

Apollo-Morning Choral Clubs To Unite With the Orchestra In Beethoven's Ninth Symphony

Well Known Soloists Also on Program for
This Week's Pair of Concerts at the
Odeon on Friday Afternoon and
Saturday Night.

BEETHOVEN'S masterpiece, the Ninth Symphony in D minor with final chorus on Schiller's "Ode to Joy" will be presented by the St. Louis Symphony Orchestra, Emil Oberhoffer conducting, at the Odeon Friday and Saturday of this week to bring to a close the first third of the current symphonic year. Not in several years has the Ninth Symphony been heard in St. Louis. In presenting it the orchestra will have the assistance of the Apollo-Morning Choral Club chorus of 125 and a group of splendid soloists, including two St. Louis favorites, Helen Traubel, soprano, and Jerome Swinford, baritone, together with Viola Silva, contralto.

The choruses were prepared for their work by the scholarly Charles Galloway, and since the first of this month have been rehearsing directly under Mr. Oberhoffer, who is delighted with the material they provide and the progress they have made.

Helen Traubel, a St. Louis girl, has appeared with the orchestra as soloist both of popular and regular concerts with great success. She has also sung with the New York Philharmonic, the Philadelphia, and the Minneapolis orchestras and been soloist of the Stadium concerts in New York—with both popular and critical acclaim. Judson House, who was to have sung the tenor part, met with an automobile accident recently and has been replaced by Lawrence Wolf, who is well known in opera abroad and for his concert work in America. He appeared as soloist with the Symphony Orchestra last year.

Jerome Swinford first visited St. Louis during the war with the Navy Glee Club. Last season he was a soloist with the orchestra in its Sunday concerts and made a great impression both upon his audience and the critics. He has sung with the Philadelphia, New York Symphony, Los Angeles, Minneapolis and Detroit orchestras and the Boston Festival Orchestra, and with the Hollywood Bowl orchestra in concert there. Miss Silva makes her debut in St. Louis with this appearance, but comes with a remarkable record for so young an artist, having sung the Ninth Symphony with Walter Damrosch, who launched her on a professional career, and having appeared with the Boston and Cincinnati orchestras and the Mendelssohn Choir of Toronto.

For more than 31 years Beethoven carried in his head a plan to set to music Schiller's "Ode to Joy" which has inspired him in his youthful days at Bonn. His notebooks trace the development of the

idea throughout the years from 1792 until 1823 when the work was finally composed. In the task he faced the greatest artistic problem of his career—that of bringing the voice into the orchestral symphony. There are more than 200 versions of the principal theme of the setting to Schiller's words, before the task is completed. Meantime the composer, who had years before lost his hearing was threatened with greater affliction for his eyes bothered him terribly in the days he was at work upon this task.

There have been other "choral" symphonies, but none has undertaken a task like Beethoven's and of course, none has approached the genius that is herein revealed when Beethoven with the mighty resources of his orchestra and choir sings the song of Joy for so many years obsessed him and which his sorrow-darkened life, rarely if ever actually experienced, in that work Wagner found the inspiration for all his development of opera into music-drama, for he held that Beethoven had exhausted the form of the symphony with this monumental work and carried it over into a newer and greater region of music by the addition of the human voice. There are many musicologists who believe that had Beethoven lived longer he would have carried on from this symphony into a realm of vocal composition in which he would have been as unapproached and unapproachable as he is in symphony and in his later quartets.

With the Ninth Symphony the program offers one of the most charming novelties of the symphonic year in Dittersdorf's "The War of Human Passions" a brief thing in which the composer who was a contemporary of Haydn and Mozart, presents the dominant passions and characteristics of certain types of humankind. There is also a Bach number on the program which in detail is:

Chorale and Fugue..... Bach-Abert
Divertimento: "The War of Human Passions"..... Dittersdorf
(1) The Proud
(2) The Humble
(3) The Mad
(4) The Sweet
(5) The Contented
(6) The Constant
(7) The Melancholy
(8) The Lively
Symphony No. 9 in D Minor with Final Chorus on Schiller's "Ode to Joy."
Op. 115..... Beethoven
Allegro ma non troppo, un poco
maestoso.
Molto vivace: Presto.
Adagio molto e cantabile.
Presto.
Allegro assai.
Presto.
Baritone recitative.
Quartet and chorus: Allegro assai.
Tenor solo and chorus: Allegro
assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio ma non troppo, ma divoto.
Allegro energico, sempre ben
marcato.
Quartet and chorus: Allegro ma
non tanto; Prestissimo.