

THE MUSIC WORLD.

A Practical Plan for a Permanent Symphony Orchestra for the People of Pittsburg.

HOW IT CAN BE SUPPORTED.

A Guarantee Subscription or a Subscription Which Shall be Merged into an Endowment Fund.

PROGRAMMES AT THE EXPOSITION.

A Budget of General News That Will Interest the Lovers of the Art Divine.

It is scarcely necessary at this time to argue at length before the readers of this department the proposition that musical Pittsburg needs nothing so much as a permanent local orchestra of symphonic grade. The overwhelming prominence of the orchestral department in the modern musical life, the prime importance of orchestral music in the development of the public taste, the almost entire absence of opportunity for local music lovers and students to become familiar with the greatest works of the master composers (the greatest works of either wholly or largely orchestral) and the serious need of our local choral societies and other performers for worthy orchestral support—all these considerations, and more, have been frequently set forth in these columns.

To them is to be added the fact that the projected new auditorium on Penn avenue will seat some four thousand people, and that the expense of the concert given in the urgent desirability of developing such a permanent musical institution to be in readiness for the projected Carnegie Music Hall with its noble opportunities for the further future of the art in this community. Musical Pittsburg does not need a permanent symphony orchestra more than anything else. It needs it and it needs it now. That is emphatically the need of the hour. And the man of the hour is here!



Mr. Moore, who has formulated a most admirable plan for supplying Pittsburg's orchestral need, is a young man, though not so young looking as the above cut, from a photograph taken some years ago. He was born in New York State in 1863. But he is a man of brain and character. His father was such before him—the Rev. H. H. Moore, D. D., the well-known M. E. clergyman and philosophical writer. Young Moore, after musically spent childhood, went to Boston at 18 and for two years studied hard, voice culture with Harry Wheeler, German Zither with Louis C. Eison, harmony and counterpoint with Stephen A. Emery and George W. Chadwick, composition and orchestration with William F. Arthrop, oratorio and conducting with Carl Zerkow. At Columbus, Cleveland and several other places in succession, the next seven years were spent in teaching, concertizing, opera singing and church choir work. During this period Mr. Moore organized and conducted several orchestras, was one of the principal baritones of the American Opera Company during its first season in New York, was soloist and preceptor at Prof. David Swing's Church in Chicago, etc. His reputation as a singer has for some years enabled him to command \$1000 more for a concert appearance. Mr. Moore then spent a year in Munich, where he studied scores and orchestral conducting with Concertmeister Abel, of the Royal Opera, and worked also at various roles and gathering materials for a series of lectures on "Nibelungen Ring." Returning last June, Mr. Moore has spent the summer in delivering these lectures at Chautauque and elsewhere. The members of Calvary and Shady-side churches have had a taste of Mr. Moore's musical quality on his visits to friends in this city during the summer.

Plan of the New Orchestra.
The present plan in its general features, as it has been discussed with and heartily approved by a few of our leading men of music and wealth, may be best given in Mr. Moore's own words as follows:
It is intended that the orchestra shall consist of from 50 to 60 professional musicians, including as many of those already residing here as are competent and will heartily co-operate in the success of the whole. The remainder could be obtained in New York. The entire number are to be engaged for the season of five months by contract, according to which all rehearsals and concerts are to be provided for.

The primary intention is to give a series of ten concerts—one every two weeks—the season beginning in the middle of November and closing in March. In these ten concerts, or four concerts, will be given in Allegheny, and two or three short tours arranged through Western New York, Pennsylvania, West Virginia and Ohio. The most of the players, being on a salary, the additional cost of these extra performances would be slight and the burden of the whole expense would be shared by a greater number of supporters. It is also intended that the orchestra shall assist vocal societies at their concerts and support prominent artists visiting Pittsburg.

The proposition for the programme presents the following original features. Each evening's program is to consist of two parts; the first Historical, the second Miscellaneous. Each first part is to be devoted to a single composer, or a single work; each second part will contain at least one work by an American composer and two or three characteristic or brilliant solo and orchestral numbers. The following composers' works have been considered for the first three concerts, respectively: Mozart, piano and baritone solos; Beethoven, violin, piano and soprano solos; Weber, soprano and baritone solos. These programmes will include overtures, symphonies, concertos and operatic selections and will fully illustrate the various styles of composition that are especially characteristic of each composer.

On the basis that one enjoys only what he understands and an entirely new and most valuable departure is to be a feature of these concerts. This is a verbal explanation of each number on the programme, its meaning, and intended method of interpretation, including points of tempo, climax, orchestration and thematic development. It is expected that in these short talks before the numbers enough will be said to give the audience a fairly complete idea of what to look for in a musical composition and how to enjoy it.

when it comes. It is also intended to print descriptive programmes, giving a short biographical sketch of the composer represented and other explanatory matter, which will be useful to the audience before and after the concert.

Soloists—vocal and instrumental—are to be engaged for each concert, care being taken to get the best Beethoven player for the Beethoven night, the best Liszt player for the Liszt night, etc., thus obtaining the best possible interpretation of each composer's style and works.

Two plans are under consideration regarding the finances; the first is to obtain a guarantee subscription of from \$15,000 to \$20,000 for each of three years, to be paid in installments; the second is to secure a subscription of from \$15,000 to \$20,000, same to be paid in ten parts or installments to a treasurer duly appointed, one installment to be paid on the day of each concert; and as many as possible; and to invest, upon the recommendation of the subscribers, all money remaining with the treasurer at the end of each season, and thus establish an endowment fund for the permanent support of the orchestra for all future time. All music purchased by the organization for use in these concerts to be paid for out of the general fund; and to remain forever the property of the organization, for its use, and as a library of reference for resident musicians and music students.

Many Commensurable Features.
This plan of Mr. Moore's has certain features that answer to the present needs of this community in a marked degree. The subdivision and historical progression of the programmes and the explanatory and descriptive matter, spoken and printed, are unique points and of great practical value to such a public as is shown in the foregoing article. The point of view is beyond question the very thing we want, and could not fail, if properly supported, to prove the greatest boon our musical community has or could have bestowed upon it.

The undetermined question is, as usual, the financial one. The opportunity is a rare one for an enterprise of this kind, and the range of qualifications which Mr. Moore possesses for just this scheme and who has marked a faculty for organization and who, moreover, is willing to undertake the arduous task of getting the whole thing under way, is not to be secured every day—especially for the modest figure of \$5,000 per season, which he has named for his qualifications. The writer takes pleasure in stating unequivocally his own personal belief that Mr. Moore is the very man among men to evolve such an enterprise successfully out of the somewhat anomalous condition of matters musical in Pittsburg.

It has been suggested that the time-honored Art Society, being now authorized by charter to carry out such work, be made the trustee of the guarantee fund or endowment, and that the financial management be placed in the hands of a Board of Directors alone or to it in conjunction with specially appointed representatives of the subscribers, as may seem best. Such a plan would insure the safe and prudent management of the funds, without involving much, if any, further trouble to the subscribers themselves.

The first question in the face of this excellent and wholly feasible plan is, are there enough men of means among us who realize what a great public service they can render, and who are willing to render it, by supplying that financial support without which a new enterprise of such magnitude cannot possibly, here or elsewhere, now or any time, be undertaken?

Couldn't Find the Advertisement.
One of Mr. Wilson's editorial paragraphs in the last Boston Musical Herald tells the capital story:
Years ago, when Hastings was the greatest American composer, the church at Duxbury was considering the introduction of new hymn books. A shrewd publisher made offer of one kind, strictly pure as to verse and music, containing nothing calculated to lead the rustic mind from considering the live consequences sure to fall on him who wandered from the paths of orthodoxy. A second and cheaper offer the publisher made; but the book must contain an advertisement. The committee of the church then decided on this for the less desirable; deciding to save a few shillings and take the books having the advertisement. In due course they came. They were beautiful to the eye in their garish colors of green and white—tinted the plain cloth love. Before using, the parish met at one of the deacon's houses to search for the advertisement; it could not be found. The descendants of that staidish concluded that after all they had been the victims of a happy mistake; that the books they had received were really God of heaven and angels sing.
Peacham's pills are just the thing.
Two for a man, one for a child.

Cappas and His Band.
Mr. CAPPA's high-class Friday evening programmes at the Exposition have met a most appreciative reception on the part of the public, for whose musical evangelization they form no mean instrument. The attractive selection for next Friday evening is as follows:
PART I—7 O'CLOCK.
1. Overture—"Boy Blue".....Mendelssohn
2. "The Queen of Sheba".....Wagner
3. "The Merry Widow".....Strauss
4. "The Merry Widow".....Strauss
5. "The Merry Widow".....Strauss
6. "The Merry Widow".....Strauss
PART II—8 O'CLOCK.
7. Symphony (No. 6)—Pastorale.....Beethoven
8. Allegro ma non troppo (No. 6)—Scene by the Brook.....Brahms
9. Concerto in G Major.....Beethoven
10. Concerto in D Major.....Beethoven
11. Concerto in D Major.....Beethoven
12. Concerto in D Major.....Beethoven
Carnet obligato by W. Griffin.

Crochets and Quavers.
Mr. HOMER MOORE has consented to sing the offertory solo at the Bellefield Presbyterian Church this morning.
Mr. GEORGE TEMPLETON SIMONS, the composer, has returned to America after ten years' residence in Germany, and has located in Boston.
MISS ANNA R. SCOTT and Miss Grace Medberry are new names in the Faculty of the Pittsburg Female College Conservatory of Music.
It is reported that Alvary's voice has been seriously injured owing to the overwork at the Bayreuth festival. His acting, however, is said to have improved.
MISS LILLY SCHEINER has returned to her home in this city after an absence of two years, spent in studying at the famous conservatory of music of Leipzig.
Mr. GEORGE H. WILSON, the widely known musical writer, has severed his connection with the Boston Herald, but his facile pen will still be busy with the Musical Herald departments, the Symphony programme books and the Musical Year Book.
The Orpheus Singing Society, under the direction of Mr. Joseph C. Breil, and assisted by Miss Bertha Gallatin, Mr. C. G. Corcoran, Mr. C. W. Fleming and Mr. R. P. Ecker, will give a concert at Orpheus Hall, East End, to-morrow (Monday) evening.
The new Westminster Presbyterian Church of Allegheny, will inaugurate its new organ next Friday evening with a concert in which Mr. Theodor Salmon, organist; Miss Bertha M. Raderly, Miss Benford, Mr. H. B. Brockett, Jr., and Mr. John A. Strous, singers, and Mr. Carl Maeder, violinist, will take part.
J. C. ABBOTT will start the American Opera Company on the road the first week in October, with a repertoire of grand operas. Mr. Abbott writes that, in his opinion, the best musical work can be given profitably at popular prices. He states that his troupe will number 40 persons. To avoid confusion with Gustav Hirtzschke's "New American Opera Company" Mr. Abbott christened his troupe the "Newest American," etc.
Mr. AD. M. FORESTER has finished the

string quartette (the full four movements) upon which he has been at work for some time. This is not, however, Mr. Forster's maiden effort in this branch of composition, as was erroneously stated in a number of the rounds of the musical press a month or two ago.
MARSHALL's great little opera, "Cavalleria Rusticana," scored a decided success on its first American production—by Mr. Gustav Hirtzschke's troupe in Philadelphia last Wednesday—albeit there were dedications in the performance. Managers Hammerstein and Abbey each intend to produce it in New York this season, and there has been a pretty newspaper war over the respective rights of production.

MISS ELEANOR LENSENOW, who assumes the position of soprano in the Church of Ascension, Shady-side, recently made vacant by the resignation of Mrs. Henkler, is the daughter of Mr. Charles Lenschow, one of the famous band of German immigrants of 1848, and who was one of the pioneer orchestral conductors of America. Miss Lenschow has spent five years in vocal study in Germany, under Mrs. Gortitz, of Hirschthal, and has made an excellent vocal acquisition to Pittsburg's musical forces.
The curious thing about the intense anti-French feeling that still delays the proposed performance of "Lohengrin" at the Paris Grand Opera, is that for some seasons the important concerts, both of Lamoureux (now conductor of the Grand Opera), and of Colonne have presented many Wagner selections and German artists singing them, with none but the most enthusiastic manifestations on the part of the audience. Perhaps the Chauvinists realize how Wagner is handicapped in the concert room and are glad to have him appear under such unfavorable conditions, that they may have some plausible reason for sneering at certain characteristics of his music, which can only be properly estimated in the complete dramatic production.

The new Duquesne conservatory of music, occupying the old Western University building, will start out this week under auspices that guarantee its high artistic standards. Mr. Charles Davis Carter, the general director, with special charge of the vocal and organ instruction, has long been recognized as one of Pittsburg's foremost musicians and his reputation away from home is shown in his election last year as President of the Pennsylvania State Music Teachers' Association. The names of Mr. Carl Retter, who will have the piano department in charge, and of Mr. Ad. F. Forster, whose prominence as a composer marks him for the theoretical department, have been still longer before the eyes of the country as identified with the best in the musical life of this community. Frost, Duquesne!

OTTO MEISS, the violinist, will come back next month for another American tour followed by a trip to Australia in the spring. The troupe will include Miss Annie Louise Turner, Miss Inez Parmenter and Mr. Edward Scharf, who were with Meiss last year, besides Mr. Roger Dupuy, the French tenor, and Mr. Emil Bengler, the bass, who were not. With so good an attraction, modest Manager Johnston ought to have better taste than to cast about upon a rival such as the reference in the "advertising dodge," "reporting himself drowned to create sympathy" and other remarks evidently meant to apply to himself. By the way, what has become of the wondrously-organized Frenchwoman, conductor, pianiste, etc., whom Meiss was said to have married this summer and of whose proposed appearance on this tour the Board of Directors kept so fully informed? Surely she could not have been an "advertising dodge," Mr. Johnston!

THE PITTSBURGH DISPATCH, SUNDAY, SEPTEMBER 12, 1891.

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10 ice-cream cakes, 10 Yankee puddings,
20 cookies, 10 spice cakes,
1 mince pie, 1 Dutch apple pudding,
1 coconut cake, 10 corn muffins,
1 loaf ginger bread, 6 baked apples,
1 mince pie, 10 dumplings,
1 coffee cake, 10 Scotch scones,
1 cottage pudding, 1 pound cake,
12 apple fritters, 15 waffles,
8 crumpets, 1 lemon cream cake,
1 rice pudding, 15 crullers.
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In promulgating esoteric cogitations or articulating superficial sentimentalities and philosophical or psychological observations beware of platitudinous ponderosity. Let your statements possess a clarified conciseness, compacted comprehensibility, coalescent consistency and a concentrated cogency. Eschew all conglomerations of fluted garrulity, jejune bafflement and asinine affectations. Let your extemporaneous descantings and unpremeditated expatiations have intelligibility and veracious vivacity without rhodomontade or thrasological bombast; sedulously avoid all polysyllabic profundity. Psittacous vacuity, ventriloquial verbosity and vaniloquent vapidity. Shun double entendres, prurient jocosity and pestiferous profanity, whether obscure or apparent.

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