

view that the symphony was written in honor of Napoleon Bonaparte. In Honor of Napoleon.

On the other hand, the evidence is rather direct that Beethoven, who was a great admirer of Napoleon, wrote the symphony in his honor, and it is stated that when Napoleon proclaimed himself emperor, Beethoven was so indignant that he started to tear up the composition.

It is further stated—though this story lacks confirmation—that Gen. Bernadotte, one of Napoleon's lieutenants, suggested to Beethoven that he write a symphony in honor of the French leader.

It is also stated—but this also is without confirmation—that when Beethoven received news of Napoleon's death at St. Helena he said that the funeral march of the symphony was a prophecy of the emperor's fall.

The symphony was played by the New York Philharmonic Orchestra in 1843 and the program notes said that it was intended to portray the workings of Napoleon's mind and the funeral of one of his generals, and that the scherzo and trio of the third movement were intended to picture the homeward march of soldiers.

One writer saw in the symphony a battle picture, and in the funeral march a description of a battle-field at night. Another said that the symphony had no relation merely to a military hero, but was a tribute to any noble man.

Strauss' Humorous Work.

The "Till Eulenspiegel" tone poem of Richard Strauss is one of the humorous works of the famous composer. "Till Eulenspiegel" is the hero of a fifteenth century German folk story who played all sorts of tricks on his acquaintances, was sentenced to be hanged, but died a natural death. Strauss, in the tone poem, however, has him die on the gallows. Strauss at first declined to indicate a "program" or detailed explanation of the work, but finally marked a copy of the score with the names of twenty-four leading themes or motives. Here are a few of them: "That was an awful hogoblin," "Off for new pranks," "Just wait, you hypocrites," "On horseback into the midst of the market women," "Hidden in a mouse hole," "He swears vengeance on all mankind," "The court of justice," "Up the ladder, there he swings, the mortal part of Till is no more."

The tone poem, if played as intended by Strauss, demands an enlarged orchestra. The score calls for eight horns, six trumpets, and many percussion instruments.

Wilhelm Mauke, a German reviewer, made this comment on the work: "It is perhaps the most complicated musical score in existence. The numerous instruments are used with dazzling ingenuity, while preserving carefully their individual tonal character. The woodwinds in particular are inexhaustible in their bold figures, lightning-like utterances, lightly executed runs and trills. They give to the whole its grotesquely humorous aspect. The reader of the score sometimes sees black from dizziness. And yet, when these cross-crossed and knotted hieroglyphics are converted into tones, everything sounds wonderfully simple, natural and unforced."

Today's Popular Concert.

The third popular orchestra concert for the season will be given at the Odeon this afternoon. H. Max Steindel, first cellist, will be the soloist and will give a program that will give him ample opportunity to display both his virtuosity and his ability to play with poetic feeling.

His numbers are: Henry Hadley's "Elegie," Saint Saens' "Allegro Appassionata," and Popper's "Einfantanz." He will be accompanied by the orchestra.

The orchestra will play Mendelssohn's overture to "Ruy Blas," Bach's Air for G string, which will be played by all first violins; Boccherini's "Minuet," and the waltz movement from Tchaikowsky's fifth symphony. The concert will close with Grieg's "Peer Gyn" Suite, and the prelude to Wagner's "Meistersingers."

The distinct novelty on the program will be the playing of Bach's Air for G string—famous solo number—by all first violins. Several months ago this air was played on the string-tone pipes of the organ at Temple Israel by a concert organist from Chicago.

Apollo Club Concert.

The Apollo Club will give its first concert of the season at the Odeon next Tuesday night. The assisting artist will be Carlo Sabatini, violinist, never before heard in St. Louis, who will present an elaborate program.

Mr. Sabatini made his debut in Vienna at the age of 12 and for sixteen years has played in all the large cities of Europe. After his first performance with the London Philharmonic Orchestra under the baton of Sir Henry Wood, he was asked to play before King Edward and the Duchess of Connaught. He is a graduate of the Conservatory of Vienna, and now is making his first American tour. The principal number on his program Tuesday night will be Bruch's concerto in G minor.

The Apollo Club, at the suggestion of Charles Galloway, director, this year will abandon the custom of memorizing the choral numbers and will sing from notes. This policy was finally decided on as a result of the successful concert here last winter by the Harvard Glee Club, which sang classic chorals from notes, and not from memory.

It has been thought best to devote the time heretofore given to memory work to the development of nuance and interpretation.

The program next Tuesday night follows:

The Comrades' Song of Hope. Adolphe Adam. The Apollo Club.
At the Piano, Mr. Charles Galloway.
Violin—
Rococo in F. Beethoven
(a) Only a Flea. A. Herwet Bowers
(b) Atlas Water. H. Elliott Boston
For Violin. The Apollo Club.
Concerto in G Minor. Bruch
Introduction.
Adagio.
Fugue.
Solo Song. Carlo Sabatini.
For Violin. The Apollo Club.
(a) Elegie. Sabatini
(b) Romance. Sabatini
(c) Hungarian Rhapsody. Brahms
A Meditation. The Apollo Club. Bruno Hahn
Eleanore Letford at the piano for Mr. Sabatini

Pipe Organ Recital.

Because of fire damage to the organ at Graham Memorial Chapel, the November recital of Charles Galloway will be given at St. Peter's, Episcopal Church, Lindell boulevard and Spring avenue, this afternoon at 3 o'clock.

The organ at St. Peter's Church is much larger than the one at Graham Memorial Chapel and consequently the program can be presented in a more colorful manner than heretofore.

Mr. Galloway will play Reubke's sonata, "The Ninety-fourth Psalm," the andante from Elgar's sonata in G minor; Cesar Franck's choral in A minor; Ferrati's scherzino, Pietro Yon's "Speranza" (Hope) and the finale from Gullman's first sonata.

Several numbers on the program are worthy of more than passing notice. The choral of Cesar Franck is the last composition of the founder of the modern school of French organ music. The sonata in G minor is the only large organ work by Sir Edward Elgar, the contemporary English composer. Pietro Yon is probably the most distinguished of the Italian organists, and a year ago conducted a master class in organ playing at Kansas City. He now is organist at St. Francis Xavier Church, New York.

K. of C. Choral Club.

The Knights of Columbus Choral Club will give its winter concert at the Odeon next Wednesday night under the direction of William Theo. Diebel, organist at the Catholic Cathedral. The soloist will be Tom Burke, Irish ballad and opera singer and formerly one of the leading tenors at Covent Garden Opera, London. Mr. Burke first sang in America last season, and has never been heard in St. Louis. The Choral Club, which has about 125 voices, will sing the cantata "King Olaf's Christmas," a musical setting by Protheroe of a poem by Longfellow.

The program follows:

My Comrade. Louis Koennenich
A Wet Sheet and a Flowing Bell. Deane
Choral Club.
Quella Barbara Fata. Claret
Luis de la paja. Tendre Estance. Chuck
Woope Eye. Wm. Walker. Handel
Sound an Alarm. Handel
Cantata—(King Olaf's Christmas). Protheroe
Choral Club.
Les Fontaines des Gassettes. St. Legor
Po. Pesenti. St. Legor
Abade. St. Legor
Lato Mero. St. Legor
Aria—Che Goida. Mores. Pucel
The Bizzard. Mr. Burke
Lullaby. Hamilton Harty
Lullaby. Hamilton Harty
Bold Tubbidge Child. Stamford
She Is Far from the Land. Moore
The Minstrel. Mr. Burke
Gentle Friend Pierrot (Italian Serenade). Leonovain
Venetian Love Song. Leonovain
Kilhaney. Mr. Burke
Ar. Matthew

Pageant Choral Concert.

The Pageant Choral Society, under the direction of Frederick Elschner and with the assistance of the St. Louis Symphony Orchestra, will present the opera "Samson and Delilah."



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