

## THE THEATRICAL ORCHESTRA.

Our orchestra, the most useful and necessary appendage to the dramatic corps of the City theatre, has been sadly neglected.

The musician who is a votary to his art, and especially an amateur requires a stimulant to urge him onward to excellence. The professional musician also, if he be genuine, is yearning more ardently after popularity and eminence in the vocation he has chosen than he does for that filthy dross—money. There is a becoming pride in every music-loving disciple of Apollo to excel in public; but if that great instructor of mankind, the press, is determined to look down with silent contempt on the persevering labors of the aspirant to musical fame, then he will become careless, having no zest for his most beautiful art, and the music, if not positively damned, will lose all its expressive interpretations. With these views I have determined to notice the Orchestra occasionally and my great aim will be truth and instruction. I will praise where it is deserving and mildly point out errors for the improvement of those who have committed them.

As I intend this article to be a brief survey of instrumental music, as well as criticising the performers, I will commence with the classification of the combined Orchestra. A complete Orchestra may be divided into parts or masses of instrument; viz.—stringed instruments and wind instruments. In orchestral compositions, the principal parts are universally assigned to the stringed instruments. Nor is this preference without good foundation; they are easily tuned to any required pitch; they may be played upon for any reasonable length of time without fatiguing the performers; they are capable of perfect intonation in all keys, and that with almost equal facility in each; and, lastly, by their power, sweetness, variety and delicacy of tone, they are admirably adapted to every style and to every variety of expression. To obtain a full Theatrical Orchestra, the following instruments would be necessary; viz.—string; four first violins, six second violins, four *violencos* and two double basses. Wind; one flute and hautboy, or two flutes, two clarionets, two bassoons, two horns, two trumpets, two trombones, and kettle drums. The wind instruments are used to enhance and diversify the effect, and to impart light and shade to orchestral compositions. Beside their use in the *forte* passages, where they usually double the stringed instruments either in the unison or octave, they are often employed alone, or alternately with the former; occasionally too, short solo, duets, etc., are given to one or more of them, or when the stringed instruments contain rapid successions of notes, the wind instruments proceed by notes of long duration; this preserves the impression of the full harmony, while it superadds the advantages of variety and contrast.

Contrary to the above style of arrangement adopted by Mozart, Haydn, Rossini, and others, C. d'Albert, and a host of composers of dancing celebrity, have introduced into their works a very peculiar style of treatment with the wind instruments; horns and tenor trombones especially. All our great Masters of instrumentation are accustomed to write their scores in a manner that every instrument shall be adding strength and beauty to the ideas they wish to convey.

A score thus written for a full Orchestra, cannot, with any truthfulness be transferred to the *pianoforte*; the wind instruments are entirely withdrawn, and the passages left for the *pianoforte* are nothing but an interpretation of the string department of that arrangement. The excellence of the *pianoforte* in producing harmonies of the fullest kind is well known; but this instrument is not capable of interpreting the variety that can be brought out by the string, and wind band combined. It is true that many fine *contrapuntic* passages found in *quartettos* for the first and second violins, viola, and *violoncello* can be easily executed on the *pianoforte*, but these parts are legitimate ones and not an accompaniment. Now if this view of the subject be a correct one, (and I am sure it is) the instrumental composer or arranger should never confine himself to the *pianoforte* score for his treatment of the double orchestral mass; if he does, he will find his adaptations for the wind department, sounding more like a burlesque on systematic progressions than the workings of a skilful and scientific musician. The horns and tenor trombones (as I have before stated) should proceed in a dignified manner with notes of long duration, supporting the inner parts of the harmony by their volume and purity of tone; and in fact occupying the same position in the wind department as the *tenore voce di petto* does in the vocal orchestra. Should a composer, for variety, find it necessary that those instruments should move more than duple, triple, or at the most, quadruple times in the measure, the *legato* style would be the best progression. When they are employed as solo instruments the *pizzicato* of the string band sometimes is admirable in the accompaniment.

Other wind instruments, such as flutes and hautboys, may proceed with the first or second violins; and the clarionets or bassoons with the violas, the bass trombones and ophicleides with the *violoncellos*, or double basses; this may be done by doubling them strictly in the unison or else in the octave, as may best suit the diapason of the instrument. The double mass when skilfully combined will produce great effects and develop powerful imagery. However, we may employ them too

incessantly, and by this mode of treatment we exhaust all our resources at once, and deprive ourselves of the means of varying the effects.

The above observations are meant for the guidance of composers and arrangers, and applies to a score written expressly for the combined orchestra, and not for a double mass arrangement taken from the *pianoforte*. Although C. d'Albert is one of our best dancing composers, and in some of his introductions may be found some delightful imagery, drawn from the string and wind band; yet in the waltz, quadrille and *finale*, I have noticed the non-scientific workings of the wind parts. To me it sounds exceedingly funny (because it is against euphony and scientific rules) to hear the bass trombones and ophicleides blow blasting on the accent and the horns and tenor trombones, and sometimes the clarionets puffing, puffing away on the unaccented times of the measure. Composers and arrangers should notice the effect of this *pianoforte* peculiarity for the wind band, and they will understand what it resembles better than I am at liberty to describe.

I am most anxious to hear from our Orchestra in their much improved condition, music emanating from some of our great composers. The symphony—at present—would be somewhat to elaborate in its instrumentation; especially from such authors as Mozart, Haydn, and last y the wizard giant Beethoven. Never mind that boys, let your motto be *nil desperandum*, and every difficulty will be removed by persevering practice. For the present time overtures, scenes and cavatinas would be an excellent choice for grand selections. A little dance music occasionally would be very proper; it would produce cheerfulness; but in heavens name let us sometimes for variety, have a little grand music in conjunction with compositions of a lighter character. The overture should invariably be the opening piece for the Theatrical Orchestra. These compositions belong to the Theatre more than the Concert room. They are compositions of a high order; in fact they are the gems culled from the opera, and are linked together by the *contrapuntic* chain of science. They also emanate from such musicians as Auber, Rossini, Mozart, Bellini and a host of other great composers. Then awake thou sleeping and silent professor, conductor of the band, and solicit the management to allow you to introduce these admirable compositions at our Theatre.

I will conclude my article by noticing the performances of the Orchestra on their benefit night. The selections were well chosen for the occasion, and with one or two exception excellently played.

The opening piece was one of C. d'Albert's quadrilles termed "England." It is quite refreshing sometimes to hear those good old melodies linked together in the form of a quadrille or waltz; and C. d'Albert has been most happy with these subjects, and has produced from them an excellent composition. "Hunting the hare," No. 1, in six-eight time, is a bold, flowing and energetic melody, and the combined orchestra gave us a fine interpretation of this *aria* in the *fortissimo* style. "Begone dull care," in the same time, and linked with 1st subject is a popular old melody and many expressive points in the theme were well brought out by the cornet and clarinet, the clarinet doubling that instrument in the unison. The *primo violoncello* also told well in the added counter subject. These instruments were finely accompanied by the string band *per arco* in the *mezzo forte legato* style. But the most excellent effect was the return of the combined orchestra to the *coda* in the *energicamento fortissimo* form, which gave a splendid close to the quadrille.

No. 2, "A favorite tune of Charles II," is one of the quaintest melodies extant. The first-eight measure period was well performed by the full orchestra in the *fortissimo* style. The principal theme is then taken up by the piccolo, doubled in the octave by the clarinet; and accompanied *per arco* by the string band; and the horns beautifully sustaining the inner parts *pianissimo*; at the end of the solo, the full band returns *da capo* and completes the sentence with energy and spirit. The same subject is repeated by the cornet, accompanied and ended in the same manner. In the third and fourth repeat the theme is varied alternately by the piccolo and cornet; the return of the full orchestra *da capo* as before.

The varied manner of the arrangement in this quadrille is excellent and the imagery which the combined mass of instruments is capable of developing was fully demonstrated by the band in this composition, and great credit is due both to the solo performers and the accompanists by their skillful rendering of the piece. By the bye our flute player appears to be more at home with the piccolo than he does with the concert instrument. With the piccolo, his intonation is good as well as his execution, but with the large flute he places his lips over the *embouchure* too far or not far enough, which causes him to be sometimes too flat, at others too sharp; this should be avoided.

Many other fine old melodies in this set of quadrilles were well played by the band, but I have not space to criticise the whole in detail; however, one particular melody—"Home sweet home," by the late Sir H. Bishop, I must briefly mention. The cornet and horns opened the subject in the form of a *terzetto*; the string band accompanying them *pizzicato*; the whole strain was a beautiful display of instrumentation.

The grand scene "All is Lost Now" from Bellini's Opera of *La Sonnambula* was performed on the Cornet, that is, the voice part by Mr. Mark Croxall. Everybody in this

city is aware (without my telling them) that this gentleman is an accomplished artist on his instrument. But as I have to notice the full orchestra as well as the solo player I must deal with this composition—the gem of the opera—more in detail than was found in the impression of the DESERET NEWS of Wednesday, March 2, 1864. The introductory in F. sharp, minor, is a beautiful *espressivo*. At the third bar the horn takes the subject, and when well interpreted, the effect is thrilling; but on this occasion the horn player was dreadfully nervous. His nervousness was so very perceptible that it impregnated the cornet player with the same feeling, which was detrimental to that beautiful tone which he is capable of producing on ordinary occasions. It was also a drawback to his heretofore correct reading, for many notes—and expressive ones too, found in the first movement—were omitted, and some of the *cadenza's* were nervously executed. However he partly recovered himself at the *Allegro Moderato* movement, still it was not like his usual execution and expression. At the final rehearsal—which I attended—his performance of this almost unrivalled scene was magnificent; interpreted like an experienced professional player. He must not be daunted but mount again; he is not the first musician who has experienced the same feeling, and as he will doubtless make music his profession, we have a right to expect that he will make our stage his great field for practice and give us more of his executions from the great masters. I trust Professor Thomas will take the hint expressed in the DESERET NEWS and produce some of his excellent arrangement of those pieces.

I cannot speak too highly of the band accompaniment to this scene. The *piano* and *fortissimo* passages were rendered with much expression and precision which proved that their hearts and souls were in this magnificent composition.

This was all done with two rehearsals. I have know professional bands do much worse with the same amount of practice. The audience felt pleased and deservedly applauded.

I have three other pieces to notice which were excellently arranged and played; one of them is from the pen of Professor Thomas, but for want of space I must put them off until next week.

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[Correspondence of the New York Evening Post.]  
THE HOLSTEIN QUESTION BEFORE  
THE ENGLISH COURT AND CABINET.

LONDON, January 30, 1864.

Though the report, propagated by the Tory papers, of the withdrawal of Earl Russell from the ministry is false, the existence of grave dissensions between him and Lord Palmerston, on the subject of Schleswig Holstein, is nevertheless true. I am in a position to speak on this point with the utmost confidence. The Premier shows—or perhaps effects—the strongest inclination to support Denmark by force of arms, but Earl Russell cannot consistently adopt such a policy. In the Blue Book of 1860-61, published by the Foreign Office, despatches are published in which the Danish rule in Schleswig Holstein is stigmatized as "a system of terrorism and intimidation," as an unbearable tyranny "quite at variance with the spirit of the age," as an odious oppression calculated to render the country "the scene of agitation, perhaps of tumult and revolt." (See correspondence respecting the Duchies of Schleswig Holstein; letters of Mr. Consul-General Ward to Lord John Russell, p. 29; letter of Mr. Howard to Lord John Russell, p. 91; Lord John Russell's Despatch to Mr. Howard, p. 99.)

## THE ROYAL FAMILY AND THE MINISTERS.

No doubt Earl Russell does not adopt the views entertained by the Schleswig Holstein people, who would fain effect an entire separation from Denmark. His ideas is, a dynastic personal union, the same ruler being a king in Denmark proper and a duke in the German dominions; which latter would, consequently, have a constitution and an administration of their own. If need be, Russell would probably not be disinclined even to see Holstein entirely separated from Denmark, and to have a sort of autonomy stipulated for Schleswig. There are still other solutions to which the Foreign Secretary of England would gladly assent, provided peace could be maintained. The Queen, who leans towards the Schleswig Holstein view, owing to the influence the late Prince Albert has exercised upon her, feels more disposed to countenance the policy of Earl Russell than that of Lord Palmerston, who is personally distasteful to her, and who, it is known, has forced himself upon the Court by the most questionable means. But while the Queen leans more towards the cause of the Duchies, the Prince of Wales is violently "Danish." He takes the side of his father-in-law. It was Palmerston who arranged the marriage of the Prince of Wales with the so-called "Rose of Denmark"—a name given to a princess whose father and mother are German, all whose ancestors are German, who has been brought up on German soil, who speaks German as her native language, and who probably has only the most insufficient, if any, knowledge of the Danish tongue. The Queen and the Prince of Wales, your readers are probably aware, are on the worst terms possible with each other. That, too, may have its influence in sharpening the contrast of their opinions on the subject of Schleswig Holstein. "From little causes great effects do spring."

## THE HOLSTEIN QUESTION.

The Times of yesterday had a Palmerstonian "feeler." "We might"—so runs a sentence in the first leading article—"if we chose to interfere, blockade the German ports with a few ships, and send a force to Schleswig, and yet the war would remain entirely localized." Those who know something of the journalistic ways and manners of the so-called leading paper, will detect at a glance that the passage quoted contains the quintessence of Palmerstonian views, thrown out for the guidance of a certain class of politicians. There is quite a Napoleonic knack in the underhand recommendation of an armed intervention of England for the purpose of "localizing" the war.

Let the reader not be misled by the apparently anti-Napoleonic arguments mixed up with certain Times articles. If Palmerston could drag the English government into a decidedly hostile attitude against Germany, Louis Napoleon would soon be found ranged on the side of Denmark. Even as matters now are, the French ruler would like to solve the difficulty by giving over Holstein to the Duke of Augustenburg, and thereby making him his protegee, whilst Schleswig would be incorporated with Denmark proper. The circular despatch addressed by France to the minor German courts, indicates this solution, which, after all, would be one pretty agreeable to the Elder-Danish party. The populations of the Duchies, and the Germans at large, of course object to it, because the Schleswig Holstein question is mainly a question of Schleswig, not so much of Holstein, which has not ceased being a member of the confederacy, whilst the northern Duchy—which in 1848-49 formed part of Germany—is at present excluded from it.

## FROM THE SOUTH.

## THE FOOD QUESTION.

[From the Richmond Examiner, Feb. 8.]

The quantity of meats in the markets, for several days past, has not been sufficient to supply one-tenth of the demand. The hotel proprietors especially, have been put to their "trumps" in their daily efforts to obtain enough to supply their tables. The anticipated passage, by the Legislature, of the bill to prevent the slaughter of sheep and lambs for food, has thrown a great deal of mutton upon the market, as butchers possessing these animals are taking time by the forelock, and preparing their meat for market before the measure can become a law. Between the great scarcity of beef, the high price of pork, and the prohibition of mutton, the community is likely to enjoy a season of unholloved lent.

Some of the heretofore leading cafes on Main Street are about closing their doors against meal boarders, because, as the proprietors allege, the price of every article of food is so high that they cannot afford to feed them with any profit to themselves, no matter how much they charge.

We suspect the real cause is a plethora of Confederate notes; they have as many as they can conveniently bale and pack away. The accommodation of the public is nothing with them.

## DISCOVERY OF A PLOT.

[From the Examiner, Feb. 8.]

For several days past the Government has been in possession of facts that hinted, beyond a doubt, to the existence of a secret organization of disloyal men, having for its object the forcible release of the Yankee prisoners held at the Libby and on Belle Isle, the assassination of the President, and the destruction of the Government buildings and workshops located here.

Capt. Macubbin, chief of the detective corps was assigned the duty of penetrating the mysteries of the case, and threading the details through the labyrinths of rumor to their head and source. That official put the matter into the hands of two of his most experienced detectives, Messrs. Reese and Mitchell, who immediately set to work, and on Saturday night, they arrested, at his house, on Seventeenth-street, between Main and Franklin, a German named A. W. Heinz, a baker, upon the charge of being a prominent member of the treasonable association. He was furthermore charged with inciting Confederate soldiers to mutiny and the assassination of the President. The detectives seized along with Heinz a great number of the most important papers, including the roll of membership of the organization, and documents of such a character as to leave no doubt of his crime, and the criminality of others. The documents were taken possession of yesterday by Gen. Winder, who ordered Heinz to be placed in secure quarters at Castle Thunder, and to allow him no communication whatever with any outside parties.

Heinz, the reputed ringleader, has always been looked upon as a disloyal man, and his associates in treason are a pretty much of his own character and social standing.

It is possible that other arrests will follow, as the treason will be probed to its depth, no matter whom it affects.

—A weak mind does not accumulate force enough to hurt itself, stupidity often saves a man from going mad.

—Perfect peace is not possible even in the deepest retirement. A wolf will creep into the most pastoral life.

—By sorrow of the heart the spirit is broken. Sorrow turns the stars into mourners, and every wind of heaven into a dirge.

—The writer who uses weak arguments and strong epithets, is like the landlady who gives weak tea and strong butter.