

# LIBORIUS HAUPTMANN

## MUSICAL DIRECTOR---KYA

By MONROE R. UPTON

LIBORIUS HAUPTMANN, Musical Director of KYA and the San Francisco division of the ABC, greeted us cordially. He is not a large man, and has a very frank and charming manner. We talked about his youth in Vienna when his musically immersed home was a social center for such men as Lehar, Oscar Strauss, Kalman and Eysler. (Eysler composed the music for *Maytime* which Romberg adapted.) At

he had already come a long way in the world of culture from an orphan childhood. His father, a high school principal, had died when he was four, and four years later he lost his mother. There were seven children and Liborius was the only one who survived after 1913.

He began studying the piano when he was eight. At school he helped the other students—in order to earn his board and room—not only in music, but in other subjects as well. When he was twelve years old he was directing the school symphony of eighty pieces. Later he won scholarships which helped him to acquire his musical and technical education.

Following graduation from the Vienna Polytechnic College he was sent to Geneva as a professor of music. The college directors took advantage of the young and ambitious professor from a foreign country and piled more work upon his slender shoulders than he could handle. As a consequence his health broke down and he returned to Vienna.

His next move was to go to work as a mechanical engineer. After two years of it in Austria he came to America in 1913 for a New York engineering firm. In America he found things different. There was much more opportunity in music for a thorough musician like himself than there was in engineering and, after two months of the latter, he began playing the piano for a livelihood.

After two years in New York and two in Chicago his Western drift landed him in Seattle, where he remained as director of music in one theater for eight and one-half years. All that time he had been building a reputation for himself, not only as a director, but also as an ingenious scorer of motion pictures. At the present time, time does not per-

mit him to respond to requests for this work.

KYA's musical director first gave his talents to the radio over KGW, Portland, two years ago. From KGW he came to KYA. Although he finds radio work extremely interesting he does miss the warmth and stimulation of a visible audience to play to.

Musically at least, Hauptmann has become almost completely Americanized. It would be interesting to know the extent to which

this has changed his life. He has had to build his musical life to conform to American tastes. He is in complete sympathy with the American branch of what is known as modern music, chiefly, symphonic arrangements of music stemming from jazz. Gershwin's *Rhapsody in Blue* he admires very much. We would not give the impression, however, that his principal musical sustenance is not gained from the masters—Schubert, Beethoven, Tschai-kowsky, and the rest. He explained

to us why he enjoys directing his orchestra from the piano. In radio work so many shows a day necessitates numbers quite often being gotten up in a hurry. There is chance that the musicians might slip up on cues. If that should happen, and he is at the piano, he is able to carry on himself until things are straightened out again, and the show is saved.

Liborius Hauptmann, second cousin to the great dramatist, Gerhardt Hauptmann, was married at the age of twenty-five to Teresa Arlic in Vienna, year of 1912. They have two children, a boy, fourteen, and a girl, ten. When we asked him what his favorite forms of recreation were, next to reading—mostly in French—he pleaded to a fondness for horse-back riding above all else, but explained that he had no time for it these days. When his day's work is over, he explained, his family demands his time. And on his day off the family usually has something planned which calls for his cooperation. He laughed in his characteristically charming manner when he told us this, and we were led to believe that a lively and affectionate family life was more than a satisfactory substitute for jouncing up and down on a horse.

At one time he was very much interested in painting, but lack of time has excluded this also from his repertoire of diversions.



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