

# **The Development of the Modern Orchestra and its Instruments**

## **Part II: Put Them All Together**

March 25, 2021

# The Development of the Modern Orchestra

- Quick Review: The History of Instruments
- Put Them All Together They Spell Orchestra
- Q&A

# As a Reminder...

- We covered the 4+ sections of the Orchestra
  - Strings, Winds, Brass, Percussion, and Keyboards
  - Origins and development
- Brought them up to the end of the Baroque
- We discussed mostly the instruments itself
  - Not much about specific techniques
  - Not much about a composer's use
  - A possible topic for a future MSOL Connect event?

# Brief Review

- **Medieval**
  - Dance music
  - Self accompanying
- **Renaissance**
  - Church (not much at first--not always allowed in the building)
  - Canzona
  - Dance/Variations
- **Baroque**
  - Idiomatic writing
  - Almost equal of voices
  - Middle class amateurs began to use
  - How to structure when there are no words?

# Put them all together...

- **What does the word “orchestra mean”**
  - Before the 17th Century = “consort”
  - Early 17th Century term revived from Greek word
    - *orkheisthai* ‘to dance’
      - 1. A group of instrumentalists, especially one combining string, woodwind, brass, and percussion sections and playing classical music.
      - 2. The part of a theater where the orchestra plays, typically in front of the stage and on a lower level than the audience. [North American: the seats on the ground floor in a theater.]
      - 3. The semicircular space in front of an ancient Greek theater stage where the chorus danced and sang. [Literally “the dancing place”]
- **Symphony vs. Philharmonic?**
  - No difference really
  - Sometimes “philharmonic” came from society organizations
  - Often just a choice of the group

# Who is on stage?

## ● Baroque

- Mostly small ensembles of 10-20
- Harpsichord and strings
- Winds mostly as soloists (or in a wind band)

## ● Classic

- Instrumentation and size started to become standardized
- 20-40 players
  - Mostly strings
  - Added winds
    - Pair of oboes, single bassoon (doubled cello), pair of horns later
    - Single flute for solos and color (later pair)
    - Then pair of trumpets and timpani
    - Clarinet(s) became more common by 1790s

# Who is on stage?

## ● Romantic

- Began with the late Haydn/early Beethoven orchestra
  - 30-40, mostly strings, pairs of winds
- Extra horns (4 total) and sometimes cornets
- Trombones added
  - From church music, became a part of standard orchestra
- Steadily added string section to add volume and power and color
- Added extra winds/brass/percussion
  - Piccolo, English horn, contrabassoon, bass clarinet
  - Tuba
  - Percussion like triangle, bass/snare, sometimes others for special effects
- Then all sorts (bass oboe, bass trumpet, saxophone, euphonium, etc.)

# Examples of Instrumentation

- Haydn

- No.1 [1757] = 0-2-0-1/2-0-0-0/-/BC/S
- No.102 [1794] = 2-2-0-2/2-2-0-0/timp/S

- Mozart

- No.25 [1773] = 0-2-0-2/4-0-0-0/-/S
- No.39 [1788] = 1-0-2-2/2-2-0-0/timp/S

- Beethoven

- No.1 [1801] = 2-2-2-2/2-1-0-0/timp/S
- No.5 [1808] = 2+1-2-2-2+1/2-2-3-0/timp/S
- No.9 [1824] = 2+1-2-2-2+1/2-2-3-0/timp+BD+CC+tri/S + chorus

- Berlioz

- SF [1830] = 2(+1)-2(+1)-2(+1)-4/4-2+2-3-2/2timp+BD+SD+CC+bells/2harp/S

- Schumann

- No.3 [1847] = 2-2-2-2/2-2-3-0/timp/S

# Examples of Instrumentation

- **Brahms**
  - No.1 [1876] = 2-2-2-2+1/4-2-3-0/timp/S
- **Tchaikovsky**
  - No.5 [1888] = 3(+1)-2-2-2/4-2-3-1/timp/S
- **Bruckner**
  - No.7 [1885] = 2-2-2-2/4-3-3-1+4WT/timp+CC+tri/S
- **Rimsky-Korsakov**
  - Scheherazade [1888] = 2+1-2(+1)-2-2/4-2-3-1/timp+BD+CC+SD+tri+tamb+tam/harp/S
- **Mahler**
  - No.1 [1888] = 4(+2)-4(+1)-4(+3)-3(+1)/7-5-4-1/2timp+BD+CC+tri+tam/harp/S
  - No.8 [1910] = 4+2-4+1-3+2-4+1/8-8-7-1/timp+BD+CC+tri+tam+glock+bells/ organ, celeste, piano, harmomium/mando+2 harp/S + 8 solos + 2 SATB + children
- **Stravinsky**
  - RoS [1913] = 3+1+1(+1)-4+1(+1)-3+3(+1)-4+1(+1)/8(+2)-4+1(+1)-3-2/  
2timp+BD+CC+tri+tamb+crot+tam+guiro/S

# Where the Instruments Sit

- **Strings in front, others behind**
  - Remnant of Baroque
- **In the time of Haydn: Around 40 musicians [20-30 strings, the rest winds/brass]**
  - Violins on opposite sides, violas & cellos in the center
  - Winds/Brass in back because of volume
  - The opposed violins were rather standard for most of Classic & Romantic
  - Much writing through Mahler/Elgar shows clearly the use of this
  - EXAMPLES (Tchaik,
- **During the Romantic, the size grew to 60-100**
  - Necessitated a conductor
  - Replaced concertmaster or composer at keyboard
  - Violins remained opposed

# Where the Instruments Sit

- **Stokowski and H. Wood experimented with the placements**
  - Both went with High → Low as you go left → right
  - “Stokowski Shift” became 20th Century standard
  - For example, Copland and Shostakovich writing indicates need for joined violin sections {EXAMPLES?}
- **What about the Viola/Cello/Bass?**
  - Cellos on the outside right = High → Low arrangement, keeps Violas/Violin 2 together, and avoids the basses in the way
  - Violas on the outside right = Keeps fundamental low in center for better listening/tuning
    - This was more common before the shift--remains of a Baroque concept of basso continuo near keyboard

# Who Leads?

- **Composer at Keyboard/Concertmaster**
  - Bach from harpsichord or viola
  - Few performances were of others' music, so most often composer
- **Composer/Conductor**
  - As ensemble grew, there was a greater need for a conductor
  - As composers became more involved in the performance process, they desired more control over their performances
  - Lully, Haydn, Beethoven sometimes took over
  - Dedicated c/c's include Spohr, Mendelssohn, Weber
  - Some ascended to maestro status: Berlioz, Liszt, Wagner, Mahler, R. Strauss

# Who Leads?

- **Conductor/Maestro**
  - Dedicated conductor known as conductor
  - Grew in fame almost to same level as soloists or composer
  - Interpreter of music
  - 1st Wave: Von Bülow, Richter, Nikisch, Furtwängler, Weingartner, Toscanini
  - 2nd Wave: Koussevitzky, Walter, Beecham, Stokowski, Klemperer
  - Later: Reiner, Szell, Ormandy
  - And then: Karajan, Solti, Bernstein, others

Wouldn't this make a good future topic for MSOL Connect events?

# Interpretation Evolution

- We often talk about changes in composition but rarely talk about changes to orchestral interpretation.
  - This did not exist before the Romantic since until that point most performed music was newly written rather than historic.
  - We do not know too much about the changes during the Romantic because we do not have sound recordings in existence from that period.
- We do have evidence of this evolution from the 20th-21st Centuries.
  - Represents changes in the use of Western Classical Art Music
  - Represents changes in current scholarship
  - Represents changes in aesthetic of the time
  - Examples: Brandenburg, Repeats in trios

# Q & A

- Please unmute if you have a question.
- If you feel more comfortable, type into the Chat.
- I will answer all of your questions!

# Coming Soon to an **INBOX** Near You...

- You will be receiving an email from the MSOL
  - Link to these SLIDES
  - Link to recording of tonight's presentation
- Also my email if you have any follow up questions or comments
  - [smkurr@gmail.com](mailto:smkurr@gmail.com)

# Up Next:

- **April 22**
  - Film Scores
- **May 20**
  - MSOL Annual Meeting
- **Summer**
  - TBA--stay tuned!

# Thank you!

These slides were created by Steve Kurr for the Madison Symphony Orchestra League Connect Events. Please direct comments and questions to [smkurr@gmail.com](mailto:smkurr@gmail.com).

Minuet

Trio

Da capo

||:A:||:B:||:C:||:D:||:A:||:B:||