

THE MUSIC TRADE REVIEW



WORLD'S FAIR NUMBER

EDWARD LYMAN BILL

1 MADISON AVE., NEW YORK.

burg, Germany, were a great improvement on the previously prevailing style of pianoforte playing, and the sonatas and concertos of Mozart composed for this instrument clearly exhibit the great advance of pianoforte building. Towards the end of the last century the Vienna school of piano building first became prominent through the son and daughter of said Stein, who moved their work-shop from Augsburg to Vienna, where Nanette Stein became a piano builder in company with Streicher, her husband. The improvement of the pianoforte goes hand in hand with the compositions of the great Beethoven, who now embellishes his new forms of concertos and sonatas with matchless beauty from the inspirations of his great genius. His compositions surmounted all then existing obstacles, and with the wings of an eagle he spread his music over the grand universe. Pianoforte making keeps pace with the flights of the composer, and in its onward march spreads its wings over the whole globe. In 1827 the mighty genius of Beethoven rested from its labors forever. His grand symphonies, his overtures, an opera, "Fidelio," a wealth of trios, quartettes, quintettes, sextettes and septettes remain an everlasting monument of this great man. His pianoforte concertos and sonatas will ever testify his love and devotion for that instrument. Its tone capacities and its many resources for imitation of the orchestra will never be shown to greater advantage than when used by the artist to reproduce these mighty symphonies. The master who has reached the highest pinnacle of pianoforte composition beckons the pianoforte maker to march on in his mission, to improve his instrument, so that when the artist touches its keys the hammers may touch the strings with tenderness, so that the divine spirit of the immortal composer may breathe forth, and that the harp of the nineteenth century with its lyric strains may inspire all mankind with its heavenly harmonies.

Just as music is the youngest and noblest of the fine arts, the pianoforte is also the latest of the grand family of musical instruments. Its capacities satisfy the many requirements demanded of it both as an instrument for melodic and harmonic effects. Glancing at the early periods of the clavichord and pianoforte, when they were made by their own players, and comparing their manufacture with the pianoforte making of the present era, we see a wonderful development in an industry belonging to the modern age. Advancing with the great inventions of steam, electricity, etc., pianoforte building has become a form of industry which is necessary to a higher state of civilization. And as the love for music progresses, the art of pianoforte building will steadily move forward, and its onward march will surely aid mankind in acquiring a higher, deeper and still more glorious knowledge of the noblest and greatest of all arts, the divine art of music.

The composers who have chosen the pianoforte as their favorite instrument are legion, but those who have a place in history and are eminently known are in the following:

Lyric Style—Jos. Haydn, Wolfgang Mozart, Muzio Clementi, J. N. Hummel.

Dramatic Style—Ludwig von Beethoven, Franz Schubert.

Brilliant Style—Theodore Doehler, Ignatz Moscheles, Theodor Kullak, Carl Maria von Weber, Sigismund Thalberg, Felix Mendelssohn, Adolf Henselt, I. Schulhof, A. Dreyschock.

Romantic Style—Frederich Franz Chopin, Robert Schumann, Franz Liszt, Joachim Raff, Johannes Brahms, Anton Rubinstein, Grieg, Saint-Saens and Tschaiakowsky.

"The pianoforte is at once the race course of our imagination and the confidant of our solitary and deepest thoughts; the solo quartette, on the other hand, is a refined intellectual conversation in a congenial, select circle."—Adolf Bernhard Marx.

"The critic's mission is two-fold: first, to lead on the public; second, to guide the artist or composer, and point out modes of betterment which may occur to an outsider much more readily than to the composer or artist himself."
—Louis C. Elson.

MUSIC OF LOUISIANA PURCHASE EXPOSITION

By George D. Markham, Chief of the Bureau of Music.

WHEN the Exposition had to face the expenditure of a large amount of money in the Department of Music, they turned to the men who had been active in directing and supporting the St. Louis Choral Symphony Society through many years, and therefore Mr. Schroers, Mr. Hedges, Mr. Tebbitts and myself were requested to report a plan for the music at the World's Fair. We studied the experience of Chicago and Paris, and concluded that the greater part of the Exposition's expenditure should be for music that the mass of the people would enjoy. We felt that it would be a mistake to make large expenditures for concerts which the public would not attend, and from the Chicago experience and the Paris experience, it was plain that the people are likely to neglect very beautiful classic concerts at a World's Fair. We judged that the bewildering accumulation of competing

renditions can be heard by everybody in the house. In it will be installed the largest organ in the world, built by the Los Angeles Art Organ Company. It contains five manuals and one hundred and forty speaking stops. Mr. Gallo-way, of St. Louis, is the official organist. The other organists have been selected on merit only, and apart from the idea of complimenting any section of the country for the sake of influencing attendance. Alexandre Guilment is coming from Paris for six weeks, and among our American organists are such men as Eddy, Lemare, Dethier, Carl, Gerrit Smith, Parker, Middleschults, Wilde, Warren and hosts of others. The organ concerts will be held at 12 noon, or 4.30 in the afternoon, at an hour when the public is tired of sight-seeing. The concerts will be short. The price of admission is 10 cents, merely to keep out idlers.

The orchestra for the Exposition is made up of 50 men out of the St. Louis Choral Symphony, and 30 men from other cities. These extra men are the best men that can be secured. Max Bendix, who played so long with Thomas, will be Concertmeister. One concert will be given each week, with a single vocal soloist, and at an hour that will not interfere with sight-seeing. A ticket to these concerts will cost 25 cents.

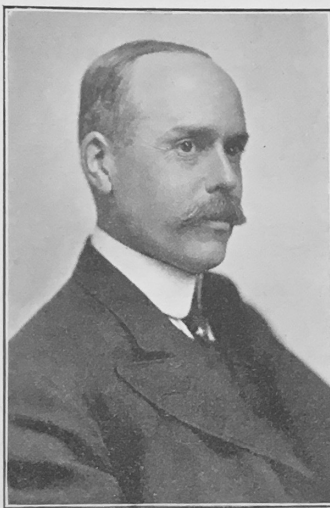
The chorus work is to be done by a great local chorus, made up of the St. Louis Choral Symphony Chorus, the Morning Choral Club and the members of the Apollo Club. Outside choruses of note have asked to come at their own expense for the honor of singing at the Exposition. The Apollo Club, of Chicago, the Ann Arbor Festival Association and the Kansas City Oratorio Society have already made arrangements, and a chorus from Scranton, Pennsylvania, of 200 voices is planning to come. We think there will be one festival choral performance each month.

The Bureau is hoping great things from the Choral contests. The contest for mixed choruses will be held the week of July 11-17. The maximum cash prize for the mixed chorus will be \$5,000. There are six prizes for the mixed chorus and six prizes for male chorus contests. The highest prize for male chorus is \$2,000. The male chorus contest will come in the week of July 18-24.

The program for the larger choruses consists of four numbers: "And the Glory of the Lord" (from the Messiah); "O Gladsome Light" (from the Golden Legend), and two unaccompanied numbers: "Come Away," by Parker, and a selection to be chosen by the contesting chorus.

The smaller choruses of from 40 to 70 members will also have a program of four numbers: "As the Hart Pants" (from the Forty-second Psalm); "Ave Verum"; "Thanksgiving Hymn," and a selection chosen by the chorus.

We think that all through the United States choruses that may not be able to compete in these contests will be interested in the rules and programs for them, and hence in a great measure our contests will influence choral singing throughout the country. The rules prescribe an ideal proportion for the four parts and then state: "If the choruses are not divided according to the proportions indicated, the differences must be taken into consideration by the judges, who will add or subtract points as the voices exceed or fall short of the required number." This will fix the standard for the distribution of voices. Another rule says: "Percentages will be based upon such features as accuracy in pitch, attack, shading, phrasing, balance, tone quality, pronunciation and interpretation, and will be averaged by the judges." This suggests the path of development for any ambitious chorus. The public is interested in the rule that says: "All societies entering the contest must agree to unite in a massed choral performance, if requested to do so by the Bureau of Music."



GEORGE D. MARKHAM.

attractions throughout the grounds exhausted the strength and interest of the public.

The Committee's report to the Exposition developed the main lines of the present work. It recommended that classic concerts should be limited to such number as the public would attend, and that the open air music should be unlimited. These were the two most striking features in the decision of St. Louis, as compared with other points. In addition we believed that well designed band contests and choral contests would secure better principles of brass band work and of choral singing throughout the Nation. We felt that we must choose between having very fine music which only a few people would hear and would affect only a small section of the community, or we had to go at it in a broad way by which the whole mass of the people would be affected. We chose the latter as better justifying the expenditure.

After more than a year of extensive correspondence, an European tour by Mr. Stewart and several American journeys by both Mr. Stewart and Mr. E. R. Kroeger, Master of Programs, the actual contracts were closed with but little change from original plans.

First, as regards the classical; and I wish to explain at the beginning our use of the word classic: Classic music means music of the *best class*, not ancient or dreamy music, but simply the most perfect music. That is the kind to be given in Festival Hall. We all know how beautiful the outside of the building is, but when you see the interior you will say that it is even more beautiful than the exterior. The Hall was purposely made small, about 2,500 seats, so that fine

If this chorus contest is a success and attracts many participants we may have a large body of trained choral singers here during that week, and may give some colossal performances.

The conductor of the Exposition Orchestra will be Mr. Ernst, of St. Louis, in whom we all have such confidence. Distinguished American conductors and composers will be invited, from time to time, to lead the Exposition Orchestra.

There will be a beautiful recital hall in one of the wings of Festival Hall for Chamber Music and piano concerts. The Bureau of Music is not ready to announce the plans for Recital Hall.

The popular music of the Exposition will be given by the Official Exposition Orchestra and Brass Bands. The Orchestral popular concerts will be given in the Tyrolean Alps, where the audience can be at ease, instead of being in a closed room and in fixed seats.

We went to Vienna for the best conductors money could obtain to lead this popular orchestral music in the Tyrolean Alps. Hellmesberger is the first to come, he will be here until August 15th.

Josef Heuberger was born April 9, 1855, at Vienna. When he was fourteen he was engaged in the Court House Orchestra, where he occasionally played solos. At twenty he entered the military service where he officiated in various capacities, from drummer to conductor. After serving three years he was made a professor in the Conservatory. He was principal orchestral conductor in the Ring Theater at the time of the great fire. Afterward he was engaged as conductor at the opera, during which time he composed many operettas and ballads which are included in the standard repertory there. After the death of his father, he became first violin in the Hellmesberger Quartet, which has existed for fifty years in Vienna. He was appointed by the Emperor Court Conductor for four years, and was leader of the Philharmonic Concert Association. He now possesses fourteen decorations of various orders—Commanders, Officers, Wreathes and Crosses. He has written six ballads, eight operettas and over 300 dance compositions.

Karl Komzak, also of Vienna, will succeed Heuberger as conductor in the Tyrolean Alps, remaining from August 15th to the close of the Exposition.

The list of decorations taken from the back of Komzak's card is as follows: "Possessor of the Austrian Gold Medal for Arts and Sciences, of the Gold Cross and Crown, the Jubilee Memorial Medal, Officer of the Academy, Knight of the Spanish Isabella Order, and the Wurtemberg Order of Frederick, professor of the Bavarian Military Service Cross, the Servian Tokova Order, the Saxony Albrecht Order, the Ottawan Medschidje Order, the Persian Son and Lion Order, the Cross of the Montenegro Danilo Order, and the gold medal of the perpetual Albrechts Order.

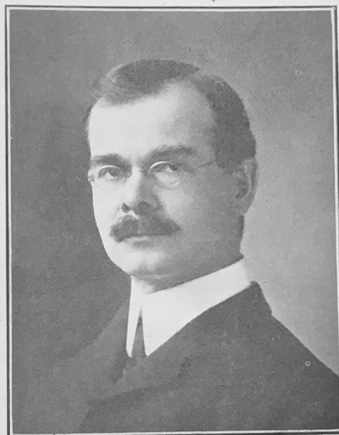
The brass band concert is interesting, because in most cities in the United States the people are dependent on brass bands for their music. The number of choral societies in the United States is small, and the number of orchestras can be counted, almost, on your two hands. The country as a whole depends on brass bands for music, and yet the usual brass band is made up of instruments which the men happen to be able to play, not the instruments which ought to be there, and the repertory of the band is also collected haphazard. We hope that the brass band contest will induce these bands all over the United States to complete their membership with the proper instruments, and also set the bands to practicing standard compositions. This will accomplish more for music throughout the United States than anything else we could do. The maximum prize for a band of thirty-five members is \$6,000; for the smallest band of twenty members is \$3,250. Every competing band agrees to play in a massed concert. If we have 100 bands averaging 25 to 30 men in each band we would assemble such a mass of players as have never been brought together before. The massed bands will play the standard program,

carefully prepared by each, under the direction of some famous conductor each evening during the week of the contest.

We do not depend, however, on the band contest for brass band music at the Exposition; this is an educational work by which the Bureau hopes to improve musical conditions throughout the country. For instance, one of the rules of the contest requires every band to use international or low pitch. Many of the bands throughout the country still use the old high pitch, never having changed because of the expense of new instruments. This band contest will go far towards standardizing pitch.

The Exposition is indebted to the English and French Governments for the greatest bands of each country. The Grenadier Guards' Band, A. Williams, conductor, by special permission of King Edward, comes over for six weeks, under charge of one of the younger Captains of the Guards. The Garde Republicaine Band comes from France. Monsieur Pares, conductor, is sent only as a most distinguished mark of favor from the French Government.

Von Blon's famous Berlin Band is coming for



ERNEST R. KROEGER.

eight weeks. The Bureau is still in correspondence with Austria for one of their celebrated bands. The consent of the Russian Government was obtained for the coming of the Chevalier Guards' Band, but was canceled the plans.

There will be a Mexican band and Philippine band. Among the United States bands are Sousa's, Innes', Boston Band, Weber's, Conterno's, Phinney's, Fanciulli's, Banda Rossa, Creatore and several others. Throughout the term of the Exposition there will be two fine brass bands giving free concerts every afternoon and evening in the open air. Weil's St. Louis Band, engaged for the entire term of the Exposition, will be heard daily. The Garde Republicaine brings 80 men.

All the bands engaged by the Exposition are excluded from the band contests, so that the way is left clear for the smaller bands to come and capture the prizes.

The Bureau of Music hopes to interest the people in the best and sanest forms of music, both classic and popular. Having the beautiful Exposition Orchestra we can give as many classic concerts in Festival Hall as people will attend, in spite of competing attractions. Popular orchestral music in the Tyrolean Alps and concerts by the great Foreign and American bands will illustrate the most interesting music of that type more sumptuously than ever before. All of these concerts, both classic and popular, cannot fail to elevate the taste of all that are here to listen. But the Bureau hopes to affect the musical thinking of hundreds and thousands who do not attend. The rules for the choral contest and the band contest go throughout the country, furnishing authoritative standards for both choruses and bands, to which all those organizations will strive to approximate even though they are not contestants. Also the rule that every organization appearing at the St. Louis Exposition must use the international pitch will decide the long

standing contest between the old style high American pitch and the modern low international pitch.

RECITALS AT WORLD'S FAIR

By Eminent Organists.

WE present herewith the full list of organists, and the dates assigned, who will be heard in concert on the great organ in Festival Hall during the World's Fair. The list embraces the names of men of eminence from Guilman, the distinguished organist of Paris, to the leading men of this country. Visitors can be sure of a treat on any day.

July.

- 1-2. F. W. Reisberg, New York.
- 4-5. N. J. Corey, Detroit.
- 6-7. G. E. Whiting, Boston.
- 8-9. W. X. Steiner, Pittsburg, Pa.
- 11-12. G. Smith, New York.
- 13-14. F. P. Fisk, Kansas City.
- 15-16. W. J. Geph, Buffalo, N. Y.
- 18-19. J. Warren Andrews, New York.
- 20-21. J. O'Shea, Boston.
- 22-23. J. J. Bishop, Springfield, Mass.
- 25-26. W. S. Sterling, Cincinnati.
- 27-28. S. N. Penfield, New York.
- 29-30. H. Gordon Thunder, Philadelphia.

August.

- 1-2. A. I. Epstein, St. Louis.
- 3-4. A. Raymond, Boston.
- 5-6. H. Housley, Denver.
- 8-9. C. S. Howe, New York.
- 10-11. S. A. Gibson, New York.
- 12-13. H. D. Wilkins, Rochester.
- 15-Sept. 24. A. Guilman, Paris.

September.

- 26-27. W. C. Carl, New York.
- 28-29. F. Dunkley, New Orleans.
30. C. G. Gale, New York.

October.

1. C. G. Gale, New York.
- 3-4. J. L. Brown, Atlanta.
- 5-6. H. Rowe Shelley, New York.
- 7-8. W. Kaffenberger, Buffalo.
- 10-11. F. York, Detroit.
- 12-13. W. McFarlane, New York.
- 14-15. R. K. Miller, Philadelphia.
- 17-18. E. E. Truette, Boston.
- 19-20. F. J. Benedict, New York.
- 21-22. J. A. Pennington, Scranton.
- 24-25. A. Ingham, St. Louis.
- 26-27. W. H. Donley, Indianapolis.
- 28-29. J. F. Wolle, Bethlehem, Pa.
31. W. C. Hammond, Holyoke, Mass.

November.

1. W. C. Hammond, Holyoke, Mass.
- 2-3. Miss G. Sans Souci, Minneapolis.
- 4-5. A. Dunham, Chicago.
7. R. H. Peters, Spartansburg, S. C.
- 8-9-10. E. H. Lemare, Pittsburg.
- 11-12. G. H. Chadwick, Chicago.
- 14-15. E. Kreiser, Kansas City.
- 16-17. L. L. Renwick, Ann Harbor.
- 18-19. Sumner Salter, New York.
- 21-22. L. Hollaway, Baltimore.
- 23-24. H. Brooks Day, New York.
- 25-26. F. C. Chace, Albion, Mich.
- 28-29. A. Scott-Brook, Los Angeles.
30. C. Galloway, St. Louis.

FRAGMENT

All waits for the right voices;
Where is the practised and perfect organ? Where
is the developed Soul?
For I see every word utter'd thence, has deeper,
sweeter, new sounds, impossible on less
terms.
I see brains and lips closed—tympan and tem-
ples unstruck,
Until that comes which has the quality to strike
and to Unclose,
Until that comes which has the quality to bring
forth what lies slumbering, forever ready,
in all words. By WALT WHITMAN.