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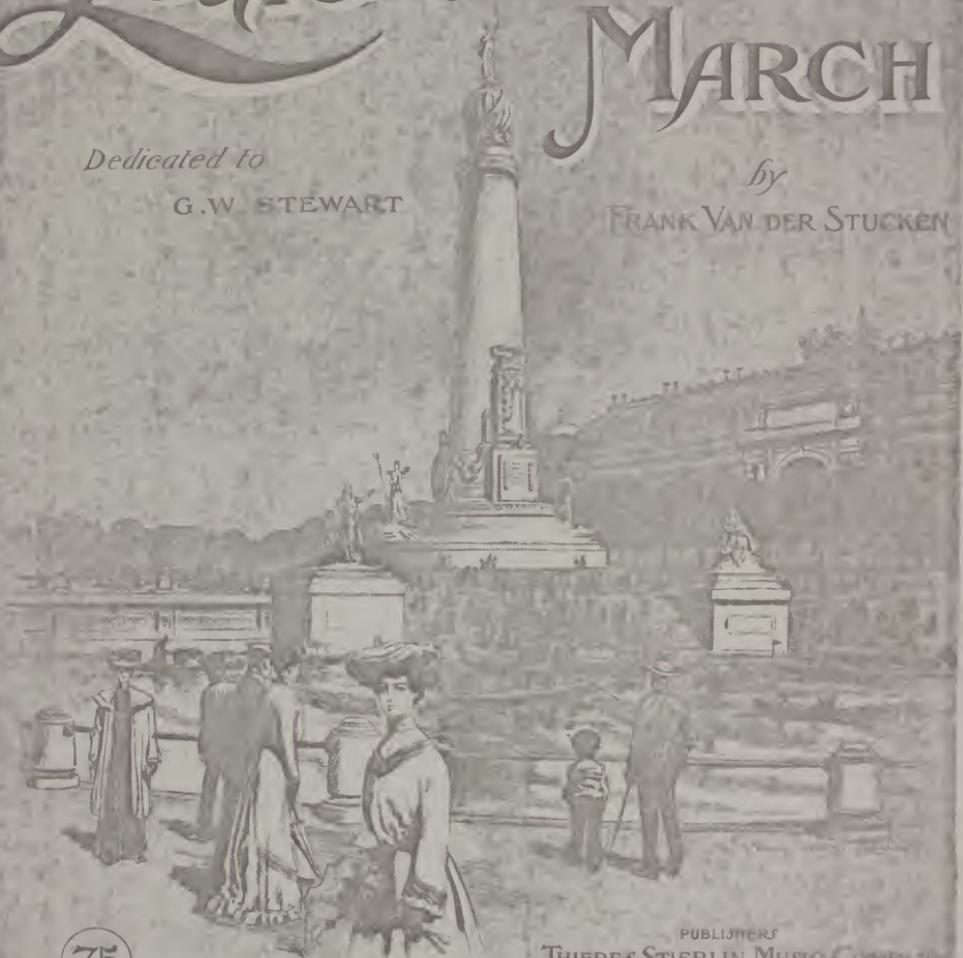
Louisiana MARCH

Dedicated to

G.W. STEWART

by

FRANK VAN DER STUCKEN



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FRANK VAN DER STUCKEN.

Frank Van der Stucken, composer of the "Louisiana March," the official march of the Louisiana Purchase Exposition, was born October 15th, 1858, at Fredericksburg, Gillespie County, Texas. When still a boy, he was taken by his parents to his father's old home in Belgium, and there educated, studying music under Peter Benoit, at Antwerp. Here the youthful composer's first productions were given—several religious pieces in the cathedral, and a ballet at the Royal Theatre.

At Leipzig, in 1878, Van der Stucken enjoyed the intimate friendship of Grieg, Carl Reinecke and others. The three years following were devoted to general European travel, and brought the young artist into amicable relations with the leading musicians of the countries he visited. A number of songs and choruses date from these "Wanderjahre." Kapellmeister at the Breslau Stadt Theatre, 1881-82, Van der Stucken there brought out his music to Shakespeare's "Tempest," and a year later, thanks to the influence of Liszt, was able to give an entire concert of his own works at the Grand Ducal Theatre, at Weimar, in the presence of Grieg, Lassen, Liszt, Muller-Hartung, and other celebrities, who predicted a great future for the young composer. In 1884 he became leader of the now world-renowned Arion Society, of New York, a chorus which he not only conducted most ably during twelve years, but actually led in triumph, as it were, over Europe, concertising with marked success in all the larger cities of Germany and Austria (1892).

Van der Stucken's achievements in this country are no less deserving of admiration. He has done, perhaps, more than any other conductor to encourage native talent, by bringing out composers before the public in their natural character. His series of American concerts in New York did much in this direction; so, too, his American concert at the Trocadero, during the Paris Exposition of 1889, in consideration of which the director was created an officer of the Academy.

Besides conducting the above named and other concerts given in various foreign cities, Van der Stucken founded and directed the Novelty Concerts at Steinway Hall, the Symphonic Concerts at Chickering Hall. He was leader of chorus and orchestra at the National Conservatory of Music, New York, of the Arion Society of Newark, Musical Director of the Temple Emanuel, New York, of the Indianapolis Festivals of 1887, 1898 and 1899, of the two great Saenger-Fests of the Northeast German Saenger-Bund, in Newark, 1891, and in New York, 1894, reforming the whole musical organization of that body, and giving performances with masses of 4,000 and 5,000 voices, with an excellence never before attained. Van der Stucken moved to Cincinnati in 1895 and has since been active as Dean of the College of Music and Director of the Symphony Orchestra. He is a man of great energy; an indefatigable worker; a musician to whom artistic proficiency is paramount to every other quality; and one who spares not himself any more than others in his endeavor to obtain the desired result.

Among his minor compositions, many songs and choruses can be cited as standard works of their kind, and his orchestral scores place him among the foremost of the modern composers. Special mention is due to his symphonic prologues "William Ratcliff" and "Pax Triumphous," which reveal a wealth of poetic imagination and a skill in managing the instrumental resources that justify Liszt's remark: "Some can score as well, but no one better."

Recently Van der Stucken was invited by the New York Philharmonic Society and the Boston Symphony Orchestra to conduct his prologue to "William Ratcliff," and his success as a composer and a conductor was most decided. During last season his "Pax Triumphous" was played in Hanover, Germany, and received with such favor that it was repeated at the following concert. Van der Stucken's latest compositions are a set of ten songs, in course of publication by Breitkopf & Haertel; two poems by Goethe, for solo, male chorus and orchestra, published by Schirmer's, and performed in February by the "German Liederkranz" in New York, and the "Louisiana March" which he was commissioned to compose for the St. Louis World's Fair.

At the request of the Music Committee of the Exposition, this march was composed in two-step rhythm, and Van der Stucken has availed himself of the opportunity to write a popular composition replete with the characteristic American spirit and dash. It is a thoroughly musical opus, worked out in a very original manner, in which the composer incidentally uses snatches of the "Marseillaise," "Dixie's Land," "Hail Columbia" and "Old Hundred."

The Official St. Louis World's Fair March.
(1904)

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LOUISIANA.

Risoluto (♩ = 104)

FRANK VAN DER STÜCKEN, Op. 32.

The musical score is written for piano in 2/4 time. It begins with a piano introduction marked *f*. The main section starts with a piano (*p*) dynamic and includes several *cresc.* (crescendo) markings. The score is heavily annotated with fingering numbers (1-5) and *Ped.* (pedal) markings. The piece concludes with a *p* dynamic marking.

3

1 2

fz

p

cresc.

cresc.

1 2

132-14.

First system of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The dynamic marking *ff* (fortissimo) is present. Fingerings and articulation marks are clearly indicated.

Second system of the piano piece. The right hand continues with complex rhythmic patterns and slurs. The left hand accompaniment includes various rhythmic values and slurs. The dynamic remains *ff*.

Third system of the piano piece. The right hand features intricate rhythmic figures with many slurs. The left hand accompaniment is also highly rhythmic. The dynamic remains *ff*.

Fourth system of the piano piece. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents. The dynamic remains *ff*.

Fifth system of the piano piece. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes slurs and accents. The dynamic marking *p* (piano) is present.

System 1: Treble and bass clefs. Treble clef contains a complex melodic line with fingerings 5, 4, 3, 2, 1 and slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *cresc.* and *f*.

System 2: Treble and bass clefs. Treble clef continues the melodic line with fingerings 4, 3, 2, 1 and slurs. Bass clef continues the accompaniment with notes marked *tea* and asterisks. Dynamics include *f*.

System 3: Treble and bass clefs. Treble clef continues the melodic line with fingerings 1, 2, 3, 4, 5 and slurs. Bass clef continues the accompaniment with notes marked *tea* and asterisks. Dynamics include *mp*.

System 4: Treble and bass clefs. Treble clef continues the melodic line with fingerings 3, 2, 1 and slurs. Bass clef continues the accompaniment with notes marked *tea* and asterisks. Dynamics include *p*.

System 5: Treble and bass clefs. Treble clef contains a melodic line with fingerings 5, 4, 3, 2, 1 and slurs, marked *espr.* and *mp*. Bass clef continues the accompaniment with notes marked *tea* and asterisks.

This page contains five systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The right-hand part (treble clef) features a melodic line with various rhythmic patterns and ornaments, while the left-hand part (bass clef) provides a harmonic accompaniment.

Key markings and dynamics include:

- And.* (Andante) markings in the first and second systems.
- mp* (mezzo-piano) in the second system.
- dolce marcato.* (dolce marcato) in the third system.
- L.H.* (Left Hand) markings in the fourth and fifth systems.
- cres.* (crescendo) in the fourth system.
- f* (forte) in the fifth system.

Fingerings are indicated by numbers 1 through 5 above or below notes. The notation also includes various musical symbols such as slurs, accents, and dynamic markings.

Musical score for piano, numbered 7. The score is written in G minor (three flats) and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The notation includes various dynamics (*p*, *ff*, *p subito*, *cresc.*, *f*, *mp*), articulation (accents, slurs), and fingerings. The piece features complex rhythmic patterns and a dramatic dynamic range.

Dynamics and markings include: *p*, *ff*, *p subito*, *cresc.*, *f*, *mp*.

Fingerings are indicated by numbers 1-5 above or below notes.

The score is marked with *L.H.* (Left Hand) and *R.H.* (Right Hand).

The piece concludes with a *mp* marking.

System 1: Treble clef, bass clef. Dynamics: *f*, *ff*. Includes fingerings (1-5), slurs, and accents. The bass line features a sequence of notes with fingerings 5, 3, 2, 1, and 8, 3, 2, 1. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are two asterisks (*) in the bass line.

System 2: Treble clef, bass clef. Dynamics: *p*. Includes fingerings (1-5), slurs, and accents. The bass line features a sequence of notes with fingerings 8, 3, 2, 1, 1, 2, 3, 4, 5, 4, 3, 2, 1. The treble line has a sequence of notes with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. There are four asterisks (*) in the bass line.

System 3: Treble clef, bass clef. Dynamics: *f*, *p*. Includes fingerings (1-5), slurs, and accents. The bass line features a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The treble line has a sequence of notes with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. There is one asterisk (*) in the bass line.

System 4: Treble clef, bass clef. Dynamics: *mf*. Includes fingerings (1-5), slurs, and accents. The bass line features a sequence of notes with fingerings 2, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are four asterisks (*) in the bass line.

System 5: Treble clef, bass clef. Dynamics: *mf*. Includes fingerings (1-5), slurs, and accents. The bass line features a sequence of notes with fingerings 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The treble line has a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are four asterisks (*) in the bass line.

System 1: Treble and bass clefs. Treble clef has a melodic line with a *cresc.* marking and a *f* dynamic. Bass clef has a complex accompaniment with *ped.* markings. The system concludes with a *p* dynamic.

System 2: Treble and bass clefs. Treble clef has a melodic line with a *mf* dynamic. Bass clef has a complex accompaniment with *ped.* markings and a *p* dynamic.

System 3: Treble and bass clefs. Treble clef has a melodic line. Bass clef has a complex accompaniment with *ped.* markings.

System 4: Treble and bass clefs. Treble clef has a melodic line with a *cresc.* marking and a *f* dynamic. Bass clef has a complex accompaniment with *ped.* markings. The system concludes with a *p* dynamic and *L. R.* markings.

First system of musical notation. The right hand features a complex melodic line with fingerings 5, 2, 4, 5, 3, 3, 5, 3, 2, 5, 4. The left hand provides a harmonic accompaniment. Dynamics include *f* and *dim*. There are asterisks under the bass line.

Second system of musical notation. The right hand continues the melodic line with rests. The left hand accompaniment is marked *p*. There are asterisks under the bass line.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment is marked *cresc*. There are asterisks under the bass line.

Fourth system of musical notation. The right hand features a dense, rapid passage. The left hand accompaniment is marked *ff*. There are asterisks under the bass line.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment is marked *f*. There are asterisks under the bass line.

First system of musical notation. The right hand plays a series of chords and eighth notes. The left hand plays a bass line with eighth notes. The key signature has two flats. The system includes five instances of the instruction "Ped." with an asterisk.

Second system of musical notation. The right hand continues with chords and eighth notes. The left hand continues with a bass line. The system includes five instances of the instruction "Ped." with an asterisk.

Third system of musical notation. The right hand features a complex passage with many beamed notes and fingerings (e.g., 5 2 4 1, 4 1 3, 4 1 3, 5 3 5 5 8). The left hand has triplets and other rhythmic patterns. The system includes four instances of the instruction "Ped." with an asterisk.

Fourth system of musical notation. The right hand has chords with fingerings (e.g., 4, 5 4 3, 4 5 5, 4 5 4, 4 5 4, 2, 5 4 2 2). The left hand has chords and a *cresc.* marking. The system includes two instances of the instruction "Ped." with an asterisk.

Fifth system of musical notation. The right hand has chords with fingerings (e.g., 5 4, 5 2 3, 7, 8 2 2, 4 1 1, 4 1 1, 4 5 4 5 3, 5). The left hand has chords and a *f* marking. The system includes four instances of the instruction "Ped." with an asterisk.

System 1: Treble and bass staves. Treble clef has a 7/8 time signature. Bass clef has a 2/4 time signature. Dynamics include *p* and *cresc.*. Fingerings are indicated with numbers 1-5. There are two asterisks (*) below the bass staff.

System 2: Treble and bass staves. Treble clef has a 7/8 time signature. Bass clef has a 2/4 time signature. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. There are two asterisks (*) below the bass staff.

System 3: Treble and bass staves. Treble clef has a 7/8 time signature. Bass clef has a 2/4 time signature. Dynamics include *cresc.*. Fingerings are indicated with numbers 1-5. There is one asterisk (*) below the bass staff.

System 4: Treble and bass staves. Treble clef has a 7/8 time signature. Bass clef has a 2/4 time signature. Dynamics include *f*. Fingerings are indicated with numbers 1-5. There are two asterisks (*) below the bass staff.

System 5: Treble and bass staves. Treble clef has a 7/8 time signature. Bass clef has a 2/4 time signature. Dynamics include *cresc.* and *f*. Fingerings are indicated with numbers 1-5. There are two asterisks (*) below the bass staff.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ff* (fortissimo) are present. Fingerings are indicated by numbers 1 through 5. There are also some handwritten-style markings like 'A' and 'C' above notes, and 'V' below notes. The page number '13' is in the top left corner.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *ff*. There are also performance instructions like *rit.* and *rit. ** below the bass line.

Second system of musical notation, continuing the piece with complex rhythmic textures. It includes dynamic markings like *fff* and performance instructions such as *rit.* and *rit. **.

Third system of musical notation, showing dense chordal textures and rhythmic patterns. Performance instructions like *rit.* and *rit. ** are present.

Fourth system of musical notation, featuring a series of chords and melodic fragments. It includes performance instructions like *rit.* and *rit. **.

Fifth system of musical notation, concluding the page with various rhythmic and harmonic elements. Performance instructions like *rit.* and *rit. ** are included.



THE MUSIC AT THE EXPOSITION.

In planning the scheme for music at the Saint Louis Exposition the Bureau of Music realized that the educational side of Musical Art was so well developed during the winter by high grade concerts, recitals, lectures and lessons, that the public preferred purely entertaining music during the summer. Past Expositions learned the truth of this when elaborate classic plans failed and had to be given up because the public refused to attend concerts of an educational nature. Therefore the Bureau determined to have chiefly popular music.

This has resulted in the engaging of some of the greatest European musical bands, as well as the most important American bands. The Exposition Orchestra of eighty men also appears twice each day in popular concerts in the Tyrolean Alps. Only once or twice a week the Exposition orchestra will give classic concerts in Festival Hall. Seventy-two of the most distinguished American Organists are engaged to give daily organ recitals, the admission to which is but ten cents. The greatest living organist and composer for the organ, M. Alexandre Guilmant, gives recitals for six weeks from the middle of August to the end of September.

If a particularly valuable contribution to the progress of music in the United States is to be realized by the Exposition, it will be in the choral and band contests; because the class of music to be rendered, the standard set, and the compliance with rigid rules will all be instrumental in securing far-reaching results. Through these contests the Bureau hopes to have a marked influence upon choruses and bands throughout the land.

GEO. W. STEWART.

George W. Stewart, Manager of the Music Bureau of the St. Louis World's Fair, was born in Cambridge, Washington County, New York, and acquired his musical education through his own efforts. Very early in life he became a professional musician and within six years was regarded as a virtuoso on the trombone, which instrument he played as soloist with the Boston Symphony Orchestra for ten years, having assisted in the organization of that famous musical company. Continuing with marked musical ability a rare degree of business acumen, Mr. Stewart in 1888 began the organization of the Boston Festival Orchestra, which has given Music Festivals under his direction in the principal cities of the United States.

Mr. Stewart was appointed Manager of the World's Fair Music Bureau in August, 1902 and since then has devoted practically all of his time to the work of selecting from the musicians and musical organizations of the world those best qualified to render the highest class of music for the entertainment and inspiration of the visitors to the great Exposition. He spent three months in the fall of 1903 in Europe, where the greatest musical organizations gave private concerts for him and it is through his efforts that the splendid musical features of the Exposition have been obtained.

GEORGE D. MARKHAM.

George D. Markham, Chief of the Bureau of Music, is the senior member of the St. Louis insurance firm of W. H. Markham & Co., founded in 1872. He is a member of the Board of Directors of the Louisiana Purchase Exposition, a director in the Mercantile Trust Co., president of the Mercantile Library Association, vice-president of the St. Louis Insurance Agents' Association, a director in the University Club, and a member of a number of other clubs. Mr. Markham was born in New Haven, Conn., in 1859. He is a graduate of Harvard University, Academic Department, class of 1881, and a graduate of the St. Louis Law School, Washington University, class of 1891.

Mr. Markham's connection with music dates from his return from college, where he received musical instruction under Professor John K. Paine, the dean of American musicians and composer of the music of the official hymn of the World's Fair, entitled "Hymn of the West" for which Edmund Clarence Stebbins wrote the words. After singing in church choirs he became chairman of the music committee at the Congdon Avenue Church, and has been president of the Association of Music Chlosters. He was connected with the St. Louis Choral Symphony Society for twenty years as director and vice-president. Mr. Markham has supervisory control of the bureau.

ERNEST R. KROEGER.

Ernest R. Kroeger was born at St. Louis, Mo., where he pursued his musical and literary studies and where he now resides. His activity embraces the field of pianoforte and organ playing, composition, conducting, lecturing and writing upon musical topics. In an article referring to his work as a pianist the New York Musical Courier said: "In his recitals during the past five years Mr. Kroeger has played upward of three hundred standard compositions from memory. His repertory is one of the most extensive of any pianist before the public and includes all schools of piano composition."

During his career he has been President of the Music Teachers' National Association; President of the Missouri State Music Teachers' Association; instrumental in the adoption of the Annual Kansas Music Festival; is a founder, member of the American Guild of Organists; is Director of the College of Music at the Forest Park University for Women; is Coeditor of the Morning Choral (Ladies') Club, an Es Organist at the Church of the Messiah (Liberation) at St. Louis. His compositions have been extensively published in this country and in Europe and have been considered as typical of some of the best work done by American composers.



DESIGNED BY ALFRED DUKMANN.
Carved in Shell-Ebonite at Festival Hall.