

WORLD'S FAIR MUSIC.

Great Masters Who Will Play on the Big Organ.

The Best the World Has to Offer Will
Be Heard at St. Louis—The
Largest Organ in the World in the
Most Beautiful Hall of Festivity
Ever Created.

Some of the most famous organists of the world have been engaged for recitals in the splendid series which has been planned for the World's Fair of 1904. The place of these exceptional entertainments is Festival Hall, the big auditorium which occupies the centre of the focal composition of the Exposition, the Terrace of States. The auditorium seats 4,000 persons in parquet and balcony. Particular attention has been paid to the acoustics of the structure, by the architect who designed the interior, E. L. Masqueray, chief of design of the Exposition. Special attention was also paid in the exterior design, which is the work of Cass Gilbert of New York and St. Paul, to the purpose for which the structure was

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Healthy beauty is the "only kind" that charms. Of what avail is the sallow prettiness of an invalid? Artificial beauty obtained by the use of lotions, washes and powders containing lead, zinc and bismuth is but a travesty—easily seen through. It is the plumpness of flesh and pure blood that makes people attractive. You cannot have health, good looks, rosy cheeks and bright, snappy eyes unless your blood is pure, rich and red. You cannot have that symmetry of development, that radiance of beauty and that healthy glow to your skin which is a guarantee of a pure, vigorous blood supply unless your stomach, liver and bowels are working together right. If you are constipated, if you have dyspepsia, indigestion or an occasional attack of biliousness, there is reason enough why you have a bad complexion, but that is no excuse for your using cosmetics to cover up defects. Better use Smith's Pineapple and Butternut Pills to cleanse the blood of impurities, regulate the bowels and establish a normal condition of digestion and nutrition. Begin right and you will have no use for artificial beautifiers. Under the active influence of these wonderful little vegetable pills the blood is invigorated and enriched, the nerves are strengthened, the muscles take on new energy, the skin becomes rosy and red, showing the circulation is normal and active as Nature intended it should be. Try this plan, use Smith's Pineapple and Butternut Pills each night for two weeks and you will be astonished at the improvement. Depend upon it that these little pills will not only correct a bad complexion, but they always cure sick headache, constipation and biliousness in one night. Price 25 cents at all dealers.

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to be used. All the sculptural decoration relates to music.

The organ to be used in the recitals is the largest and most perfect on earth. It has twelve more stops than the next largest organ, that in the Town Hall at Sydney, Australia. Electric power supplies the wind and a movable console or key desk enables the organist to come close to his audience at the front of the stage. This is highly important where the organist plays in conjunction with an orchestra or a chorus, as he is enabled to work in close connection with the director.

The organ recitals provided for by the Bureau of Music extend through the entire seven months of the Exposition. The great instrument will be dedicated at the opening of the Exposition by Charles Galloway of St. Louis, the official organist, who will do all the service playing for the Exposition and will take the place of any organist who falls, for any cause, to keep his appointment.

The list of those who will play was drawn up by Ernest R. Kroeger, superintendent of programs of the Bureau of Music, himself an organist and composer of note. Almost every name on the list is well known to those who have made the organ their study. The more prominent organists are:

Alexandre Guilmant, conceded to be one of the greatest organists of the present day. He will give a series of thirty-six recitals, extending over six weeks, beginning Aug. 15.

Clarence Eddy has given recitals at six great expositions, beginning with that at Vienna in 1873. He is at present giving concerts in Warsaw, Russia. In 1876 at the Hershey School of Musical Art in Chicago, of which he was general director, he gave a series of 100 recitals without any repetitions.

E. H. Lemare is at present organist of Carnegie Hall in Pittsburg. He was brought from England to take this place upon the death of Frederic Archer, its former incumbent. He is considered, next to Alexandre Guilmant, one of the greatest musical attractions of the Exposition.

Most of the other organists are in charge of the music at the great churches in the cities where they live. Most of them have studied abroad under great masters and now hold positions as professors of music, in conservatories and colleges. Almost all of them have produced musical compositions of great merit and have written works on the technique of the organ. There are also included in the list a number of rising young organists whose performances give promise of great things to follow. Among these are W. C. Gales, S. A. Gibbon, F. D. Sealy and W. McFarlin.

In the list are two men who have had regular charge of organs known for their size in the musical world. A. Wiegand has been organist at Sydney, Australia, using the organ which is next in size to that at St. Louis. L. Renwick is in the charge of the organ on which recitals have been given at the World's Fair in Chicago, which now holds a place in University Hall of the University of Michigan at Ann Arbor.

The organ recitals at the Louisiana Purchase Exposition will as a rule be at 10 o'clock in the morning, although on days when the great hall is urgently needed for other purposes they will be held in the afternoon. A small admission fee will be charged to these concerts, as much to insure an audience that will not shift in and out of the building to the annoyance of the appreciative part of the audience and of the performer as for the financial returns resulting.

The make-up of the programs at these recitals is left to the performers themselves, the Bureau of Music exercising only a general supervision so as to keep the numbers from being either too trivial or too heavy.

John C. Lebana.