

ESTABLISHED
1895.

THE
PITTSBURGH
ORCHESTRA



VICTOR HERBERT, Conductor.

THE ORCHESTRA COMMITTEE:

W. N. Frew, President Trustees Carnegie Institute, Chairman,
H. C. Frick, Wm. McConway, Reuben Miller.

The Pittsburgh Orchestra • • •

One of the three permanent concert orchestras of the United States, exists in sympathetic alliance with the great work in education emanating from Carnegie Institute. Established by the Art Society, in 1895, it is supported by public spirited men for the artistic and educational good of the city. The record of five years is one of uninterrupted growth in every direction. The players are of the highest quality and during their term of contract give all their time to the *daily* rehearsals and concerts of the Orchestra, thus securing the best possible results for the organization.

Concerts on Friday evenings and Saturday afternoons are given in Carnegie Music Hall, Pittsburgh, during twenty weeks each season. The evening audiences crowd the hall, nearly all the two thousand seats being taken by the season, while the afternoon concerts are invariably well patronized.

Concerts Outside of Pittsburgh • • •

The Orchestra, with a minimum number of fifty players, has already become an annual factor in the artistic life of many central western cities. Last season, (1899-1900), twenty-seven concerts, in addition to the home series of thirty-six, were given in cities as far apart as Ann Arbor and New York, two concerts having been given in the last named place. Arrangements are already completed for a series in New York the coming season and for many single concerts, while a week in Boston, (October 15-20), has already been successfully completed.

The management invite correspondence from any city however distant, with a view to concerts at any time. The Orchestra will co-operate with choral societies in giving single concerts or festivals, under the joint direction of local conductors and Mr. Herbert.

GEORGE H. WILSON,
Manager.

PITTSBURGH, Oct. 20, 1900.
1102-03, Carnegie Building,
Long Distance Telephone 1433.

VICTOR HERBERT

Mr. Herbert was born in Dublin, Ireland, in 1859, and is a grandson of Samuel Lover, the famous Irish novelist. At the age of seven he went to Germany to begin his musical education, and from that time he has devoted his life to his chosen art. His first position of prominence was that of principal violoncello player in the Court Orchestra at Stuttgart, and he was heard in many important concerts throughout Europe before accepting in 1886 an engagement as solo violoncellist in the Metropolitan Orchestra in New York. During the twelve years of his residence in the United States before coming to Pittsburgh, Mr. Herbert was prominently connected with the best orchestral organizations, both as soloist and conductor. For a number of years he was principal violoncello player in the Theodore Thomas Orchestra, and later held a similar position in Anton Seidl's Orchestra, where he was also associate conductor. Mr. Herbert has won distinction as a composer, the list of his larger works including several compositions for orchestra and a concerto for violoncello and orchestra. His "Suite Romantique," for full modern orchestra, written last season, was heard in New York at the Pittsburgh Orchestra concert of January 23, 1900. A cantata for mixed chorus, solo voices and orchestra, "The Captive," was written for and performed at the Worcester Festival and elsewhere. In the department of *opera comique*, Mr. Herbert, like Sir Arthur Sullivan, has added to the pleasure of nations. Mr. Herbert appeared as conductor of the Pittsburgh Orchestra for the first time on the evening of November 3, 1898, and the success then achieved and repeated at following concerts, was without parallel in the United States. The two years of unremitting service Mr. Herbert has given in the rehearsal and concert room of the Pittsburgh Orchestra have demonstrated his possession of pre-eminent qualifications for the position of conductor.

COMMENTS ON THE PLAYING OF THE PITTSBURGH ORCHESTRA AND ON MR. HERBERT'S CONDUCTING.

After last night's concert at Carnegie hall, when the newly reorganized Pittsburgh Orchestra, of which Mr. Herbert is leader, was heard for the first time in New York, the one question was, why isn't he conducting a permanent orchestra in New York? It is a fine body of young men that Mr. Herbert has got together. You can see that they are full of enthusiasm and have unbounded confidence in their conductor. They follow his every movement and the entente between him and them is well nigh perfect. That they have been put through a thorough course of drilling was made very apparent by their work last night, else you would not have had the precision, the sureness of attack, the clear phrasing, the admirable dynamic gradation which were shown in the reduction of a diminuendo to a whisper, and the blood-stirring crescendi which characterized the playing of Mr. Herbert's men. The programme was well chosen to exhibit the degree of virtuosity to which the orchestra has attained, as well as the artistic temperament and musical intelligence of the leader. It was a highly enjoyable evening of music that Mr. Herbert gave us.

The program arranged by Mr. Herbert was one calculated to display the powers of his orchestra and to show any deficiencies. Beginning with Berlioz's overture "The Roman Carnival," it plunged next into the difficult Tchaikowsky symphony No. 5, in E minor.

By the time the orchestra had worked its way in flawless style through the intricacies of the second movement, its reputation was solid from a critical view point. Its work gave evidence of thorough drill in the rehearsal room, and Mr. Herbert plunged into intricacies and out again with a perfect confidence in his men, which they seemed to reciprocate.—N. Y. Herald, January 23, 1900.

It is a most encouraging sign of musical progress to see a city of the size of Pittsburgh do what New York even has not accomplished—create a permanent orchestra. For his orchestra Mr. Herbert had put together an interesting programme, including Berlioz's "Roman Carnival" overture, Tchaikowsky's fifth symphony, Liszt's "Mephisto Waltz," and Wagner's "Meistersinger" overture. All these pieces were played interestingly and to the growing delight of the audience, which kept Mr. Herbert busy bowing his thanks after every piece and symphonic movement. It would be easy to pick out a weak spot here and there, to note an occasional roughness and want of balance or perspective among the instrumental groups; but it is more important to note that Mr. Herbert has a good orchestra of seventy men which has obviously been subjected to a thorough drilling. But good drilling does not insure good playing, as we have (alas!) to note so often in this city of ours. More important than a first-class piano is a capable pianist to play on it, and the same is true in regard to orchestras. Mr. Herbert shows in his conducting the same excellent qualities that made him America's leading violoncellist—thorough knowledge, sympathy, confidence, and above all enthusiasm. He is the embodiment of buoyancy itself, and as all his players are young like himself, they "just make things hum," to use a popular expression. Pittsburgh had better look out or New York will be trying to win back Victor Herbert. We need such a man badly.—N. Y. Evening Post, January 23, 1900.

The violin tone of the Pittsburgh Orchestra is of brilliant, incisive quality and capable of nice adjustment. The cello tone was rich and sonorous in quality, while the double basses, four of which Mr. Herbert placed on either side of his orchestra, seemed

fairly strong. In the wood-wind choir, the Pittsburgh Orchestra is also fortunate. The flutes, clarinets, oboes and English horn had chances in the Berlioz overture to show what they could do and they made the most of them. The bassoons, too, were heard to advantage in the symphony. Quality, as well as accuracy, seemed to have been their watchwords. The brass choir, as a whole, was excellent, although the tuba tone seemed rough now and then. No better horn-playing has been heard in New York in years than that of the first horn in the second movement of the Tchaikowsky symphony. The lovely solo passage was proclaimed with a tone quality that left nothing to be desired. The trombones, too, must be mentioned, both for their discretion and for their mellowness of tone. Mr. Herbert's conducting was careful, decided, vigorous, and on the whole, successful.—N. Y. Mail and Express, Jan. 23, 1900.

A permanent orchestra does not merely remain an organization in one city. To be permanent it must have the exclusive service of its players who are enabled to devote all their time to the work of the organization. Such an orchestra New York does not yet possess, although they exist in Boston and Pittsburgh.—N. Y. Sun, January 23, 1900.

The Pittsburgh Orchestra, which is supported by the public-spirited citizens of the one city in this country where civic pride finds a congenial field in the development of artistic taste and knowledge, made its New York debut at Carnegie Hall last evening. The fact that its conductor is Mr. Victor Herbert, whose musical career has hitherto been associated with New York, gave to the occasion a certain sentimental interest. Mr. Herbert is talented and popular. Personally he possesses the friendship and esteem of all those who have come into contact with him. It is therefore a pleasant task to record the success of the orchestra, the direction of which has been intrusted to him.—N. Y. World, Jan. 23, 1900.

The visit of the Pittsburgh Orchestra might have been a surprise had we not known how zealously the city at the confluence of the rivers which make the Ohio has been striving to encourage art in all its forms for several years—to put it plainly, since Mr. Carnegie has undertaken to help along culture in the city in which he won his capacity to figure as a Mæcenas, to which no modern poet could do justice had he the zeal of a hundred Horaces. As it is it must be said that the Pittsburgh Orchestra distinguished itself particularly by the readings which it gave its numbers under Mr. Herbert. We knew most of its musicians, but we did not know what they could do under the conditions in which Pittsburgh's public spirit has placed them. We must admire the spirit which they exemplified in their performance, for it was in every respect most admirable.—N. Y. Tribune, January 23, 1900.

Mr. Victor Herbert and his Pittsburgh Orchestra made their second visit to New York last week. They were greeted by a larger audience than on the first occasion, which augurs well for the future. The work of the instrumentalists was practically of the same quality as at the first concert—earnest and intelligent, and in entire sympathy with the conductor.—N. Y. Herald, February 27, 1900.

It is pleasant to observe the hearty approbation given to Mr. Herbert and his men. They are an exceedingly commendable company and they have twice displayed a spirit that must make for the good of musical culture in the community in which they are active. The discipline of the band is excellent and Mr. Herbert's zeal is as warm as his energy is broad and well based.—N. Y. Tribune, February 27, 1900.

Herbert's suite "Romantique" made an excellent impression. It is rich in color, rhythm and melody. It is music of this sort we should like to have set to Moore's "Lalla Rookh" and Herbert the musician following in much the same lines as Moore the poet. It is extravagant praise for so young a man, but if not altogether deserved now it will be later. Herbert has a great career before him and so far his path has been marked by much industry and remarkable wisdom. The orchestra again displayed remarkable intelligence, precision and enthusiasm, and if Herbert and his men keep on as they have begun a few years more will see America in possession of another orchestra bound to become world-famous.—N. Y. Home Journal, February 28, 1900.

Victor Herbert's enormous experience as an orchestral player, his musical intelligence and magnetism—these carry him over places where the ice thins and perilously crackles. Consider his programme; consider his audacity in forcing a young orchestra to play Berlioz's "Roman Carnival," Liszt's "Mephisto Waltz," Tchaikowsky's E minor symphony and the "Meistersinger" prelude. But he did it; he made his men go through this blistering ordeal with success, even brilliancy.—James Huneker in Town Topics.

The interpretive power of the conductor reached an unmistakable climax in the Tchaikowsky "Pathetic" symphony. So dramatic and so effective was it that the thunder of applause which instantly broke forth from different parts of the house was nothing less than desecration. The comment of many members of the audience was, after the concert had closed, that it was the best heard here in five years, could not rest on a more solid foundation than on the interpretation of this single symphony.—Pittsburgh Dispatch, Nov. 19, 1899.

As each week of the concert season passes, Mr. Herbert gives added proof that he is a pastmaster as an orchestra conductor. His programs show him to be thoroughly conversant with the whole range of orchestral works, and his power to interpret compels recognition of his rare musical genius and his eminent fitness for the position he holds.—Pittsburgh Post, Jan. 21, 1900.

The Pittsburgh Orchestra fulfilled all conditions of high musical worth. Victor Herbert proved his mettle as a conductor of a symphony orchestra and vindicated himself triumphantly as a musician of the highest endowments and most worthy ambitions.—Cleveland Plain Dealer, Nov. 19, 1899.

The Pittsburgh Orchestra consists of about seventy musicians, most of them young-looking gentlemen, which explains their vigorous attack and healthy forte. Herbert however has not only drilled them technically but educated them up to a higher intellectual expression—being himself an excellent musician, whose interpretation of a work of music is always preceded by a profound and thorough intellectual study of the same. He evidently exerts a great deal of magnetism over his men, having achieved such excellent results in so short a time.—New York Staats Zeitung, Jan. 24, 1900.

The work of the Orchestra was superb. Beethoven's symphony, No. 8, in F major, was the prelude, and its four movements were followed with notable accuracy. Then in pleasant sequence came the "Trio of Rhine Daughters," from the "Götterdämmerung," and the "Ride of the Walkuries." The selections were such that every section of the orchestra was brought into play. Wood and brass and string had each a burden to support. As an added feature the Dream Music of "Hansel and Gretzel" was rendered. When the end came to the night's pleasure, an evident commendation of Pittsburgh's fine orchestra needed not even the applause.—Pittsburgh Leader, Feb. 23, 1900.

Beethoven's beautiful "Pastorale" symphony was one of the most thoroughly enjoyable things the orchestra has played this season. It is the kind of music that is not written in modern days. In this work a poetic mind has poured out its thoughts in music, and Herbert and his players appreciated the meaning of such music, for it was played last night with rare depth of expression.—Pittsburgh Times, Jan. 13, 1900.

In the performance of the Herbert suite, the Pittsburgh Orchestra was obviously at its very best, playing with great swing and revealing the composer's rich tone-colors to the best advantage.—N. Y. Evening Post, February 27, 1900.

Popular Music at Boston Exposition.

Victor Herbert and his Pittsburgh Orchestra treated hundreds of music-lovers to artistic selections. Mr. Herbert was given a very cordial reception. One of Mr. Herbert's compositions, a selection from "Cyrano de Bergerac," was the third number, and when it was finished the audience showed its appreciation in a very hearty manner and Mr. Herbert very graciously gave an encore.—Boston Globe, Oct. 16, 1900.

Seven thousand persons greeted Victor Herbert and his Pittsburgh Orchestra at the Merchants' and Manufacturers' Twentieth Century Exposition at Mechanics' Building yesterday afternoon and evening. The audiences were the representative element of Boston music-lovers, as was forcibly demonstrated during both concerts by the carefully studied marks of appreciation which were accorded Herbert and his men upon the completion of any of their selections.—Boston Journal, Oct. 16, 1900.

Victor Herbert and his Pittsburgh Orchestra opened the third week of the Exposition at Mechanics' Building yesterday under the most favorable auspices. The great auditorium again resounded with the applause of music-loving Boston. The programme arranged for the two opening concerts by Herbert was just the sort of music the audience wanted. All the classics were presented with the delicacy and harmonious blendings for which the Pittsburgh Orchestra is famed.—Boston Herald, Oct. 16, 1900.

UNIVERSITY
HALL, ANN ARBOR,

Choral Union Series, First Concert,

Monday Evening, November 12, 1900,

Pittsburgh Orchestra,
VICTOR HERBERT, Conductor.

Soloist: Mr. ALBERT LOCKWOOD, Pianist.

....PROGRAM....

- | | | |
|---|---------|--------------|
| 1. Overture "Fidelio," | - - - - | BEETHOVEN |
| 2. Concerto for Pianoforte and Orchestra, No. 4, D Minor, | | RUBINSTEIN |
| Moderato. | | |
| Moderato assai. | | |
| Allegro assai. | | |
| 3. Symphony No. 6, "Pathetic," in B Minor, | - - - - | TSCHAIKOWSKY |
| Adagio: allegro. | | |
| Allegro con grazia. | | |
| Allegro molto vivace. | | |
| Finale: adagio lamentoso. | | |
| 4. Overture, "Roman Carnival," | - - - - | BERLIOZ |
| 5. Prelude and Closing Scene from "Tristan and Isolde," | - | WAGNER |
| 6. Rhapsody in F Major, | - - - - | LISZT |

NOTICES.

The next Concert in the Choral Union Series will be a Violin Recital by Fritz Kreisler, December 11, 1900. The remaining numbers are January 25, 1901, The Spiering Quartette and Mr. William A. Howland, Baritone; February 1, 1901, Piano Recital by Ernst Dohnanyi; March 15, 1901, Vocal Recital by David Bispham, Baritone.

The EIGHTH ANNUAL MAY FESTIVAL will consist of five concerts given Thursday evening, Friday afternoon and evening, Saturday afternoon and evening. Dates will be announced as soon as fixed. The Boston Festival Orchestra will take part in all the Concerts. Among the artists already engaged, Schumann-Heink may be mentioned. The choral works to be performed are Mendelssohn's "Elijah" and Sullivan's "Golden Legend."

SCHEDULE OF PRICES.

Tickets for Entire Series (10 Concerts),\$3.00
Tickets for May Festival (5 Concerts), 3.00
Single Tickets, 1.00
Reserved Seats for May Festival Series,\$2.00 and 1.00 extra
Reserved Seats for single Concert for May Festival Series, 50 and 25 cents

Tickets on sale at H. J. Brown's, Ann Arbor Music Co., Calkins' Drug Store, and University School of Music, Ann Arbor; Normal Conservatory and C. W. Rogers', Ypsilanti.

Sale of Reserved Seats, at both prices, January 26, 1901, 9.00 A. M., University School of Music.

Parties desiring to order tickets, or reserved seats, by mail will please address (including P. O. order) Thomas C. Colburn, Secretary University School of Music. The enormous expense attending the Series makes it imperative that a large number of tickets should be sold.