

THE WORK OF THE BUREAU OF MUSIC.

Bands ----- \$264787.34
Orchestra (including two conductors, Leiberger ----- 129730.03

The Executive Committee of the Exposition included the consideration of a department of music in its general plans concerning Exposition attractions.

Mr. George D. Markham was chosen Chief of the Bureau of Music by the Exposition Management in May 1902. He consulted with President Francis and Mr. Skiff, in regard to the general policy of the Bureau. A decision having been reached, he was authorized to select competent men to conduct the work of the Bureau during the Exposition. After careful examination as to the merits of certain persons qualified for the position, he suggested Mr. George W. Stewart, as Manager of the Bureau. Mr. Stewart's work as manager of the Boston Festival Orchestra convinced Mr. Markham that he was the man best fitted for the office.

November 1st, 1902, Mr. Ernest R. Kroeger, of Saint Louis, was engaged to act with Mr. Stewart in conducting the Bureau's work. Mr. Kroeger was given the title of Master of Programs.

The general plan contemplated the liberal use of Military Bands playing in the open air; the engagement of a satisfactory high grade orchestra; the giving of fine choral performances, and of organ recitals and great choral and band contests.

For a year, the work was done principally in the line of correspondence. Mr. Stewart's labors were the engaging of bands, members of the orchestra, and the planning of the business details relative to the Bureau. He conducted his office work in Boston.

Mr. Kroeger corresponded with organists and with choral societies and vocal soloists. His work was done in St. Louis.

Mr. Markham's advice was constantly sought as the various plans were made.

In December 1902, Mr. Kroeger visited former officials of the Columbian and Pan-American Expositions in order to obtain certain information from those who had been in charge of the musical departments. He also extended his visit to Boston and New York, consulting with representative musicians as to their views concerning the character of music advisable at Expositions.

In September 1903, Mr. Stewart went to Europe, where he made provisional contracts with the British Grenadier Guards Band, The Garde Republicaine, the Berlin Pailharmonic, and the Russian Imperial Garde Bands. He also made arrangements with the famous organist, Guilmant, for a series of recitals to begin in August, and extend during a period of six weeks. These provisional contracts were afterward ratified by the Exposition Company.

An appropriation of \$450,000.00 was made for the work of the Bureau of Music, and its apportionment was distributed as follows:

Bands - - - - -	\$264787.34
Orchestra (including two conductors, Heuberger and Komzak) - - - - -	129730.03
Organists - - - - -	14390.00
Soloists - - - - -	3925.00
Choral Contest - - - - -	16000.00
Mr. Alfred Ernst, (Conductor, Symphony Concerts) - - - - -	6,000.00
Mr. Charles Galloway, (Official Organist) - - - - -	750.00
Administration - - - - -	24121.96
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	459754.33
Credit- Exposition Orchestra Tyrolean Alps contract --	67500.00-39225433

The Dedication Ceremonies of the Exposition took place April 30th, 1903. On that occasion, a chorus of 2800 singers comprising the principal choral organizations of St. Louis, took part. A band of 100 performers accompanied the chorus. Mr. Alfred Ernst, of St. Louis, conducted. The general verdict was that the performance was a great success.

Mr. Stewart arrived in St. Louis December 1st, 1903, to prosecute his work there, and an office was opened in the Administration Building. The Bureau became a department of the Division of Exhibits.

One of the important subjects taken up in December was the matter of the decision of the American Federation of Labor, Local No. 2, known as the "Musicians' Mutual Benefit Association." A decision had been reached by this organization to the effect that a minimum salary of \$45.00 per week, for four hours each day, six days per week, be paid all musicians playing in orchestras and bands. The Bureau made a request that these terms be modified, but the reply was that the original terms would be upheld. They were upheld during the entire Exposition.

Before the Exposition opened, nearly all contracts were completed with Bands, members of the orchestra, and organists.

Mr. Charles Galloway was engaged as official organist at \$750.00 for the season, and Mr. Alfred Ernst, as conductor of the Symphony Concerts in Festival Hall, at \$6,000.00 for the season.

As the experience at Chicago in 1893 had demonstrated that Exposition audiences would not attend daily Symphony Concerts, the Bureau of Music planned to use the Orchestra five days in each week on popular programs. When therefore, the place for popular concerts was under discussion, it was decided that the audience would be more comfortable and enjoy the programs better, if an arrangement could be made to have these popular programs given in the Tyrolean Alps, the principal Restaurant Concession. Therefore, a contract was made with the Tyrolean Alps Company to rent it the use of the orchestra each day, on such days as it was not employed by the Exposition Company. When the Orchestra was used in Festival Hall, one of the best Military Bands was to be supplied in its place. The Exposition Company received \$67,500.00 from the Tyrolean Alps Company for the services of the orchestra.

which greatly contrasted with the Symphony Concerts in character. They met with much favor.

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In the Symphony Concerts, the greatest masters of orchestral composition. While in Europe, Mr. Stewart arranged for two celebrated "popular" orchestral conductors to lead the performances in the Tyrolean Alps: Mr. Josef Helmsberger, of Vienna, and Mr. Karl Komzak, of Baden-Baden. Mr. Helmsberger was suddenly taken ill at the time his engagement began, and upon Mr. Komzak's recommendation, Mr. Richard Heuberger, of Vienna, was engaged in his place. Before Mr. Heuberger arrived, Mr. Ernst alternated with Mr. Max Bendix in conducting the Tyrolean Alps concerts. Afterward, Mr. Heuberger replaced Mr. Ernst, and continued until August 14th, when Mr. Komzak arrived. The latter conducted alternately with Mr. Bendix and Mr. Ernst until the close of the Exposition.

Mole, Carter, Schulz, Baermann, Penfield, Goldbeck, Crane. Some of these received their first hearing. Mr. James S. McConathy was engaged to make arrangements with members of the orchestra, it being the rule of the Musicians' Union that the mem must do business with a member of the Union who acts as middleman between the employer and the employe. He engaged 52 members of the St. Louis Choral Symphony Society, who formed a nucleus for the orchestra. Other men engaged were from the Boston Symphony, Boston Festival, Chicago, Philadelphia, Pittsburg and Cincinnati orchestras.

in the pavilions stationed on the grounds. These Bands were to play daily. For April 30th, elaborate preparations were made. A chorus was made up of members of the Choral Symphony Society, Morning Choral Club, and Apollo Club. Two compositions, especially written for the Exposition, were rendered: "Hymn of the West," poem by E. C. Stedman and music by J. K. Paine, sung by the Chorus, and "Louisiana March," by F. Van der Stucken, played by Sousa's Band. The "Star Spangled Banner" and "America" were also sung by the Chorus. Mr. Alfred Ernst conducted the choral numbers. The Chorus and Band were placed in the Plaza of St. Louis on raised seats, to the right of the speakers. The music was generally considered to be a success.

Fanchiulli's	50	"	"	3,250.--	9,750.
Boston	40	"	"	2,500.--	7,500.

On April 30th, the Exposition Orchestra under the direction of Mr. Alfred Ernst and Mr. Max Bendix, commenced its engagement at the Tyrolean Alps. The Symphony Concerts at Festival Hall however, did not begin until Friday afternoon, June 3rd. It was deemed advisable to wait until this date because of the necessity of the members of the orchestra obtaining the daily practice at the Tyrolean Alps, in order to bring it to a condition worthy of doing high-grade work. Twenty Five Symphony Concerts were given in Festival Hall by this Orchestra during the Exposition. One concert each week was given, and the admission was 25 cents each person. Mr. Ernst conducted twenty two of them. The remaining three were conducted by Mr. Emil Mollenhauer, Mr. Walter Damrosch, and Mr. Frank Van der Stucken. These conductors were paid \$250.00 each for their services.

Indian Band	40	"	"	750.--	1,500.
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As a rule, one soloist, (usually a vocalist), appeared at each Symphony Concert.

The orchestra being composed of such excellent material, fine results were obtained ere long.

Towards the close of the Exposition, Mr. Karl Komzak inaugurated his weekly "Popular Concerts" on Tuesday afternoons, which greatly contrasted with the Symphony Concerts in character. They met with much favor.

In the Symphony Concerts, the greatest masters of orchestral composition were represented on the programs: Haydn, Mozart, Beethoven, Schubert, Weber, Schumann, Mendelssohn, Berlioz, Wagner, Brahms, Liszt, Tschaiakowsky, Grieg, Dvorak, Saint-Saens, Massenet, Moszkowski, Elgar, Glazounow, and others.

It was a feature with the Bureau of Music to present at nearly every Symphony Concert, an orchestral work by an American composer, either a native or resident in the United States. The following American composers were represented: MacDowell, Foote, Parker, Chadwick, Van der Stucken, Klein, Farwell, Foerster, Pommer, Converse, Kroeger, Ahl, Houseley, Beck, Mole, Carter, Schulz, Baermann, Penfield, Goldbeck, Crane. Some of these received their first hearing in Festival Hall.

The Bureau of Music claims that this is the first attempt to make a feature of the regular performance of works by American composers.

After much correspondence, the Bureau finally engaged the most celebrated Bands in Europe and America to give concerts in the pavilions stationed on the grounds. These Bands were to play daily, free to the public, excepting a small fee for reserved seats controlled by a Concession Company.

The following is the list of Bands engaged by the Exposition Company, with terms affixed: The prize was \$30,000 to be paid by the loser. The Indianapolis Band won.

Sousa's Band	65 men	4 weeks	at \$5,000.--	\$20,000.
Innes' "	50 "	"	"	3,250.-- 13,000.
Conterno's Band	50 "	3 "	"	2,250.-- 6,750.
Weber's "	40 "	2 "	"	2,125.-- 4,250.
Fanchiulli's "	50 "	3 "	"	3,250.-- 9,750.
Boston "	60 "	10 "	"	3,750.-- 37,500.
Phinney's "	50 "	2 "	"	2,500.-- 5,000.
Kiltie's "	50 "	2 "	"	2,700.-- 5,400.
Banda Rossa	50 "	2 "	"	2,400.-- 4,800.
Weil's Band	40 "	305/6 "	"	2,000.-- 61,820.
Garde Republicaine	80 "	5 "	"	6,170.-- 30,850.
Transportation--				1,600.
Grenadier Guards Band	60 "	6 "	"	5,000.-- 30,000.
Capt. Jeffries - Hotel Expenses-			\$600.00	
" " Transportation-			297.35	897.35
Berlin Band,	55 "	8 "	"	3,437.50-27,500.
Transportation --				989.99
Ellery's Band	55 "	2 "	"	2,500.-- 5,000.
Haskell Indian Band	40 "	2 "	"	750.-- 1,500.

During August, the Grenadier Guards Band of London, began its engagement of six weeks, and in early September, the Garde Republicaine, its engagement of five weeks. These two great Bands amply fulfilled all that was expected of them, and their concerts were a source of great delight to all who heard them. Their engagements terminated upon the same day, Saturday, October 8th. On that day, the President of the Exposition and Mayors of Chicago and St. Louis, and their staffs, took official notice of the presence and departure of the great bands in a public manner on the Plaza St. Louis.

266,609.34

Sousa's and Innes' Bands played their engagements in May. The former was engaged to play one more week than originally agreed upon.

Weil's Band gave daily concerts at different pavilions, and played at State and other functions. During the entire Exposition this Band was called upon repeatedly to play at various places in the Exposition Grounds, sometimes upon very brief notice.

Weber's and Conterno's Bands began their engagements May 30th.

The Haskell Indian, Banda Rossa and Boston Band began their engagements in June, with no expense to the Exposition Company. Among these was the celebrated Maxine Band.

A series of Band Contests was also planned, and circulars were sent to nearly 8,000 Bands. The prizes amounted to \$30,000.00. One of the rules was to the effect that the international pitch must be adhered to by all bands entering the competition. This rule must have had a deterrent effect upon the number of entries. So small a number actually decided to enter the contests, that after careful consideration, the Bureau of Music (under advice from the Director of Exhibits) decided to call the contests off.

One contest did occur, however. It was between the Newsboys' Bands of Indianapolis and Minneapolis. The Judges were Messrs. Williams, Mollenhauer, and Weil. The prize was \$50.00 to be paid by the loser. The Indianapolis Band won.

During the month of July, the Boston Band, Banda Rossa, Ellery's, Fanchiulli's and Weil's Bands were heard on the grounds.

On the 23rd of July, a "Massed Band Concert" was given in Festival Hall; those taking part being the Boston, Fanchiulli's and Weil's.

During July, the Band Pavilion previously located at the West End of Machinery Gardens was moved to West Cascade Gardens, and it proved to be a good position during the balance of the Exposition for band concerts. The experience of this Exposition indicates that the form and location of band stands is a most important factor in the success of Exposition out of door music. To have the public get the utmost enjoyment out of the splendid Bands that are available during an Exposition, there must be ample and comfortable seating arrangements made with protection from the sun or from the noise of passing vehicles or trains or neighboring concessions.

During August, the Grenadier Guards Band of London, began its engagement of six weeks, and in early September, the Garde Republicaine, its engagement of five weeks. These two great Bands amply fulfilled all that was expected of them, and their concerts were a source of great delight to all who heard them. Their engagements terminated upon the same day, Saturday, October 8th. On that day, the President of the Exposition and Mayors of Chicago and St. Louis, and their staffs, took official notice of the presence and departure of the great bands in a public manner on the Plaza St. Louis.

Mr. R. L. Woodman
Mr. C. De Other bands which played during August and September, were the Boston Band, Kiltie's Band, Fanchiulli's Band, Phinney's Band, and Weil's Band.

Mr. W. J. Gombh
Mr. J. A. The Mexican Band was generously loaned the Exposition by the Mexican Government, and gave concerts constantly in the pavilions and in Festival Hall until its return to Mexico in the latter part of October.

Mr. E. Freese
Mr. S. A. The Victoria Band of Vancouver, B. C., was also kindly loaned the Exposition by the Canadian Government.

Mr. A. Inghem
Mr. W. H. At the Government Building, several famous Governmental Bands gave daily concerts, with no expense to the Exposition Company. Among these was the celebrated Marine Band.

Mr. R. H. Baldwin
Mr. A. G. In October, the famous Berlin Philharmonische Blas Orchester (on the programs called "The Berlin Band") led by the famous composer and conductor, Franz von Blon, appeared. It played until the last week of the Exposition. On account of the nights becoming too cool for audiences to sit before the pavilions in order to listen to the music, this Band played four nights each week in Festival Hall during the last part of its engagement.

Mr. W. I. Donley
Mr. J. F. In addition to these indoor concerts in Festival Hall, the great Bands played daily at the five outdoor stands, or in the Exhibit Palaces. At one time, there were six concert bands on the grounds the same week - all free to the public.

Mr. G. M. Chadwick
Mr. J. T. Arrangements were made between the Exposition Company and the Murray M. Harris Organ Company, of Los Angeles, California, (afterward, the Los Angeles Art Organ Company), for the installation of a grand organ in Festival Hall. This organ was to be considered as an exhibit in the department of Liberal Arts. It was to be the largest organ in the world, and of the most modern type, containing many new features introduced by its inventor, Mr. W. B. Fleming. The terms agreed upon were that the Exposition Company would pay the Organ Company \$15,000.00 for the use of the organ during the entire time of the Exposition, the Organ Company to bear all expenses of transportation, erection and maintenance. The Exposition Company agreed to furnish the necessary electric power with which to run the organ. Owing to several conflicting circumstances, it was not until June 9th that the first organ recital was given, by Mr. Charles Galloway, the official organist, although organists had been engaged to give recitals from the opening of the Exposition, May 1st. Organists engaged to give recitals before June 9th, were transferred to later dates.

After the above date, daily organ recitals were given until the close of the Exposition, by the following organists:

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| Mr. Charles Galloway | Mr. E. M. Bowman |
| Mr. H. M. Dunham | Mr. W. Middleschulte |
| Mr. J. J. Bishop | Mr. F. W. Riesburg |
| Mrs. M. C. Fisher | Mr. N. J. Corey |

Mr. R. H. Woodman	Mr. G. E. Whiting
Mr. C. Dethier	Mr. W. K. Steiner
Mr. H. M. Parker	Mr. G. Smith
Mr. C. W. Andrews	Mr. F. P. Fisk
Mr. W. J. Gomph	Mr. J. W. Andrews
Mr. J. A. O'Shea	Mr. G. H. Fairclough
Mr. W. S. Sterling	Mr. S. H. Penfield
Mr. H. C. Thunder	Mr. A. I. Epstein
Mr. A. Raymond	Mr. I. Houseley
Mr. G. Frese	Mr. C. O. S. Howe
Mr. S. A. Gibson	Mr. H. D. Wilkins
Mr. Hamlin Hunt	Mr. Louis Falk
Mr. A. Ingham	Mr. L. V. Flagler
Mr. W. H. Bush	Mr. S. Baldwin
Mr. A. J. H. Barbour	Mr. H. J. Zehm
Mr. F. L. Sealy	Mr. C. E. Clemens
Mr. Minor Baldwin	Mr. W. C. Carl
Mr. A. Guilmant	Mr. F. Dunkley
Mr. W. C. Gale	Mr. J. L. Browne
Mr. I. R. Shelley	Mr. W. Kaffenberger
Mr. F. L. Yorkne	Mr. W. C. Macfarlane
Mr. R. K. Miller	Mr. E. E. Truette
Mr. F. J. Benedict	Mr. J. A. Pennington
Mr. W. A. Sabin	Mr. H. von Tobel
Mr. W. H. Donley	Mr. C. Dickinson
Mr. J. F. Wolle	Mr. Mason Slade
Mr. L. E. Becker	Mr. G. R. Saylor
Miss Sans Souci	Mr. A. Dunham
Mr. R. H. Peters	Mr. E. H. Lemare
Mr. G. M. Chadwick	Mr. E. H. Kreiser
Mr. J. T. Quarles	Mr. C. L. Heathly
Mr. A. Scott-Brook	Mr. Sumner Saiter
Mr. H. M. Wild	Mr. J. J. McClellan
Mr. E. R. Kroeger	Mr. F. W. Chace
Mr. O. S. Condon	Mr. W. Gage
Miss C. A. Allen	

The greater number of these organists were engaged to give two recitals each, although one gave three recitals, one five, and some one recital. These organists were paid a stated sum for these recitals, with the exception of some in October and November, who played gratuitously. Place in Festival Hall by different Choral Clubs.

The largest and most important engagement was that of M. Alexandre Guilmant, of Paris, who was engaged to give thirty-six recitals, covering an interval of six weeks. His engagement was so successful that he gave three extra recitals during his last week. His terms were \$5500.00 for the thirty six recitals, and the remaining three were given at the same rate. M. Guilmant also gave a "French Historical Music" recital on Sunday afternoon, Oct. 2nd, for which he made no additional charge. The attendance at the organ recitals proved their popularity, it sometimes taxing the capacity of the Hall. Circulars were widely sent to such organizations all over the country. Prizes amounting to \$30,000.00 were offered in the former, and \$28,500.00, in the latter.

Ten cents each person was the admission until the Guil-
lant engagement, when the price was raised to twenty five cents.
This rate continued throughout the remainder of the Exposition
for all organ recitals.

Work constantly went on towards completing the instrument
until October 11th, when the organ was formally transferred to the
Exposition by the Organ Company.

On June 29th, the first Choral performance was given in
Festival Hall by the Kansas City Philharmonic Society, and the
Treble Cleff Club of Leavenworth, which united in producing Carl
Busch's Cantata, "King Olaf." This was notable as being a per-
formance of a high class work by a resident American composer, who
conducted it on this occasion.

This was followed by the following Choral performances
in July:

On the 9th of July, the Exposition Chorus, (consisting
of members of the St. Louis Choral Symphony, Morning Choral and
Apollo Clubs) rendered Handel's great oratorio "The Messiah," under
the direction of Mr. Alfred Ernst; Haydn's "Creation" was given on
the 11th, by the Dubuque Choral Society, under the direction of
Mr. W. I. Pontius; Elgar's Cantata "Caractacus" was given on the
13th by the united Evanston and Ravenswood Choral Societies, under
the direction of Mr. P. C. Lutkin; Mendelssohn's Oratorio "Elijah"
was given July 16th by the Scranton Oratorio Society, under the
direction of Mr. J. T. Watkins.

Miscellaneous Choral Concerts were given on July 12th and
July 14th by the Colorado Oratorio Society and the Denver Choral
Society, respectively.

On August 9th, Gounod's Cantata "Gallia" and Paine's
"Lynn of the West" were given, under the direction of Mr. Alfred
Ernst.

Although more Choral performances had been planned by the
Bureau of Music, yet the attendance at the August 9th concert on
the part of the members of the chorus was so unsatisfactory, that it
was deemed best not to carry out the plans. Other Choral perform-
ances, however, took place in Festival Hall by different Choral
Clubs.

On July 2nd, the Hesperian's Women's Chorus of Dallas,
Texas, gave a concert; on July 20th, the Columbus Republican Glee
Club (male chorus) appeared; on Sept. 6th, the famous Arion Male
Chorus of Brooklyn, N. Y. gave a concert; on Sept. 7th, the
Euterpean Ladies' Chorus of Columbus, O., gave a concert; on
Nov. 12th, the Concordia Seminary Students' of St. Louis, gave a
concert.

Band and Choral Contest Circulars were widely sent to
such organizations all over the country. Prizes amounting to
\$30,000.00 were offered in the former, and \$23,500.00, in the latter.

The great Choral Contests took place in Festival Hall during the week of July 11th. Circulars were issued announcing that \$23,500.00 in prizes would be given to the successful competitors. These circulars contained the rules of the contests and also the names of the contesting selections. Subsequently, a second circular in the nature of a supplement to the first, was issued, omitting one of the classes mentioned in the first circular, and adding rules for a male chorus contest. The responses to the latter, however, were so few, that the Bureau of Music decided that it would be inadvisable to hold the male chorus contest, so it was abandoned. Consequently, the amount of prizes offered to the winners of the mixed choral contests was reduced from \$23,500.00, as stated in the first circular, to \$16,000.00, as stated in the second circular. The final number of entries were nine, there being five in the first grade (consisting of choruses containing from 90 to 200 members), and four in the second grade (consisting of choruses containing from 40 to 70 members.)

The following were the choruses entered in the competition:

In the first grade, the following Societies entered:

The Dubuque Choral Society,	Mr. W. H. Pontius,	Conductor
The Scranton Oratorio Society,	Mr. J. T. Watkins,	"
The Denver Choral Society,	Mr. Gwilym Thomas,	"
The Belleville Choral Symphony Society,	Mr. Ludwig Carl,	"
The Evanston Choral Society,	Mr. P. C. Lutkin,	"

In the second grade, the following Societies entered:

The Colorado Oratorio Society,	Mr. Claude Rossignol,	"
The Pittsburg Cathedral Choir,	Mr. Joseph Otten,	"
The Denver Select Choir,	Mr. Henry Houseley,	"
The Ravenswood Choral Society,	Mr. P. C. Lutkin,	"

The Judges of the Contests were:

Mr. Wm. H. Pommer,	Chairman
Mr. William Appadoc	"
Mr. Charles E. Allum,	"
Mr. Edward Broome,	"
Mr. John Towers,	"

On Saturday night, July 16th, during the performance of the Oratorio "Elijah" President Francis read the report of the Vice President of the Superior Jury, Mr. F. J. V. Skiff, containing the result of the Contests decided by the reports of the adjudicators. The awards were as follows:

	<u>First Grade.</u>	
First Prize,	Scranton Oratorio Society,	\$5,000.
Second "	Evanston Choral Society,	3,500.
Third "	Denver " "	2,500.

United Sunday School exercises Second Grade.
 Oklahoma City Day exercises

First Prize,	Denver Select Choir,	\$2,500.
Second	Pittsburg Cathedral Choir,	1,500.
Third	Ravenswood Choral Society,	1,000.

In planning these Choral Contests, the Bureau of Music felt that the Exposition Company would greatly stimulate efforts in the direction of high class Choral work in the United States, in awarding prizes of such magnitude. The artistic work done by the various choruses convinced the members of the Bureau of Music that the results achieved were worthy of the trouble and expense.

Pianoforte recitals were given in Recital Hall during July by Senor Pedro L. Ogazon of Mexico, and Senorita Laura Rayneri of Cuba. Others were subsequently given by Miss Mary Hallock, of Philadelphia, but the small attendance at these recitals proved that the Bureau of Music acted wisely in not arranging for many of them. The expenses of these recitals were borne by different pianoforte firms. The gross receipts went to the Exposition.

The offices of the Bureau of Music were transferred to Festival Hall, May first. The programs to be rendered, received a competent force of ticket takers and sellers was employed at Festival Hall. A competent force was employed to look after Festival Hall, and Mr. Harry Walker was engaged as custodian of the Hall. He also handled all receipts taken in at concerts and recitals.

The office force was increased from time to time, as the demands required. The Exposition Company rented the large orchestral and choral library of Mr. George W. Stewart for \$3,000.00 for the season.

Festival Hall was constantly in use for Conventions, Governmental or State celebrations, congresses and special exercises of a religious or a secular nature. The Bureau of Music superintended all of these, and at none of them were there any serious citches or disturbances. No accidents of note occurred to mar any of the proceedings of any of these occasions. The following were the events of this nature held in Festival Hall:

The Music Teachers National Association Convention did not take Patriotic Celebration on the Fourth of July

American Boys' Day exercises

Fisk University Day exercises

National Curfew Association

Stereoptican Lecture Recitals on "Hungary"

Bohemian Day celebration - 7,125.00

International Typographical Union exercises

Newsboys' Day celebration - 4,713.25

Swiss Day exercises - - - 22,490.00

Indian School exercises - 12,238.00

December 1st - - - - - 497.75

\$77,155.80

The Bureau of Music feels gratified with this showing, believing that thereby its principle in giving the public the best music lowest prices, has been practically demonstrated to be a success.

- United Sunday School services
- Oklahoma City Day exercises
- Maryland Day exercises
- Inter-Parliamentary Congress
- Catholic Knights of America exercises
- International Political meeting
- National Geographical Association
- American Bar Association
- Universal Congress of Lawyers and Jurists
- International Pure Food Congress
- International American Advertising Association.
- Rhode Island Day exercises
- American Street Railway Association
- Sunday Rest Congress
- Italian Day exercises
- Alumni of the St. Louis University exercises
- Congregational Churches of America exercises
- Nebraska Day exercises
- Convention of Home Missionaries, Interdenominational
- Irish Day exercises
- Thanksgiving Day services

The character of the programs to be rendered, received serious consideration on the part of the Bureau. After considerable discussion, it was decided that good high-grade music should be played at all concerts without it being of too severe a nature. This policy was consistently carried out, and never did the members of the Bureau take any backward steps; consequently, the influence of the concerts upon the musical taste of the people who visited the Exposition, is bound to be apparent.

One point the Bureau of Music wishes to emphasize is the Educational value of the programs. All Organ Recitals and Symphony Programs were annotated. With each composition, was printed an explanation concerning its character, or the rank of the composer. As many favorable comments concerning this feature reached the ears of the members of the Bureau during the Exposition, it is believed by them that much good was done by these annotations. Also, they served to give value to the Programs, which were sold in Festival Hall for 5 cents each by the Daily Program Company, which controlled the concession.

In originally granting the appropriation to the Bureau of Music for its expenses, the Exposition management did not take into consideration the receipts for Festival Hall concerts. Although but 10 and 25 cents were charged for admission, the total amount taken in at the doors during the Exposition, was as follows:

June - - - - -	\$5,198.05	
July - - - - -	9,429.90	
August - - - - -	11,083.60	
September - - - - -	16,716.25	
October, - - - - -	22,490.00	
November - - - - -	12,238.00	
December 1st - - - - -	497.75	\$77,155.80
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The Bureau of Music feels gratified with this showing, believing that thereby its principles in giving the public the best music lowest prices, has been practically demonstrated to be a success.

Mr. Alfred Ernst

Mr. Alfred Ernst was engaged as Conductor of these concerts by the Bureau of Music at a salary of \$6,000.00 for the season of seven months.

Three conductors were engaged to give special concerts: Messrs. Emil Mollenhauer, Walter Damrosch, and Frank Van der Stücken.

There were twenty-five concerts given, usually on Friday afternoons. They began June 3rd, and continued weekly until November 25th. Mr. Ernst conducted 22 and the three above mentioned conductors, the remaining concerts.

An orchestra consisting of 82 performers was engaged. The players were taken from the Boston Symphony, Boston Festival, Philadelphia, Pittsburg, Chicago, Cincinnati, and St. Louis Orchestras.

The personnel of the orchestra was as follows:

First Violins.

Max Bendix, Concert Master
Hugo Olk
Christ. Jacob
Max Schulz
Henry Hornberger
John Crowley
Alfred Spell
Arno Waechtler.

Isaac Maasel
Emil Vollrath
Gustav Fischer
Victor Lichtenstein
Paul Donath
Chas. Kaub
Jacob Blumberg

Bass Clarinets
Anton Steppen.

Bassoons.

Contra Bassoon.
John Helleberg

Second Violins.

Julius Scheel
Alfred Lorenz
Oswald Thumser
Alfred Davidson
C. A. Preusse
Max Gottschalk

Fred Schillinger
Otto Bierker
C. F. Steinkuehler
Wm. Oberkircher
Nihs Pearson
Otto Kuettnner

Trumpets

Trombones.
Frank Heminger

Violas.

Gabriel Peyre
Wm. A. Hochheim
Carl Tholl
H. J. Falkenhainer

Wm. Kaltenthaler
Louis Kielsmeier
Frank Goll
Hans Boeck

Violoncellos.

Leo Schulz
P. G. Anton
Paul Kefer
Richard F. Schubert

Carl Webster
Julius Sturm
Max Froelich
Walter Gobelet

Librarian.

August Guntzel.

In October and November, some of these players left the orchestra to fill their regular concert engagements. Their places were filled by other players.

The following artists were represented at these concerts:

Karl A. Keller
Max Kunze
Robert Buhl
Ole Oatman

Mrs. A. J. Epstein, of St. Louis; Paul Rahmig
Maustis, of Dubuque, Ia.; Mrs. Henry Broecker
nam, of St. Louis; Mrs. W. J. Otto Ostendorf
Mrs. I. J. Nathan, of Boston; Karl Thul

FLUTES.

Charles Mole

Miss Jessie Ringen, of St. Louis; Leopold Broecker
mann, of St. Louis; Mad. Ad. Soder-
Louis; M. E. S. Timmons, of San Francisco;
Mrs. Gray W. M. of Chicago; Mrs. R. T. Farn-

Oboes.

Jacques Wouters

Miss Marietta Kirby, of New York; James S. McConathy

Tenors:

Mr. David English Horn, Detroit; Mr. Arnold Thauer,
of New York; Eugene Deyaux, of New York.

Baritone:

Marquis de Clarinets, of Portugal; Mr. Guitys Miss, of
Fritz Dieterichs New York; Mr. William Porten August Meyer.

Bass:

Mr. Louis Bass Clarinets, of Germany; Mr. Carl Hart-
voort, of New York; Anton Steppan, of New York.

Violinists:

Mr. Leo Bassoons, of Vienna; Mr. Frederic Spier-
Frederick Fischer, of Chicago; Noel Poepping

Violoncellists:

Mr. Leo Contra Bassoon, of New York;
John Helleberg

Pianists:

Mr. W. S. Gury, of Chicago; Miss Theodora Sturkov,
of Chicago; French Horns

Anton Horner
Joseph Horner

Carl Weinelt
Albert Riese

Gustav Heim
Nils Pearson

Wm. Leeder
Otto Kuettner

Oscar Hallback

Frank Henninger, of New York; Edw. Gerhard

Thomas Rubinstein

C. Stanley Mackey, of New York; Van Weber, of New York;
Heinberger, Curry, Goldbeck, Lewis, Herbert, Crane, Elgar, etc.

Tuba.

E. Tramonti

Wilhelmina Lowe

Oskar Schwarz

Rocco Venuto

Drums

Geo. Eckardt

Louis Paudert

Moritz Waschtler

Librarian:

August Guentzel.

Of the above mentioned composers the following were represented by orchestra in October and November, some of these players left in order to fill their regular winter engagements. Their places were filled by other players.

The following artists appeared at these concerts:

- Sopranos: Mrs. A. I. Epstein, of St. Louis; Mrs. Bertha L. Heustis, of Dubuque, Ia.; Mrs. Georgia Lee Cunningham, of St. Louis; Mrs. W. J. Romer, of Saint Louis; Mrs. I. D. Nathan, of Boston.
- Contraltos: Miss Jessie Ringen, of St. Louis; Miss Pauline Woltmann, of Boston; Mad. Ada Soder-hueck, of St. Louis; Mrs. L. A. Birmingham, of San Francisco; Mrs. Grace W. Misick, of Chicago; Mrs. R. T. Burnham, of Connecticut; Miss Marietta Bagby, of New York.
- Tenors: Mr. David D. Duggan, of Detroit; Mr. Arnold Inauen, of New York; Mr. Theodore Van York, of New York.
- Baritones: Marquis de Souza, of Portugal; Mr. Guilym Miles, of New York; Mr. William Porteous, of St. Louis.
- Bassos: Mr. Louis Bauer, of Cologne, Germany; Mr. Carl Gantvoort, of Cincinnati; Mr. William Harper, of New York.
- Violinists: Mr. Hugo Olk, of Philadelphia; Mr. Theodore Spiering, of Chicago;
- Violoncellists: Mr. Leo Schulz, of New York.
- Pianists: Mr. W. B. Spry, of Chicago; Miss Theodora Sturkow, of Chicago.

The following composers were represented by orchestral works: Wagner, 14; Tschaikowsky, 6; Van der Stücken, 4; Beethoven, 3; Grieg, 3; Mozart, 2; Schumann, 2; Mendelssohn, 2; Schubert, 2; Liszt, 2; Berlioz, 2; Kroeger, 2; Dvorak, Chabrier, Rossini, Bach, Foote, MacDowell, Parker, Foerster, Chadwick, Farwell, Converse, Haydn, Raff, Saint-Saens, Moszkowski, Humperdinck, Houseley, Mole, Svensden, Scharwenka, Carter, Glazounow, Schulz, Brahms, Rubinstein, Massenet, Baermann, Penfield, Van Weber, Klein, Raelinberger, Curry, Goldbeck, Lewis, Herbert, Crane, Elgar, one each.

The following composers were represented by vocal numbers: Wagner, 4; Verdi, 4; Gounod, 3; Saint-Saens, 3; Elgar, 2; Leoncavallo, 2; R. Strauss, 2; Gluck, Beach, Tschaikowsky, Chaminade, Clough-Leiter, Jensen, Harris, Godard, Mozart, von Weber, Schubert, Beethoven, Bach-Gounod, Bruch, Marschner, Meyerbeer, Bartlett, Handel, Massenet, Rene, Bemberg, Bendix, Knapp, David, Dell'Acqua, Thomas, Buzzi-Peccia, one each.

The following composers were represented by violin, violoncello and pianoforte numbers: Joachim, Vieuxtemps, Laub, Bruch, Popper, Von Weber, Grieg, Schutt.

Of the above mentioned composers, the following were Americans by birth or residence: Van der Stucken, Kroeger, Foote, MacDowell, Parker, Foerster, Chadwick, Farwell, Converse, Houseley,

Mole, Carter, Schulz, Baermann, Penfield, Klein, Curry, Goldbeck,
Herbert, Crane, Harris, Bartlett, Bendix, Knapp.

Some of the works of these composers received their first
public hearing at these concerts.

The admission to the Symphony Concerts was 25 cents each
person. The following were the receipts from these concerts:

June 3rd- \$224.75
10th- 169.25
17th- 279.50
24th- 166.00

July 1st- \$ 67.50
8th- 140.50
22nd- 170.50
29th- 108.25

Aug. 5th- \$173.00
12th- 184.25
19th- 111.50
26th- 207.25

Sept. 2nd- \$285.25
9th- 253.75
16th- 311.75
23rd- 322.75
30th- 624.75

Oct. 7th- \$240.50
14th- 426.00
21st- 261.25
28th- 399.00

Nov. 4th- \$260.50
11th- 247.50
18th- 243.50
25th- 320.75

\$6199.50

REPORT OF THE CUSTODIAN OF
FESTIVAL HALL.

The number of employees in my charge during the period of
the Exposition has been as follows:

- 1 Head Janitor
- 5 Assistant Janitors
- 2 Ticket Sellers
- 2 Ticket Takers
- 3 Ushers.

The total cost in salaries amounted to \$3224.46

Six weeks previous to the close of the Exposition, heating
stoves were placed in Festival Hall, and a force of men were em-
ployed to take care of them. The total amount of wages paid to
these men was \$277.55.