

1893

The Apollo Club

1913

PHIL. A. BECKER, PRESIDENT

J. B. COZZENS, 1ST VICE-PRES'T

CHAS. B. HARDIN, 2ND VICE-PRES'T

C. W. HUGHES, SEC'Y AND TREAS.
6043 Berlin Avenue



M. B. DWYER

LOUIS NAHM

JNO. A. ROHAN

EXECUTIVE COMMITTEE



CHARLES GALLOWAY

MUSICAL DIRECTOR



WITH its many brilliant successes passed into the history of the musical growth of St. Louis, the Apollo Club is entering on its twentieth season with the confident strength of its continued achievements of the highest artistic merit in the particular field of male choral work that exacting audiences can demand. Year after year it has met with the heartiest appreciations and commendations of the most discerning in the musical circles of this city, and year after year it has risen gradually but surely in the tonal quality of its work, in the finesse of its ensemble effects, in the perfection of its resilient response to the soul of its leader, and in the breadth of its interpretations, reaching from the most acceptable rendition of the simplest ballads and humorous ditties to the highly trained exposition of the intricate and masterly movements of the classical chorals.

The Apollo Club, the most popular musical organization that St. Louis has ever known, came into existence in November, 1893, and is now in the zenith of its career. It began under the magnetic leadership of Mr. Alfred G. Robyn, and its active members were

gleaned from the best social element of the city—sons of its wealthiest citizens or young men of cultured mentality seeking the best that Life has to offer in the way of spiritual pleasures. With such a beginning and under the auspices of the elite of St. Louis Society, success was at once assured, and the sympathetic patronage of its loyal friends has never faltered in the onward march of the organization. To-day the same standard of character and culture obtains in admissions to the active membership of the Club, but the requirements as to voice capability and quality have been materially augmented, and the aspirant for entrance into the ranks of the singers may be well assured that he has many of the attributes of a professional if his application is favorably acted upon.

Since Mr. Robyn removed to the broader national field centering in New York City, the Club has been under the leadership of Mr. Chas. Galloway, with the exception of one year during Mr. Galloway's absence in Europe, when Mr. Arthur Lieber very ably kept up the Club's standard under a temporary arrangement. The work of the chorus under Mr. Galloway has been of a slightly different character, getting more away from the College Glee Club effects and into the more ambitious realms of the higher Masters, without, however, totally abandoning the lighter harmonies which have always been so well received by the Club's patrons.

The Apollo Club gives three private concerts dur-

ing the Winter season, the audience being made up of the Associate members who subscribe for the seating capacity of the Auditorium, now the Odeon Theater, before the season commences. Many of the Associate members have been on the Club's roster since its inception. The Apollo concerts are considered a part of their annual holiday life, and they would as soon think of parting with them as with their simplest and most necessary pleasures.

Associated with the Apollos in their programs are Artists of World Renown from the first Capitals of both continents. These celebrated vocalists and instrumentalists have added to the attractiveness of the entertainments. A list of the most famous of these contributors is appended on the last pages of this brochure.

Notwithstanding the splendid acquisitions of preceding years, the Organization, with the beginning of its twentieth season, is offering what is probably the most delectable feast that has ever been spread before its supporters:—Miss Julia Culp, the new star in the musical galaxy of Europe and America; Hector Dufranne, the peerless French Baritone of the Chicago Opera Company; Miss Myrtle Elvyn, the beautiful and captivating Pianist; and Miss Christine Miller, the gifted American Contralto. Hector Dufranne will appear at the November Concert and Miss Culp at the April Concert. Misses Elvyn and Miller will be heard at the Concert in February.



Rem Swan
'17

MISS JULIA CULP

The new star that flashed across the American musical firmament early in 1913 now stands unrivaled as a singer and interpreter of every school of singing. Born in Holland, Julia Culp became, as a young girl, the special protegee of Queen Emma, the mother of Queen Wilhelmina, or "Mother Queen", as the loyal Hollanders prefer to call the good woman. Miss Culp's phenomenal voice and still more phenomenal talents have attracted the sympathetic friendship of many royal and noble born personages.

Julia Culp is to-day the fortunate possessor of the most beautiful voice that is to be heard in the concert hall, and the perfect schooling of this magnificent organ belies the oft-made assertion that German vocal art is on the decline. She has proven herself to be the greatest and most ideal lieder singer of the present day. In her are united a magnificent voice and a perfect vocal technique with a rare wealth of expression and nuances that make her singing as a whole absolutely perfect.

Julia Culp has already had four years of European triumph where audiences have gone wild with enthusiasm at the revelations afforded by her daring conceptions of tone, and the power she asserted in the phrasing and skill necessary to achieve her ideals. Her tour in America in the Spring of 1913 was a continuation of these triumphs. Her engagements for the 1914 season have already been made and it was with the greatest difficulty that the Apollo Club succeeded in securing her for the April Concert.



HECTOR DUFRANNE

Is one of the most finished artists on the Opera stage. He has been heard in St. Louis with the Chicago Grand Opera Company. His repertoire is comprehensive and varied and he has created many new roles in the modern French operatic school. Not the least of these was the role of John the Baptist in Salome, when that much discussed work of Strauss and Oscar Wilde was initially presented in this country, at the Manhattan Opera House in New York, four years ago.

His characterization of this difficult and heroic part was declared at that time to be one of the most striking examples of modern operatic impersonation. He invested the role with every possible dignity and sang the music with a fervor and force that fairly electrified the vast audiences that assembled to hear the much-talked of Opera. In appearance he was the veritable prophet in the desert, and his costume was accurate and historic to the most minute degree.

In Thais, in which he sings the part of the Monk Athanael, Mr. Dufranne likewise presents a characterization that is possibly without a peer to-day. He fairly lives the existence of the unhappy Anchorite who deserts the cloister for love of the beautiful and worldly Thais, and finally repents of his folly and is led back to the life of piety by the very woman whom he has first saved and later tried to lure from her sainthood.

MYRIE ELVYN



KINDALL -
CHICAGO

Root
Photo

MISS MYRTLE ELVYN

The clever pianist, was fortunate in enlisting the interest and sympathy of Wolfsohn, the gifted pedagogue, at the outset of her career, and in enjoying the counsel of the pianistic wizard, Godowsky, during her more mature period. With him she developed that marvelous and fascinating technique which is the exclusive attribute of ultra-modern pianism and of which former ages had no conception. Her dazzling execution places her at the head of that vast army of pianists of whom the concert stage now boasts.

She has absorbed and assimilated the greatest compositions, and a prodigious and unflinching memory enables her to present programs of interest and importance in which all schools of Music, from the great Bach Fugues and Beethoven Sonatas to the modern writers, are represented. The fiery and unbridled passion of a Liszt Rhapsody, the tender and melting strains of a Chopin Nocturne, the piquant mazes and arabesques of a Godowsky Transcription, find under Miss Elvyn's hands their real meaning. Miss Elvyn plays with that authority which only success can give.

Miss Elvyn made her American debut with the Theodore Thomas orchestra in Chicago in 1907. Coupled with her successes in the Eastern cities of America, her appearances abroad have been a continuous triumphal tour. She was everywhere accorded the most tumultuous applause and the highest recognition. The public, the press, and the Royal Courts united in acclaiming her as the leading woman pianist of the age.



Christine Miller

Miskin
77

MISS CHRISTINE MILLER

The popular American Contralto, is a singer of rare ability. Not a small measure of her success is due to her interesting personality. Pretty, graceful and charmingly gowned, she is good to look upon. She possesses a smooth flexible Contralto of rich quality and produces her tones with great ease and sureness. She is faithful to artistic principles and to those who understand the vocal art her work is a revelation. Added to this she has a fine enunciation.

Christine Miller is a singer to whom the word "finished" never seems fully to apply, for excellent as she has been for some years and tremendous as have been her successes, she never rests content with present attainments, but is constantly forging ahead and adding new phases and graces to her art. Her voice, as she first showed it to Pittsburgh audiences, was of supreme loveliness in the purely contralto range; but, not content with that, Miss Miller worked with a will toward the extension of her range until now she not only retains the rare beauty which has always been hers in her original scale, but she has added a remarkable number of tones; and, best of all, she has carried into this upper scale all the beauty and sonorousness of her lower tones, while at the same time it serves the purposes of light and shade, and gives that added brilliance which is impossible for many Contraltos.

Miss Miller's engagements during the past four years have been confined to the leading cities and musical organizations of America, including an appearance with the St. Louis Symphony Orchestra.

**ARTISTS WHO HAVE APPEARED AT
THE CONCERTS OF THE
APOLLO CLUB**



- Miss Bessie Abott, Soprano, Metropolitan Opera Co.
Mr. Timothy Adamowski, Violinist, Boston Symphony.
Miss Edith Adams, Violoncellist, New York.
Mlle. Frances Alda, Soprano, Metropolitan Opera Co.
Sig. De Anna, Baritone, Her Majesty's Opera Co., London.
Mr. Francois Archambault, Baritone, New York.
Mlle. Blanche Arral, Soprano, Belgium.
Mr. Harold Bauer, Pianist, Germany.
Mr. Hugo Becker, Violoncellist, Berlin.
Mr. Ludwig Becker, Violinist.
Mr. Daniel Beddoe, Tenor, New York.
Mr. Max Bendix, Violinist, Chicago.
Herr Herman Beyer-Hane, Violoncellist, Leipzig.
Mme. Lillian Blauvelt, Soprano, New York.
Mrs. Katherine Bloodgood, Contralto, New York.
Mr. Fritz Bruch, Violoncellist, Berlin.
Sig. Giuseppi Campanari, Baritone, Metropolitan Opera Co.
Mr. Chas. W. Clark, Baritone, London and Paris.
Mlle. Annie Louisa David, Harpist, New York.
Miss Elizabeth Dodge, Soprano, New York.
Miss Muriel Foster, Contralto, London.
Mr. Ossip Gabrillowitsch, Pianist, Russia.
Mons. Charles Gautier, Tenor, France.
M. Jean Gerardy, Violoncellist.
Mlle. Jeanne Girville-Reache, Contralto, Manhattan Opera Co.
Mme. Vanderveer Green, Contralto, London.
Herr Karl Grienane, Violoncellist, Vienna.
Mr. Bonarios Grimson, Violinist, Belgium.
Mr. Boris Hambourg, Violoncellist, London.
Mr. Arthur Hartmann, Violinist, Hungary.

Mr. Gregory Hast, Tenor, London.
Herr Hugo Heerman, Violinist, Belgium.
Herr Anton Hegner, Violoncellist.
Mr. Anton Hekking, Violoncellist, Belgium.
Miss Florence Hinkle, Soprano, Metropolitan Opera Co.
Mr. Josef Hollmann, Violoncellist.
Mme. Louise Homer, Contralto, Grau Opera Co.
Mr. Ellison Van Hoose, Tenor, Chicago Opera Co.
Mme. Josephine Jacoby, Contralto, New York.
Mr. Edward P. Johnson, Tenor, New York.
Miss Margaret Keyes, Contralto, New York.
Miss Tillie Koenen, Contralto, Holland.
Mr. Leopold Kramer, Violinist, Theodore Thomas Orchestra.
Mr. Fritz Kreisler, Violinist, Austria.
Herr Hans Kronold, Violinist, New York.
Miss Elsa Kutscherra, Soprano, Royal Opera House, Dresden.
Mr. Leo. Liebermann, Tenor, Boston.
Miss Julia Lindsay, Soprano, Paris.
Mlle. Cecil Lorraine, Soprano, Carl Rosa Opera Co., London.
Mme. Kirkby Lunn, Contralto, Grau Opera Co.
Mlle. Zelig De Lussan, Soprano, Grau Opera Co.
Miss Maude MacCarthy, Violinist, Australia.
Mr. Francis MacMillan, Violinist.
Mr. Joseph Malkin, Solo 'Cellist, Berlin Philharmonic Society.
Sig. Emilio de Marchi, Tenor, Grau Opera Co.
Miss Lucy Marsh, Soprano, New York.
Mr. Whitney Mockridge, Tenor.
Mr. Homer Moore, Baritone.
Miss May Mukle, Violoncellist, London.
Mme. Emma Nevada, Soprano.
Miss Marie Nichols, Violinist, Boston.
Miss Alice Nielsen, Soprano.
Mr. Berrick Von Norden, Tenor, New York.
Herr Franz Ondricek, Violinist, Vienna, Austria.
Mlle. Jane Osborne-Hannah, Soprano, Metropolitan Opera Co.

Miss Anna Otten, Violinist, New York.
Miss Katherine Parlow, Violinist, England.
Mr. Alexander Petschnikoff, Violinist, Russia.
Miss Theodora Pfafflin, Soprano, New York.
Mons. Pol Plancon, Basso, Paris.
Miss Maude Powell, Violinist, New York.
Mr. Leon Rains, Basso, Royal Dresden Opera.
Mlle. Gracia Ricardo, Soprano, Berlin.
Mrs. Corinne Rider-Kelcey, Soprano, New York.
Mr. Alfred G. Robyn, Pianist.
Mr. Anton Von Rooy, Basso, Grau Opera Co.
Miss Elsa Ruegger, Violoncellist, Belgium.
Mlle. Ellie Russell, Soprano, London.
Sig. Domenico Russo, Tenor, New York.
Mlle. Ada Sassoli, Harpist, New York.
Mr. Emil Sauer, Pianist.
Mr. Emil Sauret, Violinist, Royal Conservatory, London.
Mlle. Frances Saville, Soprano.
Mr. Edmund Schuecker, Solo Harpist, Thomas Orchestra.
Mr. Leo Schultz, 'Cellist, Joachim String Quartette, Berlin.
Mr. Oscar Seagle, Baritone, New York.
Mlle. Camille Seygard, Soprano, Brussels.
Herr Martinus Sieveking, Pianist, Holland.
Miss Janet Spencer, Contralto, New York.
Herr Bruno Steindel, 'Cellist, Berlin Philharmonic Society.
Mr. Leo Stern, Violoncellist, England.
Miss Marie Stoddart, Soprano, New York.
Mrs. Anna Taylor-Jones, Contralto, New York.
Mr. Cesar Thomson, the Belgian Violin Virtuoso.
Sig. Enrico Tramonti, Solo-Harpist, Geneva, Switzerland.
Mme. Clementine de Vere-Sapio, Soprano, New York.
Mr. Cornelius Van Vliet, Violoncellist, Chicago.
Mrs. Webb-Gardner, Soprano, Boston.
Mr. Clarence Whitehill, Baritone, Metropolitan Opera Co.
Mr. Franz Wilczek, Violinist.
Mr. H. Evan Williams, Tenor, Wales.
Mr. Herbert Witherspoon, Basso, New York.
Mrs. Julie L. Wyman, Contralto, New York.
Mr. Alex. Zukowski, Violinist, Moscow.