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THE PERSPECTIVES OF THREE PROMINENT ORCHESTRA PLAYERS

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PREPARATION FOR ORCHESTRAL TRUMPET AUDITIONS:
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SCHOOL OF MUSIC

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CHAPTER 1

INTRODUCTION AND PURPOSE

Preparing for orchestra auditions can be a daunting task for a trumpet player. Numerous excerpt books have been compiled, but little material directly from orchestral players themselves is readily available. This study will investigate preparation for orchestra trumpet auditions, including general preparation techniques, but will focus on the preparation of specific excerpts in the literature.

For this document, three prominent orchestra players were interviewed concerning preparation for an orchestral trumpet audition, as well as interpretations of five frequently requested excerpts. The excerpts discussed include: Bach *Magnificat*, BWV 243, “Magnificat anima mea;” Bartók *Concerto for Orchestra*, V; Debussy “Fêtes” from *Trois Nocturnes*; Gershwin *Piano Concerto in F*, II; and Strauss *Don Juan*.

The trumpet players interviewed for this study were Robert Platt, Marie Speziale, and John Rommel. They all have had successful orchestral careers spanning many years and have been selected because they each represent a different perspective on orchestral performance, ranging from regional to major symphony orchestras.

Robert Platt retired from the Berlin Philharmonic in fall 2005, having played in the trumpet section since 1982. Mr. Platt moved from the United States to

Germany in 1962 for a year of study, but instead of returning to the United States, he began his orchestral career in 1964 as Principal Trumpet with the Dortmund Opera and Concert Orchestra. In 1971, Mr. Platt moved to Cologne as Principal Trumpet with the Cologne Gürzenich Orchestra, one of the premier concert and opera orchestras in Germany, before joining the Berlin Philharmonic.¹

Throughout his playing career Mr. Platt has also been a successful teacher and professor in music schools and universities in Germany, having placed several students in top positions in German orchestras. He began his teaching career at the Dortmund Conservatorium, then moved to the Music School in Cologne. He currently teaches at the University of Music Berlin, and has many successful students throughout Germany.²

Marie Speziale was the first woman trumpeter in a major symphony orchestra, serving as Associate Principal Trumpet of the Cincinnati Symphony Orchestra for thirty-two years, from 1964 to 1996. She was also Associate Principal Trumpet of the Cincinnati Opera Orchestra, Cincinnati May Festival Orchestra, Cincinnati Ballet Orchestra, and Cincinnati Pops Orchestra, and has performed as soloist with the Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, Cincinnati Chamber Orchestra, and others. Ms. Speziale has also performed with the St. Louis Symphony Orchestra, Florida Symphony Orchestra, DIVA, the Monarch Brass Quintet and Brass Ensemble, and has made commercial recordings. Ms. Speziale is active internationally as a clinician and has organized and

¹ <http://www.robertplatt.com> August 20, 2005.

² Ibid.

participated in numerous international conferences, including the International Women's Brass Conference and the International Trumpet Guild.³

Since July 2002, Ms. Speziale has been teaching at Rice University as Professor of Trumpet and Chair of the Brass Department. Prior to moving to Rice, she was Professor of Music at Indiana University (1999–2002) and Adjunct Associate Professor at the University of Cincinnati College-Conservatory of Music (1979–2002).⁴

John Rommel has been Professor of Music in Trumpet at Indiana University since 1993. Prior to his appointment to the faculty at Indiana University, Mr. Rommel was Principal Trumpet with The Louisville Orchestra from 1988-1996, overlapping the first three years of his appointment at Indiana University. As Principal Trumpet with The Louisville Orchestra, Mr. Rommel recorded over thirty compositions by some of the leading composers of the twentieth century, including Gunther Schuller, Joan Tower, John Corigliano and Ellen Taaffe Zwilich. He was also a member of the Nashville Symphony and has performed with the Indianapolis Symphony and the Cincinnati Symphony.

Mr. Rommel's solo and chamber music experience includes performances with the Fulcrumpoint New Music Project, Saint Louis Brass Quintet, and Summit Brass. His numerous performances at Indiana University include Bach's *Brandenburg Concerto No. 2*, Stravinsky's *L'Histoire du Soldat*, Clarke's *Cousins* with Joseph Alessi (Principal Trombone, New York Philharmonic), and Gillingham's *When speaks the signal-trumpet tone*. He has also recorded Don

³ <http://www.ruf.rice.edu/~musi/facultybios/speziale.html>, August 15, 2008.

⁴ Ibid.

Freund's *Silver Lining*, David Baker's *Homage a L'Histoire*, and Casterede's *Concertino for Trumpet and Trombone* with M. Dee Stewart, trombone.

Mr. Rommel was also a member of the Nashville Contemporary Brass Quintet, a contemporary music ensemble in residence at the Blair School of Music, Vanderbilt University, from 1980-1988. He has extensive commercial recording experience in the studios of Nashville, Tennessee and Indianapolis, Indiana. Mr. Rommel is also a clinician for the Vincent Bach Company, a division of the Selmer Company.⁵

DESIGN AND PROCEDURES

For this study, each subject was sent a questionnaire prior to his or her interview. After they had time to consider the questions, each subject was interviewed. The questionnaire consisted of questions pertaining to the subject's education, orchestra experience, general audition preparation, and discussion of the selected excerpts. It served only as an outline for the interviews, and each subject was able to place emphasis on what he or she deemed important. Each subject also had the opportunity to preview his or her section(s) in the document in order to clarify or expand his or her statements prior to submission of the document.

⁵ John Rommel biography; John Rommel to Heather Rodabaugh, October 2, 2006 via e-mail.

RELATED LITERATURE

Unless one actually studies privately with an orchestral player, it is very difficult to gain specific information about the standard orchestral excerpts and their proper preparation. Literature with commentary about specific excerpts includes Philip Smith's compact disc recording *Orchestral Excerpts for Trumpet*, Philip Norris' "Top 50" *Orchestral Audition Excerpts for Trumpet*, and Rob Roy McGregor's *Audition and Performance Preparation for Trumpet; Orchestral Literature Studies* series. Articles in journals such as the *International Trumpet Guild Journal*, *The Brass Bulletin*, *The Instrumentalist*, and others are usually general in approach.

Philip Smith became a member of the Chicago Symphony Orchestra in 1975, then joined the New York Philharmonic as Co-Principal Trumpet in 1978. He became Principal Trumpet in 1988. Rob Roy McGregor was assistant principal trumpet in the Baltimore Symphony from 1970 to 1981, when he joined the Los Angeles Philharmonic. Dr. Philip Norris has taught at Northwestern College in St. Paul Minnesota since 1993.

A few dissertations on the subject of orchestral excerpts discuss the topic of orchestral auditions, but none present detailed information from professional players. A study that includes those directly involved in orchestral performance could provide insight and experienced perspectives into orchestral auditions. Dissertations on the subject of orchestral excerpts include *An Orchestral Audition Preparation Tool for Aspiring Trumpeters* by Todd James Hastings, *Selected Excerpts for the Trumpet and Cornet from the Opera Repertory: a Guide for*

Preparation and Performance by Timothy Allen Shaffer, *A Guide to Orchestral Audition Repertoire for Trumpet* by Robert Victor Cannon, and *The Most Requested Trumpet Excerpts from the Orchestral Repertoire* by Jan-Krzysztof Dobrzelewski.

While these dissertations discuss the standard audition repertoire, they do not specifically address excerpts from the perspective of accomplished professionals in the orchestra.

Orchestral excerpt books without commentary, etude books, and preparatory books include the Gabriel Bartold series *Orchestral Excerpts from the Symphonic Repertoire for Trumpet*, the *International Series*, the Brandt *Etudes, Romantic Pictures* by Timofei Dokschitzer, and others books no longer in print. A new series entitled *The Orchestra Musician's CD-ROM Library - Trumpet* is published by Hal Leonard.

SELECTED EXCERPTS

The following excerpts are commonly requested in orchestra auditions.

They were chosen for their diversity of style and period, variety of trumpets used for the excerpts, and use of mutes.

Bach *Magnificat*, BWV 243 “Magnificat anima mea”

Bach’s *Magnificat*, BWV 243, written in 1723, was originally in E-flat major. However, Bach transposed it to D major for its first performance for Christmas Eve Vespers in 1723. It is traditionally played on piccolo trumpet in A, transposed up a perfect fourth from the written part. The excerpt is demanding, as it requires the trumpet player to play a concert D transposed up to G in the high register after an extended passage. A player should be comfortable on piccolo trumpet and fluent in transposition. In this excerpt, the very beginning of the work, the trumpet is one voice in a festive, polyphonic orchestral texture, in harmony with the other trumpet parts. The following excerpt is notated in the original key, and the lack of dynamics and articulations also reflect the original trumpet score.

written in C (for trumpet in D)

The image displays three staves of musical notation for the beginning of the trumpet part in the original key of C major. The first staff shows the initial six measures, starting with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The second staff starts at measure 5, marked with a '5' above the staff, and continues the melodic line with a half note and a quarter note, followed by a series of sixteenth notes. The third staff starts at measure 11, marked with an '11' above the staff, and continues the melodic line with a series of sixteenth notes, ending with a quarter rest.

Johann Sebastian Bach, *Magnificat in D Major*, BWV 243a, “Magnificat anima mea,”
edited by Alfred Durr (New York: Barenreiter, 1959).

Bartók *Concerto for Orchestra*, V (Finale)

Bartók's *Concerto for Orchestra* was written in 1943, commissioned by Sergei Koussevitsky and the Boston Symphony Orchestra. The presto Finale is demanding in register, endurance, and dynamics; it includes two fugues and is usually played on C trumpet or E-flat trumpet. The first fugue, begun by the second trumpet, reaches a concert D-flat.¹ The end of the finale, a second fugal entrance, leads to powerful tutti brass chords at m.556, in a slower, heavier style.

written in C:

Excerpt 1

Musical score for Excerpt 1, measures 211-249. The score is written in treble clef with a key signature of one flat (B-flat). It begins at measure 211 with a forte (*f*) dynamic. The music features a series of eighth and sixteenth notes, with several triplet markings (3) and a 7-measure rest. The dynamics fluctuate between *f* and *ff*. The excerpt concludes at measure 249 with a *ff* dynamic.

Excerpt 2

Musical score for Excerpt 2, measures 550-568. The score is written in treble clef with a key signature of one flat (B-flat). It begins at measure 550 with a piano (*p*) dynamic and a *cresc.* marking. The music consists of sustained chords and triplets (3). The dynamics increase to *f* and *ff* by measure 556. The excerpt concludes at measure 568 with a *ff* dynamic.

Bela Bartók, *Concerto for Orchestra*, Movement V, Finale. Miniature Orchestral Score (New York: Boosey & Hawkes, 1946).

Debussy “Fêtes” from *Trois Nocturnes*

“Fêtes,” the second movement from *Trois Nocturnes*, is pulsating, vibrant, and energetic, depicting a festival. It was originally written for piano in 1892 and orchestrated in 1897 for violin and orchestra. The first part of the excerpt, the fanfare of a distant parade march, interrupts graceful dance music. The fanfare is later restated as the parade passes directly in front of the listener, much louder than the first statement. Written for trumpet in F, “Fêtes” is usually played on a C trumpet, transposed up a fourth from the written part. The first statement in the parade is for muted trumpet, marked pianissimo. It is often played with a Bach plastic mute with cotton balls inside, a practice mute, or another quiet mute for an extremely soft sound. The second entrance is forte, without mute; it crescendos into the next section and suddenly disappears.

written in C; played in F:

The musical score consists of five staves of music in 4/4 time. The first staff (measures 125-130) is marked *con Sord.* and *pp*, featuring triplet rhythms. The second staff (measures 135-140) is marked *p*. The third staff (measures 156-160) is marked *f* and *senza Sord.*. The fourth staff (measures 165-170) is marked *ff*. The fifth staff (measures 170-175) is marked *p*. The music features triplet rhythms and dynamic markings.

Claude Debussy. *Trois Nocturnes*, “Fetes,” Miniature Orchestral Score (New York: Ernst Eulenberg, n.d.).

Gershwin *Piano Concerto in F, II*

The second movement of Gershwin's *Piano Concerto in F*, written in 1925, is a rondo based on the opening horn melody, a slow, flowing song. The trumpet picks up the melody and transposes it up a perfect fourth. This is written for trumpet in B-flat, played on C or B-flat trumpet. It is "in hat," requiring a cloth, hat, or something similar to place over the bell.

written in B-flat:
mute (with felt crown)

The image shows a musical score for a trumpet part in B-flat. It consists of two staves of music. The first staff starts at measure 5 and ends at measure 10. The second staff starts at measure 15 and ends at measure 20. The music is in 3/4 time and features a melodic line with dynamics pp and mp. There are also some performance instructions like 'mute (with felt crown)' and 'written in B-flat:'. The score includes various musical notations such as notes, rests, and slurs.

George Gershwin. *Concerto in F for Piano and Orchestra, II*, Miniature Orchestral Score, Edited by F. Campbell-Watson (New York: Harms, 1942).

Strauss *Don Juan*, opus 20

Don Juan was Strauss' first one-movement tone poem, based on Nikolaus Lenau's poetry of the same name. In this work, Strauss makes extreme demands on the brass section, including long, expansive lines that require the players to ascend into the higher register with control and endurance; a challenging transposition with complicated note patterns; and dynamic extremes. In a letter to his father, Strauss wrote:

The sound was wonderful, immensely glowing and exuberant. It will make a tremendous stir here.... The orchestra huffed and puffed but did its job famously. One of the horn players sat there out of breath, sweat pouring from his brow, asking 'Good God, in what way have we sinned that you should have sent us this scourge!' We laughed till we cried! Certainly the horns blew without fear of death.... I was really sorry for the wretched brass. They were quite blue in the

face, the whole affair was so strenuous.⁶

This first part of the excerpt, which represents Don Juan's longing for the perfect woman, is first heard in the horns, then repeated by the strings and trumpet after rehearsal F. The next part is after rehearsal H, short, chromatic, scalar passages ending a few measures before rehearsal K. In the third part of the excerpt, beginning in the eighth bar of rehearsal S, the solo trumpet presents the heroic theme, which quickly turns much more chromatic. *Don Juan* is normally played on C piston or rotary trumpet, transposed up a major third from the written pitch.

written in C; played in E:

Excerpt 1

Excerpt 1 musical notation, measures 135-150. Includes markings: Solo., espr., 135, 140, sempre, p weich, cresc., un poco string., 145, un poco piu lento, poco calando, fff, p dim., pp, Tempo vivo.

Excerpt 2

Excerpt 2 musical notation, measures 177-185. Includes markings: mf, 3, 3, 177, 2, 180, 3, 3, f, 3, 185, f, 190, 3, 3, mf, f, 3.

Excerpt 3

Excerpt 3 musical notation, measures 395-415. Includes markings: Solo., 395, ff, Solo., 400, ff, Solo., 405, 2, 410, f, dim., mp, 415, mf, poco piu agitato, cresc.

Richard Strauss. *Don Juan*, opus 20, Miniature Orchestral Score. (New York: C.F. Peters, 1932).

⁶ Kennedy, 20.

CHAPTER 2

ROBERT PLATT

BACKGROUND

Robert Platt began playing trumpet at the age of fourteen and started his professional career at the age of sixteen with the Fort Wayne Philharmonic Orchestra. He earned Bachelor's degrees in Music Education and Performance, and a Master's degree in Music at Indiana University, graduating in 1961. While there, he performed with the University Orchestras. After graduation, Mr. Platt taught public school from 1961-1962, then moved to Germany for a year to study trumpet under Horst Eichler, principal trumpet in the Berlin Philharmonic Orchestra. While he intended to stay in Germany for just a year, Platt decided to stay when he became the solo, or principal, trumpet player in the Dortmund Opera and Symphony Orchestra in 1964. Mr. Platt remained in Dortmund until 1971, when he went to Cologne, Germany, as the solo trumpet player in the Gürzenich Orchestra.

In 1982, Platt went to the Berlin Philharmonic as a section player. In Germany, the ages of the section members partially determine their positions. Normally, when a second trumpet player retires, the first player steps back to the second position so he can have a less strenuous job until he retires. When Mr. Platt auditioned for Berlin, the orchestra wanted a second trumpet player that was about forty-five years old. As principal in Cologne, "it was just one more year and I would have had to step back into a second position, and that's the reason I thought I'd give

this thing a try. And it worked – I was lucky!”⁷ Platt played with the Berlin Philharmonic until he retired in the fall of 2005. Since retirement, he has played as a substitute with the Berlin Philharmonic.

Mr. Platt’s most influential teachers were William Adam and Horst Eichler. Mr. Adam, a highly influential and successful teacher, was his teacher at Indiana University; he taught at Indiana from 1946-1988 and continues to teach privately. Mr. Eichler was the principal trumpet player in the Berlin Philharmonic from 1950-1974 and retired in 1986. It was during his time studying with Mr. Eichler that Platt had sufficient time to concentrate on playing the trumpet: “When I came to Berlin, I spent the whole day concentrating on the instrument, and that made a huge difference for me. And the fact that I was able to hear almost all the Berlin Philharmonic concerts that were given in that year was a very valuable experience for me.”⁸

Mr. Platt has played under many influential conductors. When he started playing with the Gürzenich Orchestra in Cologne, an opera and concert orchestra with two chief conductors, István Kertész was the chief conductor of the opera. He also conducted the Israel Philharmonic and the London Philharmonic orchestras. “And he, as far as I’m concerned, is one of the best conductors I’ve ever played under. He was a very positive person, very casual, but at the same time demanding. He accomplished everything he wanted through the use of humor. It was a very interesting experience to play under him.”⁹ The other conductor when Platt arrived in Cologne was Günter Wand, the chief conductor of the symphony, whose

⁷ Robert Platt interview, July 26, 2008.

⁸ Ibid.

⁹ Ibid.

Bruckner interpretations are especially notable. While in Cologne, Mr. Platt also performed under Sir John Pritchard and Nello Santi, both of whom made positive impacts on him. Platt also had the privilege of performing under Sir John Barbirolli while playing as an extra with the Berlin Philharmonic in the 1960s.

As a member of the Berlin Philharmonic, Mr. Platt has also played under numerous excellent and influential conductors. The first was Herbert von Karajan, the Music Director when Platt arrived in Berlin: “and then von Karajan was the boss conductor here in Berlin, and, as far as I’m concerned, is one of, if not the, best conductor that I’ve ever played under.”¹⁰ He has also performed under Bernard Haitink, Zubin Mehta, Leonard Bernstein and the current chief conductor in Berlin, Sir Simon Rattle. Mr. Rattle’s positive outlook is “amazing. The guy – he never gets in a bad mood, you know. It’s amazing. He should sometimes, I think, maybe, but he doesn’t (laughing). And he’s very good; everything he does is fantastic.”¹¹

GENERAL AUDITION PREPARATION

Mr. Platt recorded a video entitled “An Inside Look into Orchestral Trumpet Playing” with John Harbaugh through the Rural College of Alaska in Fairbanks, Alaska. In the video, he discusses much of the material covered in this document. Before the interview, Platt stressed that because he has lived and worked in Germany, some of the specifics of his interview will not apply to orchestras in the United States. German orchestras are organized differently, and their audition practices and organization of the orchestra differ from those elsewhere. The age

¹⁰ Ibid.

¹¹ Ibid.

structure within a section is important, and the age of an auditioning player is taken into consideration.

In Berlin, the entire orchestra listens to an audition, and the section of the auditioning performer's instrument is in charge of the audition itself. The first round of the audition consists of only a solo performed by each candidate, after which the auditioning section and orchestra discuss who will return for the second round. The second round consists of orchestral excerpts; three or four rounds may be required to select the winning candidate.

Unless significant disagreements arise, the orchestra supports the choice of the section. The conductor, while only having one vote like everyone else in the orchestra, has the right to veto, but to Mr. Platt's knowledge, it has never been used in the Berlin Philharmonic. To successfully win an audition and be accepted for an audition period, a player must have a simple majority yes vote from the entire orchestra. The audition period can last from six months to two years, and a player must have a two-thirds yes vote to be accepted into the orchestra as a full time member.

For an audition, players should be as prepared as possible and know that their style will fit into the orchestra for which they are auditioning. For example, if one is more of a technical player and an orchestra is more concerned with tone quality, then the player should reconsider playing the audition. Platt advises players to listen to an orchestra first to ensure compatibility. If players have a different approach, they should not take the audition.

According to Mr. Platt, the most difficult aspect of an audition is mental attitude. “There’s nothing that you ever do, I think, that is more stressful and nerve-wracking, costing more nerves, than to do an audition.”¹² He recommends reading the book *Psycho-Cybernetics* by Maxwell Maltz to help learn to control one’s thinking in stressful situations. In addition to being completely prepared, luck must also be on one’s side. To help his students prepare for an audition, he tells them:

You’re going to go in, you’re going to be prepared as well as you can be prepared. . . . You’re going to go in there and you’re going to show your product. And if they want your product, they’ll take it; if they don’t want your product, they won’t. And it’s just as simple as that, and you shouldn’t make a big deal out of it. It’s just like an auto salesman. They have a line of cars – a Volvo, a Mercedes, a BMW, a Bentley, a Chrysler. They’re all good cars, they’re all fantastic automobiles, but it just depends on what is wanted. And so if the orchestra decides they would like to have a Mercedes and you play a Volvo, well then you can forget it. That’s just the way it is.¹³

Players should not be discouraged if they do not win an orchestra audition. One must be prepared, match the style of the orchestra, and “you’ve got to be lucky, too, of course.”¹⁴ Platt also stresses the importance of fitness; one must also be in good physical shape for an audition in order to maintain a high standard of performance.

The ability to demand the attention of those listening to an audition is also crucial to success. Without this ability, a player remains only an audition number, not an individual. If possible, players should make eye contact with those listening, observe how they react, and so convince the audience of their playing qualities.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

SPECIFIC EXCERPTS

Bach *Magnificat*, BWV 243, “Magnificat anima mea”

Mr. Platt’s first recommendation about the *Magnificat* is that if players are uncomfortable on the high piccolo trumpet, they should not play the audition. Only copious amounts of preparation and practice time will allow one to be comfortable playing Bach. If a player has not had time to devote to the piccolo trumpet and Bach’s works, it would be unadvisable to audition for an orchestra such as Leipzig, which specializes in the music of Bach. However, if an orchestra only occasionally performs Bach; for example, the Berlin Philharmonic, auditioning would be acceptable.

The most important factor concerning the *Magnificat* is to be comfortable playing the piccolo trumpet. Playing with a clean, light upper register is crucial. Platt advises to perform Bach without ornamentation, but be able to add ornamentation if a conductor or audition committee so desires. He also recommends practicing Bach’s music instead of playing exercises or etudes. Because most of the trumpet parts in his pieces are similar, practicing different Bach works will help one prepare for the *Magnificat*. He recommends the Musica Rara edition *Complete Bach Works for Trumpet*.

Bartók *Concerto for Orchestra*, V

While he has performed the Bartók *Concerto* on B-flat trumpet, Mr. Platt recommends playing C trumpet. He performed it with the Gürzenich Orchestra in Cologne, and only B-flat trumpets were used. Now C trumpet is his instrument of

choice; twenty years ago, German C trumpets were not as well made as they are today. Many players use either E-flat or G trumpets for the high passage at measure 234; however, Platt feels this is unnecessary. “I think there is an over-emphasis [on this excerpt] because it’s a tutti thing, where the woodwinds are playing with you. It’s not all that exposed. I mean, you have to be able to play it . . . , but it’s not all that big of a deal, really.”¹⁵ Instead of dominating the passage, the trumpet blends in with the orchestra, and the excerpt should be approached accordingly. However, for an audition, Mr. Platt recommends that players find the trumpet on which they feel they can best play the excerpt and use it.

In contrast with the first excerpt, the second excerpt, beginning at measure 550, dominates the orchestra. While it is also tutti, the excerpt is considered almost a trumpet solo. Overall, this piece is demanding, and Platt considers it one of the most difficult pieces for a trumpet player. It requires strong low and high registers at all dynamic levels, which need to be played open, without forcing. Mr. Platt recommends the Berlin Philharmonic recording of the Bartók *Concerto for Orchestra* with Herbert von Karajan conducting, available on the Archiv/Universal label.

Debussy “Fêtes” from *Trois Nocturnes*

The most important aspect to “Fêtes” is rhythmic perfection. The sixteenth-notes must be the correct length and the triplets must be correct. Because of these precise rhythms, it is most important that the three trumpets are totally synchronous. The musical line can tend to become choppy because of its fanfare nature, so a

¹⁵ Ibid.

player must think it long. In the Berlin Philharmonic, the section has used “hotel mutes,” or practice mutes, so the muted section sounds like it is being played from a distance. It is also important to play the open, forte section the same way as the muted, pianissimo section. While playing them with the same character can be challenging, the music itself is the same, and therefore should have the same style and qualities. The only difference is that one is with mute and the other is open. Mr. Platt recommends a recording with the Berlin Philharmonic with Claudio Abbado conducting, available on the Deutsche Grammophon label.

Gershwin *Piano Concerto in F, II*

The most difficult aspect of the Gershwin is to be consistent throughout the register. Jumping between extreme highs and lows can be challenging, but the sound should always be open and free, which can be especially difficult with the mute or felt. Mr. Platt has tried different methods to achieve the distinctive muted sound. He has found the felt hat too restrictive, and he recommends that a player find something that works then use it consistently. He also cautions against playing in too jazzy a style, instead keeping to a straighter interpretation. Platt refrained from commenting more on the Gershwin because of the style of the piece, which is more often performed by commercial players.

Strauss *Don Juan*

Mr. Platt has played *Don Juan* numerous times on first trumpet, but never with the C trumpet. As with the Bartók, he played first in Cologne, and C trumpet

was not used. However, he would perform it on C trumpet now. He feels that the difficulty with the first excerpt, measures 133 through 153, lies in being able to build up to the high point, the concert B in measures 149 to 151, while keeping everything balanced.

The second excerpt, measures 176 through 192, is challenging, even for an experienced player like Mr. Platt. To play this excerpt well, one must practice it often, specifically focusing on the triplet passages. Like the first excerpt, this excerpt also increases in intensity as each successive phrase leads to the final phrase of the excerpt. Dynamics should also be carefully observed so as to play this excerpt effectively and still acquire the necessary power.

The third excerpt, measures 393 through 417, requires a “big, fat tone,” to play the “full, long line. Once you’ve got it, it’s not difficult, but to get it, it’s not so easy.”¹⁶ Platt recommends practicing exercises that focus on keeping an open sound throughout the register to prepare for Strauss’s *Don Juan*. “It’s probably one of the most fun pieces you can play. . . . The fact that Strauss tried to use the brass section in its fullest advantage here, that’s the reason it’s fun.”¹⁷ Mr. Platt recommends the Berlin Philharmonic Orchestra recordings with Herbert von Karajan conducting and Horst Eichler playing principal trumpet.

¹⁶ Ibid.

¹⁷ Ibid.

CHAPTER 3

MARIE SPEZIALE

BACKGROUND

Marie Speziale began playing trumpet at age ten and began playing professionally at fourteen. She performed on the television show *Date on Eight* in Tampa, Florida, then joined the American Federation of Musicians at age sixteen.¹⁸ Speziale earned her Bachelor of Music degree from the College Conservatory of Music at the University of Cincinnati in 1964. She began playing with the Cincinnati Symphony Orchestra at nineteen years of age and became a fully contracted member of the orchestra two years later.

Ms. Speziale's most influential teachers include Bob Price, Eugene Blee, and Arnold Jacobs. She credits Bob Price, a junior high and high school band director, with showing her how to approach the fundamentals of playing the trumpet.

I can go through my Arban, and every page is marked with a date. We didn't skip anything. . . . He would focus on four or five broad sections, and every week I was assigned one or two exercises from the broader sections. So in a sense, we did skip from one section to another, but we did it methodically. There wasn't a section that wasn't covered completely.¹⁹

He allowed no shortcuts to playing and expected her to be prepared for every lesson, often requiring some exercises to be memorized.

At CCM, Ms. Speziale studied with Eugene Blee, who was Principal Trumpet with the Cincinnati Symphony Orchestra from 1956-1974. She also studied

¹⁸ Karen Gustafson, "Marie Speziale: Performer, Teacher and Pioneer," *International Trumpet Guild Journal* (June 2002): 10.

¹⁹ Marie Speziale interview, August 1, 2008.

with Arnold Jacobs, Principal Tuba with the Chicago Symphony Orchestra from 1944-1988, for almost three years. She scheduled lessons whenever possible, driving to Chicago on her days off from the orchestra.

Ms. Speziale includes Max Rudolph, Ernest Glover, Thomas Schippers, James Levine, Dr. Richard Lert, and Robert Shaw as influential conductors. Her most influential conductor was Max Rudolph, who hired her for the Cincinnati Symphony Orchestra, which he conducted from 1958-1970. Not only was he a “gifted master” as a conductor, but he was also a “phenomenal teacher,” which helped her considerably, as she was inexperienced in the orchestra business.²⁰

Ernest Glover founded and conducted the brass choir and also conducted the Wind Ensemble and the band at CCM. He was also second trombone in the Cincinnati Symphony Orchestra from 1943-1967. Speziale considers him a mentor, as he was a great influence in her life.

Thomas Schippers conducted the Cincinnati Symphony Orchestra from 1970-1977, when he succumbed to lung cancer. James Levine was the artistic director and conductor of the May Festival with the Cincinnati Symphony Orchestra from 1974-1978. Dr. Lert was an Austrian conductor and close friend of Richard Strauss, whose conducting was inspirational to Ms. Speziale. Robert Shaw was once the artistic director and frequently guest conducted the Cincinnati May Festival Chorus. He is especially famous for the quality of the choruses he conducts.

²⁰ Ibid.

GENERAL AUDITION PREPARATION

To prepare for an audition, Ms. Speziale recommends “Practice! Practice! Practice!”²¹ Before auditioning, one must have the fundamentals securely mastered. She often hears players attempting to learn technique on excerpts or literature instead of practicing exercises and etudes. Speziale recommends the Arban *Complete Conservatory Method for Trumpet*, Anthony Plog’s books, and the Charles Colin books, among others. She strongly cautions that trying to learn technique while preparing for an audition will not work. “There are no shortcuts in this business – not if you’re going to be successful at it.”²²

When working on technique, flexibility, and other fundamentals, it is important to practice different gradations of articulations. In the Arban, Ms. Speziale recommends exercise number forty-six on pages twenty to twenty-one, playing through it with different articulations. She used to practice it daily, alternating through different keys, articulations, tempos, and dynamics until she worked through all the variations. This helped her immensely in her tenure with the Cincinnati Symphony Orchestra. “After thirty-two years in the orchestra, I never saw anybody get in trouble for not being able to play loud or fast or high.”²³ However, she saw many players struggling to play softly and slowly at extremes of the register. Countless hours of working through exercises and etudes helped her lay the foundation necessary to play and perform well.

Ms. Speziale also emphasizes being efficient and using air properly when playing. “Nine times out of ten in my career, if something wasn’t working, it was

²¹ Ibid.

²² Ibid.

²³ Ibid.

generally because I was not efficient with my air. I was either crowding myself in the upper register, deflecting my air column a little bit, or maybe working a little bit too hard. . . .”²⁴ Without air properly delivered, playing the trumpet will be much more challenging. Speziale also stresses that breathing should be natural, without any excess labor, and comfortable. “Really, it has more to do with not just how you take in your air, but how you use it. . . . It’s a matter of knowing how to use the air efficiently and moving the air in a horizontal fashion always.”²⁵

However, players tend to approach higher notes differently, deflecting the air stream upward. This leads to excess pressure on the embouchure and creates resistance, which makes playing even more difficult. Inefficient use of the air is often combined with incorrect tongue stroke or tongue placement. When this happens, the tongue is pushing the air out instead of riding on the air column. Practicing diligently and breathing naturally will help correct these problems and make playing easier.

To prepare for an audition, Ms. Speziale recommends practicing on different trumpets. For example, if one is performing the Haydn *Concerto* on E-flat trumpet and *Scheherazade* on C trumpet, She also advises sometimes practicing the multiple tonguing required for *Scheherazade* on the E-flat trumpet. This allows a player to practice the E-flat trumpet and multiple tonguing at the same time, without growing bored with the literature. This is not something on which to spend a great deal of time, but it is a way to address different aspects of playing and to continually challenge oneself.

²⁴ Ibid.

²⁵ Ibid.

Ms. Speziale also stresses that players need to know the entire piece they are performing, not just the trumpet excerpts required for the audition. A committee can usually tell if players truly know the literature or have practiced just the excerpts. Even if players can pass through an audition in such a manner, they will probably last only a short time in the orchestra. Speziale acknowledges the problem of younger players getting orchestral experience; orchestras want players with experience, but how do younger players get the experience without being in an orchestra? To learn the music well, musicians should listen to recordings, take time to study scores, and ask questions of those who have played in orchestras. She also advises attending master-classes and asking players what has worked to help them succeed, what has not worked, and what mistakes they have made in preparation for auditions, during auditions, and playing with the orchestra.

In preparation for an audition, Ms. Speziale advises that performers practice visualization for both the time waiting to perform and the audition itself. Players should prepare how they will act and think backstage. On audition day, some players practice their excerpts repeatedly before their audition, and, as a result, “they leave their audition in the warm-up room.”²⁶ Players should know the excerpts well before an audition so that they do not have to practice them at the audition. “The time before an audition should be for warming-up only and mentally reviewing the audition game plan, focusing on specifics such as tempi, phrase shapes, and breathing.”²⁷ Before audition day, players should determine how much time they need to warm-up under different circumstances. They should be prepared

²⁶ Ibid.

²⁷ Ibid.

for any time variation: if the auditions are running on time, half an hour late, or an hour late, they should know how much to play and how much to rest. To combat the temptation to play too much, plan something else to do. For example, when Doug Lindsay auditioned for the Cincinnati Symphony Orchestra, he listened to Latin music on his headphones. This strategy also blocks what other people are doing and saying.

Players should try to ignore what other auditioners are playing or talking about. Some will practice to show off and intimidate other players. Others will share all the gossip they know about different players, which can easily distract from the audition itself. While waiting to play, auditioners should find something to do that makes them comfortable yet ready to play when the time comes to audition.

When visualizing the audition, Ms. Speziale says, “Imagine yourself, especially if you know the hall or the room you’re playing in, walking from a warm-up room to the stage: the door opens, and you walk onstage. Visualize the stand with music and the screened committee out in the hall, or perhaps even onstage.”²⁸ Having a clear mental picture of the audition will help one be more prepared.

When preparing for an audition, Speziale recommends separating practice and performance modes. The practice mode is to work out all the “nuts and bolts” of the audition.²⁹ Once players have learned the excerpts, they need to go into performance mode and practice auditioning, focusing on playing the excerpts without stopping to fix any mistakes.

²⁸ Ibid.

²⁹ Ibid.

Ms. Speziale also recommends writing the name of excerpts on cards and practicing them in random order. “Be able to go from low to high, loud to soft, or vice versa. Set up as many contrasts as possible. You need to challenge yourself.”³⁰ Practicing the audition with the excerpts in different sequences will help a player prepare for any challenge the audition committee might present. To maintain optimal performance at different times, one should also practice the audition material at various times throughout the day. Multiple audition mode practice sessions will help a player be prepared for not only the first round, but the subsequent rounds as well.

In addition to practicing the listed audition material, one should also practice sight reading and transposition, as many orchestras regularly include sight reading material in the audition process. While the majority of orchestras often use excerpts from the orchestra literature for sight reading, some orchestras will compose more challenging material that requires great control by the player, including music with a wide range of dynamics, sudden tempo shifts, complex rhythmic patterns, and unusual accents. Others may choose lesser-known excerpts for sight reading. If performers practice sight reading, practice the orchestral literature, and know all the parts of the commonly asked excerpts, they will be much better prepared for sight reading.

Ms. Speziale also advises maintaining a pattern of good rest and a sensible diet when preparing for an audition so that one’s body can function optimally. One also needs to be careful when travelling to an audition. Flying to an audition can lead to dehydration, so one must be sure to drink enough water. She also

³⁰ Ibid.

recommends a product called Ocean©, which is a saline nasal spray to help moisturize the nasal passages and combat illness. She uses it just before arriving at the airport, and again right before she boards the plane.

During the audition itself, a player should check with the proctor to find out if warm up notes are allowed. However, Ms. Speziale states, “I will caution you that you have only one shot at a first impression.”³¹ If one chooses to warm up in front of the committee, those notes must represent the performer’s best playing. One should play only a few notes to hear how the hall sounds. Anything lengthy will probably be detrimental to the auditioner. The audition committee has many people to hear, and they have already dictated what they would like to hear by preparing audition lists.

Ms. Speziale has heard many players attempt to fill up Music Hall in Cincinnati by muscling their playing. “They were trying to overpower the hall, which was a huge mistake. If you fill the horn, you’ll fill the hall.”³² If the committee asks to hear an excerpt again, a player should take that as a positive sign. The committee will only ask to hear more from someone who is promising. The preliminary round is basically an elimination round, and “it’s the absence of negatives in an audition that speak the loudest.”³³ The committee wants to simply listen to an audition and enjoy the music, not suffer through playing fraught with problems.

If players are struggling with intonation, quality of sound, or any of the fundamentals of playing, they should reconsider taking an audition. However, these

³¹ Ibid.

³² Ibid.

³³ Ibid.

are only the foundation for an audition. The concept of each excerpt must be so strong that

you have to make it sound as though you brought the rest of the orchestra into the audition with you. When you play an excerpt, the committee knows that you know how that piece goes. That's what really separates the folks that are let go from the ones who are asked to stick around.³⁴

A player must be able to convey the sense of the music so strongly that the audition committee can imagine their parts and the entire orchestra with what is being played.

Not only is the performance crucial, but how players behave backstage can also determine whether they earn a spot in an orchestra. If an auditioner behaves unprofessionally, those working backstage can and will report it to the committee. If players get through to the final rounds and the committee hears that they have been unpleasant or rude, the committee will be much less likely to select them. The committee is looking for an excellent player who will also be a pleasure to work with and a positive contributor to the orchestra.

SPECIFIC EXCERPTS

Bach *Magnificat*, BWV 243, "Magnificat anima mea"

Ms. Speziale plays the *Magnificat* on piccolo trumpet in A. She recommends the Atlanta Symphony Orchestra recording with Robert Shaw conducting, although there are other quality recordings. She also recommends listening to trumpeter Ryan Anthony for his "exquisite trumpet playing. . . . It's so subtle, it's so beautiful. He's

³⁴ Ibid.

marvelous, just wonderful.”³⁵ Mr. Anthony is a soloist, chamber musician, orchestral musician, and played with the Canadian Brass from 2000–2003.³⁶

Ms. Speziale mentions that players commonly have a tendency to deflect the air column upward when playing higher-pitched trumpets, which adversely affects intonation and tone quality, making playing much more difficult. To help counteract this problem, Ms. Speziale stresses that a player needs to practice the piccolo trumpet, not just play the excerpts. One should spend time getting used to the trumpet to learn its intonation tendencies and idiosyncrasies. She recommends Arban pronunciation exercises beginning on page seventeen, especially number forty-six on page twenty, as they have a variety of rhythms and intervals. One should also play these exercises at different tempos; while many players focus on playing these exercises as quickly as possible, playing them slowly forces a player to listen to the tone quality, intonation, and consistency of articulation. One should also practice the lightness required for the piccolo trumpet and *Magnificat*. Many players try to play the piccolo trumpet like a bigger trumpet, but there is a lightness and refinement that must be present.

³⁵ Ibid.

³⁶ <http://www.ryananthony.com/biography.htm>, August 7, 2008.

Arban Exercise 46, pp.20-1

sempre stacc.

Jean Baptiste Arban, *Complete Conservatory Method for Trumpet*, edited by Edwin Franko Goldman and Walter W. Smith (New York: Carl Fischer, 1982).

As students progress to different-pitched trumpets, Ms. Speziale recommends playing music on the comfortable trumpet first, then repeating it on the different-pitched trumpet, matching the same intonation, style, and comfort level. One should also play in different keys, which is useful for ear training. She utilizes

exercises from Anthony Plog's books, the Arban *Method*, and the Clarke books; progressing from simpler etudes to more complex music. Without adequate preparation, one will encounter problems with tone, pitch, and especially endurance when playing the *Magnificat*.

When practicing the piccolo trumpet, Speziale also recommends recording oneself. For example, one can record a line of music on the C trumpet, then play it on the piccolo trumpet while replaying the recording. With multi-track recording devices, one can record himself or herself playing in unison with the first recording. A player can also practice this with duets by recording one line of a duet with the first trumpet, then playing the other line with the recording.

Bartók *Concerto for Orchestra, V*

Ms. Speziale plays the Bartók *Concerto* on C trumpet; however, earlier in her career, she played measures 229-254 in the last movement on E-flat trumpet. She returned to playing the entire piece on C trumpet, as she was more comfortable on the C trumpet than on the E-flat. She has two favorite recordings of the Bartók: the Chicago Symphony Orchestra with George Solti conducting and the Birmingham Orchestra with Sir Simon Rattle conducting.

To prepare for the Bartók *Concerto*, Speziale recommends practicing from the Arban method book. The slurs on pages thirty-nine and forty are excellent preparation, especially when transposed into the higher register.

Arban Exercise 3, p.39



Jean Baptiste Arban, *Complete Conservatory Method for Trumpet*, edited by Edwin Franko Goldman and Walter W. Smith (New York: Carl Fischer, 1982).

She recommends practicing the exercises both slurred and tongued. The fundamentals must be in place to play the Bartók or any piece well.

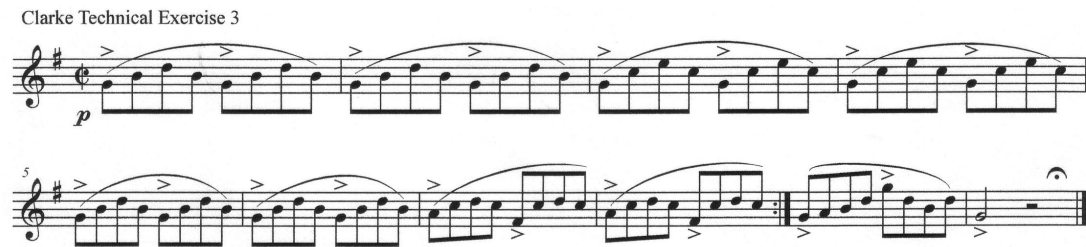
Debussy “Fêtes” from *Trois Nocturnes*

Ms. Speziale plays “Fêtes” on C trumpet. She recommends the Montreal Symphony Orchestra with Charles Dutoit conducting. The Cincinnati Symphony Orchestra trumpet section sometimes played the muted section of “Fêtes” on Shastock Whispa mutes for an especially distant effect. They also used the Bach plastic mutes with cotton balls inside, foam rings on the mutes, and sometimes both, but even those were not always soft enough for the conductor.

To prepare for “Fêtes,” Speziale advocates focusing on the skeleton of the excerpt and playing the implied or basic melody. She finds that the more complicated the excerpt, the more important it is to understand the underlying basis of the music. Before playing the excerpt as written, one should practice so that the skeleton is in tune, time is accurate, and the direction of the line is evident. Players too often focus on the triplets in “Fêtes” at the expense of the direction of the music.

Ms. Speziale also cautions that it can be difficult to maintain control during the pianissimo muted section. She stresses that the opening section, measures 123-138, is a quiet muted passage. The mute will help keep the dynamic level soft, and

the style should not be too aggressive. Speziale recommends practicing the Third Study of the Clarke *Characteristic Studies* method book, altering the rhythm to the eighth-triplet pattern in the excerpt. One can use this study to practice the eighth-triplet pattern in all keys, matching the style and dynamics of the excerpt.



Herbert L. Clarke, *Technical Studies for the Cornet* (New York: Carl Fischer, 1984).

Gershwin *Piano Concerto in F*, II

The first time she performed the Gershwin, Ms. Speziale played it on B-flat trumpet. It was very early in her career, when B-flat trumpet was her main instrument; she played B-flat almost exclusively until she found a C trumpet she felt secure playing. Speziale recommends both the St. Louis Symphony Orchestra with Leonard Slatkin conducting and the Cincinnati Symphony Orchestra with Erich Kunzel conducting. The trumpet playing in both recordings is “magnificent,” with Susan Slaughter playing in St. Louis and Phil Collins playing in Cincinnati.

Ms. Speziale uses a beret when playing the Gershwin. She has two berets, one lightweight and one heavyweight. To prepare for the Gershwin, Speziale advises practicing the octave and tenth exercises from the Arban *Method* using the style and rhythms of the excerpt.

Arban Exercise 11, p.131



Jean Baptiste Arban, *Complete Conservatory Method for Trumpet*, edited by Edwin Franko Goldman and Walter W. Smith (New York: Carl Fischer, 1982).

Strauss *Don Juan*

Ms. Speziale plays C trumpet on *Don Juan*. She recommends the Berlin Philharmonic Orchestra with Wilhelm Furtwängler conducting, the Chicago Symphony Orchestra with George Solti conducting, and also Herbert von Karajan conducting the Berlin Philharmonic Orchestra. When practicing *Don Juan*, Speziale approaches the lyrical solo thinking in hyper-meter. She thinks of the measures in groups of four, so that each measure is a broad beat. The excerpt “seems to have more flow if you’re thinking in hyper-meter.”³⁷ In addition to being in accord with the phrasing, the tension and release of the excerpt, hyper-meter allows younger players to phrase more horizontally than vertically.

Dynamics and intonation are also critical in *Don Juan*. One should take care not to play too loudly or forcefully. “There’s only so much sound you can give without destroying the integrity of the core of your tone.”³⁸ Ms. Speziale also finds it easier to play the high B in measure 149 with a first and second valve combination. While it may not work for all players, she finds it easier to lock into

³⁷ Marie Speziale interview, August 1, 2008.

³⁸ Ibid.

the B. If this combination is out of tune or adversely affects the tone quality, one should play the B normally, using second valve.

CHAPTER 4

JOHN ROMMEL

BACKGROUND

Mr. Rommel began playing trumpet when he was seven years old under the tutelage of his father, a trumpet player who grew up playing in big bands in Cincinnati. He earned his Bachelor of Music degree from the University of Louisville in 1980. While at the University of Louisville, Mr. Rommel not only played in the school orchestra, but joined the Nashville Symphony as second trumpet at age twenty; he also played with the Symphony's Brass Quintet. In the mid-1980s, Mr. Rommel began doing more studio and recording work and joined the Nashville Contemporary Brass Quintet. In 1988, Mr. Rommel joined the Louisville Orchestra as principal trumpet, where he remained until 1996.

Mr. Rommel's most influential teachers fall into two categories: those with whom he studied at length, including Leon Rapier, Louis Davidson, and William Adam; and those with whom he briefly interacted, including Vincent Cichowicz and Adolph Herseth. He first began to play trumpet with his father, who made him buzz the mouthpiece for a year before actually playing. He studied for three years with his father and then with Leon Rapier from sixth grade through his first two and a half years of college. Mr. Rapier was professor of trumpet at the University of Louisville and principal trumpet in the Louisville Orchestra from 1954-1988. Mr. Rapier's greatest influences were of personality, approach to life, and love of music. He was "one of the kindest, gentlest people in the world, [and] he loved playing

every note of anything that he ever played. . . . He loved music, and he loved to play. I think that love of music was probably the greatest gift that he gave me as a teacher.”³⁹

After studying with Mr. Rapier, Mr. Rommel next studied with Louis Davidson in high school and into college. Mr. Davidson taught him much musically and technically. His ease of flexibility and dexterity, as well as his approach to dealing with difficult passages were most influential on Mr. Rommel.

Mr. Rommel’s next influence came from Vincent Cichowicz, who was second trumpet in the Chicago Symphony Orchestra from 1952-1974; he was also on faculty at Northwestern from 1959, serving as professor of trumpet from 1974-1998. When Mr. Rommel was about twenty-five, he had one lesson with Mr. Cichowicz, who was an extraordinary influence psychologically, personally, and as a teacher. Later, after joining the faculty at Indiana University, Mr. Rommel observed Mr. Cichowicz’s teaching lessons at Northwestern. During his one lesson, Mr. Cichowicz’s psychological approach to the trumpet had a profound impact on Mr. Rommel, in that he began to understand that playing the trumpet could be much easier than what he was doing.

While he could not logistically continue studying with Mr. Cichowicz, Mr. Rommel found that he could study with William Adam, professor of trumpet at Indiana University from 1946-1988. During his first lesson, Mr. Rommel told Mr. Adam,

‘I know exactly how I want things to sound; I just can’t produce it on the instrument. I need to play the instrument more easily so that I can play the music the way I hear it.’ And without dropping a beat, he said, ‘John, you have it

³⁹ John Rommel interview, July 8, 2008.

backwards. Focus on the music in order to develop the technique to support the sound and the phrasing that you want to play with.’⁴⁰

While he had learned similar ideas from Mr. Cichowicz in a different manner, studying consistently with Mr. Adam directed Mr. Rommel’s playing in a completely different direction. Mr. Rommel attributes much of his playing and teaching success to his lessons with Mr. Adam: “I realized years later how fortunate I was that he was willing to help me out, and those lessons just totally turned around the way I play the instrument.”⁴¹

As with Mr. Cichowicz, Mr. Rommel was able to have only one lesson with Adolph Herseth, principal trumpet in the Chicago Symphony Orchestra from 1948-2001; however, Mr. Rommel learned orchestral literature by listening to Mr. Herseth’s many recordings with Chicago. During his lesson, three things struck Mr. Rommel: first, the core of Mr. Herseth’s sound had a beauty and density unlike anything he’d heard; second, when Mr. Herseth finished playing the opening of Mahler’s Fifth Symphony, “there was no expulsion of any breath or tension at all. . . . He just started speaking [to me] in a normal voice;” and third, also when he finished playing the Mahler, “I could actually see tears in his eyes. I realized that he wasn’t just playing the music, but the music really meant something to him.”⁴² The music had significance to Mr. Herseth, and it moved him to play it. Mr. Rommel did not immediately grasp how and why Mr. Herseth played like he did, but after studying with Mr. Adam, Mr. Herseth’s approach became clearer: he focused on the music itself, rather than the technique and physical aspects of playing the music.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

GENERAL AUDITION PREPARATION

According to Mr. Rommel, it can be difficult and frustrating to prepare for orchestra auditions. Many excellent musicians struggle at auditions because they have not adequately learned how to properly prepare and audition. When he was younger, Mr. Rommel felt he knew how to play the excerpts, but not how to play an audition. He was playing “mental gamesmanship” with himself and during auditions found himself thinking, “I wonder what it’s going to be like this time. . . . I hope I just play representative of the way I play,” performing in a “survival mode rather than a win-the-audition mode.”⁴³ According to Mr. Rommel, it has taken him a long time to learn how to prepare for an audition. As an audition got closer, it would loom over him, growing larger, making it harder to stay mentally focused. He would focus on the flaws and problems in his playing, which created nervousness and tension. To combat his apprehension, he would practice relaxing so that he would feel more at ease during the audition, thinking that it would help him perform better.

Instead of feeling more relaxed, however, Mr. Rommel still did not perform as well as he wanted during auditions. Relaxation did not help, and he realized that instead of needing to feel relaxed, he needed to increase his focus and intensity in his practice so that he was better prepared to deal with tension and nervousness during an audition: he needed mental toughness. Mr. Rommel often tells his students a famous quote by Adolph “Bud” Herseth, “never practice, always perform,” which reflects Mr. Rommel’s thoughts about playing the trumpet and

⁴³ Ibid.

preparing for auditions.⁴⁴ In the practice room, if one is only practicing, there is no extra pressure to perform well. During a performance or audition, suddenly one feels more pressure and stress, which causes the body to release adrenaline. If players have not prepared under a stressful situation, they will not be able to function as well. Adrenaline can cause dry mouth, shaking, and other effects, which can distract a player from the music. Therefore, instead of trying to learn how to relax in an audition, players need to practice in order to deal with the stress of the audition.

Mr. Rommel compares trumpet players to professional golfers in stressful situations, who, instead of folding under pressure, play better. According to golf psychologist Bob Rotella, when professional golfers are under stress during a tournament, they tend to hit the ball about fifteen or twenty yards further than they normally do due to adrenaline.

These people are so well trained how to strike the ball in their practice. You never see a professional golfer just hitting the ball to see how it goes. They have a specific goal in mind, they focus on that, and they're going to accomplish that goal. That's the way they practice, with that kind of intensity and that kind of focus. So when they get into the pressure situation of that final round, they fall back on that same kind of approach, and at that point, they swing the club the way they always do – that doesn't mean every shot is perfect, of course – and they do everything the way they train themselves to do, and the adrenaline kicks in, and they just hit the ball further. It's not that the adrenaline and the nerves are hanging them up and they start shanking the ball and hitting bad shots like most of the rest of us do. It's just that they hit it further because of the adrenaline rush. I think that is something we need to focus on in our approach so that the same result occurs for us under the pressure of an audition.⁴⁵

Like successful professional golfers, those preparing for an orchestra audition need to practice performing and auditioning, instead of only practicing the music. As

⁴⁴ Ibid; from http://abel.hive.no/trumpet/herseth/herseth_notes.html.

⁴⁵ Ibid.

professional or aspiring professional musicians, players should always play with a purpose and be in a performance mindset at all times.

One way to practice performing is to play an audition for others, especially those who will cause nervousness; for example, colleagues, teachers, and musicians who are not trumpet players. One should choose listeners less familiar with trumpet, as they will be focused on the music, not the difficulties of the instrument. Playing for friends can pose a problem, because they may not make a performer as nervous, or they may be hesitant to critique the player.

A common mistake players make is waiting to practice the literature until after an audition is announced or after they receive the list. To be fluent with the excerpts, one needs to begin preparing long before the audition. Because most audition lists are similar, the majority of the audition literature should be a regular part of practice if one hopes to earn an orchestra position. Instead of practicing the music to learn it for an audition, one should just be polishing by the time a list is announced.

One also needs to be prepared to play the excerpts in any order. One way to prepare is to write the name of each excerpt on a piece of paper, put the papers into a bag, and draw them out one at a time to play them. Playing the excerpts in a random order can help prepare a player for the audition, in which the order of the excerpts is unknown and changes with each round. Leon Rapier told Mr. Rommel “your teacher should be able to wake you up at two o’clock in the morning, hand you your trumpet, tell you an excerpt, and you just play it.”⁴⁶ If one is truly

⁴⁶ Ibid.

prepared, only the mind needs to be engaged. If the physical is ready, then the audition is a mental challenge only, not a physical challenge.

A player should also practice the excerpts with a specific order in mind. Play excerpts in the most challenging sequence, find the most awkward stylistic or instrument changes, and be able to negotiate those changes. Mr. Rommel recalled one audition in which, after beginning with the Haydn *Concerto*, the committee surprised him by asking him to play the Ravel Piano Concerto. Often, committees will ask for a transitional excerpt such as Beethoven's *Leonore* or Rimsky-Korsakov's *Pictures* "Promenade." Although he had practiced the Ravel, he had not expected it to be requested immediately after the Haydn. The unexpected order surprised him so that his audition suffered. One must prepare for any and every order for the audition.

Mr. Rommel also recommends practicing and performing other literature, especially challenging solos that are more difficult than the excerpts one is preparing. Often, trumpet players neglect practicing solos or etudes when preparing for an audition; instead, they are "myopically focused" on the excerpt list required for an audition.⁴⁷ Players should also practice other standard excerpts not specifically listed for an audition, as they could be asked to play them for sight reading purposes. According to Mr. Rommel, "if you're actually sight reading something on an audition, it means you probably don't know the literature that well, because very seldom do they pull something up that is truly reading. It should be literature you're at least familiar with."⁴⁸

⁴⁷ Ibid.

⁴⁸ Ibid.

By practicing and performing difficult solos and etudes, one will be practicing literature that is most likely more difficult than the excerpts. Unlike the trumpet's often limited role in orchestral music, challenging literature will require more from the player, both musically and technically. If the most difficult thing players are practicing is the very thing they have to play perfectly in front of an audition committee, it will be harder to do. Players can find themselves limited by that on which they are focused. However, if one is practicing music such as French literature, which can be much more technically demanding than most orchestra music, then the excerpts will not be as challenging. Playing a wider variety of music will also keep the player thinking beyond the audition and perhaps relieve some of its pressure. As players near an audition, they can tend to obsess about every detail of each excerpt. Practicing other literature can help keep the audition in perspective, a reminder that the excerpts are easier than the other music they are playing and that orchestral playing is only a part of the trumpet's repertoire.

Playing other demanding literature also maintains a player's conditioning, requiring one to play past the level of endurance required for an audition. Sometimes, players tend to play harder excerpts with unnecessary force; but because the excerpts are usually brief, performers can more easily get away with that excess force. Playing with force is counterproductive because it can lead to fatigue, compromise the quality of sound, and adversely affect the interpretation of the music. Playing longer pieces that require one to play correctly can help keep a player from fatigue and working too hard on the excerpts, resulting in a more polished performance.

Mr. Rommel counsels practicing less as one approaches an audition. Players often increase their playing when getting close to an audition, trying to fix problems, refine excerpts, or make up for lack of preparation. However, as an audition nears, one should be fresh and rested. Going into an audition already fatigued can only add to the stress and challenges of the audition.

In addition to practice, regular exercise and staying fit can also help people better deal with stress. According to Mr. Rommel, staying active helps him feel healthier, more relaxed, and able to deal with stressful situations more easily.

Each of the following excerpts presents different challenges to the trumpet player, both technically and musically. However, many people forget the music and focus on the challenges of playing the trumpet, which defeats the purpose of playing. When practicing, one should be thinking, “What are the challenges musically? How can I practice so the musical challenges really work?”⁴⁹ Focusing on the music will also address technical issues. “Instead of learning how to play the trumpet great so you can make music; let the music, how you phrase, and how you practice the music itself develop your trumpet technique. . . . [If one focuses on the] technical challenges, the music becomes an afterthought, or a secondary thought. What you should be doing, in practicing your technique, is practicing musically in such a way to develop the technique.”⁵⁰ Although each excerpt presents its own technical issues, the best way to successfully prepare for an audition is to address the music in each excerpt.

⁴⁹ Ibid.

⁵⁰ Ibid.

SPECIFIC EXCERPTS

Bach *Magnificat*, BWV 243, “Magnificat anima mea”

Often, trumpet players have difficulty adapting to playing the piccolo trumpet. Because the *Magnificat* is often seen on auditions, many players, especially younger ones, start working on it before they are ready. Instead, they need to practice simpler exercises, etudes, and literature before they attempt this excerpt. “Everybody sees the challenge of the high notes at the end, and they just kind of slug through it and set up a world of trouble that, realistically, they end up working for years to overcome. And if they hadn’t set it up improperly from the start, they would have saved themselves a lot of hassles and time along the way.”⁵¹ One can play exercises from the book *Practical Studies for Cornet and Trumpet Book I* by Robert W. Getchell, transposing on both the A and B-flat sides of the piccolo. Playing simple, gradually expanding melodies like these with a beautiful sound and a focus on phrasing will prepare a player for the more challenging pieces like *Magnificat*.

Getchell Exercise 1



Robert W. Getchell, *First Book of Practical Studies for Cornet and Trumpet* (New York: Belwin-Mills Publishing, 1976).

⁵¹ Ibid.

Flexibility is also often an issue when in the high piccolo register. It is especially difficult to “muscle” the piccolo, which results in decreased accuracy, an inferior sound, and diminished musical phrasing. “People tend to associate flexibility with the lip, the chops, but it’s primarily the air. You have to keep the air loose and flexible. So if you do that, then in turn, the lips will be flexible.”⁵² Mr. Rommel devotes a great deal of practice time to scales and flexibility exercises on the piccolo. His primary emphasis is not on rhythm and accuracy, but on ease of motion and looseness, or freedom, of air. He also practices lip trills on the piccolo, because if one is playing incorrectly, then the lip trill is impossible. Keeping the air loose is crucial to attain the needed flexibility and dexterity to successfully play the *Magnificat*.

Mr. Rommel also reminds students of the philosophy of Vincent Cichowicz that “A trumpet is a trumpet is a trumpet.”⁵³ A player does not fundamentally play the piccolo trumpet differently from a larger horn. Of course, there will be changes in the way the body delivers the breath, but the input from the player is still the same: singing the melody and music through the trumpet. If that ideal sound is guiding one’s playing, then the breath and other physical aspects of playing will also happen accordingly. Mr. Rommel cautions, however, that one cannot try to play the piccolo trumpet with a B-flat trumpet sound. There is a lightness in both the quality of sound and the phrasing. Playing with a heavier, weightier approach goes against the style of the music and the piccolo trumpet and can be self-defeating, because fighting the instrument leads to fatigue.

⁵² Ibid.

⁵³ Ibid.

While the physical element of the *Magnificat* can be daunting, the real challenge of the piece is musical. If Mr. Rommel struggles with something, he asks himself, “Am I phrasing this properly? How can I phrase this in a way to move the phrase in the right direction? Let me look at the shape of the phrase.’ And a lot of times, that will solve the technical issue, because it’s more of a challenge to play something musically incorrectly than it is to play it musically correctly.”⁵⁴ This goes back to his lessons with Mr. Adam, who guided him to think about how a phrase should sound rather than focusing on the technical aspects or difficulties of a piece.

Mr. Rommel often hears players trying to play the *Magnificat* with a heavy approach and without regard for style because they are more concerned with simply getting the notes out. This leads to the common mistake made of placing too much weight and emphasis on the first note. It is a release point, an anacrusis to the following measure, and therefore should be played more lightly. Similarly, players often focus on the highest note in an excerpt, but the high note is not the goal of the musical line in the *Magnificat*. Instead, the highest note in this excerpt leads into the next measure. Instead of pounding at each note, the focus should be on playing the music in an appropriate style. Playing the pulse correctly is crucial: in Baroque music, the emphasis is primarily on the downbeat of each measure.

Mr. Rommel recommends listening to excellent Baroque performers to prepare for the *Magnificat*. Baroque natural trumpet performers phrase music quite differently than most players on modern instruments due to the nature of the natural trumpet and how it affects the style. Because they treat the high notes in *Magnificat* as release points instead of arrival points, their interpretations tend to be truer to

⁵⁴ Ibid.

Baroque style. In addition to listening to trumpet performances, players should also listen to other performers, especially string players, to expand their ideas of phrasing. Listening exclusively to trumpet players can cause players to focus on the challenges of playing the trumpet, rather than the phrasing of the music.

It is also common to add a trill four measures from the end of the excerpt. Some editions will have the trill written in, and some will not, so a player should be comfortable enough with the piece to know where to add ornamentation. Natural trumpet performers to listen to and emulate include Friedmann Immer and Niklas Eklund. Mr. Rommel admires the ease and elegance with which they play, allowing the notes to float, as opposed to trying to force them. As an example of purely beautiful piccolo trumpet playing, Mr. Rommel recommends listening to the amazing clarity of Maurice Andre's sound. Mr. Rommel "want[s] to play the trumpet like Maurice Andre and choose the phrasing of the Baroque music specialist."⁵⁵ Playing the *Magnificat* with a beautiful sound in the Baroque style is best achieved through focusing on the phrasing rather than the technical aspects of the excerpt.

Bartók *Concerto for Orchestra*, V

The Fifth movement of the Bartók *Concerto for Orchestra* has similar challenges to the *Magnificat*. While they are played on different instruments, they both require flexibility in the upper register. One of the most common problems people encounter with this excerpt is trying to force the notes out of the instrument. Playing with a looseness of breath will allow a player to play more easily in the high

⁵⁵ Ibid.

register at any dynamic. High register flexibility should be a daily component of practicing, so that when asked to play something like the Bartók, it is familiar and unforced; one should never learn the technique on the excerpt itself. By the time a player reaches an audition, technique should not be a consideration. Instead, one should be able to focus solely on the music. By consistently practicing exercises and etudes through all registers long before preparing for an audition, one can be more prepared to play the Bartók at the audition itself. When playing the excerpt, Mr. Rommel states that

You want to make sure that you're thinking of everything as being flat out in front of you. You're not looking up and down, reaching up and down for the intervals. You want to think of it much more of being on level ground. And then your vocal singing that you have in your mind, that you're singing though the instrument, takes care of the intervals themselves. It's just a nice, easy sustained feeling all the way through.⁵⁶

Focusing on the melody while keeping the physical to a minimum will make the excerpt much easier to play.

At the fugue at rehearsal 211, the first trumpet part is an inversion of the second trumpet part. The excerpt ascends, giving the line vitality, so a player must take care not to be too overpowering. One should also keep in mind that the fortississimo is reserved for the tutti passage at rehearsal 556.

Note lengths and articulations in this excerpt are also important. The accents on the half notes and dotted quarters need to be pointed, with a bell-tone quality. Players often tend to rush the repeated D-flat eighth notes and compress the sixteenths, so one should take care to play them in a precise, martial style. Conductors interpret the tenutos in measures 217 and 219 differently, so one should

⁵⁶ Ibid.

be prepared to play them in different styles. Mr. Rommel thinks of them as stress points that stretch the notes: they should be long but not legato. In the second passage, the stress points are on the downbeats. Observing the composer's intent will help the excerpt sound smooth and easy.

Another challenge of the Bartok is at rehearsal 234. As at rehearsal 211, the passage is marked at forte, but it is a supporting role played with the violins. Listening to recordings, the trumpet is not featured, but it is part of the overall sound coming from the orchestra. Often, a trumpet player will see the part and start hammering at the notes instead of playing the musical line with appropriate phrasing. A player needs to listen to what the other instruments playing the passage are doing instead of approaching it like a stereotypical high, loud trumpet part. It is important to realize that the emphasis of the line, with the exception of the fourth and seventh measures of the passage, is not on the high notes. Accenting the high D-flats takes away from the shape of the phrase by emphasizing awkward beats and causing the D-flats to be played too loudly. This can also make it even more difficult to play, as it places the focus on the difficulty of the passage as opposed to the musical line. Instead of focusing on the difficulty of the excerpt, one must remember to think like a musician, with a focus on phrasing.

The second excerpt is a favorite spot of Mr. Rommel's in the Bartók. The first and second trumpets are unison at measure 556, so one should play the passage with a full and singing, but not overbearing, sound. The approach should be that of a tutti section rather than a solo. Also, the accents in this passage have a good point with some decay on the half notes.

Mr. Rommel plays the entire work on C trumpet. However, to teach the Bartók, he will sometimes have students practice it on both C and E-flat trumpets. Like the piccolo trumpet, because the E-flat trumpet is smaller, it will not allow a player to use too much force; this ease will then transfer to the C trumpet. Great strength is not necessary to play the Bartók. In fact, if players require a great deal of strength to play the excerpt, they are using too much force. Some players fall into the trap of practicing the Bartók only on E-flat trumpet, but they should be spending the majority of their practice time on the C trumpet. While it is acceptable for a player to audition on E-flat trumpet if one is unable to perform the Bartók on C trumpet, Mr. Rommel does not recommend doing so; the E-flat should be used for preparation only for the Bartók.

Mr. Rommel recommends the Bartók recording by the Chicago Symphony Orchestra with Fritz Reiner conducting because of the orchestra's passion. The vitality and intensity present in their recordings have great impact. While there are occasional missed notes, the intensity and energy in the music make for an excellent recording.

Debussy “Fêtes” from *Trois Nocturnes*

Like the Bartók, “Fêtes” must be metrically precise to reflect Debussy's intentions. In measures 131 through 133, the tenuto markings on the eighth notes need to be observed, as they are the pulses in the music. Players sometimes stress the triplets instead of the downbeats, which makes the phrase unbalanced. The triplets should be played so as to lead into the downbeats, which contributes to the

impression of driving forward through the phrase. Playing the triplets appropriately not only sounds true to the music, but it also makes it easier to play.

Another important aspect to remember is that there are different interpretations of the articulations in “Fêtes.” Mr. Rommel tongues the sixteenth-note triplets and slurs the dotted-sixteenth-thirty-second notes in the pianississimo statement of the excerpt, measures 123 through 130. In the piano statement, measures 131 through 138, Mr. Rommel tongues everything. At rehearsal thirteen, measure 155, he keeps the articulations consistent with the previous statement. When preparing for an audition, one should also practice “Fêtes” with other articulations and be prepared to play it however the committee requests.

When performing “Fêtes,” Mr. Rommel prefers to use the old Shastock Whispa mutes, which were also used by Chicago Symphony Orchestra for decades. They are extremely soft mutes that give a “distant, really buzzy quality that creates the intensity of the music at a soft, distant dynamic.”⁵⁷ If a mute is not extremely soft, the performance will lack the intensity required by the music. A problem with the Whispa mutes is that the mutes sound different unless a new set is purchased for the piece. Mr. Rommel has a few Whispa mutes that each have a unique sound. He has also tried other mutes for the “Fêtes,” including the TrumCor mute with sound dampening rings, the Bach plastic mute, and the Sotto Voce mute. While they were not all ideal for him, Mr. Rommel stresses that because every person plays differently, different mutes can work for different people. One should find the mute that creates the desired sound and intensity and use it for an audition.

⁵⁷ Ibid.

Gershwin *Piano Concerto in F, II*

There are different styles in which trumpet players perform the second movement of the Gershwin *Piano Concerto*. While some prefer a bigger, soloistic approach with a lot of vibrato, Mr. Rommel feels this as a “sultry, smoke-filled back room kind of solo.”⁵⁸ It is intimate, so he keeps the dynamics relatively quiet throughout and only bends the longer notes slightly. In keeping with the style of Gershwin and the 1920s, one should begin the first note without vibrato, then add vibrato through the crescendo. The music should sound like it is coming from “out of nowhere,” and the vibrato should be wide, not fast or narrow.⁵⁹

In measure eleven, the tenutos mark emphasis on the concert A-flat (written B-flat) eighth notes. The dynamic is also at mezzo-piano, so the music need not be as soft as the opening. The dynamic should be comfortable, which will allow the phrasing to be more natural. In measure fifteen, the tenutos have changed to accents, so one should take care to add more emphasis.

In measure thirteen, Mr. Rommel plays the concert F with a lift, but is unconcerned with the accent on the low A-flat. Because of the large interval, the accent will automatically happen. To practice the interval change, one can drop to the A-flat in the staff, an octave higher than the written pitch. “So much of what we deal with on the trumpet tends to deal with perception rather than reality. When we see that wide a distance, between the F and low A-flat, it looks like a huge gap, and we tend to let up on the top note and try to search for the bottom note. So we have to

⁵⁸ Ibid.

⁵⁹ Ibid.

get our thinking in a manner that the notes are flat out in front of us.”⁶⁰ Displacing octaves is the easiest way to practice thinking in such a manner. It takes away the perceived difficulty of intervals and allows the player to focus on the music.

Arban Exercise 8, p.131



Jean Baptiste Arban, *Complete Conservatory Method for Trumpet*, edited by Edwin Franko Goldman and Walter W. Smith (New York: Carl Fischer, 1982).

Mr. Rommel plays the Gershwin on C trumpet with an old felt hat with the brim cut off. It is either set on the stand or a slit is cut into the hat and hung on the bell. If one plans to hang the hat on the bell, the hat must be a large hat, as a smaller hat will adversely affect articulation and cause the trumpet to feel stuffy. However, if the hat is on the stand, a smaller hat is acceptable.

Strauss *Don Juan*

One challenge of *Don Juan* different from the other excerpts is the amount of information on the page, especially in the first excerpt. The numerous terms and symbols throughout the excerpt give so much information that a player can be drawn to the visual instead of the aural. Instead, Mr. Rommel advises players to first simply play the excerpt, focused on how the excerpt should sound. The details seem to fall into place when one looks at the music as a whole. After playing the excerpt in this way, one should then go back and look at the details, which reflect the natural phrasing of the music. There may be a few changes one needs to make to match the

⁶⁰ Ibid.

composer's intent, but by developing the overall sense of the phrase first, the visual focus is removed.

When preparing *Don Juan*, it is important to remember that the first excerpt is not a solo. Listening to recordings, the trumpet blends in with the rest of the orchestra until the crescendo into the seventeenth measure of the excerpt. The committee will be able to hear if one has a sense of the passage in context with the orchestra during the audition. Playing this excerpt too soloistically can result in being too loud too soon, with no way to crescendo at the end. Instead of trying to lead the orchestra, one should focus on playing a beautiful melody.

Another challenge of *Don Juan* can be transposition combined with endurance. To counteract the mindset of aiming for the fortississimo high G (concert B) at the end of the first excerpt, Mr. Rommel has his students practice it in different keys. "If you play it down an octave, a third, or a fifth, your mind tends to relax about the trumpet playing issues and focus better on the phrasing."⁶¹ In a way, this is similar to a technique used by Vincent Cichowicz for the Bach *Brandenburg Concerto*. Mr. Cichowicz would have his students start by playing on the B-flat trumpet, then gradually work to the piccolo. Louis Davidson would practice with great creativity to master a difficult passage. If he was challenged by a particular passage, he would play it in different keys and alter the music to make it more difficult so that the original music was no longer so demanding. Practicing in different keys or different versions of music makes a player focus on the melody, not the technique or difficulty of the passage.

⁶¹ Ibid.

Breathing can also be a problem in *Don Juan*, and Mr. Rommel feels that many players breathe too often in the first excerpt, measures 133 through 153. He plays through the downbeat of measure 140 before taking a breath, and does not breathe again until after the downbeat of measure 146. This helps him play all the way through the crescendo in one breath. People often try to sneak breaths to prepare for the climax of the phrase. However, continually inhaling without exhaling can lead to tension. Players may have plenty of air in reserve, but the tension in their bodies prohibits the air from being expelled. To help combat tension and play more easily, players should breathe in, use almost all their air, then take another breath when needed. A good rule of thumb is to think of playing on the middle eighty percent of one's air. Players should not take in the last ten percent of their maximum capacity on inhalation; likewise, they should not use the last ten percent of their air upon expulsion.

Another often overlooked aspect of the first excerpt is the written E-flat at the end of the passage. It is frequently included on auditions, and can reveal if a player is only playing a trumpet part or knows what is happening with the orchestra. To successfully audition, one needs to play so the committee can imagine listening to the entire orchestra during the audition. The committee members will have the trumpet part in front of them, but they will be listening to it in the context of how it fits with the orchestra as a whole.

In the second excerpt, measures 176 through 192, rhythmic accuracy is crucial. Players can tend to be careless when slurring, so one should practice the triplets triple tongued with rhythmic precision, then return to slurring. The accents

on the sixteenth notes in measures 185 and 187 are also important in this excerpt. When Adolph Herseth listened to players auditioning for the Chicago Civic Orchestra, he always chose this excerpt to be played, because he wanted to hear how they approached this section.

“The third excerpt [measures 393 through 417] is just one of the great heroic calls in all the literature. It’s basically a horn call that the trumpet gets to play.”⁶² The opening octave slur on E is not the easiest slur on trumpet, and intonation can be a concern. Although Mr. Rommel rarely plays alternate fingerings, this is an instance where it is called for. Changing to an open fingering for the top E changes the quality of the slur itself, but playing the top E with the same valve combination as the bottom E preserves the sweeping quality of the passage. In preparation for an audition, one should be practicing slurs outside *Don Juan*. They can be found in many trumpet books, or one can make up slur exercises. Being able to slur octaves in all registers makes this E slur much easier. Some players will lightly tongue the top note of a slur, but it diminishes the sweeping quality of the line.

The third excerpt of *Don Juan* should be exciting and heroic. It needs to capture the listener’s attention as a “beautiful, soaring line.”⁶³ The tenutos on the eighth notes in measures 395 and 403 remind the player to keep the music long and connected, adding weight on the eighth notes. The second part of this excerpt, beginning in measure 409 is releasing, as the first part was leading. The phrasing is different, to denote a fading feeling, and the dynamics are slightly softer.

⁶² Ibid.

⁶³ Ibid.

CHAPTER 5

CONCLUSIONS

While Ms. Speziale, Mr. Rommel, and Mr. Platt all come from different backgrounds and have some different ideas, they also share many similarities in their approach to orchestra auditions. Their approaches to general audition preparation include diligent and intelligent practice with a focus on the music, rather than technical difficulty. They also share similar ideas for the excerpts, differing in a few subjective interpretations, but also stress that one should be prepared to play excerpts in multiple styles. They all agree that smart practice and preparation are keys to a successful audition.

GENERAL AUDITION PREPARATION

Although stated differently, all three musicians emphasize thorough and attentive practice, adequate preparation, mental attitude, health, and a focus on making music as keys to auditioning well. Without diligent practice and preparation, one will not win an audition. Only after mastering the fundamental aspects of playing the trumpet should a player begin preparation for an orchestra audition. Recommended books include the Arban *Complete Conservatory Method for Trumpet*, Anthony Plog's *Method for Trumpet*, the *First Book of Practical Studies* by Robert Getchell, and books by Charles Colin. Consistently playing through different keys, articulations, and dynamics, sometimes on different-pitched trumpets will also help a player to be comfortable in all playing situations.

Only after being comfortable with fundamental trumpet techniques, such as those in the Arban *Method*, should a player approach the excerpts. This entails knowing the entire work, not just the excerpt being performed. Listening to both live and recorded performances is an invaluable tool, especially for less experienced players. Studying scores and attending master-classes presented by established orchestra players will also give a player insights into what needs to be done to audition well. Mr. Platt also recommends listening to the orchestra for which a player desires to audition. If the style is significantly different than a player's own style, then one should decide whether or not to audition for that orchestra.

One should keep in mind that excerpts should be a normal part of a player's practice long before an audition. If intent on playing professionally in an orchestra, one should be practicing standard excerpts regularly; a player should be honing excerpts when preparing for an audition, not learning them. This includes knowing all the trumpet parts of orchestral works, not only the first trumpet part. When preparing for an audition, writing the names of the excerpts on cards then drawing the cards in random order can help to prepare for the unknown order at the audition. However, a player should also practice the excerpts in specific order, changing them to address different issues, including switching trumpets and drastically changing styles. One should identify the most challenging sequences, and practice the excerpts in that order. The committee may ask the excerpts in any order; therefore a player must be prepared for anything. A player should also practice multiple times during the day and be able to perform the excerpts at any time of day. This prepares a player for audition day, when a player may play for a short time, wait a few hours,

and then play again. Furthermore, sight reading and transposition should be a consistent part of one's practice. Both are regularly part of auditions and can determine if a player proceeds to the next round.

Performing for an audience can also help a player prepare for an audition. One should play the audition for those who will cause the most nervousness, including colleagues and teachers. It is also helpful to play for musicians who are not trumpet players. A trumpet player is more likely to listen for trumpet-related issues than a non-trumpet player, who will be more intent on the music. Good friends may also be a poor choice for a critical audience, as they may be biased or hesitant to give honest criticism.

Mr. Rommel also advises playing a variety of literature that is more demanding than the audition material. Not only will this help prepare for the technical requirements of the audition, but it will also help keep the audition in perspective. Pieces such as the Tomasi *Concerto* and Chaynes *Concerto* will require more technical ability and endurance, as well as different styles than almost any excerpt.

Health and fitness also factor into preparation and performance. Regular exercise, adequate rest, and eating well keep the body healthy, which can translate into better trumpet playing. Regular exercise can also help a player deal with stress more effectively. Ms. Speziale also cautions to stay healthy and hydrated when traveling to an audition. She recommends using a saline solution to prevent dehydration and illness.

Mental preparedness is as important, if not more important, to auditioning as being in adequate physical condition. There is nothing “more stressful and nerve-wracking” than an audition, states Mr. Platt.⁶⁴ He also emphasizes that one should enter an audition ready to present a musical product; the committee or orchestra will choose that product which best suits their needs. If the committee chooses another player, it is not a reflection of a player’s worth, but the preference of the committee. Mr. Platt recommends the book *Psycho-Cybernetics* by Maxwell Maltz, which helps people learn how to control their thought processes.

Mr. Rommel has pursued mental toughness in his practice, inspired by the Adolph Herseth quote of “never practice, always perform.”⁶⁵ Instead of trying to relax when performing, one needs to meet the demands and pressures that arise when playing for an audience. Taking the time to prepare by practicing under stressful conditions will help a player better handle the pressures of an audition.

Ms. Speziale recommends visualization to prepare for both backstage and the audition. Players understandably focus on the audition; however, they often fail to adequately prepare for the wait before the audition and between rounds. Instead of wasting warm-up time practicing the audition repeatedly, the time should be used only for warming up and mental preparation. Prior to the audition, a player should determine how much time is needed to adequately warm-up and how much time to rest. One should also be prepared for delays or a change in schedule and plan how to spend the time waiting through the day, so as to be mentally and physically prepared when it is finally time to perform.

⁶⁴ Robert Platt interview, July 26, 2008.

⁶⁵ John Rommel interview, July 8, 2008; from http://abel.hive.no/trumpet/herseth/herseth_notes.html.

While backstage, one must also behave professionally. Orchestra personnel backstage can report unprofessional or unbecoming behavior to the committee, which could keep someone from progressing to the next round. The audition committee is looking not only for an excellent player, but a person who can also work well with the rest of the section and orchestra.

Another important factor in preparing for an audition is to keep the focus on the music, not the challenges of playing it. One should already possess the technical skill to play the excerpts long before preparing for an audition. By addressing the musical elements of each excerpt and how one wants it to sound, the technical aspects will fall into place. Practicing in such a way will demonstrate to the committee that a player knows the piece well. One needs to perform an excerpt so the committee can imagine the rest of the orchestra playing, to command the committee's attention, and in so doing progress to the next round of the audition.

SPECIFIC EXCERPTS

Bach *Magnificat*, BWV 243, "Magnificat anima mea"

All three subjects stressed the importance of being comfortable playing the piccolo trumpet and playing with a clean, light style when playing the *Magnificat*. The excerpt should sound effortless and fluid. Before an audition, the fundamentals on the piccolo trumpet must be solid. Mr. Rommel suggests beginning with simple exercises and etudes, then progressing to more difficult music. He regularly practices scales, flexibility, and lip trills to keep the air loose and flexible. He also warns against making the piccolo trumpet seem too difficult. While the style and

approach differ somewhat from a larger trumpet, it is still a trumpet. Instead of focusing on the differences between the trumpets, a player should focus on the shape and style of the music, allowing the musical product to determine the physical aspects of playing.

Ms. Speziale recommends practicing exercises from the Arban, Plog, and Clarke books, as well as excerpts. She also advises playing the excerpt on a comfortable trumpet first, then repeating it on piccolo trumpet, matching the ease and style of the first. Playing the excerpt in different keys forces a player to focus on the music and be comfortable with transposing. In addition, recording oneself ensures that intonation is solid and style is appropriate.

Mr. Platt emphasizes practicing Bach literature to prepare for an audition, more than exercises or etudes, as most Bach pieces are similar. A recommended recording is the Atlanta Symphony Orchestra with Robert Shaw conducting; and performers to listen to include Ryan Anthony, Friedmann Immer, Niklas Eklund, and Maurice Andre.

Bartók *Concerto for Orchestra*, V

While all three subjects recommend playing Bartók's *Concerto for Orchestra* on C trumpet, they also allow for the use of E-flat trumpet, but only if necessary. When preparing the Bartók for an audition, both Mr. Rommel and Ms. Speziale advise utilizing the E-flat trumpet, to prevent a player from using too much force and trying to play the excerpt too loudly. Mr. Platt and Mr. Rommel emphasize that a player needs an open sound throughout all dynamics and registers,

which requires much diligent practice of high register flexibility prior to audition preparation. Ms. Speziale recommends exercises from the Arban, especially the slurs on pages thirty-nine and forty, changing the articulations to the pattern of the excerpt.

Mr. Rommel reminds players to focus on the music itself, not the technical challenges of the range, dynamics, and endurance required by the excerpt. The music should be “on level ground;” instead of “reaching up and down for the intervals,” a player should have the music so strongly in one’s thinking that one is “singing through the instrument” and the intervals take care of themselves.⁶⁶ Part of knowing the music is staying true to Bartók’s intents, observing note lengths, articulations, dynamics, precise time, and style.

One also needs to approach the Bartók excerpts in context with the rest of the orchestra. Listening to quality recordings can help a player understand the trumpet’s role in the piece. The first excerpt, beginning at measure 211, although marked forte, is one voice of many and should blend into the orchestra sound. The second excerpt dominates the orchestra beginning at measure 556; however, it should never be overbearing. Recommended recordings include the Berlin Philharmonic with Herbert von Karajan conducting, the Chicago Symphony Orchestra with Sir George Solti conducting, the Birmingham Symphony Orchestra with Sir Simon Rattle conducting, and the Chicago Symphony Orchestra with Fritz Reiner conducting.

⁶⁶ John Rommel interview, July 8, 2008.

Debussy “Fêtes” from *Trois Nocturnes*

Metric precision is crucial to performing these excerpts well, but not at the expense of the musical line. The triplets must be precise, but should not subvert the flow of the music. While articulations and markings should be followed, one should also practice different interpretations; a committee may ask for a different style, and a player must be ready to play in whatever style is requested. Mr. Platt keeps the style the same for the muted and open sections to reflect that the music is the same in both statements. Mr. Rommel stresses the need for intensity for the muted section, while still keeping it very quiet. Ms. Speziale recommends the opposite: the muted section should not be played too aggressively, because many conductors want the excerpt extremely soft.

Ms. Speziale recommends simplifying the music by practicing the basic skeleton to better understand the music. This will help give the music a forward direction, combat choppiness, and help one play in tune throughout the busy excerpt. She also adapts exercise number three from the Clarke *Technical Studies* book to the style of Fêtes, which will not only help stylistically, but can also make transposition more comfortable. Mute choices vary for “Fêtes,” and include practice mutes, Shastock Whispa mutes, and Bach plastic mutes with cotton balls inside; one should experiment with different mutes to find what works best. Recommended recordings include the Berlin Philharmonic Orchestra with Claudio Abbado conducting and the Montreal Symphony Orchestra with Charles Dutoit conducting.

Gershwin *Piano Concerto in F, II*

The biggest challenge of the Gershwin, played on C trumpet, is consistency throughout the register, which can be addressed by practicing octave and large interval slurs such as those in the Arban book and adapting them to the phrasing of the excerpt. Mr. Rommel reminds a player to keep the sound open and free. To play this excerpt “in hat,” Ms. Speziale uses a beret and Mr. Rommel uses an old felt hat. A player should experiment with different hats and mutes in order to achieve the desired sound.

A player should also pay attention to the style markings in Gershwin but be prepared to play it in different styles, ranging from straight to jazzy, intimate to soloistic. Mr. Rommel opts for an intimate approach; he prefers to play with little ornamentation and in a 1920s style, beginning longer notes without vibrato then gradually introducing a wide vibrato. Recommended recordings include the St. Louis Symphony Orchestra with Leonard Slatkin conducting and the Cincinnati Symphony Orchestra with Erich Kunzel conducting.

Strauss *Don Juan*

Strauss’ *Don Juan* is a challenging work due to the extreme dynamic range, intonation when playing octave slurs, endurance, transposition, and the amount of written information on the page. Processing all of these demands while staying focused on the music can be difficult even for an experienced player. To combat this, one should practice with an idea of how the music should sound, then tweak as needed to match Strauss’ markings on the page. Diligent practice of transposition,

including playing *Don Juan* in different keys, will help one remain comfortable with these excerpts.

The first excerpt, beginning at measure 133, requires endurance and the ability to balance extreme dynamics while building to the high point in measure 149. To keep the musical line moving forward, Ms. Speziale recommends approaching the excerpt in hyper-meter, thinking of the measures in groups of four. This helps keep the music “horizontal,” and emphasizes the phrasing of the music. One should also keep in mind that the trumpet blends with the rest of the orchestra in the first excerpt; it is not a solo voice. Therefore, this excerpt should not be as loud or forceful as the third excerpt. One should also practice the last note of the excerpt and know how it fits in with the rest of the orchestra; many players ignore it, but a committee may not.

Ms. Speziale plays the high B in measure 149 with an alternate fingering, but cautions that one should play normal fingerings if the alternate fingering adversely affects intonation or timbre. Mr. Rommel cautions against breathing too often during this excerpt. Because many players worry about running out of air, they tend to breathe in too often, taking in air without expelling what is still in the lungs. This leads to a lack of air flow and lack of oxygen, thereby increasing tension. To combat this problem, one should practice where to breathe to keep the delivery of the breath relaxed.

The second excerpt, beginning at measure 176, can be quite challenging, especially if one is uncomfortable with transposition. Mr. Platt recommends playing it often and stresses the importance of dynamics to keep the direction of the line

moving forward. Rhythmic accuracy is also crucial. Mr. Rommel advises players to practice the triplets triple-tongued to ensure correct rhythm, and then return to slurring the triplets.

The third excerpt should be the loudest and most dominating excerpt of *Don Juan*. Mr. Platt remarks that it can be difficult to learn the excerpt, but one should also remember that the piece is fun; Strauss wrote so as to exploit the strengths of the brass section, and one should enjoy the challenge. All three interviewees recommended practicing slurs outside of *Don Juan* to prepare for this excerpt. Mr. Rommel closely follows the markings in the third excerpt and uses alternate fingerings for the octave slurs in order to maintain the same quality of sound for both notes, contributing to the heroic quality of the excerpt. Recommended recordings include the Berlin Philharmonic Orchestra with Herbert von Karajan and with Wilhelm Furtwängler conducting, and the Chicago Symphony Orchestra with Georg Solti conducting.

CONCLUSION

Although an orchestra audition may be an intimidating prospect, one can take steps to ensure preparedness. Before considering an audition, a player needs to have adequately addressed the fundamentals of playing through many hours of practice, including sight reading and transposition. A focus on musicality is also essential; practicing notes at the expense of making music will result in an unsuccessful audition and career. Practicing other literature will keep a player in

shape and perhaps relieve some of the pressure of the audition by making the audition a part of one's playing experience, not the only goal.

As one approaches an audition, mental preparedness and toughness become more important. In addition to practicing, one should also perform in front of others to simulate the audition. Practicing at different times of day and visualizing the entire audition experience will help one stay focused on audition day. In addition, adequate rest, a sensible diet, and exercise can aid in audition preparation. One's playing could suffer if the body is unhealthy. Regular exercise can also help one better deal with stress.

Listening to great orchestras and recordings and score study will help one learn the orchestral works and the role of the trumpet in the orchestra. One should also attend masterclasses to learn what successful orchestra players have done to earn their positions. Through diligent practice, musical study, and mental preparation, players can improve their chances of successfully auditioning for an orchestra position. While Ms. Speziale, Mr. Rommel, and Mr. Platt have some minor differences in their methods of preparation for an orchestra audition, their approaches are much more similar than different.

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APPENDIX:
SELECTED AUDITION LISTS

1. Amarillo Symphony Orchestra Trumpet Audition Selections
as of February 15, 2006

Solo: Two to four minutes of a concerto or other solo work of your choice.

Orchestral excerpts:

- Mussorgsky/Ravel: *Pictures at an Exhibition*
Opening Promenade to [2]
- Respighi: *Pines of Rome*, Offstage Solo
- Long tones
- Strauss: *Don Juan*
Beginning to [C]; 5 measures after [F] to [G]
- Shostakovich: *Symphony No. 5*
IV: Beginning to [98]
- Stravinsky: *Petrushka*
[265] to [267]; pickups to [135] to [139]
- Ravel: *Piano Concerto in G Major*
I: [2] to [3]; 36 to end
- Debussy: *Nocturnes*, Fêtes
9 measures after [10] to [11]; [13] to [14]

Brief sight-reading piece.

2. Atlanta Symphony Orchestra, Utility Trumpet, Spring 2002

Solo: No solo

Orchestral excerpts:

First Trumpet:

- Bach *Magnificat*, I
- Beethoven: *Leonore Overture No. 2*
Offstage solo
- Bizet: *Carmen*
Prelude
- Mahler: *Symphony No.5*
I: Beginning to [4]; [13] to [14]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade
- Strauss: *Ein Heldenleben*, 1st Eb trumpet
Battle Scene, 7 before #50 to 4 after #79
- Stravinsky: *Petrouchka* (1947)
Pick-up to #134 to #139; #140 to #143
- Wagner: *Tannhäuser Overture*
Final Chorus

Second Trumpet:

- Bartók: *Miraculous Mandarin*
3 before [67] to [71]
- Beethoven: *Consecration of the House Overture*
- Brahms: *Academic Festival Overture*
14 after [C] to 13 after [D]
- Debussy: *Nocturnes*, Fêtes
- Schumann: *Symphony No. 2*
I: Opening
- Shostakovich: *Symphony No. 5*
I: [18] to [20]; [27] to 8 after [28]

Possible Sight-Reading

3. Binghamton Philharmonic, Fall 2005

Solo: No Solo

Orchestral Excerpts:

- Bizet: *Carmen*
Prelude
- Gershwin: *American in Paris*
4 before [46] to [47]; 4 before [51] to [52]; [57] to [59]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Opening to [6]; [58] to [62]
- Ravel: *Piano Concerto in G*
[2] to [3]
- Respighi: *Pines of Rome*
Offstage Solo
- Strauss: *Don Juan*
[A] to [B]; solo after [F] to [G]; [H] to [K]
- Stravinsky: *Petrouchka* (original 1912 version)
Solo, [69] to [70], [71-76]

4. Buffalo Philharmonic Orchestra, Second Trumpet, June 2006

Solo: Haydn *Trumpet Concerto in Eb Major, II*

Orchestral Excerpts:

First Trumpet Parts:

- Bach: *Christmas Oratorio* (No. 64)
- Beethoven: *Leonore Overtures Nos. 2 and 3*
Offstage solos
- Bizet: *Carmen*
Prelude
- Debussy: *Nocturnes, Fêtes*
- Gershwin: *American in Paris*
Pick-up to [57] to [64]
- Mahler: *Symphony No. 5, I*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade
- Ravel: *Piano Concerto in G, I*
- Respighi: *Pines of Rome*
Offstage Solo
- Strauss: *Ein Heldenleben*, 1st Eb trumpet
[49] to [75]; [81] to [83]
- Stravinsky: *Petrouchka* (1947 version)
Ballerina's Dance; Waltz
- Shostakovich: *Concerto No. 1 for Piano and Orchestra, II*

Second Trumpet Parts:

- Bartók: *Concerto for Orchestra*
I: #39 to #51; #328 to #396
V: mm.201-229
- Bartók: *Suite from Miraculous Mandarin*
3 before [67] to [71]
- Brahms: *Symphony No. 2*
IV: 11 after [P] to end
- Dvorak: *Symphony No. 8* (old No. 4)
II: 1 after [E] to [F]
IV: Beginning to 8 before [A]
- Gershwin: *American in Paris*
5 after [20] to 3 before [23]
- Respighi: *Pines of Rome, I*
- Rimsky-Korsakov: *Scheherazade*
II; IV

4. Buffalo Philharmonic Orchestra, Second Trumpet, June 2006, continued

- Schumann: *Symphony No. 2*
Opening
- Stravinsky: *Firebird*
Infernal Dance
- Stravinsky: *Petrouchka* (1947 version)
[265] to end
- Tchaikovsky: *Symphony No. 4*
Beginning to 1 after [A]

Sight-Reading

5. Cedar Rapids Symphony, Principal Trumpet/Brass Quintet, Fall 2006

Solo: Haydn *Trumpet Concerto in Eb Major*: I (no cadenza)

Orchestral Excerpts:

- Bartók: *Concerto for Orchestra*
I: #39-50
II: #90-120
V: #211-245
- Beethoven: *Leonore Overture No. 2*
between [G] and [H]: Un poco sostenuto: 6 measure solo
- Beethoven *Leonore Overture No. 3*
21 after [D]: 6 measure solo
- Mahler: *Symphony 5*
I: Beginning to 6 after [1]; 7 before [11] to 16 after [11];
1 before [13] to [14]
- Mussorgsky: *Pictures at an Exhibition*
Promenade: beginning to [2]
- Respighi: *Pines of Rome*
Offstage Solo
- Stravinsky: *Petrouchka*
Third Part: 1 before [134] to [139]
- Tchaikovsky: *Symphony 4*
I: beginning to [A]
III: 10 after [E] to 6 after [G]

6. Charleston Symphony Orchestra, June 2006

Solo: No Solo

Orchestral Excerpts:

- Bach: *Magnificat*
Beginning through #31
- Beethoven: *Leonore 3*
Offstage Solos
- Gershwin: *Piano Concerto in F, II*
- Mahler: *Symphony No. 5*
Opening Solo; 7 before [11] through [12]; 1 before [13] through [14]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Goldenberg and Schmuyle
- Respighi: *Pines of Rome*
I; II: Offstage Solo
- Rimsky-Korsakov: *Scheherazade*
IV: 1 before [C] through [D]; 9 before [Q] through [R]
- Schumann: *Symphony No. 2*
Opening Solo
- Stravinsky: *Petrouchka* (1947)
Ballerina's dance; Waltz

Possible Section Playing:

- Bartók: *Concerto for Orchestra, II*
- Brahms: *Academic Festival*
Opening chorale
- Schumann: *Symphony No. 2*
opening

Possible Sight-Reading

7. Chicago Symphony Orchestra, Principal Trumpet, Fall 2003

Solo: Haydn: Haydn *Trumpet Concerto in Eb Major*, or
Hummel: Haydn *Trumpet Concerto in Eb Major*

Orchestral Excerpts:

- Bach: *Magnificat*
Opening to #31
- Bartók: *Concerto for Orchestra*
- Beethoven: *Leonore Overture No. 2 and No. 3*
- Brahms: *Academic Festival Overture**
- Brahms: *Symphony No. 2, II**
- Bruckner: *Symphony No. 7*
- Bruckner: *Symphony No. 8*
III; IV*
- Debussy: *La Mer, III, trumpet*
- Gershwin: *Piano Concerto in F Major, II*
- Mahler: *Symphony No. 3*
III: flugelhorn solo
- Mahler: *Symphony No. 5*
I; III
- Mahler: *Symphony No. 7, I*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Opening Promenade
- Ravel: *Piano Concerto in G Major*
- Prokofiev: *Lieutenant Kije, Suite, cornet*
- Respighi: *Pines of Rome, tromba 1 and trombe interna*
- Rimsky-Korsakov: *Scheherazade, III*
- Schumann: *Symphony No. 2*
- Strauss: *Don Juan*
- Strauss: *Ein Heldenleben, E-flat and B-flat trumpet*
- Strauss: *Alpine Symphony*
- Stravinsky: *Petrouchka* (1947 version)
- Wagner: *Parsifal*

Sight-Reading from standard repertoire to be determined at the audition.

Candidates in audition rounds following the Preliminary Round will be responsible for the material listed above, extended sections of the material listed above, plus other standard repertoire to be determined at the audition. In addition, playing with the brass section may also be a requirement with possible repertoire in that event listed below:

7. Chicago Symphony Orchestra, Principal Trumpet, Fall 2003, continued

- Bartók: *Concerto for Orchestra*
I: #313 through #396
II: #90 through #147
- Beethoven: *Symphony No. 5* (on rotary trumpet)*
II: [D] through 12 after [D]
IV: #374 through #395
- Brahms: *Symphony No. 2* (on rotary trumpet)*
IV: 5 before [P] through conclusion
- Bruckner: *Symphony No. 9* (on rotary trumpet)*
I: #268 through #276
- Mahler: *Symphony No. 3*
Chorale, [26] through [27]
- Mahler: *Symphony No. 2*
IV: #3 through #14
- Mahler: *Symphony No. 7*
I: [65] through [66]
V: 5 before [224] through 3 after [224]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Great Gate at Kiev (beginning)
- Schumann: *Symphony No. 2* (on rotary trumpet)*
I: Beginning to Measure 13
- Strauss: *Don Juan*
8 after [S] through 3 after [U]
7 after [Z] through 5 after [Aa]

* The use of a rotary-valved German Trumpet is not required to audition successfully for this position. In that this instrument is used for all of the classical period repertoire and other repertoire the Orchestra performs as specified by the Music Director, the winner of the audition will eventually be required to develop this necessary skill

8. Dallas Symphony Orchestra, Associate Principal/Third Trumpet, Spring 2004

Solo: Haydn *Trumpet Concerto in E-flat Major*, 1st and 2nd Movements

Orchestral Excerpts:

- Bach: *Christmas Oratorio*, No. 64
- Beethoven: *Leonore Overture No. 3*
Offstage Solo
- Gershwin: *Piano Concerto in F Major*, II
- Mahler: *Symphony No. 5*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade
- Ravel: *Piano Concerto in G*, I
- Respighi: *Pines of Rome*,
I; II
- Schumann: *Symphony No. 2*
Opening
- Strauss: *Ein Heldenleben*, 1st Eb trumpet
- Strauss: *Till Eulenspiegel*, 3rd trumpet
- Stravinsky: *Petrouchka* (1947)
Ballerina's Dance; Waltz
- Wagner: *Parsifal*
Prelude
- Wagner: *Overture to Tannhäuser*
Ending

Sight-Reading: Excerpts from the standard repertoire to be determined at the audition.

9. La Fondazione Teatro La Fenice di Venezia, Principal Trumpet, July 2006

Solo: Honegger *Intrada* (2nd round)

Orchestral Excerpts:

First Round:

- Bartók: *Concerto for Orchestra*
- Mahler: *Symphony No. 5*
- Mahler: *Symphony No. 3*
Posthorn Solo
- Ravel: *Piano Concerto in G*
- Stravinsky: *Petrouchka*
- Stravinsky: *Firebird*

Final Round

- Donizetti: *Don Pasquale*
- Wagner: *Parsifal*
- Mahler: *Symphony No. 1*
- Mahler: *Symphony No. 7*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
- Bach: *Christmas Oratorio*
Aria, part 8
- Bach: *Magnificat*

10. Grant Park Music Festival, Assistant Principal Trumpet/Third Trumpet,
February 2004

Solo: Haydn *Trumpet Concerto in Eb Major*, II
and either:
Haydn *Trumpet Concerto in Eb Major*, I
Hummel *Trumpet Concerto in Eb Major*, I

Orchestral Excerpts:

- Bach: *Magnificat*
Opening
- Bartók: *Concerto for Orchestra*
II; V
- Beethoven: *Leonore Overture No. 3*
Offstage Solo
- Bizet: *Carmen*
Prelude
- Gershwin: *Piano Concerto in F*; II
- Mahler: *Symphony No. 5*
Opening Solo; [13] to [14]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Opening Promenade; Goldenberg and Schmuyle
- Ravel: *Piano Concerto*; I
- Respighi: *Pines of Rome*
I; II, Offstage solo
- Rimsky-Korsakov: *Scheherazade*, IV
- Schumann: *Symphony No. 2*
Opening
- Stravinsky: *Petrouchka* (1947)
Ballerina's Dance; Waltz

Possible Section Playing:

- Beethoven: *Symphony No. 5*, trumpet 2
- Brahms: *Academic Festival Overture*, trumpet 3
- Shostakovich: *Symphony No. 5*, I, trumpet 3
- Strauss: *Till Eulenspiegel*, trumpet 3

Possible Sight-Reading

11. Helena Symphony, 2006

Solo: Haydn *Trumpet Concerto in Eb Major*, I or II; or
a concerto or solo work of your choice

Orchestral Excerpts:

Standard Excerpts from (All Trumpet I unless noted):

- Bach: *Magnificat*
#1 to #31
- Bartók: *Concerto for Orchestra*
III: [90] to [147]
V: [211] to [256]
- Beethoven: *Leonore Overture No. 3*
Offstage Solo
- Beethoven: *Symphony No. 3*
- Bizet: *Carmen*
Prelude
- Copland: *Outdoor Overture*
#16 to #34
- Debussy: *La Mer*, cornet 1 only
[51] to [58]
- Gershwin: *Piano Concerto in F Major*
II: Beginning to [10]
- Mahler: *Symphony No. 3*
VI: [26] to end
- Mahler: *Symphony No. 5*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Opening Promenade; VI; X
- Orff: *Carmina Burana*
- Ravel: *Alborada del Grazioso*, trumpet 1 and 2
[26] to [28]; triplet section
- Ravel: *Bolero*
- Ravel: *Piano Concerto in G*
I: [1] to [3]; [34] to end
- Respighi: *Pines of Rome*
Offstage Solo
- Rimsky-Korsakov: *Scheherazade*
IV: [C] to [E]; [Q] to [R]; [T] to [U]
- Rossini: *William Tell* Overture
- Schumann: *Symphony No. 2*, trumpet 1 or 2
I: #1 to #22

11. Helena Symphony, 2006, continued

- Shostakovich: *Symphony No. 1*
II: [21] to [22]
III: [20] to [21]
- Shostakovich: *Symphony No. 5*
[27] to [32]; [108] to [11]
- Strauss: *Don Juan*
Lyric Solo
- Strauss: *Ein Heldenleben*, Bb trumpet only
[42] to [83]
- Stravinsky: *Firebird*
- Stravinsky: *Petrouchka* (1947)
I; II; III
“Masqueraders” to Fine
- Stravinsky: *The Rite of Spring*
- Tchaikovsky: *Symphony No. 4*
III: #170 to #211
IV: #188 to #207
- Tchaikovsky: *Symphony No. 4*, trumpet 2
I: Opening fanfare

12. Honolulu Symphony, Extra/Substitute Trumpet, Fall 2005

Solo: No Solo

Orchestral Excerpts:

- Beethoven: *Leonore Overture No. 3*
21 after [D] to [E]
- Debussy: *Nocturnes*, Fêtes
9 after [10] to [11]
- Mussorgsky: *Pictures at an Exhibition*
Opening Promenade: Beginning to [2]
- Respighi: *Pines of Rome*
Offstage Solo
- Stravinsky: *Petrouchka* (1947)
[134] to [139]; 2 before [141] to 7 after [142]

Possible Sight-Reading

13. Houston Symphony, Principal Trumpet, Spring 2004

Solo: Haydn *Trumpet Concerto in E-flat Major*, II and III

Orchestral Excerpts:

- Bach: *Magnificat in D*
- Bartók: *Concerto for Orchestra*
V: #211 to #256
- Beethoven: *Leonore No. 3*, Offstage calls
- Gershwin: *Concerto for Piano in F*
II: #5 to [1]
- Mahler: *Symphony No. 3*
- Mahler: *Symphony No. 3*
Posthorn Solo
- Mahler: *Symphony No. 5*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Goldenberg and Schmuyle
- Ravel: *Alborada del Gracioso*
trumpet 1 and 2, [26] to [28]
- Ravel: *Piano Concerto in G*
I: [2] to [3]; [34] to end
- Respighi: *Pines of Rome*
- Rimsky-Korsakov: *Scheherazade*
- Schumann: *Symphony No. 2*
- Shostakovich: *Piano Concerto No. 1*
II, [34] to [36]
- Strauss: *Don Juan*
- Strauss: *Ein Heldenleben*, 1st Bb trumpet
- Strauss: *Le Bourgeois Gentlehomme*
- Stravinsky: *Firebird*
- Stravinsky: *Petrushka* (1947)
[134] to [143]
- Wagner: *Parsifal*
Prelude

Brass Quintet

- Ewald: *Quintet No.3*
I, First Trumpet

Sight-Reading

14. Houston Symphony Orchestra, Principal Trumpet, Spring 2006

Solo: Haydn *Trumpet Concerto in Eb Major*

Orchestral Excerpts:

- Bach: *Magnificat in D*
- Bartók: *Concerto for Orchestra*
V: #211 to #256
- Beethoven: *Leonore 3*
Offstage Solo
- Gershwin: *Piano Concerto in F, II*
- Mahler: *Symphony 3*
I; III; VI
- Mahler: *Symphony 3*
Posthorn Solo
- Mahler: *Symphony 5, I*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Goldenberg and Schmuyle
- Ravel: *Alborada del Gracioso*, trumpets 1 and 2,
[26] to [28]
- Ravel: *Concerto for Piano in G*
I: [2] to [3] and [34] to end
- Respighi: *Pines of Rome*
I; II Offstage Solo
- Rimsky-Korsakov: *Scheherazade, IV*
- Shostakovich: *Concerto No. 1 for Piano and Orchestra*
II: [34] to [36]
- Strauss: *Don Juan*
- Strauss: *Ein Heldenleben*, 1st Bb Trumpet
- Stravinsky: *Firebird Suite* (1919)
- Stravinsky: *Petrushka* (1947), [134] to [143]
- Wagner: *Parsifal*
Prelude

First Trumpet Excerpts to be played on Rotary Trumpet:

- Bruckner: *Symphony No. 4*
I; III; IV
- Schumann: *Symphony No. 2*
Opening

Sight-Reading

15. Indianapolis Symphony Orchestra, Third/Assistant Principal/Utility Trumpet,
Spring 2004

Solo: Haydn *Trumpet Concerto in Eb Major*

Orchestral Excerpts:

- Bach: *Christmas Oratorio*, VI, trumpet 1
- Bartók: *Concerto for Piano No. 2*, trumpet 1
- Beethoven: *Symphony No. 5*, trumpet 1 and 2
- Bernstein: *Symphonic Dances from West Side Story*, trumpet 1
- Bizet: *Carmen Suite No. 1*
Prelude; Aragonaise, trumpet 1
- Brahms: *Academic Festival Overture*, trumpet 1 and 3
- Britten: *Four Sea Interludes from Peter Grimes*, trumpet 3
- Debussy: *La Mer*, trumpet 1 and cornet 1
- Gershwin: *Piano Concerto in F Major*, trumpet 1
- Mahler: *Symphony No. 5*
I, trumpet 1
- Mussorgsky/Ravel: *Pictures at an Exhibition*, trumpet 1
- Ravel: *Piano Concerto in G*, I, trumpet 1
- Respighi: *Pines of Rome*, trumpet 1
Trumpet 3: I
Offstage Solo
- Rimsky-Korsakov: *Scheherazade*, trumpet 1
- Shostakovich: *Symphony No. 1*, trumpet 3 in F
- Shostakovich: *Symphony No. 5*, trumpet 1
- Schumann: *Symphony No. 2*, trumpet 1
- Strauss: *Don Quixote*, trumpet 3
- Strauss: *Ein Heldenleben*
trumpet 1 in Bb
trumpet 2 in Eb
trumpet 3 in Bb
- Strauss: *Till Eulenspiegel*, trumpet 3
- Stravinsky: *Petrouchka* (1947), trumpet 1
- Stravinsky: *The Rite of Spring* (original), trumpet in D
- Wagner: *Siegfried's Funeral March from Götterdämmerung*, trumpet 1
- Wagner: *The Ride of the Valkyries*, trumpet 3 in E

Possible ensemble playing with section.

Sight-Reading: Excerpts from the standard repertoire to be determined at the audition.

16. KZN Philharmonic Orchestra, Associate Principal Trumpet, 2006

Solo: Haydn *Trumpet Concerto in Eb Major, I and II*
Enesco *Legend*

Orchestral Excerpts:

- Bach: *Magnificat*
- Bartók: *Concerto for Orchestra*
- Beethoven: *Leonore Overture Nos. 2 & 3*
Offstage Calls
- Brahms: *Symphony No 2*
- Mahler: *Symphony No 3*
Posthorn Solo
- Mahler: *Symphony No 5*
- Mussorgsky: *Pictures at an Exhibition*
- Ravel: *Piano Concerto in G*
- Strauss: *Bourgeois Gentleman*
- Stravinsky: *Pulcinella*
- Stravinsky: *Petroushka*

17. Lancaster Festival Audition, Principal, 2nd, and 3rd Trumpet, 2004

Solo: Principal: First two minutes of each movement from any standard concerto
2nd Trumpet: First two minutes of first movement from any standard concerto

Orchestral Excerpts:

- Beethoven: *Leonore Overture No. 2 or No. 3*
Offstage Solos
- Rimsky-Korsakov: *Capriccio Espagnol*
III (Alborada), first 13 measures
IV (Allegretto), beginning to [L]
- Stravinsky: *Firebird* (1919)
Danse infernale, 1 after [9] to 2 after [13]; [19] to [21]
- Strauss: *Don Juan*
5 after [F] to 3 before [G]

Principal Only:

- Mahler: *Symphony No. 5*
I: Opening Solo
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Solo from Goldenberg and Schmuyle

18. Los Angeles Philharmonic Orchestra, Associate Principal Trumpet, Spring 2002

Solo: Haydn *Trumpet Concerto in E-flat Major*

Orchestral Excerpts:

- Bach: *Mass in B Minor*
- Bartók: *Concerto for Orchestra*
I: 5 after #35 to #51
II: #90 to #147
V: #211 to #256
- Beethoven: *Leonore Overture No. 2 and No. 3*
Offstage Solos
- Brahms: *Academic Festival Overture*,*
- Bruckner: *Symphony No. 4** (Nowak Edition)
II: [E] to [F]
III: [A] to [B]
IV: [E] to [F]
- Debussy: *La Mer*, 1st trumpet and 1st cornet parts
- Gershwin: *An American in Paris*
4 before #46 to #64
- Gershwin: *Piano Concerto in F*
II: Beginning to 5 after #9
III: #6 to #17
- Mahler: *Symphony No. 3*
Posthorn Solo
- Mahler: *Symphony No. 5*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Opening Solo; Goldenberg and Schmuyle
- Ravel: *Alborada del Gracioso*
- Ravel: *Piano Concerto in G*, I
- Respighi: *Pines of Rome*
Offstage Solo
- Rimsky-Korsakov: *Scheherazade*
- Schumann: *Symphony No. 2**
- Strauss: *Don Juan*
- Strauss: *Also Sprach Zarathustra*
- Stravinsky: *Firebird* (1919)
- Tchaikovsky: *Capriccio Italian*, 1st trumpet and 1st cornet parts

*German rotary trumpet required

Sight-reading and/or chamber music may be required

19. Milwaukee Ballet Orchestra, Substitute/Extra Trumpet, Fall 2005

Solo: No Solo

Orchestral Excerpts:

- Bizet: *Carmen*
Prelude
- Ravel: *Daphnis and Chloe*, (tpt. 3)
#211 to #213
- Strauss: *Don Juan*
[F] to [G]; 8 after [H] to [K]
- Stravinsky: *Petrouchka* (1947)
[155] to [158]
- Tchaikovsky: *Nutcracker*
“Chocolate” Variation
- Wagner: Overture to *Tannhäuser*
last 65 measures

20. Minnesota Symphony Orchestra, Associate Principal Trumpet, Spring 2000

Solo: Haydn *Trumpet Concerto in Eb Major*, I and II

Orchestral Excerpts:

- Bach: *Magnificat*, I
- Bizet: *Carmen*
Prelude
- Copland: *An Outdoor Overture*, Solo, trumpet 1
- Einhorn: *My Many Colored Days*
Happy Pink Days
- Mahler: *Symphony No. 2*, trumpet 3
V: [10] to [14]; [25] to [27]
- Mahler: *Symphony No. 3*
Posthorn Solo
- Mahler: *Symphony No. 5*
Opening; [10] to [14], trumpet 1
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade, trumpet 1
- Ravel: *Piano Concerto in G*
- Ravel: *Piano Concerto for the Left Hand*, trumpet 1
- Ravel: *Bolero*, trumpet 1 in C
- Rachmaninoff: *Variations on a Theme by Paganini*, trumpet 1
- Strauss: *Ein Heldenleben*, trumpet 1 in Eb
- Strauss: *Don Quixote*, trumpet 3
- Stravinsky: *Petrouchka* (1911), cornet 1
- Stravinsky: *Firebird Suite* (1919)
Dance of Kastchei, trumpet 1
- Shostakovich: *Piano Concerto No. 1*, II
- Wagner: *Tannhäuser Overture*
Ending, trumpet 1

Sight-Reading

21. New Mexico Symphony Orchestra, Second/Associate Trumpet

Solo: Hummel *Trumpet Concerto in Eb Major*, I and II

Orchestral Excerpts:

- Bach: *Magnificat*
Opening (first 15 measures)
- Beethoven: *Leonore Overture No. 2 and No. 3*
Offstage Solos
- Bizet: *Carmen*
Prelude
- Brahms: *Academic Festival Overture*
- Gershwin: *American in Paris*
4 measures before [46] to [47]; [57]; [63]
- Mahler: *Symphony No. 5*
I: Part I only
- Mussorgsky/Ravel: *Pictures at and Exhibition*
Promenade
- Ravel: *Piano Concerto in G*
I: Opening
- Respighi: *Pines of Rome*
Offstage Solo
- Rimsky-Korsakov: *Scheherazade*
IV, [C] to [D]; [Q] to [R]; [T] to [U]
- Schumann: *Symphony No. 2*
I: Opening, 1st and 2nd trumpet
- Strauss: *Ein Heldenleben*, 1st Eb trumpet
- Stravinsky: *Petrouchka* (1947)
Ballerina's dance; Waltz; Ballet Ending (#265 to #267)

Sight-Reading and playing with the section may be part of final rounds.

22. New World Symphony Orchestra, Spring 2006

Solo: Haydn *Trumpet Concerto in Eb Major*, (I and II expositions only);
and a concerto or solo piece of your choice

Orchestral Excerpts:

- Bizet: *Carmen*
Prelude
- Mahler: *Symphony No. 5*
I: Beginning to 6 after [1]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade, Beginning to [2]
- Ravel: *Piano Concerto in G*
I: [2] to [3]; 36 to end
- Respighi: *The Pines of Rome*
Offstage Solo
- Schumann: *Symphony No. 2*
I: first 13 measures, 1st & 2nd trumpet
- Shostakovich: *Symphony No. 5*
I: [27] to [29]
- Strauss: *Don Juan*
[F] to [G]
- Stravinsky: *Petrouchka* (1947)
1 before [134] to [139]; [149] to [151]

23. New York Philharmonic Orchestra, Associate Principal Trumpet, Spring 2004

Solo: Haydn *Trumpet Concerto in E-flat Major*, II
Hummel *Trumpet Concerto in E-flat Major*, III

Orchestral Excerpts:

- Bach: *Christmas Oratorio*, No. 64
- Bartók: *Concerto for Orchestra*
- Beethoven: *Symphony No. 9*
- Beethoven: *Piano Concerto No. 1*
- Beethoven: *Violin Concerto*
- Bizet: *Suite No. 1* or *Carmen* Prelude
- Brahms: *Symphony No. 2*
- Bruckner: *Symphony No. 7*
- Dvorak: *Symphony No. 8* (old No. 4)
- Dvorak: *Symphony No. 9*, “New World”
- Franck: *D Minor Symphony*
- Gershwin: *Piano Concerto in F Major*, II
- Mahler: *Symphony No. 1*
- Mahler: *Symphony No. 2*
- Mahler: *Symphony No. 3*
- Mahler: *Symphony No. 5*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
- Respighi: *Pines of Rome*
- Schumann: *Symphony No. 2*
- Scriabin: *Poem of Ecstasy*
- Shostakovich: *Piano Concerto No. 1*
- Strauss: *Also Sprach Zarathustra*
- Strauss: *Ein Heldenleben*
- Strauss: *Till Eulenspiegel*
- Stravinsky: *Petrouchka* (1947)
- Stravinsky: *Song of the Nightingale*
- Tchaikovsky: *Symphony No. 4*

Sight-Reading: Excerpts from the standard repertoire to be determined at the audition.

Semi-Final and Final Auditions may require playing with the members of the New York Philharmonic Brass Section. The New York Philharmonic tunes to A442.

24. Oregon Symphony, Principal Trumpet, Fall 2005

Solo: Hummel *Trumpet Concerto in E-flat Major*

Orchestral Repertoire:

- Bach: *Magnificat*
- Bartók: *Concerto for Orchestra*
- Beethoven: *Leonore Overture No. 2*
- Brahms: *Symphony No. 2*
- Brahms: *Academic Festival Overture*
- Gershwin: *Piano Concerto in F*
- Mahler: *Symphony No. 5*
- Mahler: *Symphony No. 7*
- Mussorgsky: *Pictures at an Exhibition*
- Ravel: *Piano Concerto No. 2*
- Respighi: *Pines of Rome*
- Rimsky-Korsakov: *Scheherazade*
- Strauss: *Ein Heldenleben*, 1st Bb trumpet
- Strauss: *Also Sprach Zarathustra*
- Strauss: *Don Juan*
- Stravinsky: *Petrouchka*
- Wagner: *Parsifal*

Sight-Reading

25. Pacific Symphony Orchestra, Principal Trumpet, Spring 2004

Solo: Haydn *Trumpet Concerto in Eb Major, I*; or
Hummel *Trumpet Concerto in Eb Major, I*

Orchestral Excerpts:

- Bach: *Brandenburg Concerto No. 2, III* (first half)
- Beethoven: *Leonore Overtures Nos. 2 and 3*
Offstage solos
- Beethoven: *Symphony No. 5**
II, first 10 measures of [A]
- Schumann: *Symphony No. 2**
Beginning to #22
- Mahler: *Symphony No. 3*
Posthorn Solo
- Mahler: *Symphony No. 5*
I, Opening Solo
- Strauss: *Ein Heldenleben*, 1st Bb trumpet
[42] to [43]; [58] to [62]; [80] to [83]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Opening Promenade; Goldenberg and Schmuyle
- Ravel: *Piano Concerto in G*
I, Opening Solo
- Stravinsky: *Petrouchka* (1947)
Ballerina's Dance; Waltz
- Stravinsky: *L'Histoire du Soldat*
Part I: The Soldier's March (Scene II)
Part II: The Royal March
- Respighi: *Pines of Rome*
Offstage Solo
- Gershwin: *Piano Concerto in F*
II, Opening to [1] (#5 to #19)
- Bartók: *Concerto for Orchestra*
I: #39 to #50
II: #90 to #120
V: #211 to #245
- Prokofiev: *Cinderella*
Act I, Movement 19: Waltz [123] to [127]
- Goldsmith: Trumpet Solo from "Chinatown"

* Denotes that Rotary Trumpets must be used.

Sight-Reading

26. Philadelphia Symphony Orchestra, Associate Principal Trumpet, Spring 2001

Solo: Haydn *Trumpet Concerto in Eb Major, II* (Semi and Finals only)
Honegger *Intrada* (Finals only)

Orchestral Excerpts:

Preliminary:

- Mahler: *Symphony No. 5*
Opening Solo
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade
- Ravel: *Piano Concerto in G*
- Respighi: *Pines of Rome*
Offstage Solo
- Stravinsky: *Petrouchka* (1947)
Ballerina's Dance; Waltz

Semi-Final and Final:

- Bach: *Magnificat*
- Brahms: *Academic Festival Overture*
- Copland: *An Outdoor Overture*
- Debussy: *Nocturnes, Fêtes*
- Mahler: *Symphony No. 3*
- Mahler: *Symphony No. 5*
- Ravel: *Piano Concerto in G*
- Respighi: *Pines of Rome*
- Rimsky-Korsakov: *Scheherazade*
- Strauss: *Ein Heldenleben*
- Stravinsky: *Petrouchka* (1947)
- Wagner: *Tannhäuser Overture*

27. Phoenix Symphony Orchestra, Principal Trumpet, Spring 2003

Solo: Haydn *Trumpet Concerto in Eb Major, I*; or
Hummel *Trumpet Concerto in Eb Major, I*

Orchestral Excerpts:

- Beethoven: *Leonore Overture 3*
- Bruckner: *Symphony No. 7*
- Mahler: *Symphony No. 3*
- Mahler: *Symphony No. 5*
- Prokofiev: *Lieutenant Kije Suite*
- Ravel: *Piano Concerto in G*
- Strauss: *Alpine Symphony*
- Strauss: *Ein Heldenleben*, Eb and Bb trumpets
- Stravinsky: *Petrouchka* (1947)
- Stravinsky: *Firebird*
- Wagner: *Parsifal*

Final:

- Bach: *B Minor Mass*
- Bartók: *Concerto for Orchestra*
- Beethoven: *Symphony No. 9*
- Gershwin: *Concerto in F*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
- Rimsky-Korsakov: *Scheherazade*
- Schumann: *Symphony No. 2*
- Strauss: *Der Burger als Edelmann*

Sight-Reading

28. Saint Louis Symphony Orchestra, Second Trumpet, Spring 2003

Solo: Hummel *Trumpet Concerto in Eb Major*, I and II

Orchestral Excerpts:

First Trumpet Parts:

- Bach: *Magnificat*
Beginning to #32
- Beethoven: *Leonore Overtures 3*
Offstage Solo
- Bizet: *Carmen*
Prelude
- Debussy: *Nocturnes*, *Fêtes*
- Mahler: *Symphony No. 5*
I: Beginning to 4 after [1]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade
- Respighi: *Pines of Rome*
Offstage Solo
- Shostakovich: *Piano Concerto No. 1*
II: [34] to [35] (Please be prepared to perform this excerpt with and without mute.)
- Stravinsky: *Petrouchka*
Ballerina's Dance; Waltz

Second Trumpet Parts:

- Bartók: *Miraculous Mandarin*
[35] to [36]; [51] to 2 after [53]; 3 before [67] to the end
- Bartók: *Concerto for Orchestra*
I: #328 to #396
II: #90 to #147; #228 to #255
V: #210 to #254; #535 to #573
- Britten: *The Young Person's Guide to the Orchestra*
Variation K
Fugue: [K] to 13 after [M]
- Dvorák: *Symphony No. 8*
II: [E] to [F]
IV: first 18 measures
- Mahler: *Symphony No. 4*
I: [17] to [18]

28. Saint Louis Symphony Orchestra, Second Trumpet, Spring 2003, continued

- Prokofiev: *Symphony No. 5*
II: [48] to 10 after [49]
- Prokofiev: *Cinderella Suite No. 1*
VIII: 2 before [131] to the end
- Ravel: *Rapsodie Espagnole*
IV: first 3 measures of [4]; [7] to [8]; [24] to [25]
- Respighi: *Pines of Rome*
I: 9 after [2] to [3]; [5] to [8]
- Strauss: *Don Quixote*, [3] to [4]
- Stravinsky: *Petrouchka*
[116] to [119]; 7 after [151] to [158]
[265] to [267] on piccolo trumpet
- Webern: *Passacaglia*
#57 to #72

There may be sight-reading material in all rounds of the audition as well as section playing in the first round only. There will be an accompanist for the final round only. Each finalist will have 10 minutes to rehearse with the Saint Louis Symphony Orchestra accompanist before auditioning on stage.

29. San Diego Symphony, Substitute Principal Trumpet, Fall 2005

Solo: Haydn *Trumpet Concerto in Eb Major*, II (optional)

Orchestral Excerpts:

- Debussy: *La Mer*, 1st cornet
- Gershwin: *Piano Concerto in F*, II
- Respighi: *Pines of Rome*
- Strauss: *Ein Heldenleben*, Eb trumpet
- Stravinsky: *Petrushka*
Ballerina's Dance; Lyric Solos
- Wagner: *Parsifal*, Ride of the Valkyries

Trumpet section:

- Bizet: *Carmen*
Prelude
- Stravinsky: *Firebird* (2nd Trumpet)
Danse Infernale
- Wagner: Ride of the Valkyries, 2nd and 3rd trumpets
- Berlioz: *Symphony Fantastique*, 2nd cornet
I: #410 to #439

30. San Francisco Symphony Orchestra, Associate Principal Trumpet, Spring 2003

Solo: Haydn *Trumpet Concerto in Eb Major*, I and II

Orchestral Excerpts:

- Bach: *Magnificat*
Opening (first 15 measures)
- Beethoven: *Leonore Overtures Nos. 2 and 3*
- Brahms: *Academic Festival Overture*
Chorale
- Copland: *An Outdoor Overture*
Opening Solo
- Debussy: *La Mer*, III, 1st cornet
- Gershwin: *An American in Paris*
4 before [46] to [47]; [57]; [63]
- Gershwin: *Piano Concerto in F*, II
- Mahler: *Symphony No. 2*
Offstage
- Mahler: *Symphony No. 3*
Posthorn Solo
- Mahler: *Symphony No. 5*
I: parts 1 and 2
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Goldenberg and Schmuyle
- Ravel: *Piano Concerto in G*, I
- Respighi: *Pines of Rome*
I (entire); Offstage Solo
- Rimsky-Korsakov: *Scheherazade*
IV: [C] to [D]; [Q] to [R]; [T] to [U]
- Schoenberg: *Theme and Variations*, Op. 43b
#1 to #21; #264 to #274
- Strauss: *Ein Heldenleben*, 1st Eb trumpet
- Stravinsky: *Petrouchka*, (1947)
Ballerina's Dance; Waltz; Ballet Ending
- Stravinsky: *L'Histoire du Soldat*
Part 1: Soldiers March
Part 2: Royal March

Sight-Reading

31. Seattle Symphony Orchestra, Principal Trumpet, Spring 2002

Solo: Haydn *Trumpet Concerto in Eb Major*; or
Hummel *Trumpet Concerto in Eb Major*, I and III
and
Haydn *Trumpet Concerto in Eb Major*, II

Orchestral Excerpts:

- Bach: *Christmas Oratorio*, Part VI
- Bartók: *Concerto for Orchestra*
- Beethoven: *Leonore Overtures Nos. 2 and 3*
- Debussy: *Nocturnes*, *Fêtes*
- Gershwin: *Piano Concerto in F*, II
- Mahler: *Symphony No. 3*
Posthorn Solo; VI
- Mahler: *Symphony No. 5*
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Goldenberg and Schmuyle
- Ravel: *Alborada del Gracioso*
- Ravel: *Piano Concerto in G*
- Respighi: *Pines of Rome*
- Rimsky-Korsakov: *Scheherazade*
- Schoenberg: *Chamber Symphony No. 2*, Op.38
- Schumann: *Symphony No. 2*
Opening
- Shostakovich: *Concerto for Piano No. 1*
- Strauss: *Ein Heldenleben*, 1st Bb and Eb trumpet
- Stravinsky: *Fireworks*
- Stravinsky: *Petrouchka* (1911)
1st cornet: *Ballerina's Dance*; *Waltz*
1st trumpet: *Ending*
- Wagner: *Parsifal*
- Wagner: *Tannhäuser Overture*

Sight-Reading

Candidates should be prepared to perform muted passages both with and without mute.

32. Singapore Symphony Orchestra, Associate Principal Trumpet Audition, Spring 2006

Solo: Haydn *Trumpet Concerto in Eb Major*, I and II; or
Hummel *Trumpet Concerto in Eb Major*, I and II

Orchestral Repertoire (1st trumpet part, unless stated):

- Bach: *Mass in B Minor*
Pt. II, no. 2 Patrem Omnipotentem m.29 to end
- Bartók: *Concerto for Orchestra*
V, #211 to #254; #550 to #573
- Bizet: *Carmen*
Prelude
- Debussy: *La Mer*, 1st cornet
[51] to [53]
- Mussorgsky: *Pictures at an Exhibition*
Opening of Promenade; Goldenberg and Schmuyle
- Mahler: *Symphony No. 5*
I: Opening; 1 before [13] to [14]
- Ravel: *Piano Concerto*
I: Opening
- Rimsky-Korsakov: *Scheherazade*
IV: [C] to [D]; [Q] to [U]
- Schumann: *Symphony No. 2*
Opening
- Shostakovich: *Concerto for Piano No. 1*
II: [34] to [36]
IV: 16 before [2] after 63 to 65
- Stravinsky: *Petrouchka* (1947)
Ballerina's Dance; [134] to [139]
- Strauss: *Ein Heldenleben*, Eb trumpet
[49] to [55]; [65] to [66]
- Strauss: *Sinfonia Domestica*, 3rd trumpet
[89] to [90]
- Strauss: *Till Eulenspiegel*, 3rd trumpet
[35] to [38]
- Strauss: *Tod und Verklarung*
7 after [Y] to [Z]

33. Stockton Symphony, 2006

Solo: Selection of choice

Orchestral Excerpts:

- Brahms: *Academic Festival Overture*
#63 to #88 (17 bars before [D])
- Debussy: *Nocturnes*, *Fêtes*
[10] to [11]
- Mahler: *Symphony No. 5*
I: Opening Solo
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Goldenberg und Schmuyle
- Respighi: *Pines of Rome*
Offstage Solo
- Rimsky-Korsakov: *Capriccio Espagnol*
IV: Opening Solo
- Stravinsky: *Petrushka*
1911 version: [69] to [70]; [71] to [72]; [132] to end; or
1947 version: [134] to [139]; [140] to [143]; [265] to end

34. Syracuse Symphony Orchestra, Principal Trumpet, Spring 2003

Solo: Haydn *Trumpet Concerto in Eb Major*

Orchestral Excerpts:

- Bach: *Magnificat*
Opening to #49
- Bartók: *Concerto for Orchestra*
I: #358 to #397
II: #90 to #147
V: #211 to #255, #556 to #573
- Beethoven: *Leonore Overture No. 2*
Offstage Solos
- Bernstein: *Symphonic Dances from "West Side Story"*
#508 to #542; #676 to #706 (top line)
- Gershwin: *Piano Concerto in F*
II: Beginning to [1]; [8] to 5 after [9]
- Mahler: *Symphony No. 5*
I: Beginning to 3 after [1]; [7] to [8]; [9] to [14]; 14 after [19] to end
III: [5] to [8]; [13] through 8 after [13]
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Goldenberg und Schmuyle
- Ravel: *Piano Concerto in G*
I: 5 before [2] to [3]; [34] to end
- Rimsky-Korsakov: *Scheherazade*
IV: 1 before [C] to [E]; [T] to [U]
- Schumann: *Symphony No. 2*
I: Beginning to #14
- Strauss: *Also Sprach Zarathustra*; [18] to [19]
- Stravinsky: *Petrouchka* (1947)
Ballerina's Dance ([134] to [139]); Waltz ([149] to [158]);
Ending ([265] to [267])
- Tchaikovsky: *Nutcracker*
No. 12 "Le chocolat": Beginning to [2]

Possible Sight-Reading

35. Syracuse Symphony Orchestra, Second Trumpet, Spring 2004

Solo: Haydn *Trumpet Concerto in Eb Major*

Orchestral Excerpts (Bach is 1st trumpet part, all others are 2nd trumpet):

- Bach: *Magnificat*
#1 through #32
- Bartók: *Miraculous Mandarin*
[35] to [36]; [51] to 2 after [53]; 3 before [67] to end
- Bartók: *Concerto for Orchestra*
I: #328 to #396
II: #90 to #147
V: #201 to #254, #535 to #573
- Beethoven: *Symphony No. 5*
- Bizet: *Carmen Suite*
- Brahms: *Academic Festival Overture*
- Brahms: *Symphony No. 4, II*
- Dvorák: *Symphony No. 8*
II: [E] to [F]
IV: #1 to #18
- Mahler: *Symphony No. 2*
I: [12] through 7 after [12]
IV: #3 to #13
- Mahler: *Symphony No. 4*
I: [17] to [18]
- Ravel: *Rapsodie Espagnol*
IV: [4] through 3 after [4]; [7] to [8]; [24] to [25]
- Respighi: *Pines of Rome*
I: 9 after [2] to [3]; [5] to [8]
- Rimsky-Korsakov: *Scheherazade, III and IV*
- Shostakovich: *Symphony No. 5, IV*
- Strauss: *Don Quixote*; [3] to [4]
- Stravinsky: *Firebird* (1919)
Danse Infernal; Finale
- Stravinsky: *Fireworks*

36. Tanglewood, Spring 2006

Solo: Haydn *Trumpet Concerto in E-flat Major* I and II

Orchestral Excerpts:

- Copland: *Outdoor Overture*, #16 to #34
- Debussy: *Nocturnes*, *Fêtes*
9 before [10] to [11]
- Ravel: *Piano Concerto in G*
I: [2] to [3]
- Strauss: *Death and Transfiguration*
Tranquillo, 12 after [Y] to end
- Strauss: *Don Juan*
5 after [F] to 3 before [G]
- Stravinsky: *Firebird*
Katshei's Dance, 4 before [2] to [3]; [8] through 2 after [11]

37. Tuscaloosa Symphony Orchestra, Fall 2005

Solo: No Solo

Orchestral Excerpts:

- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade
- Beethoven: *Leonore Overture No. 3*
Offstage Call
- Mahler: *Symphony No. 3*
Posthorn Solo
- Stravinsky: *Petrouchka*
Ballerina's Dance; Waltz
- Respighi: *Pines of Rome*
Offstage Solo
- Strauss: *Till Eulenspiegel*
[32] and next 9 measures; [36] to 16 after [37]
- Debussy: *Nocturnes, Fêtes*
Orchestral Studies International Ed. Vol. 1, p.18, Example 3

38. Utah Symphony and Opera, Fall 2003

Solo: No Solo

Orchestral Excerpts:

- Bach: *Magnificat*
#1 through #32
- Bartók: *Concerto for Orchestra*
II: #90 to #147
V: #211 to #256
- Bizet: *Carmen*
Prelude
- Copland: *Outdoor Overture*
#16 to #34
- Debussy: *La Mer*, 1st cornet
[51] to [58]
- Gershwin: *Piano Concerto in F*, II
- Mahler: *Symphony No. 3*
Posthorn Solo
VI: #26 to end { 1st trumpet)
- Mussorgsky/Ravel: *Pictures at an Exhibition*
Promenade; Tuileries; Goldenberg und Schmuyle
- Ravel: *Piano Concerto in G*
I: [1] to [3]; [34] to end
- Ravel: *Alborada del Grazioso*, 1st and 2nd trumpet
Triplet section [26] to [28]
- Shostakovich: *Symphony No. 1*
II: [21] to [22]
III: [20] to [21]
- Shostakovich: *Symphony No. 5*
[27] to [32]; [108] to [111]
- Schumann: *Symphony No. 2*
#1 to #22
- Strauss: *Don Juan*
- Strauss: *Ein Heldenleben*, Bb trumpet
[42] to [83]
- Stravinsky: *Petrouchka* (1947)
I; II; III; “Masqueraders” to Fine
- Tchaikovsky: *Symphony No. 4*
III: #170 to #211
IV: #188 to #207

Sight-Reading is possible.