

OPERA EXCERPTS FOR TRUMPET: A GUIDEBOOK FOR AUDITIONS

BY

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A special thank you must be made to my family: Mom, Dad, brother Michael, and above all, wife Molly. Their support throughout my academic and musical career has been steadfast and reassuring.

PREFACE

Usage

The following project contains two different types of information that will be useful to a trumpeter who is preparing to audition for an opera orchestra. Each chapter will be separated into sections detailing the “General Information” for each opera and also individual sections about each “Excerpt.” The following is a breakdown of how these sections will be divided:

General Information

- Instrumentation (overall)
- Historical Information
- Overall Compositional Style
- Plot

Excerpts

- Music Excerpt
- Contextualization of Scene
- Instrumentation and Notes
- Suggested Equipment and Trumpet Notes

Notes

- Audition lists studied included lists from the following opera companies: The Atlanta Opera, Canadian Opera Company , Des Moines Metro Opera, The Finnish National Opera, The Metropolitan Opera, Opéra National de Paris, Opera Pacific, Orchestra del Teatro Alla Scala, San Francisco Opera
- All provided excerpts are reproductions (scans) of the actual excerpts accompanying audition lists from various opera companies worldwide
- I have performed minor cleanup on these excerpts when possible and appropriate, such as eliminating auxiliary pencil markings

- Rehearsal mark indications may vary due to score editions and part preparation
- All excerpts are from operas within public domain and are presented for educational purposes in accordance with U.S. Copyright Law, Section 107

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Chapter 1: *Fidelio* by Ludwig van Beethoven (1770-1827)

Opera in Two Acts with a libretto by Joseph Sonnleithner (1766-1835). Sung in German.

General Information

Instrumentation (overall)

*Orchestra*¹

2 Flutes, Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoons, Contrabassoon, 4 Horns, 2 Trumpets, 2 Trombones (Tenor & Bass – specified in score), Timpani, Strings

Offstage

Trumpet

*Primary Roles*²

Florestan (tenor) – a prisoner

Leonore (soprano) – Florestan's wife and assistant to Rocco under pseudonym of Fidelio

Rocco (bass) – a guard

Marzelline (soprano) – Rocco's daughter

Jaquino (tenor) – Rocco's assistant

Don Pizarro (bass-baritone) – governor of the prison

Don Fernando (bass) – King's minister and nobleman

First Prisoner (tenor)

Second Prisoner (bass)

Chorus

¹ Ludwig Van. Beethoven, *Fidelio* (New York: Dover Publ., 1984),
<http://imslp.org/wiki/Special:ImagefromIndex/45565>,
<http://imslp.org/wiki/Special:ImagefromIndex/45566>.

² Douglas Johnson. "Fidelio." *The New Grove Dictionary of Opera*. *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed August 2014,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O005704>.

Historical Information

Fidelio is Ludwig van Beethoven's only venture into the opera genre. Originally completed in 1805, the opera underwent two extensive revisions, with debuts in 1806 and 1814 respectively. Beethoven originally wrote *Fidelio* in three acts, but the initial performances were deemed too long and he was convinced to shorten the opera to two acts. The final version of *Fidelio* was premiered on May 23, 1814 at the Kärntnertortheater in Vienna. The subject matter, Jean-Nicolas Bouilly's drama *Léonore, ou L'amour conjugal*, had previously been used for two separate operas by Pierre Gaveaux (1761-1825) and Ferdinando Paer (1771-1839), and the Theater an der Wien insisted that Beethoven's opera be titled *Fidelio*. However, Beethoven still preferred *Leonore*³ and used that title for the first libretto (which was printed at his own expense).⁴ The title *Leonore* is now commonly used when referring to the first two iterations of the opera, with *Fidelio* referring to the final version. Beethoven also struggled with the task of producing an overture to his opera. Ultimately, four different versions of the overture exist; "Leonore No. 2" probably accompanied the 1805 premiere and "Leonore No. 3" the 1806 performances. Many opera companies also choose to perform "Leonore No. 3" in between the two scenes of Act II, providing a musical summation of the previous rescue scene. The insertion of "Leonore No. 3" is a practice that dates back to the nineteenth century and while extremely popular until the mid-twentieth century, does still occasionally occur in modern performances. These two "Leonore" overtures are crucial for trumpet players, as they contain two of the most highly requested excerpts in all of the audition literature, both in orchestral and opera auditions.

Overall Compositional Style

Fidelio features a combination of musical arias and recitatives. The principal parts are typical of Beethoven's vocal works, requiring virtuosic skill and endurance to successfully portray the roles. The challenges of writing an opera proved daunting for Beethoven, particularly

³ Lewis Lockwood, *Beethoven: The Music and the Life* (New York: W.W. Norton, 2003), 255.

⁴ Johnson. "Fidelio." *The New Grove Dictionary of Opera*.

because his hearing loss was progressively becoming worse. The composer was even quoted as saying that completing *Fidelio* was his “crown of martyrdom.”⁵ Compositionally, Beethoven was greatly influenced by the work of Mozart, and parallels exist to *Die Zauberflöte*.⁶ Several characters are aurally identifiable through particular musical lines and styles, which also help group the characters into polar sides of the plot. *Fidelio* also progresses through a large-scale circle-of-fifths to the finale, pitched in C major.

Plot⁷

Fidelio centers on Leonore, the faithful wife of Florestan, a political prisoner in a jail outside of Seville. Leonore has disguised herself as Fidelio, a man who works for the jailor, Rocco. Leonore suspects that her husband is being held captive by his enemy, Don Pizarro, who oppressively runs the prison. Rocco puts his trust in Fidelio, allowing him to accompany him to the dungeons, where Leonore believes her husband is being held.

Don Pizarro is warned that the minister of Spain, Don Fernando, will be inspecting the prison soon. Don Pizarro then goes and asks Rocco to kill Florestan. Rocco refuses, resigning himself instead to digging the grave. Having overheard all of this, Fidelio gets permission from Rocco to accompany him to the gravesite.

Act II opens with Florestan lying chained in darkness as he has a vision that Leonore has come as an angel to free him. Rocco and Fidelio arrive to carry out Don Pizarro’s orders. As Fidelio comforts Florestan with food and drink, Don Pizarro heads down to the dungeons to stab Florestan. Fidelio boldly steps between the two men, revealing her true identity as Florestan’s wife, Leonore. Both men are shocked and Don Pizarro then declares his intent to slay both Florestan and Leonore. Leonore withdraws a hidden pistol, and a trumpet call is heard,

⁵ Manuel Komroff, *Beethoven and the World of Music* (Westport, CT: Greenwood Press, 1973), 80.

⁶ Lockwood, 2003, 256.

⁷ Ludwig Van Beethoven and Joseph Ferdinand Sonnleithner, *Fidelio, Opera in Two Acts* (New York: Press of J.J. Caulon), <http://imslp.org/wiki/Special:ImagefromIndex/334945>.

announcing the minister's arrival. Don Pizarro dashes out of the dungeon to receive him. Once outside, Rocco approaches Don Fernando with Leonore and Florestan, an old friend of the minister. Rocco confesses Don Pizarro's horrific deeds and also discloses Leonore's recent heroic actions. Don Fernando sentences Don Pizarro to imprisonment and has him escorted away. Leonore is then given the key to her husband's chains and sets him free. The remaining prisoners are also freed and Leonore is celebrated.

Excerpt 1

Trompete in Es



Excerpt 1.1: Beethoven: *Fidelio* – Overture (Leonore No. 2): 44 mm. after Reh. G to 63 mm after

Reh. G (Offstage Trumpet, in Trumpet 1 part)(fanfare played twice)

Contextualization of Scene

The overture introduces *Fidelio* and the action onstage has yet to begin. The trumpet fanfares foreshadow Don Fernando's arrival in Act II.

Instrumentation and Notes

The trumpeter plays the two fanfares offstage with no accompaniment. Between the two fanfares, melodic fragments are played by the orchestra while alternating between *p* and *f* dynamics to build tension.

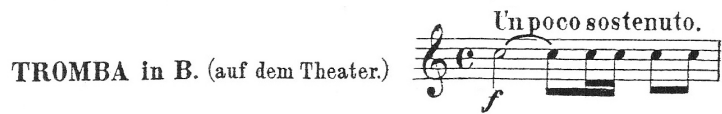
Suggested Equipment and Trumpet Notes

Suggested Equipment: C Trumpet, B-flat Trumpet, Rotary Trumpet

Beethoven's "Leonore No. 2" presents an audition committee with the opportunity to quickly evaluate several key areas of an auditioner's abilities. The ability to play with a beautiful

sound, especially at a *f* dynamic, is immediately displayed. The fanfares also present the challenge of proper intonation as the E-flat major arpeggio is outlined throughout the excerpt. The player must not only possess good internal pitch, but must also keep command over the instrument, especially the climactic concert G, due to the large range of the excerpt. Beethoven uses recitative throughout the opera, and this excerpt possesses that quality. The opening fanfare statements may be played in a slightly hurried manner. The player must decide exactly how he or she would like to present the fanfares. Two options are commonly accepted. The first incorporates a tiered rhythmic accelerando where the triplets in m. 3 lead to the top concert G and then returning to a slower tempo with accelerando for the remaining triplet figure leading to the fermata. The second option is a consistent accelerando through all of the triplet figures in mm. 3 and 4 leading to the fermata. Performance situations of the “Leonore” fanfares present additional challenges. The player will need to adjust his or her dynamics to account for exactly how far offstage they are playing. The additional distance from the audience will also affect the intonation in the performance space. Trial and error must be used in pre-performance situations to determine exactly how much the trumpeter must push in his or her tuning slide to account for this pitch change. The trumpeter may also choose to use a slightly firmer articulation to help the finer details be conveyed to the audience. Many of these concerns are not as important in an audition situation. While the auditioner often only has to play the fanfare once, instead of the two times actually required in the overture, one may be prepared to simulate the louder, more present quality of the second fanfare by playing to the side or away from a committee the first time through and then turning to face the committee for the second fanfare. The player may also simply alter his or her dynamic structure to allow for the dynamic change necessary in performance. Lastly, as the performer is somewhere offstage when playing the excerpt, he or she should be prepared for every possible negative scenario: bad lighting, a breeze knocking the music off the stand, monitor failure or inability to see the conductor, an over-zealous usher rushing over to tell say that one cannot play backstage because a performance is taking place, etc.

Excerpt 2



Excerpt 1.2: Beethoven: *Fidelio* – Overture (Leonore No. 3): 20 mm. after Reh. D to Reh. E &
Act II, Scene 1: No. 14 (Offstage Trumpet in Trumpet 1)

Contextualization of Scene

The overture introduces *Fidelio* and the action onstage has yet to begin. The trumpet fanfares foreshadow the moment in Act II when Don Fernando arrives. During the opera, Leonore has just revealed her true identity and points a gun at Don Pizarro's head. The trumpet fanfare sounds to announce the arrival of Don Fernando. The two occurrences of the fanfare are separated by the realization by Leonore, Florestan, and Don Pizarro that the prisoner's life will be spared by Don Fernando.

Instrumentation and Notes

The trumpeter plays the two fanfares offstage with no accompaniment. Between the two fanfares of the overture, calm, sustained lines escalate in dynamic, leading into the second statement of the fanfare. During the opera, the two fanfares are separated by similar melodic material as in the overture, underlying dialogue of the characters onstage.

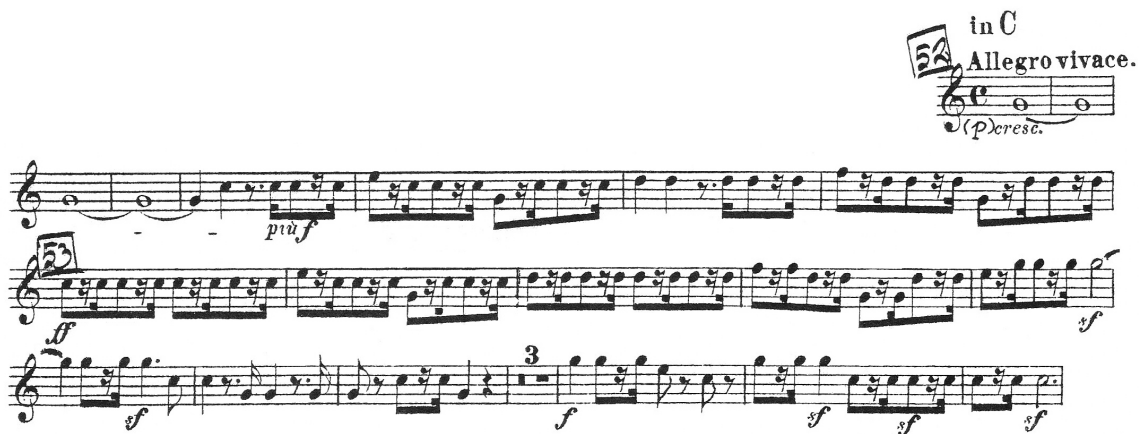
Suggested Equipment and Trumpet Notes

Suggested Equipment: C Trumpet, B-flat Trumpet, Rotary Trumpet

Beethoven's "Leonore No. 3" presents many of the same challenges as "Leonore No. 2." Again, an audition committee will immediately be able to judge the player's sound, intonation, and musical interpretation. The fanfares outline the B-flat major arpeggio, but do not involve as wide a range as the "Leonore No. 2" fanfares. As with "Leonore No. 2," the opening fanfare

statements may be played in a slightly hurried manner, with the sixteenths almost belonging to the eighth notes that follow. “Leonore No. 3” is typically presented with an accelerando through mm. 3-4 leading to the downbeat of m. 5 with a slight ritardando as one approaches the fermata. All aspects relating to audition and performance situations of “Leonore No. 2” also apply to “Leonore No. 3”.

Excerpt 3



Excerpt 1.3: Beethoven: *Fidelio* – Act II, Scene 2: No. 16 (Trumpet I)

Contextualization of Scene

Don Fernando has arrived to save the villagers from the tyranny of Don Pizarro. A huge celebration is taking place as everyone rejoices. Don Pizarro is arrested and Leonore frees Florestan from his chains.

Instrumentation and Notes

Beethoven’s “Finale” to *Fidelio* utilizes the full orchestra and has significant doubling throughout. The trumpet parts are always doubled elsewhere in the orchestra. The player must always be listening for unisons within the orchestra to line up intonation in these very chordal figures.

Suggested Equipment and Trumpet Notes

Suggested Equipment: Rotary Trumpet, C Trumpet, B-flat Trumpet

The use of the rotary trumpet has been increasingly prevalent in orchestras throughout the United States and the requirement of this instrument for the German repertoire has even found its way to the audition. The rotary trumpet will help the player blend with the other colors of the orchestra. The rotary trumpet seems the best choice for this excerpt, particularly because the entire excerpt is performed within the orchestra and not as an offstage fanfare. While at first glance, this excerpt does not look overly challenging, a few difficulties are present. Intonation will be the biggest concern for the trumpeter, both while playing in an audition and in a performance. The entire excerpt relies on chord tones, and proper placement of the pitches with a centered sound is a requirement. The excerpt also may challenge the player's accuracy. Solid ear training and a mental sound model will allow the auditioner to play without cracking notes.

Chapter 2: Carmen by Georges Bizet (1838-1875)

Opera in Four Acts with a libretto by Henri Meilhac (1831-1897) and Ludovic Halévy (1834-1908). Sung in French.

General Information

Instrumentation (overall)

*Orchestra*⁸

2 Flutes (1st & 2nd also Piccolo), 2 Oboes (2nd also English Horn), 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Timpani, Percussion, 2 Harps, Strings

Onstage

Banda

Offstage

2 Trumpets, 3 Trombones

*Primary Roles*⁹

Carmen (mezzo-soprano) – a gypsy girl

Don José (tenor) – Corporal of Dragoons

Escamillo (bass-baritone) – toreador (bullfighter)

Micaëla (soprano) – a village maiden

Zuniga (bass) – Lieutenant of Dragoons

Moralés (baritone) – Corporal of Dragoons

Frasquita (soprano) – gypsy, companion of Carmen

Mercédès (mezzo-soprano) – gypsy, companion of Carmen

⁸ Georges Bizet, *Carmen: An Opera in Four Acts* (New York: Edwin F. Kalmus, Publisher of Music.), <http://imslp.org/wiki/Special:ImagefromIndex/30415>, <http://imslp.org/wiki/Special:ImagefromIndex/30416>, <http://imslp.org/wiki/Special:ImagefromIndex/30417>, <http://imslp.org/wiki/Special:ImagefromIndex/30418>.

⁹ Hugh Macdonald. "Carmen (ii)." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed August 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O008315>.

El Dancaïro (tenor/baritone) – smuggler

Le Remendado (tenor) – smuggler

Chorus

Historical Information

Georges Bizet was commissioned a new opera to be premiered at the Opéra-Comique. Discussion between composer, librettist, and Opéra-Comique management ensued to decide on a subject for the new opera. Bizet suggested Prosper Mérimée's novella *Carmen*, and work began to adapt the work for the stage. *Carmen* was premiered in Paris on March 3, 1875 and was not initially very successful. The subject matter was seen as highly controversial for its time with particular objections to Carmen's on-stage sexuality and death, and to the depiction of the women's chorus, who both smoked and fought on stage. These debates contribute to explain the harsh reviews with which critics received the opera's initial performances. Bizet died soon after the initial run of performances in 1875 and never saw his opera become one of the most successful of all time. Ernest Guiraud (1837-1892) was selected following Bizet's death to supplant the original dialogues with recitative and an added ballet, situating the opera in the popular grand opera format. The Viennese performances of 1875 were highly successful, paving the way for the staging of *Carmen* worldwide. To this day, there is no universally accepted version of *Carmen* with both versions, the original one with dialogue and the one with recitative, solidly present in the performing canon.

Overall Compositional Style

Georges Bizet introduces all of the major themes of the opera in the Prelude to Act I, concluding with a dark, brooding chromatic motif that leads into the first scene of Act I. Trumpet players will of course be very familiar with this darker motif, as it is a common excerpt asked on orchestral and opera auditions. Above all other aspects, the extent to which Bizet was able to craft long-lasting melodies might be *Carmen*'s greatest quality. Bizet utilizes the local Spanish flavor to ground the work. However, he is able to fully confront the risqué aspects of the plot and couple

them with smart comic relief. The orchestration throughout always works to enhance the various personas of each character and Bizet expertly fills out rich harmonies from a modest sized orchestra to compliment the melodic genius.

Plot¹⁰

Bizet's *Carmen* is set in Seville during the early nineteenth century. The opera opens in the city's bustling town square. Micaëla, a young villager, is awaiting Don José, a corporal whose shift is to begin soon. The guards currently on duty in the square are mostly people watching and inform Micaëla that she has arrived too early for Don José. Declining their invitation to join them, Micaëla leaves. Don José arrives shortly thereafter, as do the cigarette girls who work in the nearby factory. Amongst them is Carmen, a popular gypsy, who sings her Habanera detailing her feelings on love and, after being asked to choose a lover, throws a flower to the uninterested Don José. The girls leave the square and enter the factory as the remainder of the crowd clears the scene. Micaëla returns with a letter to Don José from his mother. The cigarette girls come running out of the factory, causing commotion. Carmen has attacked a fellow worker and Officer Zuniga orders Don José to tie her hands down. However, Don José becomes mesmerized by Carmen's seductive Seguidilla which details an exotic night between two lovers, and allows her to flee. He is then arrested.

Act II takes place one month later. Carmen and two fellow gypsies are socializing with Officer Zuniga and others at the local Inn. Carmen is pleased to learn that Don José is to be released from jail. The toreador Escamillo arrives and is invited into the inn. Two smugglers, Dancaïro and Remendado, also arrive to discuss securing some contraband. Carmen prefers to stay behind and wait for the arrival of Don José and the smugglers soon leave with Mercédès and Frasquita. Soon after, Don José arrives and Carmen treats him to an exotic dance. A bugle call signals his return to work, but Carmen would rather he stay with her and she mocks his loyalty. Officer Zuniga returns as Don José is leaving and the two begin fighting. The smugglers separate

¹⁰ Macdonald. "Carmen (ii)." *The New Grove Dictionary of Opera*.

the two and having fought a superior officer, Don José has no choice but to join in on their illicit acts.

Act III opens in the mountains with Carmen, Don José, and the smugglers hauling the contraband. Carmen's infatuation with Don José has dwindled and she mocks him, telling him to return home. Frasquita and Mercedes entertain themselves by reading everyone's fortune, which foretell Carmen's impending death. Don José is placed on guard duty and is sought after by Micaëla. She hides after hearing a gunshot, made by Don José towards a suspected intruder. The intruder turns out to be Escamillo, who declares his infatuation for Carmen, starting a fight with Don José. Micaëla is discovered and informs Don José that his mother is dying. The two leave to return to town to attend to Don José's ailing mother.

Act IV takes place outside the arena where the bullfights will take place. Escamillo and Carmen declare their love for each other before he leaves to go into the arena. Don José arrives seeking Carmen, begging her to be with him. Carmen has moved on and throws down the ring he had given her. Don José stabs Carmen and she dies as the crowd is heard cheering Escamillo. Don José confesses to murdering the woman he loved.

Excerpt 1

(Allegro giocoso)
en LA

PISTONS.

4

p *ff*

cre - scen -

5

do. *f* *f* *ff*

6 *And.^{te} mod^{to}*

piu f *ff* **UNIS.**

A 2. *dim.* *f*

mp *cre - scen - do molto.* *ff*

Excerpt 2.1: Bizet: *Carmen* – Prelude: 3 mm. bef. Reh. 4 to end (Trumpets 1 & 2)

Contextualization of Scene

The Prelude opens the opera and showcases the major themes. The curtain has yet to rise and will do so at the conclusion of the Prelude.

Instrumentation and Notes

Bizet utilizes the entire orchestra during the first part of this excerpt. The trumpets are included in the instrumentation, providing accompaniment for the melody being played in the strings and woodwinds. The brasses add a few complimentary melodic interjections. The mood of the Prelude shifts at Rehearsal 6 and a dark, brooding melody is played. The trumpets play the melodic material along with a clarinet, bassoon, and the cellos. While this is one of the most commonly requested excerpts for trumpet auditions, it is important to remember that the cellos dominate the soundscape during this excerpt.

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, B-flat Cornet

The B-flat trumpet will allow the player to extend the third-valve slide to make the low concert E-flat playable during the second half of the excerpt, the part most often requested. The player is advised to carefully work out the alternate fingers involved with this extended slide technique, possibly even going so far as to re-write the part with the notes the player will actually play to compensate for the longer length of tubing. Proper preparation will ensure that the player will be able to faithfully produce a concert E-flat that is in tune. Avoid trying to play too loudly during the second part of the excerpt because, as noted above, the cellos will dominate the texture of the passage. The trumpet players should try to fit their sounds within this texture.

The first half of the provided excerpt may often be performed on the C trumpet. A particular challenge arises during the quick transition to the B-flat trumpet to enable the player to play the entire second half of the excerpt. Diligent preparation of this transition should be practiced to ensure a successful transition. Crisp articulation and a clear distinction between

accompaniment and melodic sections of the first half of the excerpt will showcase the auditioner's preparation and knowledge of how the excerpt fits into the whole fabric of the orchestra.

Bizet's original score called for pistons, or cornets. The use of cornet or trumpet would be acceptable in performance. There are examples of both in video production.

Excerpt 2

Excerpt 2.2: Bizet: *Carmen* – Act I: No. 3 – beginning (Onstage Trumpet)

Contextualization of Scene

Villagers, soldiers, and factory workers are relaxing on the town square. The soldiers await the upcoming change of the guard, which is heralded by the bugle call. The call is played twice, once at a distance and the second time onstage.

Instrumentation and Notes

The bugle calls are performed without any orchestral accompaniment.

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, B-flat Cornet

The fanfares that open No. 3 of *Carmen* should be played in a crisp, military fanfare style. The arpeggiated figures will require good intonation to properly display the A-major chord. Perform the excerpt in a straightforward manner without excess shaping. Always maintain the primary character of the military signal. Often, two players will alternate the fanfares at the beginning of No. 3 to best simulate the quality of the first being more in the distance and the

second being onstage. The fanfare is repeated again later in No. 3 as well. The B-flat instrument (trumpet or cornet) seems the most appropriate due to the militaristic aspect of the fanfare.

Excerpt 3

Allegretto moderato (♩=108)
(2 Pistons à la coulisse)

En Si♭

ppp de très loin.

(Les clairons se rapprochent)

cre scen do. *mf* cre - -

(Les clairons passent devant l'auberge)

do. *f*

(Les clairons s'éloignent)

dim. di mi nu do *mf* di mi nu

en do *p* smor - - zán - - do. 2

Le reste TACET

Excerpt 2.3: Bizet: *Carmen* – Act II: No. 17 – Reh. 37 to Reh. 39 (Offstage Trumpets)

Contextualization of Scene

Carmen has remained behind after the smugglers convince Frasquita and Mercédès to help them move some stolen goods. Carmen anxiously awaits the arrival of Don José, who enters after the other four have left. Don José proclaims his love for Carmen, who in turn performs for him a private exotic dance. During this dance, the trumpet call begins to be heard in the distance, steadily getting louder until fading into the distance. Don José pleads to Carmen that he must leave to go back to the barracks for roll call, but she only makes fun of him, demanding he desert the army and run away with her.

Instrumentation and Notes

The offstage trumpet duet in No. 17 is heard behind the love song that Carmen sings to Don José. It is accompanied by string chords that help move the music in a forward direction. Castanets, played by Carmen (with additions from a percussionist in the orchestra), also provide underlying rhythmic content. The trumpets begin in the far distance, but rise in prominence to signal to Don José that he must return to military duty. The trumpet tune seamlessly blends in with the song that Carmen is singing to entice Don José and is easily heard behind the conversation between the two.

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, B-flat Cornet, C Trumpet, C Cornet

The trumpet duet in No. 17 is very straight forward. As with the previous military fanfares, this excerpt should be played in a very consistent, militaristic style. The tune should be very clean with a crisp articulation throughout. As the excerpt is played offstage, the player may want to over-emphasize the front of the articulation so that a crisp product is heard in the performance space. The excerpt indicates where the castanets stop and then rejoin, so the players should make note that it may be necessary to slightly adjust their dynamics at these point so that the overall effect is cohesive. The trumpet melody becomes more prominent with a crescendo leading to the resultant diminuendo as the trumpet retreat toward the base. The player should

avoid trying to do too much with the shaping of this excerpt. Perform it in a style fitting of a military signal, albeit one with a bit more musical nuance than a simple bugle call.

Excerpt 4

The musical score for Excerpt 4 consists of three systems of music. The first system is marked "Allegro giocoso (♩=120)" and "ff". The second system is marked "Allegro fuocooso" and "4". The third system is marked "Allegro giocoso (♩=120)" and "ff". The fourth system is marked "Même mouvement".

Excerpt 2.4: Bizet: *Carmen* – Act IV: No. 27 – Reh. 35 to 1 mm. after Reh. 3

(Offstage Trumpets)

Contextualization of Scene

Don José pleads with Carmen to reunite with him and leave Escamillo. Carmen has no intention of being persuaded and boldly rebuffs Don José's advances. Don José finally asks if she no longer loves him, to which she says no. As the two argue outside the arena, cheers arise from within, accompanied by brass, to celebrate the bullfighters. Don José succumbs to the realization

that Carmen no longer loves him after she throws the ring he gave her down at his feet. Don José is heartbroken and stabs Carmen to death.

Instrumentation and Notes

Offstage brass (two trumpets and three trombones) are combined with a chorus of voices to provide the celebration atmosphere within the arena for the bullfighters. As the drama shifts between what is happening inside the arena and the argument between Carmen and Don José, the music also shifts between the offstage musicians (brass and choir) and the orchestra accompanying the recitative of the conversation.

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, B-flat Cornet, C Trumpet, C Cornet

The choice of B-flat or C pitched instruments will allow the players to perform in whichever key(s) they are most comfortable. Both options present challenges with finger technique and intervals which fall on the same finger combinations. Alternate fingerings may be helpful to allow the player to more accurately perform the sixteenth note passages that contain these challenges. The excerpt is played in a straight forward manner, showcasing the joy felt by the adoring audience in the arena. Performing the eighth notes in a sharp staccato or detached fashion will help the snap come across in the performance space and will assist in the overall timing of the excerpt.

While the excerpt provided by the Metropolitan Opera indicates that there are only four measures of rest before the second *Allegro giocoso* entrance, the librarian who put together the audition material must have mistakenly removed a line or two due to page turns or to fit the excerpt onto a certain amount of page space. There are actually fifteen additional measures of rests that will need to be added after the indicated four to perform the excerpt properly within the opera. It is possible that the committee simply just didn't want to have that much space between the entrances and instructed the librarian to set the music in this fashion. Confirming exactly what the committee would like to hear due to the differences with the score would be appropriate.

Chapter 3: *Don Pasquale* by Gaetano Donizetti (1797-1848)

Opera in Three Acts with a libretto by Giovanni Ruffini (1807-1881) and Gaetano Donizetti.

Sung in Italian.

General Information

Instrumentation (overall)

*Orchestra*¹¹

2 Flutes (2nd also Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Timpani, Percussion, Harp, Strings

Onstage

2 Guitars, Hand Drum

*Primary Roles*¹²

Don Pasquale (bass) – an elderly bachelor

Dr. Malatesta (baritone) – Don Pasquale's physician

Ernesto (tenor) – Don Pasquale's nephew

Norina (soprano) – a youthful widow, Ernesto's beloved

Carlino (bass) – Malatesta's cousin, a notary

Chorus

Historical Information

Don Pasquale is one of the greatest examples of the opera buffa, or comic opera tradition of the 19th century. The subject matter is drawn from Angelo Anelli's libretto for Stefano Pavesi's opera *Ser Marcantonio*, composed in 1810. Gaetano Donizetti worked very closely with librettist

¹¹ Gaetano Donizetti and Giovanni Ruffini, *Don Pasquale* (Milan: Ricordi, 1965), <http://imslp.org/wiki/Special:ImagefromIndex/111627>, <http://imslp.org/wiki/Special:ImagefromIndex/111628>, <http://imslp.org/wiki/Special:ImagefromIndex/111629>.

¹² William Ashbrook. "Don Pasquale." *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003251>.

Giovanni Ruffini to prepare the finished libretto for *Don Pasquale*. Ruffini actually objected to how much input Donizetti provided and would not let his name be listed as the librettist on the initial publication.¹³ *Don Pasquale* was premiered in Paris on January 3, 1843 at the Théâtre Italien. The opera would quickly be staged in many cities throughout the world in 1843 and beyond.

Overall Compositional Style

Donizetti composed *Don Pasquale* with tremendous expedience. The vocal score was produced in just two weeks and the orchestration was fleshed out during the rehearsals leading to the Paris premiere. The alarming speed of the composition of *Don Pasquale* is explained in several ways. Donizetti was a veteran of the opera tradition, having already completed 63 operas. He also regularly recycled material from previous compositions, adapting and inserting this material within the framework of the new opera.¹⁴ One particular nuanced characteristic of *Don Pasquale* is displayed in the melodic recitative sections. Donizetti was able to create lines that flowed forward as naturally as conversation with only occasional accompaniment of strings, rather than the usual continuo instrument prevalent in opera buffa. Comedic figures and characterization dominates both the stage and music of Donizetti's writing.

Plot¹⁵

Don Pasquale takes place in Rome during the early nineteenth century and tells the story of an old, wealthy bachelor named Don Pasquale who wants his nephew, Ernesto, to marry a young woman of Pasquale's choosing. Ernesto, however, is already in love with a young woman named Norina and refuses to succumb to his uncle's desire. Don Pasquale is upset with Ernesto's decision and cuts Ernesto out of his inheritance. He then decides to marry a young woman

¹³ Herbert Weinstock, *Donizetti and the World of Opera in Italy, Paris and Vienna in the First Half of the Nineteenth Century* (New York: Pantheon Books, 1963), 363.

¹⁴ William Ashbrook. *Donizetti* (London: Cassell, 1965), 439.

¹⁵ Ashbrook. "Don Pasquale." *The New Grove Dictionary of Opera*.

himself in hopes of producing a child of his own to inherit his fortune. Upon discussing this with his doctor, Don Pasquale is convinced to marry a woman who is described as virtuous, beautiful, and young, a lady the Doctor Malatesta claims to be his sister. However, this is in fact a ruse that the doctor has devised to teach Pasquale a lesson because he is acting foolishly.

Don Pasquale informs Ernesto of his plan to marry, and Ernesto, distressed, goes to Doctor Malatesta. He learns that the doctor himself has arranged the marriage. Ernesto then sends a letter to Norina telling her that he is breaking off their relationship and is considering leaving Rome altogether. Doctor Malatesta arrives at Norina's door and informs her of his plan. She must pretend to be his sister and after false nuptials, act so ridiculous that Don Pasquale will allow his nephew to marry after all.

Act II opens with Ernesto at home, contemplating his life. Don Pasquale enters the scene, anxious to meet his future bride. Doctor Malatesta introduces Norina as his sister, Sofronia, and the wedding takes place quickly after. Ernesto actually interrupts the ceremony and learns of the plot after the doctor quickly pulls him aside to explain. The minute the mock wedding is over, Sofronia instantaneously changes demeanor to begin their "wedded" life together in proper misery.

Act III begins with Don Pasquale sitting in his living room, lamenting over a heaping pile of bills. He confronts his lavishly dressed wife about her spending habits, a conversation which ends with Sofronia slapping him. She departs for the evening after accidentally dropping a note on the ground. Don Pasquale reads it to discover that she's planned to meet someone in the garden that evening. Intent on ending the marriage, he calls on Doctor Malatesta. The two men scheme to hide in the garden and catch her in the act with another man. Later that night, Ernesto and Sofronia sing a romantic duet in the garden. Don Pasquale and Doctor Malatesta reveal themselves from hiding to confront the two, but Ernesto manages to escape. Sofronia refuses to leave Pasquale's home after her infidelity is revealed and Doctor Malatesta steps in to negotiate a settlement between the "married" couple. Doctor Malatesta informs Pasquale that Sofronia will

only leave if Pasquale permits Ernesto to marry his beloved, a woman Sofronia hates and refuses to live in the same house with. Pasquale agrees to let Ernesto marry Norina to rid himself of Sofronia. Doctor Malatesta then reveals the true identity of Sofronia and everyone reconciles with the lesson not to marry in old age.

Excerpt 1

TROMBA 1^a
In SI \flat

MAESTOSO

Cantabile

p *Sola* 3

p

rall. a tempo

Lento

a piacere

RECIT.

Excerpt 3.1: Donizetti: *Don Pasquale* – Act II: Prelude – beginning to 3 mm after Reh. 1

(Trumpet 1)

Contextualization of Scene

The curtain opens in Act II of *Don Pasquale* to reveal Ernesto in a pensive state, trying to decide what his fate should be. His turmoil is visible and evident in the aria that follows the trumpet solo of the prelude, which is set to the same melody as the solo.

Instrumentation and Notes

The Prelude to Act II of *Don Pasquale* contains one of the most recognizable trumpet melodies in all of the opera literature. The solo trumpet carries the melodic line and aurally depicts the internal struggle Ernesto faces on stage. The orchestra provides minimal accompaniment during the solo, merely filling out harmonies.

Suggested Equipment and Trumpet Notes

Suggested Equipment: C Trumpet, B-flat Trumpet

Hauntingly beautiful, the solo from *Don Pasquale* provides a moment for the trumpet to shine. Eerily reminiscent of something that may be heard in one of the *Godfather* movies, the trumpet plays a plaintive solo filled with tension and resolution of harmonies with neighbor and escape tones. The trumpeter does not need to worry about having to play loudly due to the sparse texture below the solo. Freedom of interpretation is also present and a rubato feel may be utilized. The excerpt is not technically challenging, but will test the player's ability to sustain a singing sound throughout the entire solo. Donizetti has written one of the most recognizable trumpet tunes in the literature, similar to the lyrical solo from Respighi's *Pines of Rome* in the orchestral genre. While a rubato quality with great freedom of expression can be added to the excerpt, make sure that you maintain a sense of pulse to help the other orchestra members to fit their accompaniments within your lines. The triplet figures at the end of the solo need to lead forward towards the climax of each line. While a technically precise accent may not be needed, make sure the triplets are played with enough weight to propel them forward musically. The trumpet solo foreshadows Ernesto's upcoming aria, which takes place after a short recitative section. Ernesto's aria contains some interplay between the trumpet and character onstage.

Chapter 4: *I Pagliacci* by Ruggero Leoncavallo (1857-1919)

Opera in Two Acts with Prologue with a libretto by Ruggero Leoncavallo. Sung in Italian.

General Information

Instrumentation (overall)

*Orchestra*¹⁶

2 Flutes, Piccolo, 2 Oboes, English Horn, 2 Clarinets, Bass Clarinet, 3 Bassoons, 4 Horns, 3 Trumpets, 3 Trombones, Tuba, 2 Harps, Timpani, Tubular Bells, Percussion, Strings

Onstage

Oboe, Trumpet, Violin, Tubular Bells, Glockenspiel, Bass Drum

*Primary Roles*¹⁷

Canio (tenor) – head of troupe, Pagliaccio in *Commedia*

Nedda (soprano) – Canio's wife, Columbina (Pagliaccio's wife) in *Commedia*

Tonio (baritone) – the fool, Taddeo (Columbina's servant) in *Commedia*

Peppe (sometimes written as Beppe) (tenor) – actor, Arlecchino (Columbina's lover) in

Commedia

Silvio (baritone) – Nedda's lover

Chorus

Historical Information

Ruggero Leoncavallo tried to capitalize on the public success of Pietro Mascagni's *Cavalleria rusticana* which displayed strong emotional appeal and connected with the general public. *Pagliacci* was Leoncavallo's response, and the libretto was derived from a criminal report of an event that took place in the town of Montalto in the Calabria region of Italy. *Pagliacci*

¹⁶ Ruggiero Leoncavallo, *Pagliacci: Drama in Two Acts* (New York: Broude Brothers., 1951), <http://imslp.org/wiki/Special:ImagefromIndex/261330>.

¹⁷ Michele Girardi. "Pagliacci." *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O903808>.

premiered at the Teatro Dal Verme on May 21, 1892 in Milan and was quickly staged worldwide and translated into various languages. *Pagliacci* is now commonly paired with *Cavalleria rusticana* on the stage, as both operas have the same emotional appeal and work well together for an evening of entertainment. While Leoncavallo did compose other operas, *Pagliacci* is the only one that remains widely staged today.

Overall Compositional Style

The genius of Leoncavallo's *Pagliacci* is his ability to integrate the real life aspects his characters within the onstage drama. The plot is heavily grounded in the Verismo tradition, with which composers worked to introduce real or true depictions of daily life to the stage. Musically, Leoncavallo straddles the line between writing a collection of successful arias and utilizing melodic fragments and leitmotifs to create a large scale unity that consistently moves forward. Identifiable melodic materials corresponding to particular characters or themes are used throughout the opera. The orchestration is traditional and does not require excessive forces. Leoncavallo utilizes onstage music to enhance the development of the plot. One interesting discrepancy between the original manuscript and today's common practice is which character actually delivers the final line of the opera. Tonio was originally given the final line, 'La Commedia è finita', paralleling his opening of the Prologue. However, most modern performances have shifted this final line to Canio.

Plot¹⁸

A troupe of itinerant actors is performing in Calabria around 1870. The villagers are all invited by Canio, the leader of the troupe, to that night's performance. Tonio offers Nedda, Canio's wife, a hand to help her down from the cart. Canio shoos him away and lifts Nedda down to the ground. The actors are then all invited out for drinks by the townspeople. Canio and Peppe

¹⁸ Leoncavallo, Ruggiero, and F. E. Weatherly. *Pagliacci: (Punchinello): Opera in Two Acts*. Boston: O. Ditson, 1906. <http://imslp.org/wiki/Special:ImagefromIndex/334860>.

accept, while Nedda and Tonio decline. One village bystander jokes that Tonio is staying behind to flirt with Nedda. Canio immediately warns the village that Nedda is strictly off-limits.

After Canio, Peppe, and the villagers leave, Nedda's guilty conscience begins to worry her. She is, in fact, having an affair with one of the town villagers, Silvio. The sounds of birds calm her and she begins to sing. Tonio is listening to her, entranced, and hits on her. Nedda turns him down and he flees, upset. Silvio arrives, and asks her to elope with him after the performance. They share a duet, amidst which Tonio returns to hear the two singing. He heads to the village to inform Canio, and they return together to hear the tail-end of the lovers' duet. Silvio is able to flee without being recognized.

The villagers are anxiously awaiting the play in Act II. The plot involves a young woman, Columbina (played by Nedda), who is married to an older man, Pagliaccio (played by Canio). However, Columbina is actually in love with a younger man, Arlecchino (played by Peppe). Columbina has kicked out her servant, Taddeo (played by Tonio) and she and Arlecchino are dining together while Pagliaccio is out. As they are plotting to poison Pagliaccio, he suddenly returns to interrupt their dinner. Taddeo declares Columbina's innocence, but Pagliaccio sees the food on the table. This spurs his real-life jealousy, and he breaks character and demands to if she has been unfaithful. The audience fails to realize at first, but after Canio again asks Nedda for the name of her lover, they realize the troupe is no longer acting. Canio stabs Nedda with a knife from the table and Silvio rushes forward from the crowd. He is also murdered and the opera ends with Canio stating the infamous line "The comedy is finished!" (*La commedia è finita!*)

Excerpt 1



Excerpt 4.1: Leoncavallo: *I Pagliacci* – Act I: beginning to 2 before Reh. 1 (Onstage Trumpet)

Contextualization of Scene

The trumpet fanfare sounds as the curtain rises on Act I of the opera. Tonio has just completed his explanation of what is about to happen during the opera. The fanfares signal to those in the village that the acting troupe is arriving.

Instrumentation and Notes

The trumpet sounds the fanfare and is the only melodic voice. The fanfare is accompanied by bass drum shots.

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, C Trumpet

The trumpet fanfare in the opening of Act I of *Pagliacci* announces the arrival of the acting troupe into the city. The intention of this fanfare should deem performance in a strict, almost military fashion. The melodic outline does not resemble that of a standard fanfare. Coupled with the bass drum accents, which tend to fall in an awkward fashion, the fanfare elicits some of the tension that will occur in the following two acts of the opera. The performer should play with a strong articulation, but avoid accenting the notes too harshly. The trumpet is unaccompanied and will not have trouble being heard in the performance space. Again, as with

traditional military signals, play the fanfare in a straight-forward manner without undue musical interpretation.

The original excerpt provided by Opera Pacific has contrasting indications for what keyed trumpet the onstage part is actually written in. The upper corner of the part indicates “Onstage Trumpet in E” (omitted in the above excerpt to consolidate space), but also “In Eb” above the first line of written music. The excerpt is written for Trumpet in E and has been corrected digitally in the excerpt provided above to present accurate information.

Excerpt 2

$\text{♩} = 126$
In MI \flat
f

4

5

1 3 rit. - - - -

mf *f*

$\text{♩} = 96$

Excerpt 4.2: Leoncavallo: *I Pagliacci* – Act I: 16 before Reh. 5 to 23 after Reh. 5

(Trumpet 1)

Contextualization of Scene

The town is abuzz with anticipation of the actors arriving. The villagers crowd the actors for autographs and cheer for them. Canio follows, introducing that evening's show and inviting the townspeople to attend.

Instrumentation and Notes

The orchestration shifts between the musicians on stage and those within the orchestra. Call and response sections are heard between the two groups. The celebration scene kicks into full swing where quarter note equals 96 is indicated. The orchestra trumpets carry the tune, but is supplemented with fanfares onstage. The orchestra trumpet lines are often doubled within the other members of the orchestra.

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, C Trumpet

The B-flat trumpet will most accurately depict the instruments commonly found in town bands. The excerpt shifts between melodic segments and fanfare calls. As the latter occur, the orchestration also thins to allow the town fanfares to accurately portray the context of being within the stage action. The player should approach these contrasting sections independently, allowing their respective natural characteristics to come through. The melodic sections should be played with an exuberance and snap fitting of the joy felt by the townspeople. Particular attention should be paid to the eighth-note pickups leading to the accented sustained melodic notes in the celebration scene. Promote a strong sense of arrival at these points. The trumpeter will also need to decide exactly how to present the dotted rhythms. The amount, or lack, of space in the figures will affect the overall impression and also the timing of the excerpt.

Chapter 5: *Aida* by Giuseppe Verdi (1813-1901)

Opera in Four Acts with a libretto by Antonio Ghislanzoni (1824-1893). Sung in Italian.

General Information

Instrumentation (overall)

*Orchestra*¹⁹

3 Flutes (3rd also Piccolo), 2 Oboes, English Horn, 2 Clarinets, Bass Clarinet, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Cimbasso, Timpani, Percussion, Harp, Strings

Onstage

Harp, Banda (unspecified instrumentation with 3 treble clef parts and 3 bass clef parts – Act II; 4 Trumpets, 4 Trombones, Bass Drum – Act IV), 6 Egyptian Trumpets

*Primary Roles*²⁰

Aida (soprano) – an Ethiopian Princess and slave

Radamés (tenor) – Captain of the Guard

Amneris (mezzo-soprano) – daughter of the Egyptian King

Amonasro (baritone) – King of Ethiopia and father of Aida

Ramfis (bass) – High Priest of Egypt

Il Re d'Egitto (bass) – Egyptian King

Sacerdotessa (soprano) – High Priestess

Un Messaggero (tenor) – Messenger

Chorus

¹⁹ Giuseppe Verdi and Antonio Ghislanzoni, *Verdi's Aida* (New York: Dover, 1983), <http://imslp.org/wiki/Special:ImagefromIndex/42193>, <http://imslp.org/wiki/Special:ImagefromIndex/42194>, <http://imslp.org/wiki/Special:ImagefromIndex/42195>, <http://imslp.org/wiki/Special:ImagefromIndex/42196>.

²⁰ Roger Parker. "Aida." *The New Grove Dictionary of Opera*. *Grove Music Online*. Oxford Music Online. Oxford University Press, August 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O900061>.

Historical Information

Giuseppe Verdi began the preliminary work on *Aida* during the first few months of 1870. Camille Du Locle (1832-1903), a frequent collaborator of Verdi's, sent several possible opera subjects, of which a scenario based on a story of Egyptian antiquity piqued Verdi's interest. Verdi began closely working with librettist Antonio Ghislanzoni to prepare the libretto for his new opera. *Aida*, while often falsely assigned as a dedication to the opening of the Suez Canal,²¹ was to be the first performance at the newly opened Khedivial Opera House in Cairo, Egypt, commissioned by Imsa'il Pasha, Khedive of Egypt. However, the Franco-Prussian war and the Siege of Paris would delay the necessary sets and costumes to perform *Aida*. Due to these unfortunate circumstances, *Rigoletto* would fill in as a substitute for *Aida* at the celebration of the new opera house. *Aida* would finally be premiered in Cairo on December 24, 1871. Verdi did not attend this first performance and was unhappy with several aspects of the premiere. The role of *Aida* had been written specifically for Teresa Stolz, who would not perform the role until the Milan premiere on February 8, 1872. Verdi was also disappointed in the fact that Cairo's general public was not invited to the premiere and the audience consisted solely of dignitaries and critics. Verdi instead actively participated in preparing the Milan premiere at *La Scala* and considered it to be the true premiere of *Aida*. *Aida* was received to great critical acclaim from its initial performances and was soon spread to the major opera houses worldwide.

Overall Compositional Style

Verdi's opera repertoire generally falls into two categories: 'experimental' vs. 'conservative.' *Aida* falls clearly into the conservative category. However, Verdi's use of local color easily places *Aida* into a category all its own when evaluating this progressive technique. A complete study of Verdi's operas displays that the extensive use of imaginative harmonies and instrumentation suggestive of Egypt throughout *Aida* does not allow the plot to shift to another locale without undermining the success of the writing, a consideration not found in his other

²¹ Frank Walker, *The Man Verdi* (New York: Knopf, 1962), 278.

operas. *Aida* is often criticized as being overly conservative, with little to no character development throughout the four acts. However, while Verdi's conservatism throughout *Aida* has been duly noted, many of the remarkable characteristics of the opera are on display through this conservatism. Verdi was being greatly influenced by the French Grand Opera tradition, embodied in *Aida* by its romantic tendencies, elaborate staging, and even the inclusion of ballet (all of these on great display during the Finale to Act II).²² However, he maintains control amongst the sheer spectacle onstage during this scene. Verdi does this by balancing scenes through the reintroduction of previous material and also seamlessly moving from one musical number to the next. *Aida* may differ than some of his more overtly progressive operas, but has remained one of the most successful operas of all time.

Plot²³

Aida is set in ancient Egypt, with the first act beginning outside of the royal palace in Memphis. Egypt's High Priest, Ramfis, informs Radamés, an Egyptian soldier, that the Ethiopian army is advancing towards Thebes. Radamés wants to lead the Egyptian army in the hopes of freeing Aida, an Ethiopian Princess who has been captured and enslaved by the Egyptian Princess Amneris. Amneris, who is in love with Radamés, soon realizes that the soldier and Aida are in love with each other. She pretends not to know and continues to keep the Ethiopian Princess enslaved. The King of Egypt appoints Radamés to command the army, and war is declared on Ethiopia. Aida is torn between her lover and the love of her country.

In Act II, the Egyptian troops return from a victorious battle at Thebes. Amneris is being entertained by her slaves and puts Aida to the test by falsely telling her that Radamés has died in battle. The Ethiopian Princess believes her and confesses her love for the soldier. The Egyptian soldiers return to the city to great fanfare and present the spoils of war and captured Ethiopians to the King. Aida's father, Amonasro, wants to keep his identity as the Ethiopian King hidden and

²² George Martin, *Verdi; His Music, Life and times* (New York: Dodd, Mead, 1963), 464-465.

²³ Parker. "Aida." *The New Grove Dictionary of Opera*.

hushes Aida when she sees him. Shortly thereafter, the Egyptian King honors Radamés and grants him any wish he desires. Although the people of Egypt are chanting for the death of the captured Ethiopians, Radamés asks the King to set them free. After the soldier's request is granted, the Egyptian King declares Radamés to be the successor to the throne and betrothed to Princess Amneris. However, the King states that Amonasro will remain captive to dissuade another Ethiopian revolt.

Act III begins as Ramfis and Amneris enter a temple along the Nile to pray on the eve of the royal wedding. Aida and Radamés secretly meet at the same temple and discuss their future together. The soldier agrees to run away with Ethiopian Princess. Aida's father, Amonasro, has been lurking, waiting for Aida to extract from Radamés the route the Egyptian Army will take to invade Ethiopia. He discloses the Egyptian army's secret and Amonasro reveals himself and his true identity. Radamés is distraught after realizing he has betrayed his country and Aida and Amonasro try to calm him. Silently, Amneris and Ramfis exit the temple, having heard of Radamés' betrayal. Amonasro and Aida flee, while Radamés declares himself a traitor and surrenders.

In Act IV, Amneris pleads with Radamés to deny being the traitor, but he refuses to denounce his love for Aida and is condemned to be buried alive. Amneris begs for his mercy at court, but Radamés is taken down to be sealed in the temple tombs. Once there, he finds Aida, who has hidden to share his fate. The two embrace as Amneris weeps for Radamés and prays for his soul several floors above.

Excerpt 1

Allegro Maestoso 1st Trumpet in B^b

Excerpt 5.1: Verdi: *Aida* – Act II, Scene 2: Reh. C to Reh. E (Egyptian Trumpets)

Contextualization of Scene

The Triumphal March from *Aida* displays the Egyptian soldiers' returning to the city after a victorious battle with the Ethiopians near Thebes. The scene is set at the city gates as people mill around waiting for the arrival of the dignitaries. The King enters, followed by his ministers and priests, all accompanied by slaves carrying fans. Amneris and her servants,

including Aida, follow and take up a position next to the Egyptian leader. Following these entrances, the Triumphal March begins with the King's fanfare trumpet ensemble flanking him on both sides. The victorious Egyptian army proceeds in front of their leader displaying banners, sacred elements, and spoils of war. The musical excerpt ends and is followed by a ballet scene and the entrance of Radamés.

Instrumentation and Notes

Musical excerpt 5.1 contains music drawn from both the onstage Banda and Egyptian Trumpet ²⁴ parts. The first three measures and three beats leading into the famous Triumphal March are played by the Banda, as well as the orchestral trumpets. Beat four of measure four begins the Egyptian Trumpet part that plays the famous melody from this scene. Verdi scored the Triumphal March for three Egyptian Trumpets in La-bemolle (A-flat) and three Egyptian Trumpets in Si-naturale (B-natural) with the change between pitch values being at the tonal shift occurring at Reh. D. The provided musical excerpt includes both parts. Due to the combination of parts, Des Moines Metro Opera has requested the auditioner play the melodic material throughout and omit the background fanfares that occur in the final nine bars in the B-natural part. A detailed study of the score and preparation of this additional material would be recommended for anyone preparing this excerpt for an audition.

The Egyptian Trumpet melody is supplemented with only the Banda parts during the first twenty-two measures of the Triumphal March. As the tonality shifts at Reh. D, the orchestra begins to add a sparse rhythmic current underneath the Egyptian Trumpet melodic material. Verdi adds extra layers to thicken the harmonic structure of the orchestral accompaniment throughout the remainder of the march leading to the ballet (beginning at Reh. E). The Egyptian Trumpet parts provide all of the melodic material throughout the Triumphal March and are accompanied by either the Banda or Banda and orchestra.

²⁴ Description of the 'Aida' Trumpet on following page, see footnote 7

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, Herald Trumpet, 'Aida' Trumpet

The single-valve 'Aida' trumpet would be the most stylistically correct instrument for an opera company going to great lengths to get the most minor of details. This instrument has a straight form design with one valve. The 'Aida' trumpet was pitched in the unusual keys of A-flat and B-natural (naturally the keys Verdi chose for the two parts of the Triumphal March).²⁵ Another option is the more common herald trumpet (most often pitched in B-flat). I was able to watch examples of companies using both varieties of instruments (San Francisco Opera: 'Aida' trumpet²⁶; Metropolitan Opera: Herald trumpet²⁷) on YouTube. The traditional B-flat trumpet would provide a very rich sound for the fanfare quality of the excerpt and would be most appropriate in an audition situation, especially a screened audition where the committee would not even be able to see an 'Aida' or Herald trumpet. A C-trumpet would also work in an audition situation. I have given preference to the B-flat trumpet due to the fact that more on-stage playing would most likely be done with a B-flat trumpet to simulate the Banda tradition of city band playing and common instruments.

While the excerpt is not technically challenging, there are some issues when playing the excerpt in an audition situation or within an ensemble. The excerpt often outlines chordal structures and discrepancies in intonation will be easily heard. A solid ear is required to place the intervals in precisely the proper relations to ensure a satisfactory performance. The intervallic nature of the excerpt also provides other challenges for the player. Reliance on a strong aural concept will help the performer avoid cracking notes. The intervals may also present issues to the player as he or she tries to maintain a consistent, crisp articulation. Extremes of dynamics are not

²⁵ Edward Tarr, *The Trumpet* (Chandler, AZ: Hickman Music Editions, 2008), 108.

²⁶ "Verdi: Aida - San Francisco Opera (starring Luciano Pavarotti)." YouTube. Accessed August, 2014. <http://www.youtube.com/watch?v=b8rsOzPzYr8>.

²⁷ "Triumphal March from Aida by Giuseppe Verdi." YouTube. Accessed August, 2014. <http://www.youtube.com/watch?v=saN4QbcB1Ug>.

present and the trumpeter should avoid trying to play too loud and distorting the tone. The performer should rely on a great sound that is in tune with his or her colleagues to produce a wall of sound that makes its way into the performance space. The auditioner will need to decide on exactly how they wish to present the Triumphal March, determining the appropriate space between some of the repeated notes and dotted figures (performances studied varied from very strict relationships to double dotting). Whatever decision is made, consistency throughout the entire excerpt must be displayed. The last element of this excerpt that might present an issue to the auditioner is endurance. Performance of the Triumphal March lasts approximately 1:40, but one must remember that in a traditional performance, each section of Egyptian Trumpets will have breaks. The provided excerpt requires the performer to play the entire melodic material. Again, not over-playing the dynamics will help the auditioner maintain an optimal performance level throughout the entire excerpt.

Excerpt 2

Q Trumpet in C
1^o TEMPO

Sole, legg. e stacc.

pp

B
2

Excerpt 5.2: Verdi: *Aida* – Act III: Reh. Q to Reh. R (Trumpets 1 & 2)

Contextualization of Scene

Radamés joins Aida in the temple to discuss their future. Aida has just promised her father Amonasro that she will extract from Radamés the route the Egyptian army will take to attack the Ethiopians. Radamés tells Aida that he must command the army for one more battle, but after his victory, the two will be free to live together.

Instrumentation and Notes

The trumpets maintain the primary melodic material in the orchestra for most of the excerpt while Radamés is explaining his duties to Aida. Pizzicato strings alternate between low and high strings on each beat, providing harmonic texture and also rhythmic momentum forward. As Radamés shifts the conversation to tell Aida that after the battle they will be free to live together, the melodic material changes and is carried by the woodwinds. The final three bars (five including the rests) into Rehearsal Q is where this occurs.

Suggested Equipment and Trumpet Notes

Suggested Equipment: C Trumpet, B-flat Trumpet

The provided excerpt was requested on several second trumpet auditions and was mailed with and also without the attached first trumpet part. I have chosen to provide the excerpt with both parts, to give the most information and also allow the excerpt to be practiced in a duet situation. Verdi's excerpt from the third act of *Aida* begins to highlight a difference in the orchestral vs. opera literature. Most of the opera literature does not demand as much technical skill as the orchestra repertoire. This excerpt displays some use of multiple tonguing and can present challenges with the crispness of articulation, especially in the lower register of the second trumpet part. The audition committee is also able to quickly evaluate the auditioner's low register response, a skill that will be tested often in much of the opera literature. A consistent articulation should be present throughout the excerpt and maintained throughout the intervallic passages at the end.

Chapter 6: *Rigoletto* by Giuseppe Verdi (1813-1901)

Opera in Three Acts with a libretto by Francesco Maria Piave (1810-1876). Sung in Italian.

General Information

Instrumentation (overall)

*Orchestra*²⁸

2 Flutes (2nd also Piccolo), 2 Oboes (2nd also English Horn), 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Cimbasso, Timpani, Percussion, Strings

Onstage

Strings (Violin 1& 2, Viola, Bass)

Offstage

Banda (unspecified instrumentation), Bass Drum, Bells

*Primary Roles*²⁹

Il Duca di Mantova (tenor) – Duke of Mantua

Rigoletto (baritone) – the Duke's jester, a hunchback

Gilda (soprano) – Rigoletto's daughter

Sparafucile (bass) – an assassin

Maddalena (contralto) – Sparafucile's sister

Giovanna (mezzo-soprano) – Gilda's nurse

Il Conte di Monterone (baritone) – Count of Monterone

Marullo (baritone) – a knight

Matteo Borsa (tenor) – a courtier

²⁸ Giuseppe Verdi, *Rigoletto* (Mineola: Dover Publ., 1992),
<http://imslp.org/wiki/Special:ImagefromIndex/46110>,
<http://imslp.org/wiki/Special:ImagefromIndex/46111>,
<http://imslp.org/wiki/Special:ImagefromIndex/46112>.

²⁹ Roger Parker. "Rigoletto." *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 2014,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O002584>.

Il Conte di Ceprano (bass) – Count of Ceprano

La Contessa (mezzo-soprano) – the Count of Ceprano's wife

Usciere di Corte (tenor) – a court usher

Paggio della Duchessa (mezzo-soprano) – a page

Chorus

Historical Information

Giuseppe Verdi received the commission to write *Rigoletto* from La Fenice opera house in Venice in 1850. As an established composer, Verdi was given some freedom in the subject matter of the new opera and chose a highly controversial play by Victor Hugo (1802-1885), *Le roi s'amuse*. Hugo had previously had censorship issues when trying to stage his work and *Rigoletto* would suffer some setbacks as well due to Austrian censors who controlled many of the theatres in northern Italy. After some alterations in the plot by Francesco Maria Piave, with significant collaboration by Verdi, the opera was finally premiered on March 11, 1851. Verdi was highly protective of his new composition, mostly because he had had so much trouble procuring permission from the censors, and forbid the musicians premiering the opera from sharing or singing any of the material in public prior to the premiere.³⁰ The opera was a huge success and has become one of the staples of the standard operatic repertoire.

Overall Compositional Style

Verdi utilizes a conventional orchestra and does not demand anything particularly revolutionary of the time. The shift in the Verdi's compositional style illustrated in *Rigoletto* is the use of successive duets instead of the traditional reliance on aria tradition. The music flows forward naturally as the story develops and characters mature through vignettes that fit into the large-scale form of the opera. Previously, most Italian opera had relied on traditional aria development and the inclusion of large-scale act finales. *Rigoletto* is the first of Verdi's operas to

³⁰ George Whitney Martin, *Verdi; His Music, Life and times* (New York: Dodd, Mead, 1963), 367.

abandon these traditions and the remainder of his works display this more mature style.³¹

However, to say that there were no notable tunes, or arias, within *Rigoletto* would not be accurate. The Duke's performance of "La donna è mobile" is one of opera's most memorable moments and is a tune that almost everyone is aware of, whether or not they are opera fans. Its particular memorability was immediately evident the morning after the premiere, when it was heard being sung and whistled throughout the streets of Venice.

Plot³²

Rigoletto is set in Mantua during the 16th century. The opera opens at a court ball with the Duke boasting of his sexual exploits, stating that he can have any woman he chooses. Currently, he lusts after the Countess of Ceprano, but also a beautiful woman he has seen at church. Rigoletto, the hunchback court jester, cracks jokes at the expense of several noblemen whose spouses the Duke lusts and encourages the Duke to arrest the men who impede his conquests. Count Monterone, ordered to jail by the Duke, curses both the Duke and Rigoletto as he is taken away. The curse has a strong effect on Rigoletto.

Later that evening, Rigoletto is returning home and is approached by Sparafucile, a local assassin. Sparafucile offers his services to Rigoletto, who briefly contemplates accepting before sending him away. Rigoletto enters his home and is greeted by Gilda, his lovely daughter whom he has forced to remain inside so that the Duke will not notice and try to seduce her. Rigoletto departs the scene and Gilda confesses to her nurse, Giovanna, that she saw a man at church whom she was attracted to. The Duke, who has been eavesdropping outside, enters the room and proclaims his love for Gilda. However, the Duke hides his true identity, claiming to be a student. After declaring that the feeling is mutual, Gilda sends the Duke away before Rigoletto re-enters the room. The noblemen Rigoletto had mocked at the ball enter and convince him to help in a kidnapping plot. These men, not knowing that Gilda is Rigoletto's daughter, assume she is his

³¹ Martin, *Verdi; His Music, Life and times*, 279.

³² Parker. "Rigoletto." *The New Grove Dictionary of Opera*.

lover and plan to kidnap her. However, they tell Rigoletto they plan to kidnap the Countess of Cerpano. Rigoletto helps in the plan, but upon realizing that he has helped them kidnap his own daughter, collapses in despair, blaming the curse leveled on him earlier in the evening.

In Act II, the Duke is distraught that his love has disappeared. The noblemen enter his chambers and tell him that they have kidnapped Rigoletto's daughter. After hearing the description of the woman, the Duke realizes they have Gilda and rushes to see her. Rigoletto enters searching for Gilda, finally admitting that she is his daughter. The noblemen admit she is in the other room and beat Rigoletto when he tries to barge his way in. Gilda asks that the men be sent away and pours her heart out to her father, admitting her love for the Duke. Rigoletto promises vengeance on the Duke.

Act III takes place on the street outside of Sparafucile's house. Inside, the Duke is heard signing about "woman's fickle nature" ("La donna è mobile"). Rigoletto and Gilda hear the song from the street and Rigoletto convinces Gilda that the Duke is inside seducing Sparafucile's sister. Rigoletto then agrees to pay Sparafucile to murder the Duke and sends Gilda off to dress in the disguise of men's clothing so that they can leave the city. Gilda still loves the Duke despite his infidelity and sacrifices her own life by entering Sparafucile's home. He immediately stabs her, thinking she is the Duke of Mantua. Rigoletto carries the wrapped body for disposal in the river, but hears the Duke singing in the streets. He unwraps the body and realizes he has paid to have his own daughter killed. Gilda dies in his arms and Rigoletto blames all his misfortune on the curse.

Excerpt 1

Trumpet in Bb Allegro con brio (♩ = 128) G. Verdi

ff

6 *mf*

12 *ff*

18

23 *mf*

29

35

41 *p*

46 *mf*

52 *p*

Excerpt 6.1: Verdi: *Rigoletto* – Act I, Scene 1: No. 2 – beginning to mm. 57 (Banda)

Contextualization of Scene

The curtain rises on Act I of *Rigoletto* and the Duke of Mantua is hosting a party at his royal court. All attendees are mingling and celebrating the fabulous party. The music of this excerpt is heard from a court band or orchestra that is playing in the background.

Instrumentation and Notes

Verdi's instrumentation for the banda music of this excerpt is very vague and will be set independently by each opera company. The score indicates two treble clef parts and three bass clef parts. Performances studied have included a small ensemble in which a flute/piccolo dominated the melodic material and also a performance which incorporated a small scale orchestra placed in the wings of the stage with the trumpet dominating the melodic line, as presented in this excerpt. Performance situations will vary.

Suggested Equipment and Trumpet Notes

Suggested Equipment: B-flat Trumpet, C Trumpet

The banda material from the opening of *Rigoletto* lays very well on the B-flat trumpet. Also, if the material were to be placed into the action on stage, the B-flat trumpet will simulate the instruments available to a village band. As mentioned above, Verdi did not give very clear indications as to how he wanted his banda scored, and the parts provided from company to company may differ drastically. Be aware that many of the melodic lines may be scored differently including octave displacement and even omission of some material. The excerpt contains both highly intervallic, angular writing and more naturally melodic passages. The player should be conscious that the intervallic sections do not become too heavy and still move in a forward motion. Execute the faster, melodic passages with precise articulation and a snap that gives the music the jubilation being displayed on stage. Maintain proper stress throughout the bars with repetitive, accented notes during the second half of the excerpt. Lastly, study multiple recordings to help you decide exactly how you want to present the dotted figures as they are often over emphasized or double dotted in much of the Italian opera literature. However you decide to

play these figures, make sure the sixteenth notes lead to the following notes. The material from this banda section returns several times in various formations during the scene at the Duke's ball.

Excerpt 2



Excerpt 6.2: Verdi: *Rigoletto* – Act II, Scene 1: No. 8 – 16 before Reh. I to 18 after Reh. I
(Trumpet 1)

Contextualization of Scene

Act II opens at the ducal palace and shows the Duke's despair that his beloved Gilda has disappeared. He laments the absence of his newly found love, vowing revenge against whoever has taken her. The noblemen enter and describe Rigoletto's lover, whom they think they have captured. This excerpt accompanies the detailed story that the noblemen share with the Duke about the abduction.

Instrumentation and Notes

The trumpet joins the woodwinds and violins in supplying the melodic material for this excerpt. The lower strings all provide harmonic and rhythmic impetus in an "oom-pah" fashion. The trumpet will fit into the texture of the high woodwinds and strings sounding the melody an

octave higher and should not try to dominate the soundscape. The melody heard here is also presented by the chorus of noblemen onstage as they tell their story to the Duke.

Suggested Equipment and Trumpet Notes

Suggested Equipment: C Trumpet, B-flat Trumpet

The excerpt accompanying the noblemen's chorus in Act II allows the trumpet player to show his or her understanding of exactly what is going on during this scene of the opera. While the passage looks straight forward, a wry sense of humor is found in the story being told onstage. The trumpeter should imitate the character of singing that you will be accompanying onstage. Following the accents presented in the part will begin to give this quality, but try to go further by coloring the sound in some of the sustained figures. Again, the player must decide exactly how the dotted rhythms should be presented. Whichever method is decided upon, the player must make sure to maintain consistency throughout the entire excerpt. The excerpt should not be presented too loudly, both due to the marked dynamics, but also an understanding of how the passage functions within the large-scale fabric combining orchestra and stage, where the trumpet serves as a vehicle to enhance the story told by the noblemen, but not provide a second melodic idea. The provided excerpt actually begins in the middle of a longer passage. The full excerpt has a repetition of measures one through eight of this excerpt.

Excerpt 3



Excerpt 6.3: Verdi: *Rigoletto* – Act II, Scene 1: No. 8 – pickup to 40 mm. after Reh. 24 to 47 after Reh. 24 (Trumpet 1)

Contextualization of Scene

The noblemen's story of the kidnapping of Rigoletto's lover has convinced the Duke that he now knows where Gilda has disappeared. He is overjoyed and breaks into song displaying his extreme emotion about having his beloved back in his life. He rushes out of the scene and to the room where Gilda is being held after once again proclaiming his love for her.

Instrumentation and Notes

Trumpet, flute, piccolo, clarinet, oboe, and violins join forces to play this passage. The accompaniment has a humorous "oom-pah" quality between slow and high voices. The bassoons and violas also add eighth-note triplets to thicken the texture. The whole scene displays the Duke's extreme joy upon hearing the news about Gilda.

Suggested Equipment and Trumpet Notes

Suggested Equipment: C Trumpet, B-flat Trumpet

The excerpt following the Duke's realization that Gilda is not gone, but hidden from Rigoletto within his palace, allows the player to show his or her articulation facility. The descending melodic triplets should be articulated in a crisp, nimble fashion, always leading to the downbeat. The orchestra should sound carefree, giving an aural depiction of the weight that has

been lifted off of the Duke's shoulders upon hearing the good news. The marked dynamic in Verdi's score is *mf*, so the trumpeter does not need to worry about filling the entire performance space with a wall of sound. A clear, jubilant quality should be achieved. The trumpet will dominate the melodic texture of this line and while doubled by woodwinds, most recordings prominently featured the trumpet in a quasi-solo setting.

Chapter 7: *Götterdämmerung* by Richard Wagner (1813-1883)

Opera in Prologue and Three Acts with a libretto by Richard Wagner. Sung in German.

General Information

Instrumentation (overall)

Orchestra ³³

3 Flutes (3rd also Piccolo), Piccolo, 3 Oboes, English Horn (also Oboe), 3 Clarinets, Bass Clarinet, 8 Horns (4 also Wagner Tubas), 3 Bassoons, 1 Tuba, 3 Trumpets, 1 Bass Trumpet, 3 Trombones, 1 Contrabass Trombone, Timpani, Percussion, 6 Harps, Strings

Onstage

5 Horns, 3 Steerhorns (Trombone often substituted)

Primary Roles ³⁴

Siegfried (tenor) – son of Siegmund and Sieglinde, a mortal (Wälsung)

Gunther (bass-baritone) – King of the Gibichungs, a mortal (Gibichungs)

Alberich (bass-baritone) – a Nibelung

Hagen (bass) – half-brother of Gunther and Guttrune, son of Alberich and Queen Grimhilde, a mortal (Gibichung)

Brünnhilde (soprano) – a Valkyrie

Gutrune (soprano) – sister of Gunther, a mortal (Gibichung)

Waltraute (mezzo-soprano) – a Valkyrie

First Norn (contralto) – weaver of fate, daughter of Erda (Goddess)

Second Norn (mezzo-soprano) – weaver of fate, daughter of Erda (Goddess)

³³ Richard Wagner, *Götterdämmerung: In Full Score* (New York: Dover Publications, 1982), <http://imslp.org/wiki/Special:ImagefromIndex/47958>, <http://imslp.org/wiki/Special:ImagefromIndex/47959>, <http://imslp.org/wiki/Special:ImagefromIndex/47960>, <http://imslp.org/wiki/Special:ImagefromIndex/47961>.

³⁴ Barry Millington. "Götterdämmerung." *The New Grove Dictionary of Opera*. *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed August 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O006908>.

Third Norn (soprano) – weaver of fate, daughter of Erda (Goddess)

Woglinde (soprano) – a Rhinemaiden

Wellgunde (soprano) – a Rhinemaiden

Flosshilde (mezzo-soprano) – a Rhinemaiden

Chorus

Historical Information

Götterdämmerung is the final of four operas that comprise Richard Wagner's *Der Ring des Nibelungen* (*The Ring of Nibelung*, or just *The Ring*). Wagner derived the title of the work from the German translation of an Old Norse phrase which refers to a war amongst mortals, gods, and other supernatural beings. The composer began work on the poem that comprised the libretto for *The Ring* in 1848 and took over four years to complete it. While all four libretti were privately produced in 1853, the final scene of *Götterdämmerung* was consistently revised during the next 16 years. Wagner began the earliest sketches for the final opera of *The Ring* while still working on the final act of the third opera, *Siegfried*. *Götterdämmerung* would take him about a year and a half to orchestrate and was completed on November 21, 1874. After almost twenty-five years, Wagner had finally completed *The Ring*. *Götterdämmerung* received its premiere during the first fully produced cycle of *The Ring* at Bayreuth, the theatre specifically built by the composer to stage the new work, on August 17, 1876 (the full cycle was performed on August 13-17, 1876). Wagner intended *The Ring* to be performed in a series,³⁵ but the operas are sometimes staged separately. In complete form, *The Ring* takes around 15 hours to perform and is traditionally staged with one opera per evening.

Overall Compositional Style

Much like the overall scope of *The Ring*, both in length and subject matter, the music of the project is also exceedingly complex. Wagner utilized an orchestra of unprecedented forces,

³⁵ W. J. Henderson, *Richard Wagner, His Life and His Dramas* (New York: AMS Press, 1971), 364.

even including new instruments such as the Wagner tuba, bass trumpet, and the contrabass trombone. While the completion of the entire project was a major undertaking, Wagner was able to complete *Götterdämmerung* in a relatively short amount of time, having already learned how to utilize the large-scale orchestra while working on the first three operas of the cycle. The thematic material in *Götterdämmerung* is the most complex of the four operas, primarily due to the fact that he had all of his previous work to reference. The tonality of *Götterdämmerung* also highlights the ethereal quality of the plot. Wagner focuses more on tonal regions instead of traditional keys for long stretches of the opera. As these tonal areas are developed, his use of dissonance and chromaticism expands. The sheer length of the opera, taking approximately five hours to perform, demands a high level of endurance from everyone involved (singers, orchestra, and even the audience).

Plot ³⁶

The opera begins in the darkness at the rock of the Valkyries. Norns weave the rope of destiny and tell the story of Wotan. The rope breaks and the Norns descend to earth. Siegfried and Brünnhilde appear and trade mementos before she sends him to do heroic deeds, shielded by protective spells she has placed upon him.

Act I opens in the hall of the Gibichung, where discussion of the royal family's diminishing power is taking place. The siblings decide that to ensure the family's status, Gunther should marry Brünnhilde and Gutrune wed Siegfried. Hagen devises a plan that will cause Siegfried to fall in love with Gutrune, while simultaneously winning Brünnhilde's heart for Gunther. Siegfried drinks Gutrune's potion and instantly agrees to the plan. Siegfried will transform himself into Gunther using the Tarnhelm and walk through the fire on Brünnhilde's rock. The two leave to carry out the plan.

Waltraute, a Valkyrie, arrives at Brünnhilde's rock to ask for help to prevent the destruction of Valhalla. She asks her sister to give the ring that Siegfried gave to her back to its

³⁶ Millington. "Götterdämmerung." *The New Grove Dictionary of Opera*.

rightful owner, the Rhinemaidens. Brünnhilde refuses, stating that Siegfried's love is more important than anything in the world to her. Siegfried's call is heard and Brünnhilde is thrilled at his arrival. However, she is instantly confused when the figure of Gunther stands in front of her, stating she is to be his wife, and tearing the ring from her hand.

Act II takes place outside the hall of the Gibichung, where Hagen is sleeping at his guard post. His father, Alberich, comes to him in a dream and reminds Hagen to reclaim the ring. Gunther and Brünnhilde enter the hall, and she accuses Siegfried of betrayal. He denies her accusations and states his love for Gutrune, still under the spell of the potion he was given in Act I. Brünnhilde sees her ring on Siegfried's hand and declares that he is her husband. He denies this and leaves the room with Gutrune to go celebrate their nuptials. Brünnhilde is humiliated and vows vengeance. Hagen offers to kill Siegfried, but is told that it is not possible due to the invincibility spell cast upon Siegfried. He is only vulnerable to an attack from the back, something he would never turn to an enemy.

Act III opens during a hunting expedition near the river. Siegfried has been separated from his fellow hunters and is approached by the Rhinemaidens, who demand that he return the ring. Siegfried almost agrees, but keeps it to prove his fearless nature. The Rhinemaidens predict he will soon die and flee the scene. The rest of the hunting party catches up with Siegfried, who is offered wine containing the antidote to Gutrune's love potion he consumed earlier. The hex broken, Siegfried recalls his love for Brünnhilde and upon hearing her name, Hagen stabs him in a rage of jealousy. Siegfried flashes back to a scene from *Siegfried*, the third opera of *The Ring*, as he dies onstage.

A funeral procession arrives and transports Siegfried's body back to the Gibichung Hall. Gutrune is distraught when her husband's body is brought in and accuses Gunther of murdering him. Gunther proclaims that it was Hagen who committed the crime and the two men fight over control of the ring. Gunther is killed and as Hagen reaches for the ring, Siegfried's lifeless arm rises towards the ring, shocking everyone. Brünnhilde enters and orders a funeral pyre be built

near the Rhine. She proclaims that the ring will be returned to the Rhinemaidens and then jumps into the burning fire. The river begins to overflow its banks, destroying Gibichung Hall. Hagen, who is reaching to grab the ring, is swept in by the current and drowns. The Rhinemaidens are seen reclaiming the ring as Valhalla is consumed by flames.

Excerpt 1

in F Ziemlich rasch.

ff

3

ff

3

Sehr aufgeregt.

ff

Excerpt 7.1: Wagner: *Götterdämmerung* – Prologue (MET #28) (Trumpet 1)

Contextualization of Scene

Siegfried has given Brünnhilde the ring and she has placed a spell over him to protect him as he departs. Siegfried and Brünnhilde embrace and he grabs her shield as he departs from the rock of the Valkyries. This excerpt is his triumphal sendoff.

Instrumentation and Notes

Wagner uses all available forces during this excerpt to create a very heroic and loud sendoff for Siegfried. The full instrumentation of the score is on display, with a dominance of the

brass. The lush strings provide a great wall of sound for the brasses to sit on top of as they play the heroic, almost fanfare-like lines.

Suggested Equipment and Trumpet Notes

Suggested Equipment: Rotary Trumpet, C Trumpet, B-flat Trumpet

The use of the rotary trumpet allows a darker color to be achieved by the player and will often be required in modern day auditions for both opera and symphonic orchestras. The auditioner should take special care to check the repertoire list and supporting materials to see if the organization he or she is auditioning for requires the use of a rotary instrument. Playing this excerpt on a rotary valved instrument may present challenges to a player inexperienced with these instruments. The upper register on most rotary valve trumpets can be very hard to slot and accurately play the intended pitches. Instruments that have the additional vent holes to allow more security in the upper register are recommended, as well as extensive practice on how to exactly maximize the use of these keys. This excerpt should be performed with a solid articulation that leads the musical lines forward to the arrival points. Allow the dense texture of Wagner's orchestration to work in your favor and let the forte passages really sing out over the orchestra. This quality of release will help you maintain the forward sustain in your sound and will also help facilitate the upper register of the excerpt.

Excerpt 2

38

in E

pp

mf

pp

cresc.

39

f

Excerpt 7.2: Wagner: *Götterdämmerung* – Act III, Scene II: Reh. 38 to Reh. 39 (Trumpet 2)

Contextualization of Scene

Hagen has just brutally stabbed Siegfried to death. As he is dying, Siegfried has a flashback to a scene in the third opera of *The Ring*, *Siegfried*, where he kissed Brünnhilde to awaken her from a spell-bound sleep. The music of this passage is also heard in the previous opera as well.

Instrumentation and Notes

The highly rhythmic excerpt provides the tension below the dying Siegfried's lament. The trumpets (parts 1 and 3 enter later in this excerpt) are joined by flutes, horns, and clarinets. Wagner is using this rhythmic passage to underline the angst felt onstage by Siegfried, accomplishing this through a passage that is played very softly and with ambiguity. While the companion instruments have the same rhythms, they are buried in a thick texture that leaves the

listener struggling to hear exactly what they are playing. The players must, however, make sure to play the exact rhythm and achieve the desired effect of Wagner's writing.

Suggested Equipment and Trumpet Notes

Suggested Equipment: Rotary Trumpet, C Trumpet, B-flat Trumpet

The use of the rotary trumpet allows a darker color to be achieved by the player and will often be required in modern day auditions for both opera and symphonic orchestras. The auditioner should take special care to check the repertoire list and supporting materials to see if the organization he or she is auditioning for requires the use of a rotary instrument. This passage from *Götterdämmerung* can be especially difficult and represent the trumpet equivalent of a tongue twister. The player should focus on a clean, well-articulated performance of this excerpt and not worry about the louder dynamics found throughout much of the opera. However, performing this excerpt with maximum clarity may be an issue for players who have response problems while playing at softer dynamics. The trumpeter should cover all dynamic spectrums in his or her practice, both with melodic and technical passages. Slowly work the passage up beginning at a slower tempo to allow yourself to firmly grasp the shifts between duple and triple meters. Again, much of the opera literature does not require the extensive use of highly developed technique such as multiple tonguing. This excerpt allows a committee to quickly evaluate a player's rhythmic integrity and also their multiple tonguing. Present each note with a clean attack, placing equal weight on every note.

Excerpt 3

The musical score for Trumpet 1 in Wagner's *Götterdämmerung* consists of five staves. The first staff is marked 'in C' and 'f'. The second staff has 'p', '3', and 'ff' markings. The third staff is marked 'in B' and '43', with 'p', 'cresc.', 'f', 'p', and 'cresc. - più f' markings. The fourth and fifth staves both start with 'ff' and contain various musical notations including slurs and accents.

Excerpt 7.3: Wagner: *Götterdämmerung* – Act III, Scene II: 4 before Reh. 42 to 9 after Reh. 42
(Trumpet 1)

Contextualization of Scene

Siegfried's Funeral March provides an interlude between Scenes II and III of Act III of *Götterdämmerung*. After the curtain closes on Scene II, Siegfried's lifeless body remains onstage. A funeral procession enters and collects his body, carrying it back to Gibichung Hall.

Instrumentation and Notes

Wagner uses again the full forces of his orchestra during *Siegfried's Funeral March*. The transition between scenes offers the opportunity to write music that can also function alone in a concert setting. The excerpt opens with a solo trumpet line, displaying the sword leitmotif, and then alternates between brass and string/woodwind-dominated textures. Throughout the excerpt, the brasses provide a great weight to the sonorities and help emphatically depict the somber

mood. The high brasses should lead the section, sitting on top of the orchestral textures at all the climatic points of the piece.

Suggested Equipment and Trumpet Notes

Suggested Equipment: Rotary Trumpet, C Trumpet, B-flat Trumpet

The use of the rotary trumpet allows a darker color to be achieved by the player and will often be required in modern day auditions for both opera and symphonic orchestras. The auditioner should take special care to check the repertoire list and supporting materials to see if the organization he or she is auditioning for requires the use of a rotary instrument. While most of this excerpt displays the player's ability to play with a full sound at a loud dynamic, make sure that a consistent core of sound is maintained during the softer dynamics. While these are marked at lower dynamics, the lines lead forward to the climactic sections of the writing. The listener should discern a sense of growing urgency. The wedge accents indicate a weight to be placed upon the note. Take care to maintain a sustained and robust quality to the sound when you play the notes marked with wedge accents. Each should have an equal firmness to the front of the articulation, followed by the same core and body as the longer notes. Always work to utilize the notes that lead the musical lines forward, emphasizing the propulsion of Wagner's writing. Beginning at the pickup to Reh. 43, the part is doubled by Trumpet 2, enabling the potential for staggered breathing to allow maximum resonance in the sound. It must be noted that this excerpt is almost four hours into the opera and fatigue will most likely be evident to some extent. Lastly, the sixteenth-note triplets two bars from the end may be slightly accelerated based on the conductor's preferences. Prepare this excerpt both ways in case you are asked to make the change during an audition.

Chapter 8: *Parsifal* by Richard Wagner (1813-1883)

Opera in Three Acts with a libretto by Richard Wagner. Sung in German.

General Information

Instrumentation (overall)

Orchestra ³⁷

3 Flutes, 3 Oboes, English Horn, 3 Clarinets, Bass Clarinet, 3 Bassoons, Contrabassoon, 4 Horns,
3 Trumpets, 3 Trombones, Tuba, Timpani, Percussion, 2 Harps, Strings

Onstage

2 Trumpets, 4 Trombones, Bells, Thunder Machine

Primary Roles ³⁸

Parsifal (tenor)

Kundry (mezzo-soprano)

Gurnemanz (bass) – a veteran Knight of Grail

Amfortas (baritone) – ruler of the Kingdom of the Grail

Klingsor (bass) – a magician

Titirel (bass) Amfortas' father

First Knight of the Grail (tenor)

Second Knight of the Grail (bass)

Four Esquires (soprano, tenors)

Klingsor's Flower maidens (6 sopranos)

Chorus

³⁷ Richard Wagner, *Parsifal* (New York: Dover Publ., 1986),
<http://imslp.org/wiki/Special:ImagefromIndex/63678>,
<http://imslp.org/wiki/Special:ImagefromIndex/63679>,
<http://imslp.org/wiki/Special:ImagefromIndex/63680..>

³⁸ Barry Millington. "Parsifal." *The New Grove Dictionary of Opera*. *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed August 2014,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O002803>.

Historical Information

Richard Wagner wrote *Parsifal* with the intention of consecrating the stage at the Bayreuth Festspielhaus, even indicating this with the designation of *Bühnenweihfestpiel*, which translates to “festival play for the consecration of a stage,” on the title page of the opera. In a span of 25 years, Wagner provided the libretto, a poem fashioned after material he had read in Wolfram von Eschenbach’s *Parzivâl* and Titarel poems, and music, culminating with the premiere at Bayreuth on July 26, 1882. *Parsifal* was Wagner’s last opera and a 30-year prohibition of performances outside of Bayreuth displayed his intentions that the opera never be performed away from its home. Bayreuth’s performance monopoly of *Parsifal* ended in January 1914, even though some unauthorized performances had taken places at venues such as the Metropolitan Opera in New York City, and was quickly staged at major opera houses worldwide after the release date.³⁹

Overall Compositional Style

Wagner specifically wrote *Parsifal* for the stage at Bayreuth and thus fashioned all elements of both the text and music to ideally function at the Festspielhaus. The utilization of leitmotifs, a staple of Wagner operas, is prevalent throughout *Parsifal*. The score features beautiful, pure music that portrays unearthly themes. Wagner’s expressive control of his music is fully on display as the contrast of consonance and dissonance illustrates pleasure and pain, as the ambiguity between earthly and ethereal is hinted at in his use of diatonicism and chromaticism. *Parsifal* follows Wagner’s tradition of continuous-flow composition; thus, the traditional free-standing aria aspect of previous operas is not present. While no traditional operatic arias exist in *Parsifal*, several orchestral passages have traditionally been performed in concert settings.

³⁹ Geoffrey Skelton, *Wagner at Bayreuth: Experiment and Tradition* (New York: G. Braziller, 1965), 27.

Plot⁴⁰

Parsifal opens in a forest outside the castle of the brotherhood of the Holy Grail.

Amfortas, the ruler of the brotherhood, has been wounded and is not healing. Kundry, the Grail's messenger, appears with medicine for Amfortas. The story of Amfortas's wound involving the relics of the Holy Grail is told. Titurel, Amfortas's father, was charged with guarding the Holy Grail and the spear that pierced Christ's body while he was on the cross. Titurel created a brotherhood of knights to help protect these relics and subsequently refused Klingsor membership in the elite group. Klingsor vows vengeance and creates a magic land with alluring women to seduce the knights. Amfortas falls prey to these women, and is wounded with the holy spear by Klingsor. The wound can only be healed by a particular innocent youth, referred to earlier in the prophecy. A young archer is brought to the castle after killing a swan by Gurnemanz, who believes he may be able to heal Amfortas. A ceremony proceeds, but the nameless youth is unable to understand the importance of the Holy Grail. The ceremony ends and Gurnemanz send the youth away.

Act II begins inside Klingsor's castle. Kundry, who is forced to follow Klingsor's orders because of a spell, is commanded to seduce the youth seen in Act I. Klingsor knows that the youth is the key to the revival of Amfortas's health and wants to eliminate him. The youth enters Klingsor's magic garden and is quickly approached by the flower maidens. He is able to resist their charms and is then approached by Kundry, who has transformed into a beautiful woman. She calls the youth by his given name, Parsifal, which sparks his memory of his mother. Kundry details events in Parsifal's early childhood and continues seducing him by kissing Parsifal. His heart is now opened to the emotion of compassion, and he realizes that it is his duty to save the brotherhood of the Grail. Kundry realizes that the situation has gotten out of her control and calls to Klingsor for help. Klingsor materializes and hurls the holy spear at Parsifal in an attempt to kill him. Parsifal catches the spear and Klingsor's kingdom collapses.

⁴⁰ Millington. "Parsifal." *The New Grove Dictionary of Opera*.

Act III takes place many years later as Parsifal is finally able to find Gurnemanz after years of wandering. Parsifal still clutches the holy spear and details his long journey to try to find and cure Amfortas. Parsifal is proclaimed the king of the brotherhood of the Grail by Kundry, and makes his way to the funeral of Titurel. Amfortas has lost so much strength that he is unable to perform the last rites for his father and desires death. Parsifal enters and touches Amfortas with the spear. Amfortas's wound is instantly healed and Parsifal proclaims that the Holy Grail should be revealed. The holy relics have been reunited and Parsifal accepts the leadership of the brotherhood of the Grail.

Excerpt 1

Sehr langsam
in F

pp sehr zart.

dim.

p

pui p

p sehr zart

sf

dim.

pp

Excerpt 8.1: Wagner: *Parsifal* – Vorspiel: Reh. 1 to 9 after Reh. 1 (Trumpet 1)

Contextualization of Scene

Wagner opens *Parsifal* with a musical prelude that introduces several of the important themes, or leitmotifs, that will recur throughout the opera. The curtain opens after the initial statement of the “Love Feast” theme, shortly after the trumpet’s first passage ends (staging will vary from company to company). The stage displays a group of knights being lead in prayer near the castle of the brotherhood of the Grail.

Instrumentation and Notes

Wagner gives to the opening of *Parsifal* an ethereal quality. The melody the trumpet plays at Reh. 1 has been played once before in its entirety, opening the opera in the woodwind and strings. The overall texture remains thin throughout the two trumpet passages. Both passages are doubled by the oboes and divisi violins. Wagner uses long, sustained lines shimmering above steady harmonic movement, creating a feel that the orchestra is just slowly shifting from tonality to tonality. The mood throughout is delicate and solemn.

Suggested Equipment and Trumpet Notes

Suggested Equipment: Rotary Trumpet, C Trumpet, B-flat Trumpet, E-flat Trumpet

The use of the rotary trumpet may be required during an audition for particular opera companies. The auditioner should take special care to check the repertoire list and supporting materials to see if the organization he or she is auditioning for requires the use of a rotary instrument. The E-flat trumpet is a great choice for these particular passages. The lighter quality of sound the E-flat trumpet displays fits right in with the texture of the passages and helps to blend in with the unison oboes and violins. Maintain a sustained sound avoiding bumps or gaps in the tone as the lines progress. The tone should sing over the orchestra (while maintaining balance on top of the thin orchestration) and should remain steady, without large scale vibrato. Delay the initial crescendo during each passage to help create extra intensity, while leading to the climax of the following downbeat. Avoid playing too loudly, especially in the higher second passage, as this will not fit in stylistically with the rest of the orchestration and mood being developed. Keep this in mind if you receive the excerpt from other sources because some label the downbeat of bar three in the second statement as *f* instead of the printed *sf* in this example. Weight should be used to help develop the drama, but volume should not overpower the rest of the orchestra. Subdivide throughout the excerpts to keep your time clear and steady. Lastly, the excerpt presented here has been cut and spliced together, eliminating eight additional measures that occur between the two passages in the above excerpt.

Excerpt 2

Molto lento
Sehr langsam ♩ = 56
in F

f *ff dim. p* *ff* *ff dim. p* *ff*

un poco riten.
dim. p

Hr. 1

ff *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *dim. p*

Excerpt 8.2: Wagner: *Parsifal* – Vorspiel: 12 before Reh. 4 to 17 after Reh. 4 (Trumpet 2)

Contextualization of Scene

Wagner continues to develop the major thematic material of *Parsifal* during this passage of the Vorspiel. We have previously heard leitmotifs associated with the “Love Feast” (with the smaller sub themes of “suffering” and the “spear”) and the “Grail”. Here, Wagner presents his theme for “Faith”. The main action of the opera has yet to begin and staging will vary. Examples studied commonly still depicted the group of knights in the forest outside of the castle of the brotherhood of the Grail.

Instrumentation and Notes

Trumpets and horns unite to play the initial statement of the theme of “Faith,” presented without accompaniment figuration. Throughout the first passage of the excerpt, voices throughout the orchestra join to thicken the texture. The second trumpet entrance after Rehearsal 4 is much more thickly orchestrated, but is presented almost exclusively in unison rhythm throughout the orchestra. Wagner utilizes the orchestra to create the richness and depth of a sacred organ.

Suggested Equipment and Trumpet Notes

Suggested Equipment: Rotary Trumpet, C Trumpet, B-flat Trumpet

The rotary trumpet will provide a depth and warmth to the tone that will lend itself particularly well for this excerpt. Again, take special care to check the repertoire list and supporting materials to see if the organization he or she is auditioning for requires the use of a rotary valved instrument. The trumpets and horn dominate the sonic landscapes of these passages, with the full complement of brasses assisting during the second phrase. Blend throughout the brass section during both passages is critical to create a balanced wall of sound. Additional weight may be placed upon the notes indicated with wedge accents, but avoid overdoing the front of the articulation. These markings should indicate a weight and breadth to the sound, as opposed to a sharp attack. Sustain throughout the lines and lead to the climactic points. There may be a small lift in the line between the last two notes during bars ten and twenty-five (or three from the end of each passage). Trumpet 1 will join the excerpt at the end of measure eight (pickup into the following bar), allowing the potential for staggered breathing and allowing the natural addition of parts to help add extra weight. A steady tone should be maintained throughout, helping to depict the ethereal quality of the opening scene.

APPENDIX

MUSICAL EXCERPT SOURCES

- 1.1 Beethoven: *Fidelio* – Overture (Leonore No. 2): 44 mm. after Reh. G to 63 mm after
Reh. G (Offstage Trumpet, in Trumpet 1 part)
 - The Metropolitan Opera
- 1.2 Beethoven: *Fidelio* – Overture (Leonore No. 3): 20 mm. after Reh. D to Reh. E & Act II,
Scene 1: No. 14 (Offstage Trumpet in Trumpet 1)
 - The Metropolitan Opera
- 1.3 Beethoven: *Fidelio* – Act II, Scene 2: No. 16 (Trumpet I)
 - The Metropolitan Opera
- 2.1 Bizet: *Carmen* – Prelude: 3 mm. bef. Reh. 4 to end (Trumpets 1 & 2)
 - The Finnish National Opera
- 2.2 Bizet: *Carmen* – Act I: No. 3 – beginning (Onstage Trumpet)
 - The Metropolitan Opera
- 2.3 Bizet: *Carmen* – Act II: No. 17 – Reh. 37 to Reh. 39 (Offstage Trumpets)
 - The Metropolitan Opera
- 2.4 Bizet: *Carmen* – Act IV: No. 27 – Reh. 35 to 1 mm. after Reh. 3
(Offstage Trumpets)
 - The Metropolitan Opera
- 3.1 Donizetti: *Don Pasquale* – Act II: Prelude – beginning to 3 mm after Reh. 1
(Trumpet 1)
 - The Metropolitan Opera
- 4.1 Leoncavallo: *I Pagliacci* – Act I: beginning to 2 before Reh. 1 (Onstage Trumpet)
 - Opera Pacific

- 4.2 Leoncavallo: *I Pagliacci* – Act I: 16 before Reh. 5 to 23 after Reh. 5
(Trumpet 1)
- The Metropolitan Opera
- 5.1 Verdi: *Aida* – Act II, Scene 2: Reh. C to Reh. E (Egyptian Trumpets)
- Des Moines Metro Opera
- 5.2 Verdi: *Aida* – Act III: Reh. Q to Reh. R (Trumpets 1 & 2)
- Opera Pacific
- 6.1 Verdi: *Rigoletto* – Act I, Scene 1: No. 2 – beginning to mm. 57 (Banda)
- The Metropolitan Opera
- 6.2 Verdi: *Rigoletto* – Act II, Scene 1: No. 8 – 16 before Reh. I to 18 after Reh. I
(Trumpet 1)
- The Metropolitan Opera
- 6.3 Verdi: *Rigoletto* – Act II, Scene 1: No. 8 – pickup to 40 mm. after Reh. 24 to 47 after
Reh. 24 (Trumpet 1)
- The Metropolitan Opera
- 7.1 Wagner: *Götterdämmerung* – Prologue (MET #28) (Trumpet 1)
- The Metropolitan Opera
- 7.2 Wagner: *Götterdämmerung* – Act III, Scene II: Reh. 38 to Reh. 39 (Trumpet 2)
- Canadian Opera Company
- 7.3 Wagner: *Götterdämmerung* – Act III, Scene II: 4 before Reh. 42 to 9 after Reh. 42
(Trumpet 1)
- San Francisco Opera
- 8.1 Wagner: *Parsifal* – Vorspiel: Reh. 1 to 9 after Reh. 1 (Trumpet 1)
- The Metropolitan Opera
- 8.2 Wagner: *Parsifal* – Vorspiel: 12 before Reh. 4 to 17 after Reh. 4 (Trumpet 2)
- The Metropolitan Opera

SOLOS AND ETUDES

The following solos and etudes appeared as required materials on audition lists studied:

<u>Composer</u>	<u>Piece</u>
Brandt	Etude # 3 from “Orchestral Etudes”
Brandt	Etude # 11 from “Orchestral Etudes”
Haydn	<i>Concerto in E-flat *</i>
Honeggar	<i>Intrada</i>
Hummel	<i>Concerto in E-flat</i>
Ibert	<i>Impromptu</i>
Tomasi	<i>Concerto</i>

* sometimes required to be performed on a B-flat Trumpet

OPERAS TO BE FAMILIAR WITH FOR OPERA ORCHESTRA AUDITIONS

The following are all of the operas from which excerpts were drawn for the various audition lists studied:

<u>Composer</u>	<u>Opera</u>
Auber	<i>Fra Diavolo</i>
Beethoven	<i>Fidelio</i>
Berg	<i>Wozzeck</i>
Berlioz	<i>Les Troyens</i>
Bizet	<i>Carmen</i>
Britten	<i>A Midsummer's Night's Dream</i>
Britten	<i>Peter Grimes</i>
Donizetti	<i>Don Pasquale</i>
Donizetti	<i>Lucia di Lammermoor</i>
Humperdinck	<i>Hänsel und Gretel</i>
Kokkonen	<i>The Last Temptations (Viimeiset Kiusaukset)</i>
Kortekangas	<i>Daddy's Girl (Isän Tyttö)</i>
Leoncavallo	<i>I Pagliacci</i>
Mozart	<i>Die Zauberflöte (The Magic Flute)</i>
Mozart	<i>Le nozze di Figaro (The Marriage of Figaro)</i>
Nicolai	<i>Die lustigen Weiber von Windsor</i> <i>(The Merry Wives of Windsor)</i>
Puccini	<i>Tosca</i>
Puccini	<i>Turandot</i>
Sallinen	<i>The Red Line (Punainen Viiva)</i>
Schoenberg	<i>Moses und Aaron</i>

Shostakovich	<i>Lady Macbeth of the Mzensk District</i>
Strauss	<i>Ariadne auf Naxos</i>
Strauss	<i>Arabella</i>
Strauss	<i>Elektra</i>
Strauss	<i>Feuersnot</i>
Strauss	<i>Der Rosenkavalier</i>
Strauss	<i>Salome</i>
Strauss	<i>Die Frau ohne Schatten (The Woman without a Shadow)</i>
Stravinsky	<i>The Rake's Progress</i>
Tchaikovsky	<i>Pique Dame (The Queen of Spades)</i>
Verdi	<i>Aida</i>
Verdi	<i>Don Carlo</i>
Verdi	<i>Il Trovatore</i>
Verdi	<i>La Forza Del Destino</i>
Verdi	<i>Nabucco</i>
Verdi	<i>Otello</i>
Verdi	<i>Rigoletto</i>
Verdi	<i>Stiffelio</i>
Verdi	<i>Un Ballo in Maschera (A Masked Ball)</i>
Wagner	<i>Das Rheingold</i>
Wagner	<i>Die Walküre</i>
Wagner	<i>Der Fliegende Holländer (The Flying Dutchman)</i>
Wagner	<i>Götterdämmerung</i>
Wagner	<i>Lohengrin</i>
Wagner	<i>Die Meistersinger von Nürnberg</i>
Wagner	<i>Parsifal</i>

Wagner

Siegfried

Wagner

Tannhäuser

Wagner

Tristan und Isolde

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