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LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, 1904.

*Missouri Historical Society.
Loan to Robert Allan Reid*

St. Louis 1904

Hymn of the West

By EDMUND CLARENCE STEDMAN
Music by JOHN KNOWLES PAINE

The Words and Music of this Official Hymn are Dedicated
by the Bureau of Music of the Universal Exposition, St. Louis 1904,
to the American People
whose West became their East and whose domain was
perpetually established by the consummation of the
Louisiana Purchase A.D. 1803.



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THE MUSIC AT THE EXPOSITION.

In planning the music for the Louisiana Purchase Exposition the Bureau of Music made use of the experience of similar departments at Chicago and Paris. Each World's Fair demonstrates for its successor the best lines of musical effort. As enlightenment is the only justification for the lavish expenditure of treasure and endeavor required for the creation of a World's Fair, the music of the Louisiana Purchase Exposition must contribute to a better understanding of music on the part of the public, or else fail of approval.

The Exposition has provided an orchestra that will compare favorably with the finest orchestra in the world. Four concert masters play among the first violins, and every section of the orchestra is led by a virtuoso.

One Symphony Concert is given each week with important soloists, and often with chorus and organ. Alfred Ernst is the official conductor of the orchestra, and some of the principal conductors of the United States will direct special concerts. On days when the orchestra does not play a classic concert in Festival Hall, it may be heard in popular programs.

The greatest organ in the world has been installed in Festival Hall. Seventy-two of the most distinguished American organists give daily recitals. The greatest living organist and composer for the organ, M. Alexandre Guilmant, will give thirty-six recitals.

For out-of-door popular music the most important American bands have been engaged, as well as the best French, English and German bands.

With the intention of influencing the standard of performance throughout the United States the Exposition has instituted choral and band contests, in which large cash prizes are offered. The influence of these contests will extend beyond the organizations which compete. The contest program will indicate the best class of music to be rendered, and the announcement of points to be considered in the awards will indicate the best qualities to be achieved by drill.

The contest selections are for the most part taken from standard works by the best composers, and the announcement of points to be considered in the awards will indicate the best achievements of intelligent endeavor.

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 a few years was regarded as a virtuoso on the trombone, which instrument he played with the Boston Symphony Orchestra for ten years. Combining 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, was born in New Haven, Conn., but has been a resident of St. Louis since his early youth.

He is a member of the Board of Directors of the Louisiana Purchase Exposition Co., and is the advisory head of the Bureau of Music.

He is a business man, and has been connected with music only as an amateur. He received some slight 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 Stedman wrote the words.

After Mr. Markham's graduation from Harvard he became interested in Church music in St. Louis and assisted in the organization of the Association of Music Committee Chairmen and has served as its President. He was a member of the Executive Committee of the old St. Louis Choral Society until its consolidation with the Musical Union to form the St. Louis Choral-Symphony Society of to-day. For many years Mr. Markham has been Vice-President of this latter Society, and has been active in securing the funds necessary to maintain and develop the excellent orchestra of that Society, which has served as the basis of the great Official Orchestra of the Louisiana Purchase Exposition.

ERNEST R. KROEGER.

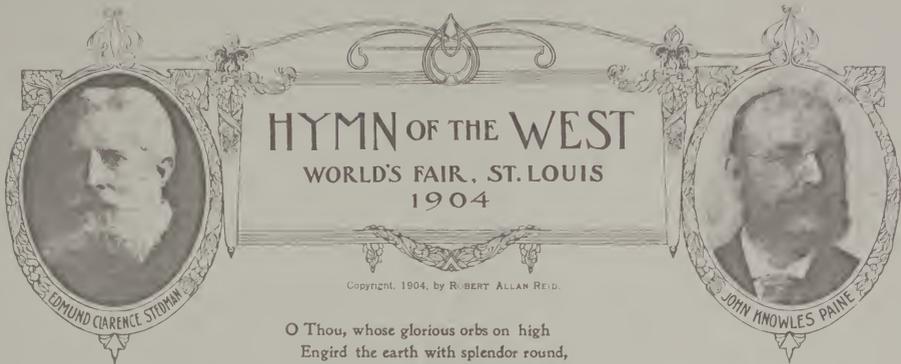
Ernest R. Kroeger was born at St. Louis, Mo., where he pursued his musical and literary studies and where he now resides. His activity embraces the field of pianoforte and organ playing composition, conducting, lecturing and writing upon musical topics. In an article referring to his work as a pianist 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; is Instrumental Adjudicator 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 Conductor of the Morning Choral (Ladies') Club, and is Organist at the Church of the Messiah (Unitarian) 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.



"MUSIC," BY GEORGE E. BISSELL.
Siatuary Group on Palace of Liberal Arts.





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O Thou, whose glorious orbs on high
Engird the earth with splendor round,
From out Thy secret place draw nigh
The courts and temples of this ground;
Eternal Light,
Fill with Thy might
These domes that in Thy purpose grew,
And lift a nation's heart anew!

Illumine Thou each pathway here,
To show the marvels God hath wrought
Since first Thy people's chief and seer
Looked up with that prophetic thought,
Bade Time unroll
The fateful scroll,
And empire unto Freedom gave
From cloudland height to tropic wave.

Poured through the gateways of the North
Thy mighty rivers join their tide,
And on the wings of morn sent forth
Their mists the far-off peaks divide,
By Thee unsealed,
The mountains yield
Ores that the wealth of Ophir shame,
And gems enwrought of seven-hued flame.

Lo, through what years the soil hath lain
At thine own time to give increase—
The greater and the lesser grain,
The ripening boll, the myriad fleece!
Thy creatures gaze
Appointed ways;
League after league across the land
The ceaseless herds obey Thy hand.

Thou, whose high archways shine most clear
Above the plenteous western plain,
Thine ancient tribes from round the sphere
To breathe its quickening air are fain;
And smiles the sun
To see made one
Thir brood throughout Earth's greenest space,
Land of the new and lordlier race!

John Knowles Paine, the composer of the music for the "Hymn of the West," the official hymn of the Louisiana Purchase Exposition, was born in Portland, Maine, January 9th, 1839. He made his first appearance in public as organist and composer in 1857. In 1858 he went to Berlin, Germany, where he remained nearly three years, studying the organ, composition, singing and instrumentation with eminent masters. He gave several organ concerts in Berlin and returned to the United States in 1861. In 1862 he was appointed Instructor in Music at Harvard University and having gradually built up the Department of Music he received in 1875 the title of Professor of Music, being the first occupant of the chair in any American University. In 1867 he directed his Mass at the Singacademie in Berlin, on which occasion he was honored with the presence of the then Crown Princess Victoria, the royal mother of the present German Emperor.

His first important composition produced in his native land, was the Oratorio "St. Peter," performed under his direction in Portland, Maine, June, 1873, and repeated in the following year by the Handel and Haydn Society of Boston. The oratorio was highly praised and Mr. Paine was acknowledged as the leading American composer. He composed the Centennial Hymn, to the words of Whittier, which was sung at the opening of the Exposition in Philadelphia, 1876.

One of his most remarkable works is the music to the "Oedipus Tyrannus" of Sophocles, as performed in Greek at the Sanders Theatre, Cambridge, in May, 1881.

Among his subsequent compositions may especially be noticed the Columbus March and Hymn, composed by official invitation for the Opening Ceremonies of the World's Columbian Exposition (1892). The list of Prof. Paine's works also includes songs, part songs, motets, piano and organ compositions, and chamber music.

Undoubtedly Professor Paine's most important work is the opera "Azara," in three acts, on a Provençal subject, the libretto of which was written by the composer. This has been published (1901) by Breitkopf and Haertel of Leipzig. Selections from "Azara" have been given in the concert hall with great success, especially the ballet music, which has been performed repeatedly by the Boston Symphony Orchestra.

Professor Paine was the official delegate of Harvard University at the Wagner Festival in Berlin, October, 1901. He was the first of the foreign delegates to be presented to Prince Eitel at the unveiling of the statue of Wagner. At the banquet which followed Prof. Paine made an address and was honored with a diploma and gold medal. His Prelude to "Oedipus" was performed at the International Concert and was received with great enthusiasm.

By eminent critics in Germany and America Prof. Paine is ranked among the foremost living composers.

Edmund Clarence Stedman, author of the "Hymn of the West," the official hymn of the Louisiana Purchase Exposition, poet and critic, the son of Major Edmund B. Stedman and of the poet Elizabeth (Dodge) Stedman, was born at Hartford, Conn., October 8th, 1833.

Entering Yale at the age of fifteen he took honors for poetry and composition, and though he did not graduate was afterwards enrolled with his class of '53 by his Alma Mater. In later years he received from her the degrees of LL.D., and from Columbia University that of L.H.D. In 1896 he wrote the Yale Commencement Ode which was set to music by Professor Horatio W. Parker and is sung on state occasions. He also wrote the Bi-centennial Poem of 1901, has delivered poems at Harvard and Dartmouth, and has re-delivered at Columbia and Pennsylvania Universities the course of lectures with which he opened the chair of poetry at Johns Hopkins.

Since his earliest lyrics, many of which are retained in the household edition of his poems, his poetry has been familiar to his countrymen. His active connection with journalism extended only over the interval that he served under Greeley on the *Tribune* and his three years as war correspondent for the *World*, during which period he was, for a time, in the bureau of Lincoln's Attorney-General, Edward Bates of Missouri, who shared his books and leisure with his young protegee and was his friend. Among his critical essays may be mentioned Victorian Poets, Poets of America, and Nature and Elements of Poetry, works which have become classic, and the appearance of the first of which gave him an immediate footing at home and abroad. His compilations have been various and important and ranging through the field both of poetry and of prose, embrace the Stedman-Hutchinson Library of American Literature and publications equally well known. Since Mr. Lowell's death he has filled his place as President of the American Copyright League and is also President of the National Institute of Arts and Letters.

Mr. Stedman has always been deeply interested in the development of the West. In early manhood he was concerned in the construction and financing of the first section of the first Pacific Railway, from Leavenworth and Kansas City, where for forty miles of rolling prairie the only habitation was a cottage set on wheels. This service brought him into Wall Street, and determined to get time and means for literature, he left the profession of journalism and became a banker and member of the New York Stock Exchange. In 1900 he was forced by illness to retire and has since devoted his time to literature and public enterprise.

Mr. Stedman is a New Englander and served as President of the New England Society for a number of years. His close acquaintance and association with the progressive men who have been instrumental in the development of the country have admirably fitted him to embody in classic and poetic phrase the spirit of the West.

Hymn of the West.

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Poem by EDMUND CLARENCE STEDMAN.

Music by JOHN KNOWLES PAINE.

Allegro non troppo. (♩ = 100-108)

The score is divided into three systems. The first system shows the piano introduction in 4/4 time, marked *ff* and *Trumpets*. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line. The trumpet part has a melodic line with triplet markings. The second system continues the piano introduction, with a *cresc.* marking and a *CALL* instruction. The third system is for the vocal entry in 2/2 time, with two verses of lyrics. The piano accompaniment is marked *ff* and features a steady eighth-note bass line and chords in the right hand.

1. Thou, whose glo - ri - ous orbs on — high En - gird the —
2. Il - lu - mine Thou each path - way here, To show the —

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earth with splen - dor round, From out Thy se - cret place draw nigh The
mar - vels God hath wrought Since first Thy peo - ple's chief and seer Looked

courts and tem - ples of the ground; E - ter - nal Light, Fill —
up with that pro - phe - tic thought, Bade Time un - roll The —

with Thy might These domes that in Thy pur - pose
fate - ful scroll and em - pire un - to Free - dom

grew, And lift a - na - tions heart a - new.
gave From clould - land height to trop - ic wave.

Allegro 1.
ff

f

Poured though the gate - ways of the
Lo, through what years the soil hath
Thou, whose high arch - ways shine most

ff

North Thou mighty riv - ers join their
lain At Thine own time to give in -
clear A - bove the plen - teous west - ern

ff

tide, And on the wings of morn sent forth Their mists of far - off
crease, The great - er and the less - er grain, The rip - ning boll, the
plain, Thine an - cient tribes from round the sphere To breathe the quick - ning

marked. *dim.*

peaks di - vide. By Thee un - sealed, The moun - tains
my - riad fleece! Thy crea - tures graze Ap - point - ed
air are fain; And smiles the sun To see And made

f *cresc.*

yield ——— Ores that the wealth of O - phir
ways ——— League af - ter league a - cross the
one Their brood through - out earth's green - est —

shame And gems en - wrought of seven - hued flame.
land The cease - less herds o - bey Thy hand.
space, Land of the new and lord - lier race!

1 2