vienna and a member of the Volksoper Orchestra. He has been a member of the Brahms Quintet since its inception.

Mr. Kopp is an excellent musician. Not only as a player but as a teacher as well, does he show his thoroughness. His arrangements for the Brahms Quintet are most excellent and prove him to be a musician of real learning.

### **Pasadena's Successful but Poorly Attended Concert**

A successful concert was given recently by Lillian Powers, pianist, Rudolph Kopp and Alexander Karnbach at the Neighborhood House, Pasadena, Cal., before a mere handful of people.

Miss Powers showed herself to be a pianist of merit. She played selections from Mendelssohn, Schumann, Chopin, Raff, Debussy and Liszt, revealing warmth of feeling, especially in the lighter passages, good phrasing and a very thorough technical equipment. She makes the mistake, made by nine out of ten pianists, of not considering her own particular tendencies and excellencies in selecting her program. With her light, rapid technic and delicate refinement of feeling, she has no reason to play such pieces as the Chopin polonaise and the Liszt Hungarian rhapsody.

Kopp, the brilliancy of whose work has already been mentioned in these columns, appeared both as violin and viola soloist. On the violin he played the lovely Franck sonata, giving this classic a most splendid rendition. His tone is big and broad, as it needs to be in this work, and his shading and phrasing were lovely. On the viola, Kopp played three compositions by Karnbach, accompanied by the composer, very attractive compositions, very beautifully played.

As to the smallness of the audience that attended this concert, a word is in place. Out here in the West almost all musical affairs are arranged for by clubs—music and art associations they are generally called. The idea seems to have worked out well and to have made possible many musical treats that would have otherwise been impossible. But, as a strange anomaly, the very fact of this excellent endeavor renders all outside effort abortive. To express it as it was expressed to this writer recently: "No matter how good the artist, there would be no audience unless he was brought here by the Blank Dash Club. The members

girl the same age: The wife teaches school fifteen years and the husband, with the money earned by the wife, buys and plants 80 acres of vineyard. This property is now worth \$60,000. The wife becomes ill and learning that she cannot live, sends for her attorney to draw up a will, giving her daughter a share of this community property, and learns for the first time that she has no interest in the community property and cannot will any part of it to her child. She dies and the entire property automatically passes to the husband. The following week he is killed in an automobile accident and HIS DAUGHTER inherits the entire \$60,000 and the **wife's daughter is left without a penny.**

**Take a case where there are no children:**

A wife who had an invalid husband, took care of him for twenty years and made the living by taking in washing. When the husband finally died, the wife wrote his brother in the East—who had not contributed a dollar to his support—of his death: In less than two weeks' time the Eastern brother arrived and took his share of his brother's half of the property, although the wife had earned every dollar.

**Bear in mind that in every state where they have the community property system the wife has some testamentary power—except in California.**

MRS. A. E. CARTER,

State Chairman Community Property Committee, Women's Legislative Council, 608 Bank of Italy Building, Oakland, California.

**GRAUMAN'S SYMPHONY ORCHESTRA**

Perhaps the biggest step forward in the cultural development of Los An-

geles in the past fortnight has been the assembling of a new symphony orchestra in Los Angeles under the conductorship of Arthur Kay, formerly conductor of the popular concerts of the Boston Symphony Orchestra. The new organization is the Grauman's Symphony Orchestra, which is playing every Sunday morning, starting at 11 a. m., at Grauman's Million Dollar Theatre.

The present orchestra numbers seventy-five musicians, and includes such sterling artists as Ilya Bronson, Sylvain Noack, Henri Svedrofsky, Lucia Laraia, Alexander Karnbach, Michael Eisoff and many others, practically all of whom have played with either the Philharmonic Orchestra or Los Angeles Symphony Orchestra, although Director Kay has culled some of the best talent of the symphony orchestras of New York, Boston, Philadelphia, Minneapolis and St. Paul for his orchestra.

In order to stimulate an interest in musical classics, the admission fee to the concerts is no higher than to the regular Grauman photoplay presentations, and in fact, includes the privilege of seeing the usual Grauman program in addition to the concert. In this way, Sid Grauman hopes to make more music lovers, particularly of those with just a dawning interest in music of the higher type.

Sid Grauman is at present vitally absorbed in his two new theatres now in course of construction. His Metropolitan Theatre, at Sixth and Hill streets, will have a seating capacity of 4400, an orchestra of 125 pieces and a \$100,000 Wurlitzer orchestral organ.

In Arthur Kay he has secured one of America's greatest conductors, and the Grauman Symphony Orchestra will unquestionably share immediate laurels with our two more venerable organizations. The comment of the local musical critics has been quite decisively favorable to the Grauman orchestra.

## MOTION PICTURE MUSIC

The capacity audience at Grauman's Sunday Concert experienced a pleasant surprise yesterday morning when Senorita Emilia Leovalli, coloratura soprano from the Mexico City Grand Opera Company, rendered an operatic aria with much success, adding a charming encore upon insistent demand from the audience. The program announced only the first appearance of the Grauman Instrumental Quartet as solo feature, so that the silvery notes of the singer were much welcomed.

The quartet, consisting of Conductor Mischa Guterson, first violin; George Stollberg, second violin; Alexander Karnbach, viola; Michael Eisoff, cello; achieved spontaneous popularity with Tschaikowsky's Andante Cantabile. The Boccherini Minuet was given with great charm as an encore.

The orchestral program, consisting of the Overture Phedre by Massenet, Allegro from the Symphony Pathetique by Tschaikowsky, Kreisler's Schoen Rose-Marie, selections from The Bat by Johann Strauss, and the Coronation March from the Prophet by Meyerbeer, was well received. There was marked applause after the Kreisler and Strauss vales and was a special tribute of the public to Conductor Guterson's predilection for this style of music.

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Pacific Coast Musical Review February 18, 1924 p13: Alexander Karnbach pianist along with Winifred Hooke in Saint Saens' "Les Carnival des Animaux"

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Miss Winifred Hooke, well known to Los Angeles audiences for her artistic playing and excellent musicianship, was heard to excellent advantage recently when she appeared at the first piano in the orchestral number with two pianos by Saint Saens with the Philharmonic Orchestra last week. This number (Le Carnival des Animaux) is extremely difficult and requires an alert mind as well as nimble fingers to perform. Miss Hooke, being fully equipped with these requirements, gave a splendid rendition of her part on this program and well deserves the admiration her many friends have for her. The perfect ensemble was an outstanding feature of the work of the two pianists, Miss Hooke and Alexander Karnbach, together with the orchestra, under Conductor Rothwell.

On February 12, San Diego music lovers were privileged to hear this same number with Miss Hooke at the first piano. It is reported she was received with tremendous applause by a large and discriminating audience.

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MARY V. JOHNSON

**MARY V. JOHNSON**, talented young violinist, daughter of Mrs. and Mr. W. M. Johnson and granddaughter of Mrs. and Rev. R. M. Marshall, pastor of Shiloh Baptist Church. She is the only Colored pupil of Jascha Gegna of Philharmonic and Hollywood Bowl Symphony. She is a graduate of Los Angeles High School, Summer Class of 1942, and is now attending college in Los Angeles. She has one brother, Wm. Johnson, Jr., also a talented musician and all-round athlete.

Jascha Gegna presented Miss Johnson in her first concert Sept. 5 at the Progressive Baptist Church. Her accompanist was Alex Karnbach, also of the Philharmonic and Hollywood Bowl. Her parents are the owners of the Johnson House-cleaning Co. Her mother, former pianist eight years for the Shiloh Baptist Church Senior Choir, is the present Director of the Junior Choir. Res.: 5518 Compton Ave., Los Angeles, Calif. AD. 4669.

**CHARLES JOHNSON**, Master Sergeant retired, now Head Patrolman at Gardner Field, U. S. Air Port, at Taft, Calif. In 1906 Mr. Johnson enlisted at Birmingham, Alabama and was assigned to Troop L, 10th Cavalry, one of the several troops that Life called "Tops." Shortly afterwards he was promoted to breaking and training horses. In 1918 he was transferred to the motor transport which finally led to Washington, D. C. where he drove many of the celebrities. Among them were Gen. Hugh A. Drum, then Deputy Chief of Staff, Vice President Chas. Curtis and Gen. Douglass McArthur. In 1936 he retired from the army with nine excellent discharges to his credit.

He is now on a civil service status with the title of Head Patrolman at the Sub Depot. He resides at 876 E. 56th St., Los Angeles, Calif. Phone AD. 6029. Shown with Sergeant Johnson is his wife, Mrs. Lula Johnson and daughter, Fannie Jane Clark.



CHARLES JOHNSON

Citations in Hollywood Bowl Magazine Symphonies Under The Stars, Alex Karnbach viola & celesta player with Los Angeles Philharmonic Orchestra

July 21-24 1936 (15<sup>th</sup> season) p58

July 13-18 1943 (22<sup>nd</sup> season) p56

July 20-25 1943 p56

July 27- August 1 1943 p56

August 24- September 5 1943 p57

July 7-9 1955 p64

July 12-16 1955 p64

July 19-23 1955 p64

July 26-30 1955 p64

August 2-6 1955 p64

August 9-13 1955 p64

August 23-30 1955 p72

USA Copyrights songs:

“In The Land Where Dreams Come True”; words by M.A. Parsons, music by Alexander Stewart, [pseud. of C. Karnbach], arr. By Geo Isbell © Jan. 26, **1912**

“That Apache Rag”; words by Eleanor Stewart, music by Alexander Stewart [pseud. of Alexander Karnbach] © June 26, **1912**

“For That Good Old Ragetty Rag”; words by H.E. Westgate, music by Alexander Stewart, pseud. of Alexander Karl Karnbach © Dec. 30, **1912**

“Bring Back This Rose”; words by W.E. Gerow, music by Alexander Stewart [pseud. of Alexander Karl Karnbach] © Aug. 12, **1913**

“Sweet White Clover Blossoms”; words by Mrs M.A. Parson, music by Alexander Stewart [pseud. of Alexander Karl Karnbach] © Aug. 25, **1913**

“El Picaflor”; tango argentino by Alexander Stewart, pseud. of Alexander Karl Karnbach © Feb. 2, **1914**

“Kitty Cole”; words and music Jennie Orr Leui, of U.S. [Postville, Ia] arr. Alex Karnbach, of Germany © June 4, **1923**

“Mad’line I’m madl’ in love with you”; words by O.M. Watson, music by Alex Karnbach © Sept. 15, **1927**

“Jazzgavott”; by Alexander Karnbach © June 25, **1930** Walter A. Quincke<sup>1</sup>

“My little doll”; song © May 1, **1933** Karl R. Karnbach [sic]

“Nurs’ry rhymes”; song, music by Alexander Karnbach © May 8, **1934** Genevieve Church Smith, Pasadena

“Isle of memories”; song, music by Alexander Karnbach © July 7, **1934** Genevieve Church Smith, Pasadena

“I Know Why” © words by Thelma Cleo Snow & Vernon Allen Good, music by Alexander Karl Karnbach 17 Sep. **1947**

“Thanks For Lovely You” © words by Thelma Cleo Snow & Vernon Allen Good, music by Alexander Karl Karnbach 17 Sep. **1947**

“Ain’t It A Shame, Jezebel” © words by Vernon Allen Good, music by Alexander Karl Karnbach & Thelma Cleo Snow 13 Jan. **1948**

“Pioneer Pappy Was A Great-Grandpappy To Me” © words by Vernon Allen Good, music by Alexander Karl Karnbach & Thelma Cleo Snow 13 Jan. **1948**

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<sup>1</sup> Music Publisher. Walter Alfred Quincke b Germany, Oct 5 1882 d Los Angeles Oct 29 1951.

“You Are My Honey” ©words by Vernon Allen Good, words & music by Thelma Cleo Snow, music by Alexander Karl Karnbach 8 Apr. **1948**