

Orchestral Notation

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mixed to write a chorus for the vocal body of the institution.

At Turin, Signor Usiglio's opera, founded on Goldoni's "Le Donne Curiosi," is being performed with much success at the Teatro Vittorio Emanuele. The last popular concert of the season took place on the 23rd ult., the programme of which we give in another column.

We have received the first number of a new periodical entitled *The Zitherist*, which will be the "central organ for all zither clubs," and which is published at Prague, in the English language. We cordially wish every success to our young contemporary, devoting itself to what it enthusiastically calls "the most charming of instruments."

At Rome died, at the age of thirty-four, Giuseppe Libani, a few days after the distinguished success of his latest opera "Sardanapal" at the Teatro Apollo, the first performance of which he was unable to witness. Among earlier operatic works of the deceased *maestro* may be named "Gulnara," and "Il Conte Verde."

At Frankfurt died recently Peter Friedrich Julius André, the fourth son of the genial composer and theoretical writer, Joh. Anton André, and himself a musician of great merit. He was also the author of some excellent arrangements for the pianoforte of the Symphonies of Mozart and Beethoven.

We have also to record the death of a veteran musician, Carl Krebs, the father of the eminent pianist, Marie Krebs, and for many years Capellmeister at the Dresden Opera. He died at the age of seventy-seven.

We subjoin, as usual, the programmes of concerts \* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire, Pupil Concert (April 25): Overture, "Midsummer Night's Dream" (Mendelssohn); Air from "Giulio Cesare" (Handel); "Sanctus" from "Messe Solennelle" (Rossini); Fragments from "Oberon" (Weber); Andante and Finale from "Kreutzer" Sonata (Beethoven); Overture, "Zampa" (Hérold); Cavatina from "Un Ballo in Maschera" (Verdi); Duet from "Fernand Cortez" (Spontini); Fragments from "Messiah" (Handel). Festival of the Société des Concerts du Trocadéro (May 2): Toccata and Fugue for organ (Bach); Chorus from "Castor et Pollux" (Rameau); Pastorale and Scherzo for pianoforte and organ (Guilmant); Huntsmen's Chorus from "Euryanthe" (Weber); March from "The Ruins of Athens" (Beethoven); Chorus of Nymphs from "Psyché" (Thomas); Gavotte (Padre Martini); Andante and Finale from Sonata for pianoforte and clarinet (Weber). Historical Concert at the Opéra (May 22): Fragments from "Alceste" (Lully, 1674); Fragments from "Fêtes d'Hébé" (Rameau, 1739); Fragments from "Iphigénie en Tauride" (Gluck, 1779); Fragments from "Anacréon" (Grétry, 1797); Finale of third act, "Moïse" (Rossini, 1827); "La Vierge," sacred legend (Massenet). Trocadéro Festival Concert (May 25): "L'Arlésienne" (Bizet); Rhapsody No. 1 (Lalo); Romance in G for violin (Beethoven); Recitative and air, "Lohengrin" (Wagner); Fragments from "Coppélia" (Delibes); Overture, "Sigurd" (Reyer); Prelude (Bach); Scherzo from "Midsummer Night's Dream" (Mendelssohn); &c.

Leipzig.—Concert in aid of the Orchestra Fund, directed by Hans von Bülow (May 5): Overture, "Benvenuto Cellini" (Berlioz); Fantasia in C major (Schubert-Liszt); "Kaisermarsch" (Wagner); Ninth Symphony (Beethoven).

Cologne.—Music Festival of the Lower Rhine (May 16, 17, and 18): Overture, "Zur Weihe des Hauses" (Beethoven); Oratorio, "Israel in Egypt" (Handel); Symphony No. 8 (Beethoven); Andante for stringed orchestra (Haydn); "Die Nacht," hymn for chorus, soli, and orchestra (Hiller); Pianoforte Concerto, A minor (Schumann); Cantata, "O ewiges Feuer" (Bach); Overture, "Im Hochland" (Gade); Air from "Cosi fan tutte" (Mozart); "Schicksalslied" (Brahms); "Ave Maria," for one voice, with stringed orchestra (Verdi); Symphony, A minor (Mendelssohn); Violin Concerto (Beethoven); Scene and air from "Traviata" (Verdi); Overture, "Freischütz" (Weber).

Baden-Baden.—Meeting of the Allgemeine Deutsche Musik-Verein (May 19 to 23): Opera, "Meister Martin und seine Gesellen" (Weissheimer); "Kaisermarsch" (Wagner); Ballade for orchestra (E. E. Taubert); Violoncello Concerto (E. Hartmann); "Die Löwenbrant," ballad for one voice and orchestra (W. Weissheimer); Overture, "Torquato Tasso" (Schulz-Schwerin); Concertstück for violin, A major (C. Saint-Saëns); Symphony No. 2 (A. Borodin); Introduction and Choruses from "Christus" (Liszt); String Quintet, Op. 10 (O. Dessoff); "Dolorosa," cyclus of songs (A. Jensen); Sonata for pianoforte and viola, F minor (A. Rubinstein); Songs (E. Lassen and R. Franz); Pianoforte Trio, Op. 9 (C. Rübner); Prelude and Fugue, E flat major, for organ (Bach); Adagio from Third Sonata, for violin and organ (Bach); Two Sacred Songs (A. Becker); Rhapsody No. 1, for organ (Saint-Saëns); Organ Fantasia, C sharp minor (F. Kiel); Adagio religioso, for violoncello and organ (A. Wolferrmann); Cantique français de Denizot, for organ (Pierre François Boëly); Two Songs (P. Cornelius); Introduction and Allegro from Organ Sonata, Op. 42 (A. Guilmant); Overture, "King Lear" (Berlioz); Concertstück, C minor (Saint-Saëns); Two orchestral pieces to "Roméo et Juliette" (Dumoulin); Jeanne d'Arc, dramatic scene (F. Liszt); Phaëton, symphonic poem (Saint-Saëns); Fragments from "Tristan" (Wagner); Pianoforte Quartet (Bungert); Theme with variations and Polonaise, for pianoforte (Tchaikowski); Sestet, in G major, Op. 36 (Brahms); vocal soli.

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Turin.—Last Concert Populaire (May 23): Sinfonia caratteristica, Elegia and Tarantella (Bottesini); Andante from Symphony in B minor (Mendelssohn); Carnavale (Guiraud); Overture, "L'Etoile du Nord" (Meyerbeer).

Baltimore.—Students' Concert of the Peabody Institute (April 17): String Quartet, F major, Op. 1 (E. A. Jones); Songs (Liszt and Wagner); Pianoforte Quartet, G minor, No. 1 (Mozart). Peabody Concert (April 24): Symphony, C minor, No. 1 (Gade); Songs (Gounod); Concert-Romance and Jewish Trilogy (Hamerik). Peabody Choir Concert (May 1): Fragments from "The Creation" (Haydn); Fragments from "The Messiah" (Handel); "Ave verum" (Mozart).

Syracuse, N.Y.—University Concert (April 20): Sonata for violin and pianoforte, Op. 7 (Grieg); Grand Sonata, C major, for two pianofortes (Himmel); Organ solo (Flagler); Pianoforte Concerto, F minor (Chopin), with orchestral accompaniment adapted for organ (Flagler); Quartet, E flat, pianoforte and strings (Schumann).

## CORRESPONDENCE.

### ORCHESTRAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, "F. C.," advocates the abolition of transposing instruments, and calls the orchestral score a "Chinese puzzle." Has he ever seen a score for a military band? In this more than half the instruments transpose, whereas in the former only the horns, trumpets, and clarionets usually so misbehave themselves, and they not always.

Now, as to the brass instruments, there would be little difficulty in getting the performers to play their parts quite satisfactorily from non-transposed copies. It is a common thing for parts written for trumpets in all keys to be played upon cornets in B flat or A. I do not say this is satisfactory, but it proves how easy transposition is upon the three-valve brass instrument.

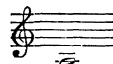
With the clarinet the case is different. On account of the more complicated fingering, the majority of players would find it no easy task to play from a non-transposed copy on the B or A clarionets: and if they could surmount this difficulty the result would not always be happy. It is not an unheard-of thing for a performer to do all his work on only one clarinet, viz., that in B flat, thereby very much mutilating the score; and there would be a great temptation towards following this bad example if the players were only able to do it. It is the interest of composers, therefore, to let the clarinet-players have their parts as at present; and, as I would not advise them to leave the transposition to the copyist, the clarinet parts in a score are best not altered.

"F. C." is mistaken in his estimate of orchestral players. They are not such a "dull set," "devoid of ear." Considering the wretched remuneration doled out to them, their performance, as a rule, is far more artistic than might be expected. I cannot altogether agree with his remarks concerning the trombone. Instead of being "enormously difficult," it is quite the reverse; and the unfortunate result is that parts written for both alto and bass trombones are too often attempted on the tenor instrument in B flat. Passages such as—



in "Der Freischütz," are often omitted, the octave higher being substituted; and the higher notes for the alto trombone are either transposed an octave lower, or given out with such coarseness on the higher registers of the B flat instrument as to cause frequent complaints of undue loudness. This would not happen so frequently if the performers found the same difficulty as the clarinet-players in rendering a part written for an instrument they are not handling.

It may be interesting to record that some of the best writers have made even the violin a transposing instrument. In Ch. de Bériot's Second Air Varié the fourth string is tuned up to—



and all the notes played on that string are written a whole tone lower than they sound.—Your obedient servant,

J. CONWAY BROWN, L. Mus., F.T.C.L.