

Erinnerungen an Meyerbeer by Oscar Fetrás. On Three Opera Fantasies for Salon Orchestra

Gesine Schröder

ABSTRACT – This study shows why and how transcriptions were made in the decades around 1900 for salon orchestras and its variants, which had become a separate musical genre in the course of the invention of tourism. Provided below as examples are the analyses of three transcriptions for salon orchestra of Giacomo Meyerbeer’s operas, made by composer Oscar Fetrás from Hamburg, known for the *Gebrauchsmusik* genre: the transcriptions of the operas *The Prophet*, *The Huguenots*, and *The African Woman*, attributed by their author to the “opera fantasy” genre. After a few reflections on this musical genre and some parallels to other titles, such as *Erinnerung* (memory), *Souvenir*, *Remembrance*, *Recollection*, *Réminiscence* or *Mosaic* and their appearances in other musical genres apart from the music for salon orchestra, a thorough survey of Fetrás’s technique follows starting from his transcription *Erinnerung an Meyerbeer’s “Prophet”* [*Remembrance of Meyerbeer’s “Prophet”*]. Also discussed are the selection and ordering of the numbers, the choice of the instrumentation and the changes in the characters of the instruments, illustrated by an excerpt from the beggar woman’s ballad (“*O gebt!*” – “*Donnez!*”), in which the trumpet was invested, already by Meyerbeer, and perhaps for the first time in the history of opera, with noble feelings, prayers and lamentations. The shrinkage of the opera orchestra into a salon orchestra probably became a model for the sound of typical avant-garde ensemble, without its origin in entertainment music ever being revealed.

Keywords: salon orchestra, opera fantasy, transcription, arrangement, Giacomo Meyerbeer.

Hamburg Waltz Kings

Besides Robert Vollstedt (1843-1919) – originally from Meldorf (Dithmarschen, Germany), who settled in Hamburg, where he discovered the waltzes and made *en masse*

G. Schröder

University of Music and Theatre “Felix Mendelssohn Bartholdy”, Leipzig – University of Music and Performing Arts, Vienna

Leipzig, Germany – Vienna, Austria

email: gesine.schroeder@hmt-leipzig.de

waltz arrangements, and whose piece *Comic Cake Walk* was performed by the salon orchestra of the Titanic even on the night of its sinking –, there was Otto FASTER (1854-1931), who was the same age in Hamburg's ferry houses. His pen name has the same initials as his real name, but matching the exotic emphasis of the anagram of his last name, he chose a new first name: Oscar Fetrás¹. For his band, he invented and transcribed waltzes, quadrilles, all sorts of potpourris, and many others. *Mondnacht auf der Alster*, a succession of waltzes, enjoyed the greatest success.

Fantasia

The name of “*Fantasia*” as a genre, often used in the decades around 1900, referred to the arrangement of certain kinds of music. With Fetrás, it often appears as a subtitle, such as for *Nachruf an Franz Schubert*, Op. 205, for *Nachruf an Felix Mendelssohn-Bartholdy* (sic!), Op. 206, as well as for *Erinnerungen: Erinnerung an Chopin / Souvenir de Chopin*, Op. 196, or *an Verdi's Aria*, Op. 217. At the same time, one of his three transcriptions for salon orchestra of Meyerbeer's operas bears the name of this genre. As was customary in the editions dedicated to salon orchestras, there was no full score; the ensemble was led by the pianist and the first violin, both of whom had their *particella**-like piano reduction, with added cue notes**. At the bottom of the first page of the part corresponding to his piece *Erinnerung an Meyerbeer's "Prophet" / Mosaïque de L'opéra "Prophet[e]" de G. Meyerbeer / Remembrances on G. Meyerbeer's Opera "Prophet"*, there is the following note: “According to § 9 paragraph 13 of the Copyright Act, the gentlemen cappelmeisters are respectfully requested to entitle the present fantasy in the program as follows: Fantasy on motifs from G. Meyerbeer's opera «The Prophet»². Other transcriptions by Fetrás of pieces by Meyerbeer are entitled *Erinnerung an Meyerbeer's Hugenotten* and *Erinnerung an Meyerbeer's Afrikanerin / L'Africaine de Meyerbeer. Rémiscences / Recollections of Meyerbeer's Africaine*³. The rest of the parts do not have

¹ In his early working years, he was a trustee of Carl Laisz's shipping company from Hamburg, founder of the Laeiszhalle concert hall.

* *Particella, Particell* (germ.), designates a condensed score, which contains the main musical lines, including instrumental indications, sometimes written on several staves, commonly used by composers in the creative process (TN).

** Cue notes are reduced-size notes in a score, which a player under normal circumstances is not meant to play, but with the help of which they can follow the musical material played by other instruments (TN).

² Oscar Fetrás, *Erinnerung an Meyerbeer's "Prophet" / Mosaïque de L'opéra "Prophet[e]" de G. Meyerbeer / Remembrances on G. Meyerbeer's Opera "Prophet"*, Hamburg: Anton J. Benjamin-Verlag, s. a. (Printing plate number: A. J. B. 3187).

³ Oscar Fetrás, *Erinnerung an Meyerbeer's Hugenotten*, Hamburg: Anton J. Benjamin-Verlag, s. a. (Printing plate number: A. J. B. 3329); Oscar Fetrás, *Erinnerung an Meyerbeer's Afrikanerin / L'Africaine de Meyerbeer*.

French or English titles, and the copyright information, along with the German version of the title, is missing in the case of *The Prophet*. Fetrás's opera fantasies are subject to highly commercial conditions. The note related to the copyright act is consistent with the advertisements for schools for instrumental music on the bottom of each first page of the other instrumental parts. Only the pianist is not addressed as instrumentalist, but as an ensemble leader. An advertisement fills the entire front page of his part for *Erinnerung an Meyerbeer's Afrikanerin* by Fetrás. The pieces promoted are the ones by Ludwig Siede, who is committed to copyright, such as his most recent Op. 175 of 1920⁴. Hence one can deduce a *terminus post quem* related to the printing of Fetrás's transcription. In *Hugenotten-Erinnerung* by Fetrás, the performance right is maintained through a stamp on the top right corner of the page, while such a marking is missing for his pieces, *Erinnerung...*, on Meyerbeer's other two works.

Fetrás's opera fantasies on Meyerbeer were published by the Benjamin Publishing Company in Hamburg. If we follow the chronological order of the printing plate numbers, the *Erinnerung...* on *Le prophète* is the oldest one (A. J. B. 3187), according to the top left-hand stamped marking on the front page of the score of the "Lyra" series with the indication "No. 361", the one on *The Huguenots* is the second one (A. J. B. 3329), with "Lyra No. 376", and the one on *L'Africaine* is the latest (A. J. B. 3555), with "Lyra No. 432". Given that the headquarter of the Benjamin Publishing Company (Benjamin-Verlag) moved to Leipzig in 1920⁵, all three *Erinnerungen...* on Meyerbeer must have been published before 1920, because the location of the publishing company indicated for *Erinnerung* on *The African Woman* is "Hamburg-Leipzig" and, additionally, a distribution place in London⁶, whereas for *Erinnerungen* on *The Prophet* and *The Huguenots*, it is only "Hamburg". The fact that the last piece appeared in 1915 at the earliest can again be inferred from the advertisement, such as from the violin part of the *Neue Violin-Etuden-Schule in 12 Heften*, Op. 182 by Arthur Seybold, published in the same year⁷. All three *Erinnerungen* on Meyerbeer's operas written by Fetrás seem to be available in a single copy, and even here there is a possibility that some additional parts may be missing, as the publishers specialising in materials for salon orchestras usually

Réminiscences / Recollections of Meyerbeer's Africaine, Hamburg und Leipzig: Anton J. Benjamin-Verlag, s. a. (Printing plate number: A. J. B. 3555). The title is always placed at the top, on the first pages of the partituras for piano and violin 1. In the case of the arrangement of *The Prophet*, the title is mentioned after the first violin part. It is written in three languages only in the first violin and piano parts, with a few typos in the former one.

⁴ Schott still publishes the *Chinesische Straßenserenade* (originally for accordion, and in a lighter version, it had already appeared in 1910 as an arrangement for wind orchestra). For more details, see the article "Ludwig Siede".

⁵ Kaplon, "Benjamin (Hamburg)".

⁶ See the advertisement no. 274 on p. [1] of the piano part, as well as on p. 2, where only "Hamburg" is indicated, published in Great Britain by B. Feldmann & Co.

⁷ Fetrás, *Erinnerung an Meyerbeer's Hugenotten* (cf. note 3), first violin part, p. 1.

made them available based on additional orders. These delivered editions are now preserved in the Library of the Mannheim Conservatory⁸. The ownership mark “Hans Aberle” stamped on all three materials should indicate that the parts come from the collection “Tanz- und Showband Hans Aberle vom Heeresmusikkops IV aus Regensburg” [“Hans Aberle Dance and Show Band of the Music Corps of the 4th Army in Regensburg”], which performed, for example, in June 1971, at the “Fanfarentreffen in Möhringen” [“Fanfare Meeting in Möhringen”]⁹.

The genre, elsewhere

As a genre, opera fantasies are still composed today. *Dionysos* by Wolfgang Rihm, which premiered in 2010, is subtitled *Opernphantasie*, with the “ph” letters being associated with dark fantasies, debauchery, the fantastic, and dark romanticism. However, Fetrás referred to compilations from key operatic moments, pieces without a fixed form, relatively short and entertaining, light rather than serious. The creative work of an opera-fantasy compiler consisted of separating the pieces from the original source, making stylistically appropriate transitions and interludes, and arranging the selection, along with the added material – usually starting from a piano reduction – for a commonly used instrumental ensemble, in any case exclusively smaller, variable. More than historical operas [*Historienopern*], which often focused on religious disputes like *Les Huguenots* and *Le prophète*, opera fantasies stimulated exoticisms. This is evident in sentimental and spectacular virtuoso pieces after *Carmen*, with piano or orchestra accompaniment, such as the one for flute by François Borne, or the ones for violin by Pablo de Sarasate, Jenő Hubai or Franz Waxman. Meyerbeer’s *L’Africaine* has both exotic characters and scenes, and with Vasco da Gama, it also gains historical fame.

In a catalogue of the salon orchestra library of Celerina/Schlarigna in the Engadine Valley, which mentions orchestral material in almost 10,000 pieces, most of them arranged – performed by the salon orchestras in the neighbouring hotels, and in beautiful weather, for example, also in the Tais forest near Pontresina¹⁰ – the genre to which either the piece or its original belongs is indicated in a separate column. The terms “*Opernarie*” [“operatic aria”] or “*Lied*” designate the genre based on which the transcription was made,

⁸ My heartfelt thanks to Martin Grabow for making and sending the scanned scores without difficulties. The *Erinnerung an Meyerbeer’s “Hugenotten”* and the *Erinnerung an Meyerbeer’s “Prophet”* each comprises 12, the one on *The African Woman* 13 parts (with individual parts printed for timpani and the rest of the percussion).

⁹ See “Fanfarentreffen in Möhringen, 11. bis 14. Juni 1971”.

¹⁰ For this information I express my thanks to Mathias Gredig, coordinator of the research project “Salonorchester im Engadin” [Engadine Salon Orchestra], conducted by the Musicology Institute of the Basel University.

because the salon orchestra absorbs the vocal singing in the timbre of the instruments. Along with the frequently encountered genre of the opera fantasy, we also encounter the “opera intermezzo” (*Opernintermezzo*) (such as “Waldweben” from *Siegfried* by Richard Wagner) or the “opera excerpt” (*Opernausschnitt*) (also for “Waldweben”, but also for Lenski’s introduction and aria from *Evgeni Oneghin* by Pyotr Tchaikovsky). The opera overtures are transcribed for salon orchestra as mentioned in the original. Fragments of the few potpourris come from musicals or operettas, their style resembling that of the opera fantasies. While the title “potpourri” is related to the genre of the transcription, the title “opera fantasy”, as a cross-genre, refers to the original genre and to the transcription. Given that the opera fantasies may contain more substantial additions by the transcriber, they were sometimes assigned their own opus number, especially as the generation that entered the workforce after 1900 was more experienced in copyright matters than Oscar Fetrás, who by then, then about 30 years too old, was already out of step with the times. In contrast, Louis Artok assigned his opus number 74 to the opera fantasy on Charles Gounod’s *Faust*¹¹.

Context

What pieces were represented between, before or after one of Fetrás’s approximately quarter-hour opera fantasy, which – unlike the source of inspiration – would certainly not fill an entire evening? It would not have been able to fill even a matinee or an afternoon concert (at teatime). In what musical climate would it be performed? Looking at the sources of inspiration in terms of genre, chronology and the composers’ origins, there seems to have been no reticence about the lower musical art, nor any fear of the high art. They played whatever the audience liked to hear, whatever was appreciated. But everything had to be prepared with caution. The guests from the spa resorts in Engadine and the tourists who came on holiday (for winter sports) during the period when salon orchestras were in full bloom, in the decades around 1900, came from many corners of the world and brought with them the musical preferences known from home. The repertoire reflected the places the tourists of Engadine came from and the countries where vacationing was in vogue. Sorted by country of origin, i.e. by the countries where the composers of the original pieces were known (whose arrangements were performed in Engadine), the program was international par excellence, perhaps a condensed form of what European salon orchestras generally had in their repertoire. Compared to other contemporary concert repertoires in Central Europe, there was an unusually great number

¹¹ Also known by the first name Leo. It is a pseudonym of Lothar Windsperger, who, since 1913, for over two decades, was a literary editor and publisher at Schott. His numerous arrangements are testament to his insider knowledge of the market supply and demand.

of composers from Great Britain, alongside, for example, some composers from South-Eastern Europe, such as the Croatian-Serbian composer Josip Štolčér-Slavenski. He played a somewhat acquiescent role in that the Schott publishing house promoted his works and made salon orchestra versions of the commercially promising pieces. Sometimes confusingly called theatre orchestras, salon orchestras also performed in theatres, but mostly in cinemas. A stamped mark on each front page of Francis Salabert's parts, published by his own publishing house, indicates the Cinéma Majestic of Alexandria as the owner of the arrangement for salon orchestra of *The Master-Singers of Nuremberg*¹². Conversely, the film music transcribed for salon orchestra would enter the repertoire when a film was so successful that musical fragments from the soundtrack were played mostly in restaurants and hotels, or cafés¹³. According to a general survey, the later the scores entered the collection of the Celerina Library, the earlier the origin of the pieces, and scores such as those of Purcell, Corelli, Vivaldi, Lully, Rameau, Handel or Bach often remained unarranged. While the flutes and strings of the salon orchestra were probably present also in the scores underlying the arrangements, the piano replaced the harpsichord and the lines of the harmonium, clarinet, cornet or valve trumpet, and the trombone and percussion were removed from the instrumental composition, and so the symphonic sound became more intimate, closer to chamber music. The *Erinnerungen* on Meyerbeer's operas were most probably framed by dances and marches. In addition, there were all sorts of pieces whose original sources were usually played in concert halls: instrumental concerts and symphonies (Haydn, Mozart, Beethoven, Bruckner, and once even Mahler¹⁴). While the models taken from other dramatic genres like the operetta and musical cannot be grouped according to their predominant countries of origin, the ballets underlying the arrangements were often conceived for the Parisian audience, and among the works transcribed for salon orchestra, the number of those with an original French libretto was greater than those with a German or Italian libretto, which would have corresponded to the repertoire of the opera houses located in German areas. Operas from the late 18th century to contemporaneity around 1920, set to a French text that enjoyed a certain success, existed in editions for salon orchestra. For example, Lothar Windsperger made arrangements of fragments from operas by Adam, Bizet, Delibes, Goddard,

¹² Richard Wagner, *Les Maîtres Chanteurs de Nuremberg. Fragments symphoniques*, dated 1927 on the first page of the edition. There are individual parts for the piano, harmonium, violins 1 and 2, violas, cellos, double basses (sic!, always plural), flutes, oboes, clarinet 1 and 2 in B flat, trombone 1 and 2 (one part), trombone 3, timpani in F and B flat (and with retuning), and also for the percussion (1 part for: timpani, glockenspiel, triangle, cymbals, snare drum), harp or piano (only in the absence of a glockenspiel).

¹³ Cf. the refusal of the editor of the Schott company, Ludwig Strecker to Josip Slavenski regarding an orchestral version of the soundtrack of *Das Lied der schwarzen Berge* (1932/33). Strecker, "Letter of January 5, 1933", 41 and p. 45.

¹⁴ The *Adagio* from Gustav Mahler's *Fifth Symphony* was (before 1933) arranged by the Nazi-era composer Leopold Wengner.

Gounod, Massenet and Offenbach. The list of the Celerina Library also includes pieces inspired by operas composed by Auber, Berlioz, Boieldieu, Gustave Charpentier, Cherubini, Debussy, Grétry, Halévy, Méhul, Ernest Reyer and Ambroise Thomas. Meyerbeer is represented with five works (*Robert le diable*, *Les Huguenots*, *Le prophète*, *Dinorah* and *L'Africaine*).

Excerpts from *Le prophète*

As an example, we will further provide a detailed description of Fetrás's version for salon orchestra on Meyerbeer's *Le prophète*¹⁵. In the particellas – the individual part for violin 1 and piano – the performance duration is 14 minutes (from an opera lasting several hours). In the versions for salon orchestra on *The African Woman* and *The Huguenots*, there is no information on this aspect; it is precisely on the pages of the editors employed by the publishing house that the duration indication was frequent (see, for example, the arrangement for salon orchestra by Louis Artok or Francis Salabert). For clues related to the numbers chosen by Fetrás as transcriptions from *The Prophet*, I will present below piano reductions of operas available in Germany around 1900: a piano reduction published by Peters¹⁶ and revised by Gustav F. Kogel, optionally with voice, with no text or instrumental indications, and a piano reduction with voices, with German text and some instrumental indications, published by Breitkopf & Härtel in 1866¹⁷, with no author's name on it. Perhaps one of the reductions served as a starting point for Fetrás's edition, as he must have laid eyes at least on one score for adjustments. Otherwise, he most likely relied on his memories of the opera performances. The piano reduction by Kogel served as a primary reference to me. It includes 28 numbers, two of which are missing in the piano reduction published by Breitkopf & Härtel, namely the penultimate number from act 2, i. e. no. 19, "*Gebet (Johann)*", and the first number from act 5, i. e. no. 26, "entr'acte and stage «*Und du bezeugst es auch*»". These numbers are not arranged by Fetrás.

Fetrás's transcription for salon orchestra has nine rehearsal numbers, marked from [0] to 8. The music between the rehearsal numbers [0] and 1 corresponds to the beginning of the opera (according to the then-available versions), with a brief introduction up to the end of the *Andantino pastorale*. There are minimal changes in the general course, with only the last two measures of the finale being adapted in terms of dynamics and harmonics: instead of *piano*, *forte* is required, and a B flat major seventh chord makes the

¹⁵ Fetrás, *Erinnerung an Meyerbeer's "Prophet"* (as note 2).

¹⁶ Giacomo Meyerbeer, *Le prophète*, piano excerpt, revised by Gustav F. Kogel, Leipzig: Peters, plate number 20077, printed probably before 1900.

¹⁷ Giacomo Meyerbeer, *Le prophète*, piano reduction, Leipzig: Breitkopf & Härtel [1866], handwritten date on a copy with plate number 11296, downloaded from IMSLP.

transition from the finale to the next number. With rehearsal mark 2, Fetrás moves on to the drinking song (*Trinklied*), that is, to the end of the opera¹⁸. The instrumental introduction is missing. Fetrás conceives certain numbers more broadly¹⁹. However, the phrasing here does not correspond to any of the piano reductions taken as reference. 5 measures before rehearsal number 3, the last measure of the drinking song (*Trinklied*) is varied. Fetrás prepares the next key according to the usual rules and often avoids Meyerbeer's mediant chains. Rehearsal mark 3 corresponds to the pastoral from act 2, no. 8 (*“Johann”, Kein's von allen Erdenreichen*²⁰). One measure before rehearsal number 4, at the end of the *Andantino* section of the number, it is modified through a transition to rehearsal number 4, consisting of a triumphal song (act 3, no. 19 in the piano reduction by Kogel). The first eight measures are missing, which, with the dramatic construction of the dominant, allow the penetration of the new key, again through a mediant relationship with the previous key (after a number in D major, Meyerbeer brings a number in B flat major). In this fragment, Fetrás skips a long *ad libitum* passage, to move straight to the recapitulation²¹. Fetrás conceives a transition to the music of rehearsal number 5, from which he cuts out the last four measures of the number.

Fetrás again avoids replacing the main scale degrees, which (on the circle of fifths) would be positioned very far from one another, and thus remains within a comfortable tonal framework for the clarinet and obbligato trumpet (both in B flat). Therefore, the music starting at rehearsal number 5, the beggar woman's ballad (*Fides*)²², is transposed down a semitone, from E minor/major to E flat minor/major. The twelve-measure instrumental prelude is eliminated, the ballad itself is reduced, to avoid the varied repetition of more than half of its duration, as well as the transition section *Allegro con spirito*, intensely modulating and dramatic. The introduction of the next section is somewhat abrupt and ends again with a passage on a dominant seventh.

At rehearsal number 6²³ the coronation march follows with its beautiful five-measure antecedent phrase²⁴. Fetrás keeps it in its original key, E flat major. The entire first section appears again with a cadence on the dominant seventh chord. The contrasting section on

¹⁸ Fetrás, *Erinnerung an Meyerbeer's "Prophet"* (as note 2), act 5, no. 28b, after the piano reduction by Kogel, p. 151.

¹⁹ Cf. Kogel's piano reduction, p. 152, measures 1ff with the piano part by Fetrás, the final measures, p. 2.

²⁰ Cf. the Breitkopf & Härtel piano reduction (as note 16), p. 66.

²¹ Fetrás, *Erinnerung an Meyerbeer's "Prophet"* (as note 2), p. 6; i. e. in Kogel's piano reduction (as note 15), p. 95 in the middle.

²² Fetrás, *Erinnerung an Meyerbeer's "Prophet"* (as note 2), act 4, after Kogel's piano reduction (as note 15), no. 21, p. 99.

²³ Fetrás, *Erinnerung an Meyerbeer's "Prophet"* (as note 2), piano part, p. 8.

²⁴ Fetrás, *Erinnerung an Meyerbeer's "Prophet"* (as note 2), act 4, piano reduction by Kogel (as note 15), no. 23.

the 4th scale degree (the one with the valve trumpet) and the inverted recapitulation are eliminated²⁵.

Rehearsal number 7 brings a fragment from the ballet (act 3, no. 15), from which Fetrás takes only the last section and modifies its introduction²⁶. Fetrás avoids again the large tonal gaps and the uncomfortable ranges for the B flat transposing instruments: The E major section is transposed down a semitone, to E flat major. The six final measures are eliminated. Instead, the coronation March is repeated at rehearsal number 8, this time including the recapitulation²⁷. Shortly before the end, Fetrás introduces four new anthemic measures (m. 10, rehearsal number 7 before the finale).

Details

The *Erinnerung* on the *Prophet* from the Hans Alberle fund contains 12 individual parts: “Piano, Harmonium, Violine I, Violine obligat, Violoncello, Basso, Flauto I, Oboe obligat, Clarinette I in B, Tromba obligat in B, Posaune III, Schlagwerk” [“Piano, harmonium, violin 1, violin *obbligato*, cello, (double) bass, flute 1, oboe *obbligato*, clarinet 1 in B flat, tromba (or trumpet) *obbligato* in B flat, trombone 3, percussion”] (notated in one individual part for two percussionists: I = 2 timpani, bells in F^1 , A^1 and A^2 and triangle; II = snare drum, bass drum).

The parts are not self-explanatory. Certain implied things and practical considerations are not indicated through words and can only be partially inferred from the score. For example, the number of percussionists is not indicated and it is not clear what instruments were needed or how, for example, the timpani, rarely available in salon orchestras, should be substituted. According to the traditional order of instrumentalists and instruments (and without taking into account the range), the timpani line is notated above the snare and bass drums. One must take into account the distinctive signs typical of the old-fashioned version of the notation for timpani. Thus, accidentals will not be used (here, for *B flat* and *E flat*). The timpani should be tunable, but not necessarily very quickly (enough time is left for the tuning). After its first long tremolo, a kettledrum in *C* should be tuned in *E flat*, after a long pause. The beginning of the score shows that only two timpani are required, while the tuning of the smaller timpano is expressly requested. Apart from the two notes (*D* and *E flat*), which must be played on a timpano in *C*, the notes *F* and *B flat* appear in the timpani part. How the tuning is performed when the transition is made from *B flat-E flat* to *F-B flat* remains unclear. If the percussionists had indeed two timpani, the smaller instrument would have had to be tuned in *F*, i. e. one

²⁵ See the piano reduction by Kogel (as note 15), on p. 111.

²⁶ Cf. Kogel’s piano reduction (as note 15), pp. 76 and 77 at the bottom, respectively.

²⁷ Cf. Kogel’s piano reduction (as note 15), on p. 112.

octave higher; Fetrás notated, as usual, the fourth. “For the keys of *F* and *B flat* [...] [one could only choose] between the interval of the fourth and that of the fifth”²⁸. In this case, the decision probably depended on the number of instruments available (two or three). Three timpani had long existed in the practice of opera orchestras, even though scores called for only two instruments. At the same time, Hugo Riemann recommended three timpani for orchestration exercises, and even for the so-called classical orchestra²⁹. François-Auguste Gevaert had already proved the penetration of this practice in composition: “the masters of the new era” often requested three timpani, the third one medium-sized, and “Meyerbeer is, I believe, the initiator of this innovation”, “[his] last operas, *The Prophet* and *The African Woman*, almost always have three timpani”³⁰. The three timpani are for a single instrumentalist. Because timpani were rarely available for salon orchestras, their part was replaced by pianos, in case of a more luxurious instrumentation by the harp or a double bass (such as at rehearsal number 4, where in the double bass part it is mentioned that the notes, indicated as cue notes for the timpani – and in the seventh measure, two other timpani, which could have not played the part without the fast tuning possibility – should be played pizzicato), „if no harp is available in the instrumentation”³¹.

To the second percussionist: if there are no timpani available, he should probably play the snare drum and bass drum, as well as the three notes of the bells, notated in the timpani part at rehearsal number 3, both in the piano reduction by Breitkopf & Härtel and in the “Clar.” part. Otherwise, the percussion has nothing to play here, and the preceding and following pauses provide enough time for both percussionists to change the mallets. What instruments Fetrás referred to by bells (“Glocken”) cannot be determined. It is unlikely that they had tubular bells at their disposal. They probably used crotal bells or, more simply, the keys of a lyre from a marching band (*Marschkapelle*), perhaps even smaller cowbells, as suggested by photographs of the time, mounted on a frame above the bass drum. The lower percussion instruments should be able to be played by the instrumentalist with a foot-operated mechanism for the bass drum. This is confirmed by an advertisement on the front page of Fetrás’s percussion part. For lessons, a percussion school is “warmly recommended”, a “practical introduction [...] to playing together the bass drum, cymbals and snare drum, with or without a pedal-operated mechanism”³².

²⁸ Gevaert, *Neue Instrumenten-Lehre*, 326.

²⁹ Riemann, *Katechismus der Orchestrierung*...

³⁰ “Meyerbeer ist, glaube ich, der Urheber dieser Neuerung“, “[seine] beiden letzten Opern, der *Prophet* und die *Afrikanerin*, haben beinahe durchweg drei Paukenstimmen.“ In: Gevaert, *Neue Instrumenten-Lehre*, 327, also footnote 1.

³¹ Indication for the first measures of the double bass part in the section from rehearsal number 4.

³² Merkelt, *Schlagzeug-Schule. Praktische Anleitung zur Bedienung sämtlicher Schlaginstrumente wie große Trommel, Becken, Glockenspiel, Xylophon, Tambourin, Castagnetten sowie des gemeinsamen Schlagens von*

For financial reasons, as few instrumentalists were employed as possible. For *Erinnerung an Meyerbeer's "Prophet"* by Fetrás, probably more parts than the twelve ones could also be provided for other instruments. For example, at rehearsal number 2, the piano part provides the indication "Trombe" in the case of some parallel thirds, although there is only one trumpet part (*tromba*). At rehearsal numbers 1 and 3, the indications "Corni" and "Corno" are provided, but there are no horn parts in the existing set in the Hans Aberle fund, nor any bassoon parts, as seen at rehearsal number 4. Certain bassoon passages should be played by the (double) bass, as shown by certain passages in the bass part, notated with "Fag.," or even "Fag. II".

Romanze

Based on the section corresponding to rehearsal number 5, we will further analyse an excerpt from the beggar woman's ballad ("*O gebt!*" – "*Donnez!*"³³), how the distribution of instruments in a salon orchestra could have been conceived in the case of Fetrás's piece. In principle, in such orchestras, the voice part was taken over by the instruments. Fetrás assigns the alto part to the trumpet obbligato, which is of course a valve trumpet, perhaps also to a cornet, with more *portamento* and *vibrato*. Already from Meyerbeer's time, its expression was surprising. It is an instrument that sighs and begs, creating a sentimental mood. While in the march, Fetrás removed its cantabile passages, here, he gives it prominence, in the premonition of a Louis Armstrong style.

Based on the cue notes and names of the instruments, one can infer which instrument can substitute for another instrument in its absence, presented here fragmentarily in nine out of twelve parts, from the beginning of rehearsal number 5 (Figure 1). Because of their lower level of significance, the trombone and percussion parts are omitted (they have a continuous pause), and so is that of the double bass, doubled by the piano in the 16-foot low register. The instrumentation is the one commonly used in a (chamber) ensemble with piano, which can also be found, for example, in Arnold Schoenberg's arrangement of *Rosen aus dem Süden*, Op. 388 by Johann Strauss, but also in *Pierrot lunaire*.

großer Trommel, Becken u. kleiner Trommel mit u. ohne Beckenmaschine. Also, Oscar Fetrás, *Erinnerung an Meyerbeer's "Prophet"*, percussion part, p. 1.

³³ Piano reduction by Kogel, pp. 99-101.

Flöte

Fig. 1a. Flute (part)

Oboe obligat

Fig. 1b. Oboe obbligato (part)

Klarinette I

Fig. 1c. Clarinet 1 (part)

Trompete obligat

Fig. 1d. Trumpet obbligato (part)

5 Andantino. (♩ = 69)
Tromba
Oboe Solo
Clar. I
cresc.
Tromba

The score for Tromba and Clarinet I is in 3/4 time with a tempo of Andantino (♩ = 69). The key signature has three flats. The Tromba part (top staff) features a melodic line with slurs and accents, starting with a piano (p) dynamic. The Clarinet I part (bottom staff) provides harmonic support with triplets and a crescendo (cresc.) leading to a piano (p) dynamic. The section ends with a Solo marking.

Violine I

Fig. 1e. Violin I (part)

5 Andantino.
Salon-Orch. Viol. oder Harm. Solo
cresc.
Solo

The score for Violin I is in 3/4 time with a tempo of Andantino. The key signature has three flats. The part is marked as a Solo for the Salon-Orchestra Violin or Horn. It features a melodic line with slurs and accents, starting with a piano (p) dynamic and a crescendo (cresc.) leading to a Solo marking.

Violine obligat

Fig. 1f. Violin obbligato (part)

Blech.
Fag. II.
cresc.
5 Andantino.
Fag. II.
Corno.

The score for Cello is in 3/4 time with a tempo of Andantino. The key signature has three flats. The part is marked as a Solo for the Cello. It features a melodic line with slurs and accents, starting with a piano (p) dynamic and a crescendo (cresc.) leading to a Solo marking. The section ends with a Solo marking.

Cello

Fig. 1g. Cello (part)

5 Andantino. Tromba Solo.
mf → p
pp

Harmonium

Fig. 1h. Harmonium (part)

5 Andantino. ♩ = 69 (Romanze der Bettlerin)
Tromba Solo
Oboe Solo
p espr.

Klavier

Fig. 1i. Piano (part)

Fig. 1. Oscar Fetrás, *Erinnerung an Meyerbeer's "Prophet"*, from rehearsal number 5 (excerpt from 9 parts)

Fetrás provided several substitution variants, and the musicians probably decided on the spot. The piano part contains the entire melody and harmony, and, in addition, the presence of the crotchets' pulse contributes to the cohesion of the ensemble from the perspective of the particella. Both violins initially only double the piano interventions on the (second and third) unaccented beats, but the entire melody, originally intended for the voice, is notated in their parts with cue notes, so that, in the absence of the trumpet

obligato, the violins can replace it. The violins should be able to play the melody more expressively than the piano and the harmonium, whose parts contain, nevertheless, the melody of the voice/trumpet, not with cue notes, but at normal size. Would the piano and harmonium have doubled the melody of the voice played by the trumpets or, possibly, by the violins? This would be suggested by the normal size of the print, were it not for the “Tromba solo” indication. Or was the melody played by both keyed/valved instruments only when the melodic instruments were generally missing? A particular practice cannot be deduced from the score. However, the indication in the violin obbligato part is of help: “Salon-Orch. Viol. oder Harm. Solo”. Here, the expression “salon orchestra” refers to the small core of instruments: the piano, the first violin, perhaps also the violin obbligato, the harmonium, a low string instrument (cello or double bass) and at least one of the two woodwind instruments (flute and/or clarinet). In this case, the part of Fides’s voice should be played by a violin, perhaps by the first violin, because the pulsations on the unaccented beats, normally printed, double only the upper voice of the violin obbligato doublings, and therefore can be omitted. At the end of the first section of the ballad, the violin seems to have taken over the trumpet part, because in the harmonium part, this passage is notated “Viol. obligato”. In its absence, the harmonium would have taken over the violin obbligato line. The note with a fermata in the first measure of the oboe part is also played by the harmonium, and in the absence of other indications related to instruments, so is probably also the beginning of the transition from measures 8 and 9 of the section, because it is printed at normal size. However, this time the names of the instruments are specified, so the doubling could have been omitted. In any case, everything must have been done by mutual agreement and in compliance with the various practices developed by ensembles playing together for a long time, which took into account the skills and egos of the instrumentalists. Through these practices, the bands developed their own distinct culture of their music. The harmonium part acted, as usual, as a substitute for woodwind instruments, therefore it contains mostly long chords. What is typical (and a sign of Fetrás’s professionalism) is that they are placed in a relatively high register; the octave in the low register is avoided, which, according to the part – without 16 feet – should reach the note *C* (of the major octave).

Publicity

The fact that Fetrás took into consideration a salon orchestra, which (as in the case of the smaller, Viennese instrumentation) possibly had no clarinet, and from among the woodwind instruments not even a flute, can be read from indications such as “Clar. (Salon Orch. Harmonium)” in the *Andante* section, “Fl. (Salon Orch. Piano)” in the *Allegretto moderato* section, or “Fl. u. Clar. I Salon Orch. Piano Solo” from the *Allegretto* section

of the piano part from *Erinnerung an Meyerbeer's Afrikanerin* by Fetrás³⁴. Also, given the low explicitness of commercial exploitation, we can deduce that this arrangement was probably conceived somewhat earlier than *The Prophet*. Data on duration is missing, and the piano and violin parts are not considered *particellas*. The specialised salon orchestra editions of the Benjamin publishing house could be used in various instrumentations: the advertisement on the last page of the piano part of *Erinnerung an Meyerbeer's "Afrikanerin"* announced "Oscar Fetrás' Walzer-Welt-Erfolge / Für gr. u. kl. Orchester, für Salon-Orchester, für Klavier-Solo oder mit Begleitung einzelner Instrumente, für Zither, etc."³⁵ ["World-famous Waltzes by Oscar Fetrás / for large and small orchestra, for salon orchestra, for piano solo or with accompaniment of solo instruments, for zithers, etc."]. Admittedly, not all arrangements were available for all instrumentations, but they were certainly available for many variants. Additional parts could be ordered, and if necessary (and for cost reduction), the piano part sufficed. In the fantasy on *Afrikanerin*, the sections are not provided with the original titles of the opera numbers, but only with tempo/character indications, such as *Allegro non molto*, *Maestoso sostenuto*, etc. The practical cue-numbers are missing, which suggests that this opera fantasy was conceived before the one on Meyerbeer's *Le prophète*. The fact that it was published later may have been due to the commercial interest shown by the Benjamin publishing house in that opera fantasy. There is no information on duration either in Fetrás's shorter version for salon orchestra on *Les Huguenots*, or in the *particellas*, but the origin of the numbers is mentioned instead³⁶. The common instrumentation of salon orchestras from around 1920 can be re-created with great precision, for example, from the arrangements for salon orchestra by Artok, a. k. a. Windsperger. Their arrangements were created in collaboration with a publishing house, as Windsperger knew best what was in great demand. The 12 parts of Fetrás's *Erinnerungen...* are written for the same instrumentation, which, for a while, was standard in the printed editions. Windsperger's 1922 arrangement of the *Sérénade in A Major* by Charles-Marie Widor provides the same 12 parts as those of Fetrás's opera fantasies. Additional parts are also made available for "Viol. II, Vla., Clar. II, Fag., Cor. I, II, Tr. II"³⁷.

³⁴ Piano part from *Erinnerung an Meyerbeer's Afrikanerin*, p. 6 bottom, p. 5 middle and p. 8 top.

³⁵ *Ibidem*, p. [12].

³⁶ The following numbers appear: rehearsal numbers [0] and 1: "(Aus der Ouverture)" with "Chor der Bandenden", rehearsal number 2: "(Hochzeits-Zug)", rehearsal number 3: "(Pagen-Arie)", rehearsal numbers 4 and 5 (?): "(Ballet)" [sic], rehearsal number 6: "(Duett)", rehearsal numbers 7-9: have no specific title: rehearsal number 10 "(Schwur und Schwerterweihe)" and rehearsal number 11 "(Finale)".

³⁷ See Charles-Marie Widor, *Sérénade* [A Major] (= Domesticum 125), piano part, arrangement for salon orchestra by Louis Artok, Mainz 1922, p. [1].

Future

The importance of music played by salon orchestras for the sonority of modern music has long been underestimated, and avant-garde ensembles are indifferent to their origin. From the perspective of a salon orchestra, Schoenberg's *Pierrot lunaire* is instrumented in Parisian version (i. e., unlike the Berlin or Viennese version, without a violin obbligato or harmonium). Added to this is the fact that *Pierrot lunaire* was designed for public performances and therefore required a stage; unlike chamber music, this music was not also intended for the private sphere – if it was for the public, then it was for an invited public, not for one that had to pay. Salon orchestra music was originally designed for commercial purposes, even though the audience did not have to pay, and the musicians did not get rich from it. The success with the public determined the repertoire and the interpretive style, and often probably even the choice of musicians, at least in the case of the violinist of the obbligato section: he had to be good-looking. Avant-garde ensembles have their origins in the select, elevated entertainment for the hotel guests, who often had questionable tastes. In any case, Mauricio Kagel did not shy away from the repertoire from which avant-garde ensembles emerged. His *Stücke der Windrose* allow salon orchestras to resound from all eight cardinal points.

Bibliography

- “Fanfarentreffen in Möhringen, 11. bis 14. Juni 1971”. *Fanfarenzug der Narrenzunft Möhringen*, section *Geschichte* (http://www.fz-moehringen.de/wordpress/?page_id=132), last accessed 10 October 2020).
- Fetrás, Oscar. *Erinnerung an Meyerbeer's Afrikanerin / L'Africaine de Meyerbeer. Réminiscences / Recollections of Meyerbeer's Africaine*. Hamburg und Leipzig: Anton J. Benjamin-Verlag, s. a. (Printing plate number: A. J. B. 3555).
- Fetrás, Oscar. *Erinnerung an Meyerbeer's Hugenotten*. Hamburg: Anton J. Benjamin-Verlag, s. a. (Printing plate number: A. J. B. 3329);
- Fetrás, Oscar. *Erinnerung an Meyerbeer's "Prophet" / Mosaique de L'opéra "Prophète" de G. Meyerbeer / Remembrances on G. Meyerbeer's Opera "Prophet"*. Hamburg: Anton J. Benjamin-Verlag, s. a. (Printing plate number: A. J. B. 3187).
- Gevaert, François-Auguste. *Neue Instrumenten-Lehre*, translated by Hugo Riemann. Paris – Brussels – Leipzig, 1887.
- Kaplon, Lisa. “Benjamin (Hamburg)”. *Musikverlagswiki. Arbeitshilfe zur Datierung von Musikdrucken*, published on 23.07.2014 (<http://web.archive.org/web/20230924043324/http://www.musikdrucke.htwk->

- leipzig.de/wordpress/?p=1952#Ausgabengestaltung, last accessed 26 September 2024).
- “Ludwig Siede”. *Wikipedia. De vrije encyclopedie* (https://nl.wikipedia.org/wiki/Ludwig_Siede, accessed 16 October 2020).
- Merkel, Paul. *Schlagzeug-Schule. Praktische Anleitung zur Bedienung sämtlicher Schlaginstrumente wie große Trommel, Becken, Glockenspiel, Xylophon, Tambourin, Castagnetten sowie des gemeinsamen Schlagens von großer Trommel, Becken u. kleiner Trommel mit u. ohne Beckenmaschine* [*The Percussion School. Practical introduction to playing together several percussion instruments such as the bass drum, cymbals, glockenspiel, xylophone, tambourine, castanets, as well as to playing the bass drum, cymbals and snare drum, with or without a pedal actuator*]. Hamburg 1915.
- Meyerbeer, Giacomo. *Le prophète*, piano excerpt, revised by Gustav F. Kogel. Leipzig: Peters, plate number 20077, probably before 1900.
- Meyerbeer Giacomo. *Le prophète*, piano reduction. Leipzig: Breitkopf & Härtel, plate number 11296, 1866.
- Riemann, Hugo. *Katechismus der Orchestrierung (Anleitung zum Instrumentieren)*. The series Max Hesse's illustrierte Katechismen 31. Leipzig, 1902.
- Strecker, Ludwig to Josip Slavenski. “Letter of January 5, 1933”. *Die Korrespondenz zwischen Josip Slavenski und Ludwig Strecker*, edited, translated and commented by Melita Melin (http://web.archive.org/web/20220518171648/https://www.gkr.uni-leipzig.de/fileadmin/Fakultät_GKO/Musikwissenschaft/2.2-Forschung/Musikerbriefe/1_3_MilinEd.pdf, last accessed 26 September 2024).
- Widor, Charles-Marie. *Sérénade* [A Major]. The series Domesticum 125, piano part, arrangement for salon orchestra by Louis Artok. Mainz, 1922.

Translated from Romanian by Marcella Magda