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Doctor Atomic Symphony

(Reh. U1 - C2)

John Adams
(1947 -)

When John Adams extracted portions of his opera, *Doctor Atomic*, to create this symphonic version, we were very fortunate that he chose the trumpet as the voice for this wonderful baritone aria that ends the first act of opera. This aria, "Batter My Heart," is a signature moment in the opera and reflects the struggles of Robert Oppenheimer, creator of the atomic bomb, and his intense inner conflict in creating one of the greatest scientific achievements ever with the knowledge that this creation could kill millions of people and possibly wipe out civilization altogether. The words for "Batter My Heart" come from the Holy Sonnets written in 1609-1610 by Englishman John Donne. An understanding of the words is extremely important in appropriately phrasing and placing emphasis, and infusing character in each section. Throughout this elongated passage, strive for a vocal color in your tone and nuance.

U1 Solennemente ♩ = 52

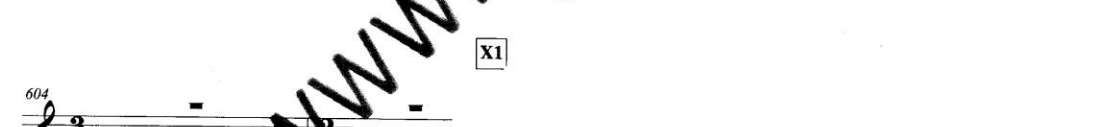
572 in C

1. 

580 

587 

592 

604 

610 

614 

X1



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General Baroque Performance Practice

Baroque music performance practice and stylistic approach can be interpreted in many different ways. Some players perform on original instruments in a historically informed manner, some use modern instruments incorporating historical style, while others prefer to use modern equipment but with a more muscular approach. Valid cases can be made for all of these. With original baroque trumpets, the sound and articulation create a very different tonal pallet and blend within the instrumental group and with vocalists when applicable. When using a modern instrument (as I do), I like to combine the best qualities of both the old and new – the elegance, the vocal approach to style, and the gliding, easy articulation that is historically informed, but with the agility, response, and dexterity that the modern instruments afford. For me, playing music of this period in a regal yet elegant manner is the goal. When playing any passage with a singer or chorus, it is important to know the words and understand the singer's phrasing of each line so that we can respond appropriately. Ornamentation can also be applied in a variety of ways. My own general rule is to think of ornamentation (trills, turns, embellishments, etc.) as an enhancement to the musical line without overshadowing or detracting from its basic structure.

B minor Mass

BWV 232

Symbolum Nicenum (Credo)

Nr. 2 Chor

(Bars 29 - 47)

J.S. r
(16^o)

In this fugue, we join the chorus as part of a team. Knowing the text is essential for 33 and 34, set the first half-note and phrase down slightly (first note a little stronger bar). Throughout, eighth-note lines should be elegant and vibrant, always reaching phrase with shape and a clear destination in mind. For the ending, the written outgrowth of the string of eighth-notes leading up to it. Stay up in the compact air as you ride the eighth-notes up. Additionally, keep in mind the piece, only the end of your line while other voices continue the fi



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*Am

Symphonie Fantastique

II. Un Bal

Hector Berlioz. Op. 14
(1803 - 1869)

Although Symphonie Fantastique was premiered in 1830, this cornet obbligato part was added later by the composer for an 1844 performance of the piece, quite possibly for J. B. Arban although this is not known for certain. In my experience conductors have included this roughly half of the times when I have performed the piece. If played as an extension of the woodwinds in an elegant manner, this is a wonderful part that can add a great deal to this movement.

VALSE. Allegro non troppo

Cornet 1

in A

29

21

ff

f

22

29

23

12

24

16

25

12

poco f

mf

cresc. poco

1

2

3

5

6

21

44

ff

28

poco f

cresc.

ff

p

sf

8

31

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Symphony No. 1

Gustav Mahler
(1860 - 1911)

I. Langsam, Schleppend (5 Bars after Reh. 1 - 8 bars before 2)

The first entrance, an interval of a fifth, needs to have the proper width between the first and second parts to ensure solid intonation. Especially with the distance issue of playing offstage, be sure that there is a slight acoustical release together from the tied notes so that the thirty-second notes are coordinated properly. There should be a distinct rhythmic difference between the dotted eighth/sixteenth figures and the triplets. Be aware that the degree of accelerando may vary from one conductor to the next. The third trumpet part usually needs to be played a bit stronger and in a more pronounced manner throughout in order to be heard. This is especially the case in the eighth and ninth bars after Reh. 1 when the orchestration is thicker.

In weiter Entfernung
Più mosso
in F

1. *ppp* *acceler.*

2. *ppp*

3. *ppp* in der Ferne in B

Schnell *acceler.*

1. *3*

2. *3*

3. *3*

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The first trumpet can help coordinate the first entrance. Think of the triplet. Subdivide the first beat of it.

2 **Più mosso**
Schnell
in F

1. *in F*

2. *in F*



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Pines of Rome

Ottorino Respighi
(1879 - 1936)

I. I pini di Villa Borghese (11 Bars after Reh. 2 - 8 bars before 3)

Keep articulation light and the sixteenth-notes fleeting and moving ahead toward the next dotted quarter-note. Make certain that you get off of tied notes in time to stay right in tempo, and that you clearly place the next sixteenth-note after the longer notes. Dig out all sixteenths with even sound and articulation.

(Allegretto vivace) in B^b (Sord.)

in B^b (Sord.)

in B^b (Sord.)

mf

ff

1.

2.

3.

1.

2.

3.

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The Rite of Spring

L'Adoration de la Terre
(1 Bar before Reh. 11 - 12) ●

Igor Stravinsky
(1882 - 1971)

Play this with brilliance but without overpowering the texture. Think of stacking your part on top of the group of voices already in progress. Rhythmic subdivision is key to make certain that all details remain in place. Throughout the piece, I switch between the B-flat and A leadpipe as follows: Beginning-first bar of Reh. 22 (B-flat pipe), two bars before Reh. 33-66 (A pipe), Reh. 70-83 (B-flat pipe), and Reh. 83- end of the piece (A pipe). By navigating things in this manner, I gain the best intonation and fingering combinations. I also use my Benge piccolo, which gives me the ability to play all of this with an appropriate intensity, volume, and tone quality.

(Più mosso)
in D con sord.

Tromba
Piccolo
in Ré

Rite of Spring by Igor Stravinsky
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Song of the Nightingale

(Reh. 22 - 23)

Since this is both low and in a soft *piano* dynamic, make sure to have a good breath and length in order to set each note with weight and controlled focus in it.

22 (Marche chinoise)
in C

1.

2.

Be exacting with your rhythm

55 Vivace
in C

1.

2.



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