

Appendix 1

The constitution of selected orchestras, 1670–1865

Note: Given the *ad hoc* nature of instrumental groupings in the early and mid Baroque period, attempting such an overview would serve scant purpose. For the period up to 1800, at least, statistics such as these must be treated with caution: they variously rely on haphazard sources, do not always take account of possible doublings or additional players, and sometimes tend to reflect extraordinary events. For this period, too, a ‘continuo’ group should be assumed even if it is not specified.

Date	Place	Strings					Woodwind				Brass				Other			Additional instruments	Notes
		Vn 1	Vn 2	Va	Vc	Cb	Fl	Ob	Cl	Bn	Hn	Tpt	Trbn	Tuba	Hp	Timp	Perc		
1670s–80s	Paris	6	12	6		2	2		1		2					1		1 hpd	For Lully operas, violas in various sizes
1708	Rome, Palazzo Bonelli	23		4	6	6		4			2	1						1 va da gamba; 1 hpd	For Handel, <i>La Resurrezione</i>
1712	Berlin, Royal Chapel	6	5	2	5	3	4		3	3								Court trumpeters and drummers	Same players on fl and hn
1713	Paris, Opéra	12		7	8			8								1			Violas in various sizes
1728	London, King's Theatre	22		2	3	2	2	2		3	2							2 hpd; 1 theorbo	
1730	Leipzig, Thomaskirche	6		4	2	1		3		2		3				1		2 kbd	
1738	Hamburg, Opera	8		3	2	2	5	5		5	4	6				1		various flutes; 2 ob d'amore; 2 chalumeaux; 2 cornetts; va d'amore; va da gamba	

Date	Place	Strings					Woodwind				Brass			Other			Additional instruments	Notes	
		Vn 1	Vn 2	Va	Vc	Cb	Fl	Ob	Cl	Bn	Hn	Tpt	Trbn	Tuba	Hp	Timp			Perc
1740s–50s	Naples, Teatro S. Carlo	28		5	2	4		4		2						1		2 hpd	
1751	Paris, Opéra	16		6		10	2	3		3–4					1–2	1		2 va da gamba; 1 hpd	
1754	London, Foundling Hospital	14		5	3	2		4		4					2	1		1 kbd	For Handel, <i>Messiah</i>
1771	Milan, Regio Ducal Teatro	14	14	6	2	6	2	4		2	4	2				?1		2 hpd	For Mozart, <i>Mitridate, re di Ponto</i>
1773	Paris, Concert spirituel	13	11	4	10	4	2	3	2	4	2	2				1			
1777	Mannheim, Court Orch.	10–11	10–11	4	4	4	2	2	2	4	2	?2				?1			
1781	Leipzig, Gewandhaus-Orch.	6	6	3		4	2	2		3	2	2				1			
1781	Vienna	40		10	8	10	4	4	4	6	4	4				1			Society of Musicians benefit concert, including a Mozart symphony
1781	Vienna, Burgtheater	6	6	4	3	3	2	2	2	2	4	2				1		1 kbd	
1783	Eszterháza	6	5	2	2	2		2		2	2								
1784	London	48	47	26	21	15	6	26		26	12	12	6		2	?	1 double-bn; 1 org		For Handel Commemoration
1791	London, Salomon Concerts	12–16		4	3	4	2	2	?2	2	2	2				1			
1805	Dresden, Hof-Orch.	17		4	4	4	3	3	2	4	4	x				x	x		
1810	Paris, Opéra	12	12	8	12	6	2	4	2	5	4	4	3			x	x	1 hpd	
1811	Berlin, Hofoper	11	11	5	11	5	4	4	4	4	7	2	3			x	x		
1814	Vienna, Redouten-Saal	18	18	14	12	17	2	2	2	2	2	2	2			x			For Beethoven concert
1818	London, King's Theatre	10	9	4	4	5	2	2	2	2	2	2	1			x	x		

Date	Place	Strings					Woodwind					Brass				Other			Additional instruments	Notes
		Vn 1	Vn 2	Va	Vc	Cb	Fl	Ob	Cl	Bn	Hn	Tpt	Trbn	Tuba	Hp	Timp	Perc			
1823	Dresden, Königlich- Sächsische Kapelle	18		4	5	5	5	5	5	5	6	2				1			2 Org	
1828	Paris, Société des Concerts	15	15	8	12	8	4	3	4	4	4	2	3			1			1 ophicleide	
1831	Leipzig, Gewandhaus - Orch.	8	8	4	3	3	2	2	2	2	2	2				1	X			
1837	London, Philharmonic Society	14	14	8	8	6	2	2	2	2	4	2	3			X				
1841	Paris, Padeloup Concerts	15	12	10	13	11	4	3	2	4	4	4	3			X				
1842	Vienna, Philharmonic Orch.	10	10	7	4	5	3	3	4	3	6	4	4		2	2	2			
1844	Munich, Hof Orchestra	26		3	8	6	7	6	7	4	5	5				2	x			
1850	Dresden, Hofoper	18		5	5	5	4	4	3	4	5	8	3	1	x	1	1			
1855	Paris, Opéra	11	11	8	10	8	3	3	3	4	5	4	4		2	1	4			
1858	London, Philharmonic Society	14	14	8	9	8	2	2	2	2	4	2	3			1				
1859	Paris, Conservatoire Orch.	15	14	10	12	9	4	2	2	4	4	2	3		1	1	1		1 cornet 1 ophicleide	
1865	Leipzig, Gewandhaus - Orch.	16	14	8	9	5	2	2	2	2	4	3				1				

Sources (adapted): Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians* (London, 1980), vol. xiii, p. 690 (table compiled by Eleanor Selfridge-Field and Neal Zaslaw); Ludwig Finscher et al. (eds.), *Die Musik in Geschichte und Gegenwart* (Kassel, 2nd edn, 1996–), 'Sachteil', vol. vii, cols. 835–52 (table compiled by Christoph-Hellmut Mahling); Daniel J. Koury, *Orchestral Performance Practices in the Nineteenth Century: Size, Proportion and Seating* (Ann Arbor, 1986).