

The Employment of the Organ in the Orchestra

Author(s): Ebenezer Prout

Source: *The Musical Times and Singing Class Circular*, Vol. 20, No. 435 (May 1, 1879), p. 274

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3357131>

Accessed: 08-02-2016 16:16 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

CORRESPONDENCE.

THE EMPLOYMENT OF THE ORGAN IN THE ORCHESTRA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank Mr. Helsing for supplementing, by his note in this month's paper, my remarks on Haydn's use of the organ. I have never seen a score of Haydn's 12th Mass, but in the late Mr. Edward Holmes's analysis of the work, which appeared in THE MUSICAL TIMES for August 1, 1858, mention is made of the organ obbligato, and a bar from the "Benedictus" of the Mass in question is quoted to show the manner in which it is combined with the orchestra.

Since writing my article I have met with two interesting examples of independent organ parts, in the new edition of Mozart's Masses, just issued in full score by Messrs. Breitkopf and Härtel. In the Mass in C, No. 11 of this edition (which, by the way, is also No. 11 in Novello's edition), the "Benedictus" is accompanied by two violins, basses, and organ. The part for this last instrument is obbligato throughout, and is fully written out. Sometimes combined and sometimes alternated with the strings, it is mostly treated in a rather florid style, with passages of triplet quavers in rapid *tempo*, suggestive rather of the piano than of the organ. An interesting point occurs near the close of the movement, the quartet of solo voices being supported by a dominant pedal of nine bars for the organ, without chords, full harmony being only added at the cadence.

An even more curious instance of the employment of the organ may be seen in the Mass in C, No. 15 of the same edition (No. 14 of Novello's edition). This work was the last of Mozart's Salzburg Masses, and was written in 1780, shortly before "Idomeneo," which appeared in the following year. It is, as regards orchestration, one of the most interesting of all Mozart's Masses. Mr. Edward Holmes appears for his analysis of the Mass (MUSICAL TIMES, April 15, 1855) to have got hold of a curiously incorrect score, because he speaks of there being parts for clarinets and for four trumpets. There are only two trumpets and no clarinets, but on the other hand there are three trombones, which Mr. Holmes does not mention. This digression from my subject is only apparent; I have referred to Mr. Holmes's article, because in it he speaks of the "Agnus Dei" as being "a soprano solo, with obbligato accompaniment for an oboe, clarinet, and bassoon." The part which in Mr. Holmes's score was doubtless given to the clarinet is in reality an organ part. The instrument is employed here in a way which, so far as I know, is absolutely unique—as a solo wind instrument, combined with the oboe and bassoon, just as Mozart would probably have used the clarinet had there been any in the Salzburg orchestra, which it is known there were not. The right-hand part for the organ, evidently intended to be played on some soft eight-feet flue-stop, is in single notes all through the movement, sometimes playing a florid passage in thirds with the oboe, or in sixths with the bassoon, while the left hand has passages such as this—

