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Trends in Historic and Modern Performance Practice For the Trumpet In Richard Wagner's Der Ring Des Nibelungen

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TRENDS IN HISTORIC AND MODERN PERFORMANCE PRACTICE

FOR THE TRUMPET IN RICHARD WAGNER'S

DER RING DES NIBELUNGEN

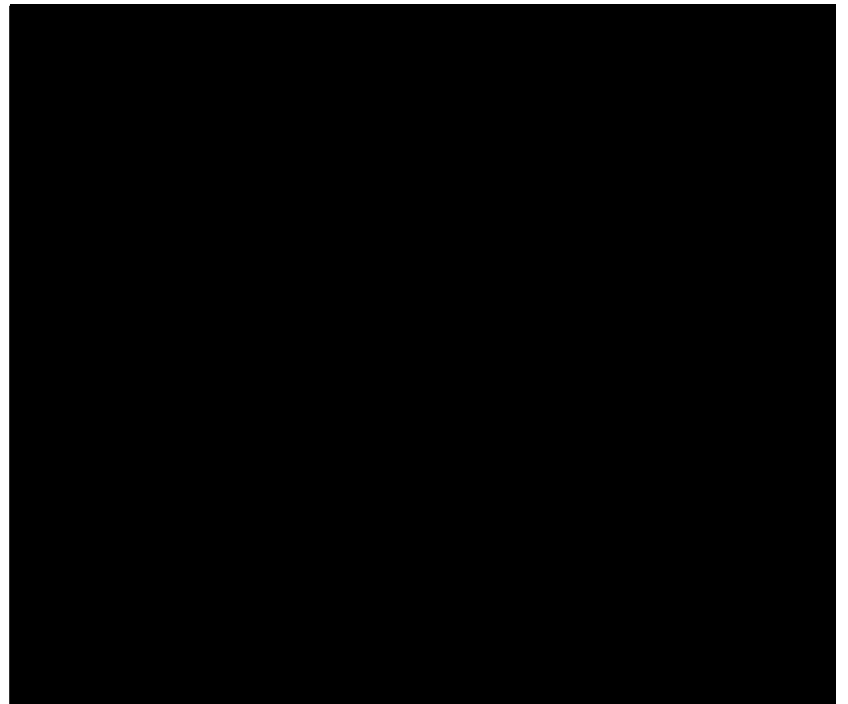
by

Michael Ryan Ellzey

A Dissertation

Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:



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TRENDS IN HISTORIC AND MODERN PERFORMANCE PRACTICE

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Abstract of a Dissertation

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ABSTRACT

TRENDS IN HISTORIC AND MODERN PERFORMANCE PRACTICE

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by Michael Ellzey

December 2006

The purpose of this document is to compare the Alto F trumpet used by the players of Richard Wagner's orchestra to the modern trumpet, with reference to specific excerpts from *Der Ring des Nibelungen*. It will discuss topics pertaining to transposition, range, keys, timbre, and crooking. Other elements that will be explored are the evolution of the valved trumpet and how it led to the Alto F trumpet. The document will also discuss the eventual replacement of the Alto F trumpet by the modern C and B-flat trumpets. Included in this section will be a historic study of the practice of transposition by the orchestral trumpet player. Finally, this document presents a statistical analysis of how the trumpet is used by Wagner in *Der Ring des Nibelungen*.

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CHAPTER I

INTRODUCTION: WAGNER AND THE ALTO F TRUMPET

Richard Wagner is a key figure in the evolution of the trumpet. In his massive cycle *Der Ring des Nibelungen* Wagner was critical in the process of turning the trumpet from a ceremonial instrument, often a part of the on-stage *banda*, into an instrument fully integrated into the musical tissue of the work.

Research demonstrates that the primary trumpet that Wagner used and composed for was the Alto F trumpet, which differs in several respects from the C trumpet in common use today. First, they differ in timbre, with the earlier instrument being mellower. Second, the modern trumpet is considerably smaller. And finally, the Alto F instrument is more difficult to play in the higher registers. Nevertheless, it is of interest and value to study the use of the Alto F trumpet in Wagner's *Ring* and to hear Wagner's music performed on that instrument. This document, and the lecture-recital it supplements, are attempts to assess performance practices in Wagner's time and for this instrument.

The exact origins of the Alto F trumpet are obscure, but Wagner was introduced to the instrument during his first visit to Paris in the 1830's. It was the instrument of choice for the large and prestigious orchestra of the Académie Royale de Paris, better known as the Paris Opéra. This ensemble had a major influence on Wagner's conception of orchestration and its possibilities, including of course the trumpet. Manufacturers of the Alto F trumpet were mostly from Eastern Europe, though a few lived in France and at least one in America.

Performance practices in Wagner's time are different from those of today and likewise linked to the nature of the Alto F trumpet. The most notable these are a greater

emphasis on pitch changes through crooking rather than by the use of valves. During the period of the Alto F trumpet the method of transposition evolved that we still use today: namely, that the player transpose extensively in performance, with the actual pitch of the trumpet seldom matched to that of the written score.

The Alto F trumpet had largely disappeared in the generation after Wagner's death in 1883; by the close of World War I the trumpet in C was all but universal. Thus the instrument used by Strauss, Mahler, Bruckner and many other composers survives today only as a memory or occasional rarity. Careful listeners, though, can still detect the difference when hearing the Alto F trumpet.

This document is in four chapters: An opening chapter outlines Wagner's life and the conception of the *Ring*. The middle chapter discusses his use of the trumpet with a statistical analysis of the research. The third chapter outlines the evolution of the trumpet, focusing on the Alto F. The final chapter contains some remarks on mid-nineteenth-century performance practice.

CHAPTER II

WAGNER AND HIS *RING*

Before discussing Wagner's use of the trumpet in his major work, it might be helpful to have some background in his life and the evolution of the *Ring*.¹

The Life of Wagner

Wilhelm Richard Wagner, a pivotal figure in the history of music and one of the most controversial (and written about) men of the nineteenth century, was born in Leipzig, Germany, on May 22, 1813. His father, Friedrich Wagner, was a police officer who died of a typhoid infection six months after Richard's birth. Just nine months later Richard's mother, Johanna Wagner, married Ludwig Geyer in August, 1814. An actor and painter, Geyer was much loved by his stepson and was an influential figure in his young years; it was he who introduced Wagner to the theatre that would dominate his

¹ The following two sections are based on general knowledge of Wagner and his works. A bibliographical note might be helpful, however.

Probably the best one-volume life is Ronald Taylor, *Richard Wagner: His Life, Art, and Thought* (New York: Taplinger Publishing, 1974). Also recommended is Derek Watson, *Richard Wagner: A Biography* (New York: McGraw-Hill, 1983). Despite its age, still the authoritative biography is Ernest Newman, *The Life of Richard Wagner*, 4 vols. (New York: Knopf, 1933-46). This can be supplemented with Martin Gregor-Dellin, *Richard Wagner: His Life, His Work, His Century*, tr. J. Maxwell Brownjohn (New York: Harcourt, 1983) and Curt von Westernhagen, *Wagner: A biography*, 2 vols, tr. Mary Whittall (Cambridge: Cambridge University Press, 1978), both of which are sympathetic to their subject. Far less congenial biographies are John Gutman, *Wagner: The Man, His Mind, and His Music* (New York: Harcourt, 1968) and Joachim Köhler, *Richard Wagner: The Last of the Titans*, tr. Stewart Spenser (New Haven: Yale UP, 2004). Herbert Barth et al., eds. *Wagner: A Documentary Study*, tr. P. R. J. Ford and Mary Whittall (New York: Oxford UP, 1975) is helpful for its full use of illustrations. We can encounter Wagner first hand in his autobiography, *My Life*, tr. Mary Whittall (Cambridge: Cambridge UP, 1983), though Wagner frequently plays fast and loose with the truth; often more revealing is Stewart Spenser and Barry Millington, eds., *Selected Letters of Richard Wagner* (New York: Norton, 1988), as is the portrayal by his wife in Martin Gregor-Dellin, ed., *Cosima Wagner's Diaries*, 2 vols., tr. Geoffrey Skelton (New York: Harcourt, 1978). A helpful annotated bibliography is Michael Saffle, *Richard Wagner: A Guide to Research* (New York: Routledge, 2002). Two reference books are of considerable value: Ulrich Müller and Peter Wapnewski, *Wagner Handbook*, tr. John Deathridge (Cambridge, MA: Harvard UP, 1992) and Barry Millington, ed., *The Wagner Compendium* (New York: Shirmer Books, 1992). Still the best general guide to the operas is Ernest Newman, *The Wagner Operas* (New York: Knopf, 1949), especially when supplemented with Curt von Westernhagen, *The Forging of the Ring* (Cambridge: Cambridge UP, 1976), Deryck Cooke, *I Saw the World End: A Study of Wagner's Ring* (New York: Oxford UP, 1979), and Bryan Magee, *Wagner and Philosophy* (London: Penguin, 2000), the last of these being the finest volume published on Wagner in a decade; its self-limiting title is deceptive.

artistic life. Indeed, Wagner himself believed Geyer to be his biological parent, though subsequent research has proven this hypothesis to be untrue. Geyer died in 1821, when Richard was only eight years old. He was then raised by his uncle Adolph Wagner, a literary scholar who introduced the young Wagner to literature, most notably the works of Shakespeare.

His formal education began in 1822 at the Kreuzschule in Dresden, where his mother and stepfather had moved so Geyer could work for the Hoftheater. In 1825 Wagner began piano lessons with a local musician and more general theoretical studies in music from the local rabbi (ironic, given Wagner's later anti-Semitism). It is in this period that the young Wagner was first exposed to the works of Beethoven, the single most important musical influence in his career. Wagner showed strong literary inclinations and even wrote a blank-verse tragedy, *Leubald und Adelaide*. Wagner decided that it needed music to fully explain the text. Thus was born the idea of the Wagnerian music drama, a combination of his gods Shakespeare and Beethoven. Words alone were, it seemed, not grand enough, and symphonic music perhaps too grand. The two arts, the literary and the musical, were to make an ideal marriage in the young artist.

The young Wagner, now nineteen years old, conceived his first opera, *Die Hochzeit* (The Wedding), but abandoned it in 1832. Even as early as this, Wagner insisted on writing his own libretto, an attitude that would become a lifetime trait. The next year he received his first professional job, as chorus master in Würzburg. It is here that he began his first completed opera, *Die Feen* (The Fairies), based upon a story by Gozzi and which he finished in 1834; however, it remained unperformed after the Leipzig Theater rejected it. From 1834 to 1836 Wagner accepted a job as music director of a traveling theater company operating out of Magdeburg. During that time he conceived

the idea for his next opera, *Das Liebesverbot* (The Ban on Love), in the summer of 1834. Based on the Shakespeare's *Measure for Measure*, *Das Liebesverbot* takes free love as its theme, an early indication of Wagner's interest in romance and the dynamic between the sexes. In Magdeburg he also met Christine Wilhelmine Planer ("Minna"), whom he married in 1836 and moved with her to his new post at Königsberg. Though happy at first, the young couple was destined to decades of misery in this marriage of different minds: Minna the simple and prudent Hausfrau (house wife), Wagner the prodigal genius.

From 1837-1839 he was the music director for the theater in Riga, on the Russian frontier. Seeking employment, he made his way to the musical capital of Paris, where (between various imprisonments for debt) he worked as a journalist, copyist, and arranger. There he also met Meyerbeer, the leading operatic composer of the day and one of the founders of Grand Opera that would influence Wagner's work considerably, just as the renowned orchestra would transform Wagner's methods of orchestration. It was with the Paris Opera in mind that Wagner conceived his own Grand Opera, *Rienzi*, written between 1838 and 1840. Based on a novel by Edward Bulwer-Lytton, this brash score tells of the rise and fall of a Renaissance Roman tribune, a character in many ways a precursor of Tristan and Walther von Stolzing. Its premiere in Dresden two years later was Wagner's first major success.

As a result of the popularity of *Rienzi*, in 1843 Wagner was awarded the position of Kapellmeister in Dresden. In that same year *Der fliegende Holländer* (The Flying Dutchman) debuted in Dresden. Influenced by various folk tales and Wagner's own miserable experience at sea, *Holländer* was not as well received as *Rienzi*, though Wagner correctly recognized its considerable advance over the earlier work. During the period of 1843-1849 he was active as a conductor and read extensively in classical

literature, Germanic mythology, politics, and philosophy. He began writing *Tannhäuser* in 1843, completing it two years later. This is Wagner's first truly mature work, though its inconsistencies were frustrating even to the composer himself. Near the end of his life he remarked that he "still owed the world a *Tannhäuser*."² This is also Wagner's first opera to be based on serious literary and historical research, qualities that would become a hallmark for the remainder of his career. The composer himself conducted the premiere performance in Dresden on October 19, 1845; it quickly became famous throughout Germany. While on vacation in Marienbad during the summer of 1845, he conceived his next opera, the ever-popular *Lohengrin*, as well as the prose drafts of *Die Meistersinger* and *Parsifal*.

1848 proved to be a difficult year, beginning with the death of his mother and growing unrest with his subservient court position. However this is also a time when he began to write the detailed prose sketches for a drama that would eventually become the *Ring* cycle. By 1849 the European Revolution arrived in Dresden, and Wagner was an active participant. Unfortunately the Revolution put Wagner on a collision course with his employer, the Grand Duke of Saxony, who was forced to order the arrest of his disobedient Kapellmeister. In May Wagner fled to Switzerland, making Zurich his new home. He was not to set foot on German soil again for eleven years. It was in Swiss exile that he wrote many of his most famous prose treatises, such as *Art and Revolution*, *The Artwork of the Future*, and *Opera and Drama*—the last by any measure one of the most important analytical works in the history of opera. The ideas expressed in these writings gave rise to the description of Wagner's operas as *Musik der Zukunft* ("music of the future") by his opponents and *Gesamtkunstwerk* ("total work of art") by his admirers.

² *Cosima Wagner's Diaries*, II, 996.

After five years in Switzerland and writing only prose, Wagner returned to his pre-revolutionary Nibelungen sketches and drafted the libretto for a new opera, *Siegfrieds Tod* (“Siegfried’s Death”), which would eventually become the concluding opera in the *Ring* tetralogy. By 1853 all four poems were complete enough to publish. Wagner worked feverishly on his new Nibelungen project, completing the score for *Das Rheingold* in September, 1854. *Die Walküre* and part of *Siegfried* followed. (These matters will be discussed more fully in the next section of this dissertation.)

It was during the composition of the *Ring* that the middle-aged exile discovered the two great loves of his later life: the works of Arthur Schopenhauer and a powerful lust for other men’s wives. Schopenhauer’s seemingly endless treatise *The World as Will and Idea* was a Buddhist-inspired, pessimistic rant. (Schopenhauer even named his favorite dog “Atman,” the Sanskrit word for soul.) Wagner claimed that he read it three times in one year and at least once every year after. Its soul-searching melancholy struck a chord deep within the composer, changing radically the thematic nature of the *Ring*, from a Marxist optimism to a melancholy resignation and withdrawal.

His love affair with the silk heiress Mathilde Wesendonck was the inspiration for *Tristan und Isolde*, which he composed during a hiatus from the *Ring*. Breaking off after the second act of *Siegfried*, Wagner was desperate for a popular work, one that would bring him money of his own. Needless to say, it did not sell. He turned then to a comic opera, the first since the youthful *Liebesverbot*. This was *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg), much of it written during the unhappiest years of his life.

Finally permitted to re-enter Germany (though not Saxony), the composer was destitute in Stuttgart. In that year, 1864, a new king ascended to the throne of Bavaria, the

young Ludwig II. In one of the greatest gestures in the history of artistic patronage, he took Wagner into his court, paid his debts, and set him up for life. The premieres of both *Tristan* and *Meistersinger* took place at his royal theatre in Munich.

In the same year Wagner began an affair with the woman who would be his helpmate for the rest of his life: Franz Liszt's illegitimate daughter Cosima, the wife of Wagner's friend and pupil Hans von Bülow. At first the affair was conducted secretly, both to protect von Bülow and to avoid the wrath of the misogynist young monarch. Nevertheless, by 1869 the romance was publicly exposed, and Wagner was forced to flee Munich for a second Swiss exile. Two daughters had already been born to Cosima and Wagner out of wedlock. Wagner's only son, Siegfried, was born in June. (The event is celebrated in Wagner's only significant non-theatrical work, the lovely *Siegfried Idyll*, first performed on Cosima's birthday—to the outside world better known as Christmas Day—of that year.) At last von Bülow consented to a divorce in 1870. Minna's death four years earlier allowed Wagner to legitimize the affair in marriage. The two former adulterers became pillars of the Lutheran church, living in luxurious estate thanks to King Ludwig's generosity.

Again inspired by the glassy lakes and towering mountains of the Alps, Wagner returned to the composition of the long-abandoned *Ring*. Work went slowly this time, slowly but steadily. The Bavarian king yearned for a performance, but Wagner adamantly forbade it. The offended young monarch ordered Munich performances of *Rheingold* and *Walküre*, which the composer refused to attend; he held the remaining two scores tightly to his chest, pretending they were unfinished.

What Wagner wanted was artistic independence: his own theatre, his own temple to his works and himself. This he found in the small Bavarian town of Bayreuth, located

in the middle of the state, on the rail line between Munich and Nuremberg. Wagner and Cosima had intended to use the Margravian Opera House, a baroque theatre that was Bayreuth's only claim to musical fame. Upon a visit, however, they quickly realized that it was much too small—"a Mozart house!" Wagner snorted. Thus the idea of the Festspielhaus, the Bayreuth festival theatre, was born.

The couple took their idea to the king, who could deny his favorite nothing. He gave Wagner a house, the pretentious Wahnfried (now a museum); he also forked over funding for the theatre. What the government did not lend and the king not donate, Wagner made up for by series of conducting tours all over Europe. Wagner even wrote an overture for the American Centenary; the composer quipped that the best thing about it was the five thousand dollars he was paid.

The first festival opened in August, 1876. Much of the cultural world attended, including the operaphile emperor of Brazil. They came, they saw, they marveled; then they went home and left Wagner to pay the enormous debt of the *Ring*'s premiere. Wagner was depressed, feeling his *magnum opus* had not achieved on the stage what he had envisioned. Furthermore, this was the last time Wagner was to see his royal patron, who was already retreating into the isolation and madness that would end both his throne and his life a few years after Wagner's own death. Finally, he was nearing the end of the closest friendship of his life, with the young and talented Friedrich Nietzsche. Wagner had been like a foster-father to the fledgling philosopher; his first book, *The Birth of Tragedy*, was a tribute to Wagnerism.

Exhausted, ill, and prematurely aged, Wagner traveled to Venice before yet again launching the conducting tours that would shorten his life. He began the composition of his last opera. *Parsifal* was the sole work of the next festival, in 1882. It is generally

considered one of the most successful premieres—and productions—in theatrical history. The demons of the disappointment with the *Ring* performance were exorcised. The sets and costumes were used well into the 1930's. Yet the composer was visibly flagging. He spent his final six months in Venice, fleeing Bayreuth's damp and icy winters. He died at the Palazzo Vendramin on February 13, 1883, at six o'clock in the evening.

A solemn procession down the Grand Canal and a train to Bayreuth brought Wagner's corpse, his fourteen-year-old son, and the grieving widow home. Siegfried's Funeral Music was played at the service as he was buried in the garden behind Wahnfried. Even today there is no marker, just a mound of ivy. There is no need: the world well knows who is buried there.

The Conception of the Ring

The narrative sources of Wagner's *Ring* are well known. Wagner himself discussed them on several occasions. Of the dozen or so that he mentioned, three are primary:

1. *The Poetic Edda*. As Elizabeth Magee demonstrated in *Richard Wagner and the Nibelungs*, the *Poetic Edda* is Wagner's most important source.³ It is a collection of Icelandic texts assembled in the mid-thirteenth century, but the poems themselves are evidently much older. It is in two parts: first a mythological section--something of a "Viking Bible"; and then a heroic section focusing on the figure of Sigurd (Wagner's Siegfried). Hauer has shown that much of the essential structure of the *Ring*, including its mythological framework and cosmology, is taken directly from the opening

³ Elizabeth Magee, *Richard Wagner and the Nibelungs* (New York: Oxford University Press, 1990).

poem of the Edda.⁴ Several scenes are similarly derived from the collection, including the encounter of Brünnhilde and Siegmund (*Walküre*, Act 2), the head-wager of Mime and the Wanderer (*Siegfried*, Act 1), the dialogue of the Wanderer and Erda (*Siegfried*, Act 3), the awakening of Brünnhilde (*Siegfried*, Act 3), and the refrain of the Norns (*Götterdämmerung*, Prologue).

2. *The Prose Edda*. This thirteenth century saga was redacted by an Icelandic writer (possibly Snorri Sturluson) from the Eddic poems mentioned above. (To redact a text is to reduce it from verse to prose.) The job is not well done, and the seams show badly. The chief value of the Prose Edda is that it preserves redactions of several Siegfried poems lost from the manuscripts of the *Poetic Edda*.
3. *The Nibelungenlied*. This long Middle High German romance dates from 1204. Much lauded during the German Romantic Movement, it is the version of the Siegfried story best known to Wagner's contemporaries. Nevertheless it is quite different from the Icelandic sources cited above. In the German poem there is no prior relationship between Siegfried and Brünnhilde before she is brought to marry Günther. Instead, Siegfried's death is motivated by a quarrel between Brünnhilde and Siegfried's wife Kriemhild (Wagner's Gutrune) over who has the higher position at court. It is interesting that Wagner deliberately avoided this better-known version in favor of the relatively obscure Icelandic sources. Wagner's primary debt to the *Nibelungenlied* is the character of Hagen and the dramatic structure (i.e., the revenge plot) of *Götterdämmerung*.

⁴ Stanley Hauer, "Wagner and the *Volospa*," *Nineteenth Century Music*, 15, (1991): 52-63.

All of these works Wagner would have known in German translations, though he could read Middle High German with modest fluency, and evidence exists that he had studied at least some Icelandic.

It is often remarked that the *Ring* was written backwards and composed forwards. (See Appendix C) Indeed the poems were written in reverse order. *Siegfrieds Tod* (Siegfried's Death) was the first, a product of Wagner's revolutionary zeal. It was to show the triumph of Siegfried and Brünnhilde over the old and corrupt order of the gods just as the composer himself was attempting to do in revolutionary Dresden in 1848 and '49. Exile, further reflection, and (especially) his encounter with Schopenhauer convinced the composer both to expand and modify his initial concept. *Siegfrieds Tod* was given a predecessor, *Der junge Siegfried* (Young Siegfried), which would explain how the world-hero came into possession of his ring and his bride, both of which he loses in the later opera. Eventually Wagner decided that even this expansion was not enough, so he enlarged his work into a trilogy with the addition of *Die Walküre*, narrating the life of Siegfried's father, Siegmund. Finally Wagner prefaced this trilogy with a fourth opera, *Das Rheingold*, providing a mythological framework for the cycle. It is important to note that Wagner considered the work a trilogy, not a tetralogy; the *Rheingold* score carefully names it as a "fore-evening." The overall structure of *Das Rheingold* and *Götterdämmerung* can also be viewed on a larger level in that Wagner himself referred to *Götterdämmerung* as "a recapitulation of the whole: a prologue and three pieces."⁵ The initial two texts, *Siegfrieds Tod* and *Der junge Siegfried*, were re-entitled as *Götterdämmerung* and *Siegfried* respectively. The tone of the poems had changed

⁵ Robert Bailey, "The Structure of the 'Ring' and its Evolution," *Nineteenth Century Music*, 1 (1977-78): 48-61.

considerably, with the role of hero shifting subtly from Siegfried to Wotan, and the theme from revolutionary optimism to transcendental resignation.

In his Swiss prose works Wagner outlined a new method of operatic composition, one which gave newfound prominence to the orchestra. Wagner theorized about an *endlose Melodie*, endless melody, which would hold the composition together. But in an aria-driven number opera, this is patently impossible. How could the frail human voice sing an “endless melody”? Thus Wagner turned the tune, as it were, over from the singer to the pit. The tunes themselves were to be motivic, what Wagner’s disciples (but never the composer himself) called *Leitmotiven*, leading motives, which represented characters, elements, and themes within the drama.

All of this was to form the *Gesamtkunstwerk*, the total work of art, embodying into one cosmic work all of the known forms of art: painting, sculpture, music, dance, acting, architecture, and literature. Wagner’s notoriously expansive prose seldom gives itself to quotation, but perhaps the following brief paragraph from *The Artwork of the Future* (1849) will make the point:

This purpose of the Drama, is withal the only true artistic purpose that ever can be fully *realized*; whatsoever lies aloof from that, must necessarily lose itself in the sea of things indefinite, obscure, unfree. This purpose, however, the separate art-branch will never reach *alone*, but only *all together*; and therefore the most *universal* is at like time the only real, free, the only universally *intelligible Art-work*.⁶

⁶ Richard Wagner, *The Art-Work of the Future and Other Works*, tr. William Ashton Ellis, 1895; rpt. (Lincoln: University of Nebraska, 1994), pp. 193-94.

Unlike the libretti, the musical composition proceeded chronologically, from the E-flat triad of *Rheingold* to the concluding high strings of *Götterdämmerung*. Possibly stretching the truth somewhat, Wagner claimed that the rushing waters of the *Rheingold* prelude came to him in a dream after an exhausting hike in the Alps. In any case, composition was surprisingly swift, given the originality and difficulty of Wagner's musical methods. By 1854 the first opera was complete, and two years later the second. Problems arose, however, with the "second evening," *Siegfried*. Desperate for money and despairing of ever finding a stage for his epic work, Wagner broke off composition midway through the second act, leaving Siegfried under the linden tree. Wagner turned his attention to *Tristan und Isolde* and *Die Meistersinger*. Reluctant to abandon his hero forever, Wagner returned to finish the second act; in 1865 he scored what he had written. He did not complete Act Three until 1871, several years after his second marriage and salvation by Ludwig II. Immediately the audience hears a different voice here, a more mature one forged in the chromaticism of *Tristan*. The "Ewig war ich" theme that Brünnhilde sings to Siegfried in Act 3, Scene 3, is a personal melody that Wagner borrowed from (or, conversely, incorporated into) the *Siegfried Idyll*. The complete *Ring* was finished in 1874, by which time the Festspielhaus was well underway. The premiere of the entire, mammoth cycle took place in August, 1876.

CHAPTER III

WAGNER'S USE OF THE TRUMPET IN THE *RING*

Though the primary topic of this dissertation is the performance practice of the Alto F trumpet in Wagner's *Der Ring des Nibelungen*, it might be useful to have a chapter to outline the broader issues of Wagner's use of the trumpet generally, both in that work and in others. The chapter is in four parts: a very brief overview of the operatic trumpet before Wagner, its use in the works of selected contemporaries, in his four Romantic operas, and finally in the *Ring* itself.⁷

The trumpet has played a venerable role in the history of opera. What is generally considered the first operatic masterpiece, Monteverdi's *Orfeo* (Mantua, 1607), prominently features the instrument. Indeed the opera opens with a trumpet flourish which is subsequently employed throughout the first act as a ritornello. Monteverdi used the same theme again three years later in the *Vespers* written for St. Mark's in Venice. Some scholars have speculated that this trumpet flourish might have been associated with the patron of *Orfeo*, Prince Francesco Gonzaga⁸. In *Orfeo* the trumpet is a royal instrument, associated with Orpheus, the mythological patron of music. Such an association of brass instruments, and especially the trumpet, is long lasting, dating from the early Renaissance, with literary and pictorial evidence back to Ancient Rome. Monteverdi salutes the power of music to inspire the soul and entertain the mind, as well as to flatter the noble patron with regal associations.

⁷ For assistance with this chapter, especially the selection of musical examples, I am grateful for the counsel of my committee member Dr. Stanley Hauer and Dr. Robert Bailey, Carroll and Milton Petrie Professor of Music at New York University and a member of the graduate faculty of the Juilliard School.

⁸ Harvard professor Thomas Forrest Kelly summarizes: "This toccata [that opens the opera] is surely the standard fanfare for the duke of Mantua," (*First Nights: Five Musical Premieres*, New Haven: Yale University Press, 2000), p. 38.

This trend of the royal trumpet in opera continued throughout the baroque period. The *opere serie* of Handel feature it distinctively, if not frequently. In the opera seria the trumpet is used only on special occasions, and these are usually associated with kings and other noble figures. For example, in Handel's *Rinaldo* (London, 1711) the dazzling conclusion of the first act is a brilliant da capo aria for Prince Rinaldo with the castrato voice surrounded by trumpet runs and flourishes. A couple of Caesar's arias are accompanied by the trumpet in *Giulio Cesare* (London, 1724), though admittedly horns occur at least as often in music for that character. By contrast, lighter-hearted fare such as *Acis and Galatea* (London, 1718) and *Semele* (London, 1744) use the instrument very little.

As is typical of him, Mozart both continued the royal-trumpet tradition and developed it further. Mozart's "royal" operas, such as the early *Idomeneo* (Munich, 1781) and the late *La Clemenza di Tito* (Prague, 1791), use trumpets for noble and royal characters much in the same fashion as Handel did. An interesting twist occurs, however, in *Don Giovanni* (Prague, 1787; Vienna, 1788) near the end of the first act. As the Don's masked ball is just beginning, he takes center stage and sings, "*Viva la libertà!*" ("Long live liberty!"). The accompaniment is to a set of trumpets that blare out the theme vigorously with the baritone soloist. The point to be made, both by Mozart and the hearer, is that this "royal" trumpet damns Giovanni even further by ironic association. This character is neither royal nor heroic.

The strongest and most long-lasting influence on Wagner's orchestration was Beethoven. With this master we see a clear evolution in the use of the trumpet, both musically and thematically. No royalist himself, Beethoven grew to use the trumpet not to celebrate nobility but to laud the glory of the hero. A prime example is the *Sinfonia*

Eroica, a “heroic” symphony, with splendid use of the brass to celebrate the hero, especially in the development of the main theme by the trumpet in the first movement and the funeral music of the second. At the same time, Beethoven was writing the first version of his only opera, *Fidelio*. First performed in Vienna in 1805, the work was not a success. It was too long (in three acts), the plot was clumsily constructed, and some of the music for the title character (a soprano trouser role) is simply too high and fast. Moreover the city was swarming with Napoleon’s occupying army, which would hardly be sympathetic to the nature of a rescue-opera. After a few revisions, Beethoven tried again a year later, but with no greater success than the premiere. Eight years later, and only after many struggles with a new librettist, Beethoven was ready to attempt it again. The debut of this newly-reworked score was a considerable success at the Kärtnertor in Vienna; the work has never left the mainstream repertoire since.

The use of the trumpet in *Fidelio* is most interesting, for the association is a heroic one, not a royal one. Beethoven salutes the power of self-sacrifice, duty, and (not least) good fortune in a timely rescue. The famous trumpet fanfare passage is used in the famous *Leonore* No. 3 Overture, where it is quoted just before the recapitulation and coda. It is a striking passage, and one that changed the operatic use of the trumpet, at least in the German repertoire.

To turn briefly to France: As I noted in a previous chapter, Wagner’s orchestration also owes a debt to the orchestra of the Paris Opéra. Without the sound of that brilliant ensemble in his head, it is doubtful if Wagner could have created the revolution in orchestration that his middle-period operas made. French Grand Opera is too expensive (and dare we say too difficult?) to perform much nowadays, so the knowledge most music students have of it is sketchy. However, a few general trends

might be outlined. First, the trumpet is used in scenes of havoc and war, as in the fifth act (often omitted) of Meyerbeer's *Les Huguenots* (1836). Secondly, it was employed for the long and grand processions that were all but required for this genre. Two examples come to mind: the famous March of the False Prophet from Meyerbeer's *Le Prophète* (1849) and Halévy's *La Juive* (1835), the first-act procession of which set a record for extravagance, length, and cost.

It is important, I think, to make some kind of contrast with Wagner's use of the trumpet and that of Italian opera, especially his great contemporary Verdi. Professor Robert Bailey wisely warns of the dangers of comparing two styles as different as those of Italy and Germany in the mid-nineteenth century. The German orchestra might be compared to a grand piano; the Italian opera orchestra might be likened to a great guitar⁹. Still, keeping in mind these differences, it should be possible to outline some of the characteristic uses of the trumpet in Verdi and his countrymen:

- (1) For storms
- (2) As part of the onstage *banda*
- (3) At moments of great emotional tension
- (4) In mid-opera finales
- (5) For curses

I will discuss each of these briefly.

(1) *For storms*. It was characteristic of Rossini to include storms in his operas simply because he wanted to; he liked writing them. The storm in the overture to *Guillaume Tell* has no central purpose and is reflected nowhere in the opera itself. Likewise the storms in the last acts of *Il Barbiere di Siviglia* (Rome, 1816) and *La*

⁹ Telephone interview with Robert Bailey, August 5, 2006.

Centerentola (Rome, 1817) have little to no motivation at all. But the audience perhaps expected them, and Rossini duly wrote them, as did numerous other composers. The whole premise of Act III of *Rigoletto* (Venice, 1851) is based on a storm. And to take the finest example of them all, Verdi's *Otello* (Milan, 1887), opens with one of the greatest operatic storms in the literature.

(2) *As part of the onstage banda.* Though the onstage band occurs as early as a minor opera by Paisiello in 1787, it was popularized by Rossini, especially with *Guillaume Tell* in 1829. The banda took various forms: street players, children's bands, strolling gypsies, but most important of all, military bands. Verdi uses them frequently, e.g.: in the dueling national bands of Christianity and Islam in *I Lombardi* (Milan, 1843), in the second act gypsy scene in *La Forza del Destino* (St. Petersburg, 1862), and most famously in the onstage trumpets of *Aida* (Cairo, 1871), where these instruments are associated with the court of the King.

(3) *At moments of great emotional tension.* Such moments are fairly generic and could be cited at length; they are especially common in recognition scenes. Verdi called such moments *sceniche parole* "theatrical words," when a word or short phrase causes an abrupt change in the plot¹⁰. Take, for example, the passage in Act II, Scene 2, of *Aida* when the true identity of Amonasro is revealed: "*sua padre!*" ("her father!") he cries, and the chorus repeats the phrase in astonishment. The orchestra plays a crescendo, a cymbal crashes, and a high trumpet tops off the sound.

(4) *In mid-opera finales.* Well into the nineteenth century the tradition of the Code Rossini still prevailed. Among the tenets of that tradition is that the big finale took

¹⁰ Emanuele Senici, "Words and Music," in Scott L. Balthazar, ed., *The Cambridge Companion to Verdi* (Cambridge: Cambridge University Press, 2004), p. 103.

place not at the end of the opera but in the middle. Thus in a four-act tragic opera the big ensemble would be at the end of Act II; in a two-act opera it would conclude the first act. Trumpets were commonplace to swell and cap the sound of this sequence, usually concluding with a chorus in *stretta*. Good examples are the second act of *Il Trovatore* (Rome, 1853), Act II of *Macbeth*, and the triumphal scene (II,2) of *Aida*. Sometimes this ensemble is in the third act, as we see in *La Traviata* (Venice, 1853) and *Otello*. But again, the point here is that trumpets are used to expand the sound with its characteristic brilliance of timbre.

(5) *For curses*. Much of Italian opera is driven by the plot device of the curse. Brothers curse sisters (*La Forza del Destino*), families curse each other (*I Due Foscari*, Rome, 1844), and a mother curses what turns out to be her own son (*Il Trovatore*). All are accompanied by trumpet fanfares. The most famous of such curses is surely in *Rigoletto*, where the dwarf is cursed by Monterone at the end of Act I, Scene 1; the powerful theme is sung by a bass and accompanied by two trumpets. The same trumpet theme is heard as a prelude and comprises also the final measures we hear, as the curse levied on *Rigoletto* has come true. In fact, Verdi even considered naming the opera not after its striking title hero but after the curse itself: *La Maledizione*; but the censors quickly squelched that idea.

How much of the contemporary Italian repertoire Wagner knew, it is difficult to tell; Cosima's Diaries record an instance when someone playing Verdi made them "ill."¹¹ Certainly he went his own way, and by the time of the *Ring* his way was entirely new and different from anything the musical world had seen. Still, it was a long gestation, some of which involved new ways to use the trumpet.

¹¹ Cosima Wagner's Diaries, I, 336.

The first Wagnerian opera of interest to the trumpeter is *Rienzi*, which features one of the longest trumpet parts in the entire Wagnerian literature. The instrument is closely associated with the hero, Cola di Rienzi, whose political rise and fall in Rome is recounted in the opera. The opera opens with an extended trumpet solo; the trumpet appears at Rienzi's every entrance and major speech; and it dominates the large ensembles, such as that which concludes Act II (whence the famous march tune of the overture). This is Beethoven-style heroic trumpeting at its noisiest.

In *Dutchman* the trumpet is used primarily for storms. From the opening fanfare of the overture to the lovers' suicidal plunge into the sea, it dominates much of the musical tissue. The trumpet is also associated with the fated but heroic Dutchman, most clearly in his Act I monologue "Die Frist is um" ("The time is up"). It is conspicuously not linked with the secondary love interest, Erik, or (until the very end and her union with the Dutchman) the heroine, Senta.

Tannhäuser returns to a more traditional employment of the trumpet, used thematically: chromatic strings represent the seductive forces of Venus, stolid horns represent the solemn Christianity of this opera, and trumpets are suggestive of the court of Landgraf Herrmann, credited with bringing Tannhäuser back into his chivalric entourage. Typical of the trumpet passages in this opera is the March of the Knights that begins the song contest in the central act. Both words and music associate Landgraf Herrmann with the best of Germanic heroic culture in the Middle Ages.

It was in *Lohengrin* Act II that Wagner achieved his first true mastery in orchestration. Though he would mature even more later—far more, in fact—it was here that we first see something truly novel in the orchestration of a German opera. We will recall that the opera was composed in a somewhat scrambled manner: Act III first, then Act I,

finally Act II. Wagner was growing rapidly as a musician in the mid 1840's, and listeners can clearly perceive his increasing mastery, especially with his use of the orchestra. In Act II the ensemble no longer merely “accompanies” but becomes a vital part of the dramatic fabric. The use of the trumpet is both vivid and thematic, being associated primarily with King Heinrich the Fowler. The first act duel, scored for trumpets, is memorable, as are the trumpet fanfares that bridge the two scenes of Act III. Both are suggestive of the stolid German-ness of the heroic king.

How does one explain the vast change in the use of the orchestra, and the trumpet in particular, in the *Ring* cycle? Though Wagner wrote much about his literary transformation, and a bit about the “endless melody,” the prolific pamphlets of the 1850's provide little insight into the metamorphosis of this very good German Romantic composer into a genius who would tower over Western music for a century or more.

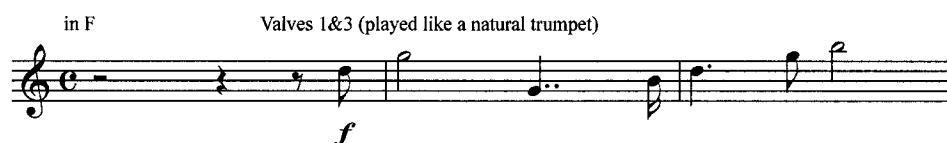
My own purpose is to discuss the use of the trumpet in this new orchestra. Appendixes D, E, F, and G shows every significant use of the trumpet in the *Ring*. “Significant” I define as at least five measures and/or containing a Leitmotif. The following pages are an analysis of those data.

At this point it might be helpful to deal forthrightly with the term “Leitmotif.” Musicologists tell us that the word was first used in mid century by a minor German musicologist discussing Weber's *Euryanthe*. By 1865 it was being applied to the works of Wagner and Liszt. It came to popularity in the leaflets of Wagner's disciple Hans von Wolzogen, intended to popularize and explain these difficult operas to the first audiences of 1876. Wagner himself used the term only once—and that disparagingly. To be sure, he came close with a number of synonyms: *Grundthema* (“ground-theme”) and *Hauptmotif*

(“head-motive”); nevertheless, he rejected the concept of the chartable, namable Leitmotif outright.

For all but the most scholarly, however, the concept still has value, even if only as a teaching tool. It *is* possible to mark passages that are *always* associated with the ring or with Siegfried or Brünnhilde or the Rhine. They are used in ingenious ways to further the narrative and comment on it. The problem comes when a Leitmotif is associated not with a thing but with an idea or concept (“Woe,” “Riding,” “Wotan’s Despair”). Sometimes what we wrongly call Leitmotive are actually nothing but old-time reminiscence motives. A true Leitmotif is multi-valent (that is, like a literary symbol, it carries a more-than-one measure to meaning to thing). The two primary Siegfried motives convey an air of heroism different from anyone else in the cycle: the man of unbounded heroism and optimism. They are thus typical Leitmotive. It is difficult to pin down the exact meaning of a Leitmotif sometimes. Let us recall that Wagner *wanted* it that way. But scholars are orderly animals, and must account for details neatly.

A final example should make the matter clear. One of the primary Leitmotive in the *Ring* (and in this dissertation) is one known as the “Sword.”



It first occurs when Wotan has his “great idea” at the conclusion of *Das Rheingold*, before the entrance to Valhalla. There is no sword in the score. That was added only *in*

rehearsals at Bayreuth in 1876 so that the singer portraying Wotan could make a suitably grand gesture with this very grand music¹². Its true significance is the concept that will motivate the three successive operas: Wotan's need for an independent hero to regain the ring on his behalf. The sword bestowed on Siegmund and later reforged by Siegfried is the *means* of keeping that promise, of carrying out that idea. Thus the motif represents far more than a piece of good steel; it is the moving of Wotan's mind and method throughout the plot.

With this caution, then, I venture to associate most trumpet themes with some sort of recognizable Leitmotif. As I explained, no one since von Wolzogen has ever agreed on a perfect nomenclature. The listing that forms an appendix to Robert Donnington's *Wagner's "Ring" and Its Symbols* is as good as any. This book was a Jungian reading of the cycle and at one time carried considerable authority among Wagnerians. Nowadays only this appendix survives as of much use. It is still cited by reputable scholars, and I will follow suit. But I confess the choice verges on the arbitrary.

There are in the *Ring* one hundred fifty-five separate and significant passages played by the trumpet. (See above for my definition of "significant.") This figure does not count passages for the bass trumpet. *Rheingold* contains twenty-three, *Walküre* fifty-two, *Siegfried* thirty-one, and *Götterdämmerung* forty-eight. This represents 144 pages out of 1,050 pages: twenty-three in *Rheingold*, forty-nine in *Die Walküre*, thirty in *Siegfried*, and forty-two in *Götterdämmerung*.

The trumpet plays a total of thirteen discreet Leitmotive. The so-called "Sword" motif (Donnington #45) far and away is the most common, with fifty-six iterations and

¹² Newman, *The Wagner Operas*, p. 490. Newman is citing the rehearsal diaries of Heinrich Porges, who took copious notes during Wagner's preparations for the first cycle at Bayreuth.

sixty-five total occurrences in the score. (This motif has the distinction of being the only Leitmotif in the *Ring* to be played in every act following its introduction in *Rheingold*, Scene 4.) The number of iterations is the number of times the trumpet makes a separate entrance; the number of total occurrences records the number of times the motif is played, for often a single entrance uses a theme multiple times. Next in importance is “Siegfried” (Donnington #78), with twenty iterations and twenty-two total occurrences. Then “Walküre” (Donnington #47): eighteen and twenty-four; “Rheingold” (Donnington 44): seventeen and seventeen; “Horn Call” (Donnington #48): twelve and twelve; “Walhalla” (Donnington #63): ten and ten; “Death” (Donnington #83): six and six; “Thunder” (Donnington #46): two and two; the remaining three motives are only played once. In percentage the “Sword” motive accounts for 42% of the total music played by the trumpet in the score. A distant second is “Siegfried” with 14%.

What are the contexts of these trumpet passages? By and large the trumpet is used under dialogue rather in purely orchestral passages, such as preludes and transitions (only 16% of the time). It is frequently associated with the sword, Siegfried, Siegmund, the valkyries, the Rhinedaughters, and the gold. These associations link the trumpet with heroism, power, and authority.

The accompaniment to the trumpet parts in the *Ring* is surprisingly consistent. The instrument plays with the full orchestra much of the time. It also is often accompanied by low instruments: cellos, basses, bassoons, bass clarinets, trombones, and tubas. We think of the uses of the trumpet in, say, the introduction of the gold in *Rheingold*, Scene 1, and the famous iteration of the “Sword” motive in the funeral music in *Götterdämmerung*, Act III. The score reveals that these passages are generally

accompanied, though often lightly, or the instrument plays at a full forte over the orchestra.

I find no difference in the use of the trumpet among the four operas, nor do I detect a significant difference between the two compositional periods of the *Ring*. (Professor Bailey concurs here.)

To sum up, most of the time the trumpet in the *Ring* is employed in a heroic manner, associated with special motives and characters. Of the brass section, the trumpet is not Wagner's favorite. That position is held by the horns (Wagner is said to have quipped that he wished he could write everything for the horn.) Nevertheless some of the most popular and memorable passages in the score feature prominent use of the trumpet.

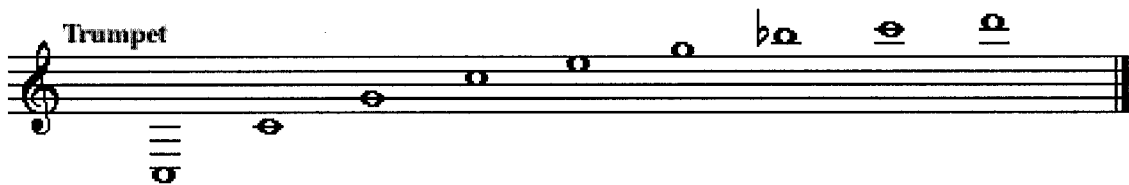
CHAPTER IV

AN OVERVIEW OF THE TRUMPET

The instrument that Wagner used for the trumpet parts of his *Ring* is all but obsolete today. This section analyzes the history of the trumpet and the evolution of the Alto F trumpet.

A Brief Overview of the Evolution of the Trumpet

The first published piece of music specifically including the trumpet is Monteverdi's opera *L'Orfeo* (1600). The trumpet used during this time, and throughout the Baroque Period, was the natural or valveless trumpet. The simplicity of its construction—a metal tube, wound or wrapped in an elongated or circular shape and ending in an exponential flared bell—restricted its melodic potential to the partials of the natural harmonic series.



The pitches on the natural trumpet were limited to the overtone series (see figure above). The low register (2nd – 6th partial) included only very disjunct intervals, while the upper register (above 7th partial) included scalar motion. It was difficult to play in the upper register all the time; therefore, much of the early writing was simple in the lower partials and florid in the upper. In the late Baroque Period, the tessitura increased and a more soloistic, agile style of playing is required.

The trumpet went through a major physical change in the early classical era for two reasons: 1) to facilitate the more chromatic compositional style, and 2) to relieve

musicians from performing in the difficult upper register. A new system of drilling tone holes in the tubing and placing keys over the holes (like woodwind instruments) led to the keyed trumpet, a more chromatic instrument. During this stage of development, a significant, if limited, body of music was written for the trumpet. For example, two of the most famous trumpet concertos were written during the Classical Period. The first concerto written for the keyed trumpet was Franz Joseph Haydn's Trumpet Concerto in E-Flat, completed in 1796. He wrote it for the virtuoso trumpeter of the Esterhazy Court, Anton Weidinger. This concerto called for several chromatic passages that would not have been possible to play on the earlier natural trumpet. Seven years later, Johann Nepomuk Hummel composed his Trumpet Concerto in E Major. This work is similar to Haydn's in that it too was a three-movement work for the chromatic keyed trumpet. Unlike Haydn's concerto, Hummel's is twice as long and shows more virtuosic playing. Having a keyed system enabled trumpet players to play lower and more chromatically, a style that was impossible before this time. Composers wrote for the keyed trumpet as late as 1858, even though valve systems had been developed around 1815. Heinrich Stölzel and Freidrich Blühmel jointly took out a ten-year patent for valves in Berlin in 1818, but who was actually the first will probably never be known. There is no question, however, that Stölzel was in Berlin early in 1815 with a two-valved horn that he claimed as his own idea and was manufactured by Griessling and Schlott. In all probability, Stölzel was the first to conceive the *idea* of the valve, while Blühmel actually *made* the first one that worked.¹³

¹³ Douglas Smith, "A short History of the Trumpet", *The Instrumentalist Magazine*, reprinted in *Brass Anthology* (Northfield, IL: Instrumentalist Co., 1972), pp.592-96.

In 1835 Joseph Riedl invented the rotary action valve, and this valve system became widely used by instrument manufacturers. There is very little change in this valve to the present day except for the mechanical linkage. Sometime between 1829 and 1855, Francois Perinet of Paris developed the piston valve. Thus the modern piston valve is sometimes called the “Perinet Valve.” It is not known exactly when it was completed, but we do know that he began his experimentation in 1829 and that the piston valve system was in use exclusively on the cornet by 1855. In 1843, however, Berlioz traveled to Germany and found the valved trumpet in use consistently.¹⁴ These technical developments made a fully chromatic trumpet, with a more homogeneous tone and greater agility than previously possible.

The Alto F Trumpet in the Romantic Era

The Alto F trumpet of the Romantic Period retained some of the characteristics of its natural predecessor: internal dimensions, bell proportion, and mouthpiece shape. The natural trumpet is cylindrical throughout, becoming slightly conical toward the bell, while the modern trumpet is slightly conical through out its length. The mouthpiece of the Romantic valve trumpet was slightly larger, more hemispherical and with sharper internal angles than the mouthpieces of today. The trumpet and mouthpiece in combination made for a tone, darker in character and richer in overtones. Trumpeters resisted adopting the new valved trumpets for several reasons: ratio of cylindrical to conical tubing and its alteration of tone quality demanded changes in the character of orchestral trumpet parts with regard to militaristic qualities, more solos, and the

¹⁴ Edward Tarr, *The Trumpet*, (Portland: Amadeus Press, 1988), p. 163.

relationship to the cornet. Sometimes cornets were used to play chromatic trumpet parts, which was an irritation to orchestral trumpeters.

The key of F was chosen because it was the highest pitched of the old natural trumpets. Although, the tonalities specified in orchestral scores are small evidence of what instruments were being used.¹⁵ This trumpet represented the final stage of development of the eight-foot length trumpet of the Baroque and Classical Periods and became the standard trumpet in use in the middle nineteenth and early twentieth century orchestra before the now-common half-length B-flat and C trumpets came into general use. Comment on the new short trumpets was not universally favorable, and many conductors and players criticized the lack of “authentic” trumpet tone quality of the half-length instruments.

The Alto F trumpet was in common use from the invention of the valved trumpet up until about the time of the First World War. It is the instrument called for in the operas of Wagner and Meyerbeer, the tone poems of Strauss, and the symphonies of Franck, Mahler, and Bruckner. Military trumpeters typically used the trumpet in E-flat, but orchestral trumpet players of the middle nineteenth century generally adopted the shortest and highest pitched of the new valved trumpets, the trumpet in F, pitched a perfect fifth below the modern trumpet in C.

If one looks at the symphonies of both Sibelius and Vaughan-Williams, for example, the earlier works specify F trumpets and the later ones B-flat trumpets. Richard Strauss, who used the F trumpet extensively in his scores, notes in his 1904 revision of the Berlioz *Treatise on Instrumentation* that, at that time, first players were generally

¹⁵ Anthony Baines, *Brass Instruments, Their History and Development*, (New York: Dover Publications, 1993), p. 232.

using B-flat trumpets and second and third players were using Alto F trumpets, regardless of the score notation. Clearly the turn of the century was a transitional phase, during which both types of instruments were in use either interchangeably or simultaneously. Once one has experienced playing Wagner's *Parsifal* Prelude, Strauss's *Til Eulenspiegel*, or the Sibelius Second Symphony on an Alto F trumpet, or has heard these pieces using the Alto F trumpet, the tonal differences between the short length trumpets and their alto counterparts for this late Romantic literature become readily apparent. Rimsky-Korsakov conceived the use of an F trumpet for his work *Mlada* (1889), but labeled it in the score as *tromba contralta*, contralto trumpet.¹⁶ This trumpet should not be confused with the Alto F trumpet. The contralto trumpet has a larger bore size (.461 of an inch) and was never considered an orchestral instrument. The Alto F trumpet of the Romantic Period had a bore size of .429 - .441 of an inch depending on the manufacturer.¹⁷

Trumpet parts from the nineteenth century were conceived with an entirely different instrument in mind than the one used today. It has been stated that the modern trumpet is really not a trumpet by definition, but a soprano trombone. Since the trumpet has changed so much in the past century and a half, the player at least owes the composer the courtesy of finding out what sound the composer originally intended.¹⁸

¹⁶ Baines, p.235.

¹⁷ Josef Dotzauer, *A Player's Guide to Rotary Valved Trumpets*, (Accessed June, 2006), <<http://www.aswlt.com/dotzauer.htm#trpts>>.

¹⁸ H.M. Lewis. "The Trumpet in the Romantic Era – A Forgotten Instrument," *The Instrumentalist Magazine*, reprinted in *Brass Anthology* (Northfield, IL.: Instrumentalist Company, 1987), pp. 597-600.

CHAPTER V

PERFORMANCE PRACTICE TRENDS OF THE ALTO F TRUMPET

Wagner generally notated his trumpet parts simply with the designation *Trompete*. The first indication of the desired key for the trumpet was indicated above the trumpet part at the first entrance. The transposition of the trumpet's pitch frequently changed throughout Wagner's music dramas. With the amount of transposition occurring, trumpeters could not change the crooks as often as was notated, nor did composers expect them to. The increasing technical difficulty and use of the upper register of parts written for the Alto F trumpet influenced trumpeters to change to a shorter instrument, the 4 ½-foot B-flat or the 4-foot C.¹⁹

Wagner adopted a system of instrumentation for two types of trumpets (natural/valve) in his opera *Rienzi*. This opera was completed in 1840, premiering in Dresden in 1842. It called for two valved and two natural trumpets in the pit orchestra, as well as six valved and six natural trumpets on the stage. He removed the natural trumpets from his orchestra after *Reinzi* and all of his other operas were written for valved trumpets.²⁰

Beginning with *Tannhäuser*, c.1845, Wagner broke away from the tradition of trumpets set in pairs and began to orchestrate for three or more trumpets in the orchestral section. Wagner even used up to twelve trumpets on the stage of *Die Meistersinger*. He also increased high register demands on players, requiring performers to play up to a high

¹⁹ Tarr, p. 166.

²⁰ Richard P. Birkemeier, "Part I: The History and Music of the Orchestral Trumpet of the Nineteenth Century," (*International Trumpet Guild Journal*, February 1985), p. 35.

concert C in *Parsifal*, yet also composed more gentle, sustained passages for the trumpet in general.²¹

Wagner notated the trumpet parts at the beginning of his scores, but continued to write for the trumpet in various keys throughout his operas with the desired transposition above the part. The situation this varied notation created for the orchestral trumpet player was untenable, with tuning changing every few bars. In many of his early operas, Wagner usually allowed enough time for his musicians to change their tunings. In his later works, he often altered the tuning from one note to the next, reducing the time for adjustment.

Crooking

Composers continued to notate the orchestral trumpet parts in the key of the piece, as had their Classical predecessors, and though the trumpet was now fully chromatic and capable of performing in all keys, trumpeters retained the practice of using crooks to change the key of the trumpet. In general use were a half step crook to E, a whole step crook to E-flat and the two crooks in combination for D. It bears mentioning here that crooking also related to parallel and relative minor keys. For example, the Alto F trumpet can be crooked down to D which is the relative minor key of F. Some orchestral trumpeters believe that composers began to view the valves as “instant” crook change devices and wrote trumpet parts in C, indicating the crook changes or trumpet key above the staff. Eventually, composers began to write primarily in E, E-flat or F and left the transposition, as well as the choice of instrument, to the player. Inventors conceived the idea as a device to make the trumpet chromatic, as it had been adapted for the cornet.

²¹ Crispian Steele-Perkins, *Trumpet*, (London: Kahn and Averill Publishing, 2001), pp. 60-64.

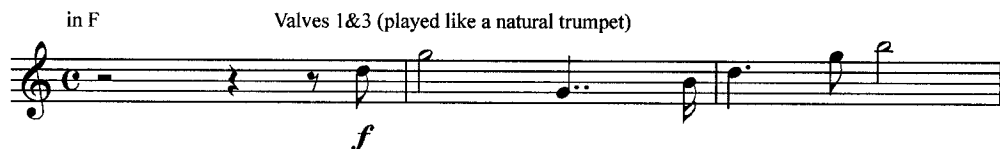
Composers continued to write parts that combined the concepts of natural and chromatic trumpets. Players used crooks, played chromatically and employed the valves as instant crook changes when it worked to their advantage. At about the same time, composers evidently began to realize the true melodic potential of the trumpet, and wrote brass parts in general and trumpet parts in particular with a greater degree of difficulty.

The technique of using crooks and showing how the Alto F trumpet can be played like a natural trumpet are important to performance practice. Both of these techniques can be demonstrated with the following two excerpts from *Die Walküre* (crooked down a half step) and *Das Rheingold* (performed like a natural trumpet).

Die Walküre

in E

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It is marked 'in E' and starts with a dynamic marking 'f'. The second staff begins with a measure rest and ends with a dynamic marking 'ff'. The third staff begins with a measure rest and ends with a dynamic marking 'ff'. The fourth staff begins with a measure rest and ends with a double bar line.

Das Rheingold

Kosleck's *School for the Trumpet*, an early twentieth-century method states:

German composers of the Romantic Era nearly always write for the valve trumpet in F. It is a very brilliant instrument and capable of playing any semitone from C3 – G5 (about 2 1/2 octaves) and if parts are written for that instrument much will be done to encourage its use. The system of changing the trumpet to D, C, E-flat, B-flat, and A could very well be done away with, much to the advantage of the players and the success of works to be played. It is very difficult even for experienced players to be constantly changing the intervals of transposition from one note to another. You will find that neither horn nor trumpet players used crooks other than the F and E ones, and composers were advised to keep to those keys. If the crooks are written for, they will never be used by the players. Having three pistons, enabling players to proceed chromatically from one note to another, other crooks than F and E are considered by players unnecessary.²²

²² Julius Kosleck, *School for the Trumpet*, (London: Breitkopf & Hartel, 1907), pp. 1-8.

Early Romantic trumpet parts differed from the basic tonic and dominant sounding function of the Classical valveless trumpet, but composers of the late Romantic Period—Wagner, Mahler, Franck, and especially Strauss—expected greater range, flexibility, dynamic contrast, and general technique in the melodies they wrote for their trumpeters. One has only to look at the orchestral parts of Strauss’s tone poems or the operatic parts of Wagner to appreciate this expanded expectation.

Transposition

Transposition became a necessary performance practice technique because there was not always enough time to change the crooks. Sometimes, the key of the trumpet could change every other measure. This practice forced the trumpet players of that time to employ the valves and learn how to transpose at sight. Transposition is not a difficult technique once the performer knows the steps in achieving the correct transposition. In diatonic music, transposition is not particularly difficult, but with many accidentals and remote keys, it becomes more complicated. Wagner’s chromatic harmonies resulted in the addition of many accidentals to trumpet parts and the players were expected to master this technique.²³ Around 1850, Ernst Sachse one of the best German trumpeters of the middle of the nineteenth century, brought out a series of etudes for the trumpet that serve as transposition exercises and are still available today from International Publishing.²⁴

The technique of transposition is shown by comparing the original excerpt (in E-flat) to the same excerpt transposed down a whole step for trumpet in F and then transposed up a minor third for trumpet in C using an excerpt from *Das Rheingold*.

²³ Birkemeir, p.36.

²⁴ Ernst Sachse, *100 Studies for Trumpet*, (New York: International Publishing Co.)

in E_b

pp *f* *p*

7 *pp*

in F

pp *f* *p*

7 *pp*

in C

pp *f* *p*

7 *pp*

The advantages of the Alto F trumpet are numerous: the tone of this instrument was actually preferred by composers, conductors and appreciative listeners, who considered it to be much closer to the old natural trumpet; it was noble in character; and it produced a more homogeneous blend with trombones and horns. The tone color is different from that

of the modern trumpet, and it has some specific performance problems; but despite its lower pitch, this was the soprano brass instrument preferred by composers of a century ago. “This one man developed and required new brass tone colors for performances of his later operas including *Der Ring des Nibelungen*.”²⁵

Wagner’s own descriptions of what he intended do not really place emphasis where it belongs: namely, on the production of the brass sound on the particular instrument notated for in the score balanced by an astute musician playing that instrument under the baton of a true Wagner conductor. There is no precise measurement of what is the right or proper concept except the taste of the conductor and the good judgment of the musician. A brass musician should attempt to understand how his particular part fits into the fabric of the orchestral accompaniment.

Basic to the Wagnerian style is the resonant, sonorous tone quality that the composer heard in his mind as he put the music on paper. He was acquainted with the German and Austrian version of the rotary valve trumpet which provided the musicians in those opera houses and symphony orchestras with the type of tone ingrained in their personalities and traditions.²⁶

Nevertheless, there is a disadvantage of using the Alto F trumpet: due to its length and harmonic series, which is more extensive than the modern trumpets, the Alto F trumpet is less accurate and much less sure of attack in the high register. The reason for this insecurity in performance is that the Alto F trumpet was played in its second and

²⁵ Richard P. Birkemeir and R. Dean Ayers, “A Nineteenth Century Trumpet in F,” *The Journal of the Acoustical Society of America*, 88 (November 1990), p.187.

²⁶ Maurice Faulkner, “Wagnerian Brass Style,” *The Instrumentalist Magazine*, reprinted in *Brass Anthology*, (Northfield, IL., Instrumentalist Company, 1987), pp. 508-509.

third octave. Also contributing to the lack of reliability of the instrument was its expanded harmonic series relative to the range, the longer tubing, flexibility, and thus greater margin for error in intonation, especially in the higher register; but players were certainly capable of playing in tune since this was their primary instrument.

The use of the Alto F trumpet declined with the increasing demands of range, agility and endurance, and technique. Orchestral trumpeters were constantly concerned with the search for security and naturally reached for a shorter instrument. Albert Kühnert, a Dresden trumpeter, was among the first to use the shorter B-flat trumpet and fully recognize its possibilities. Orchestral trumpeters referred to it as trumpet in “high” B-flat, pitched in the same key as the *cornet à pistons*. Modern trumpeters know this as the common B-flat trumpet, and consider it a “low” horn.

Trumpets in C and D were introduced in the Paris opera about 1874 and by the last decade of the nineteenth century the change to the higher pitched B-flat trumpet was virtually complete in Germany and on the continent. Brown and Sadie’s *Performance Practice Music After 1600* states:

The field of early valved brass and its performance and tone-colour has hardly begun to be adequately researched. While we know that the traditional long trumpet in F was used up to the mid-century, the advent of the short B-flat trumpet began shortly after in parts of Germany. The shorter B-flat instrument had a markedly different character from that of today because of the significantly narrower

bore and mouthpiece; indeed, it was to fall victim to the requirements of homogeneity and power.²⁷

However, the instrument did not disappear completely. Walter Morrow (1850-1937), professor of trumpet at the Royal College of Music in London, and for a time regarded as the foremost English trumpeter, revived the use of the Alto F trumpet for several years from 1898 to 1905, insisting that it was the only instrument that could produce the true sound of the natural trumpet.

* * * * *

In conclusion, this document presents key elements of performance practices with a history of the Alto F trumpet that became popular in the 1830's. It focuses on Wagner's use of that instrument as typical of his time. This document also takes into account a statistical analysis of everything related to the trumpet in the *Ring*. Examples of this are: percentages of what is being played, how many times a certain passage is played, page numbers, contexts, and the like. The advantage of using the Alto F trumpet while performing Wagner's works is that the tone would be more of what he had in mind. The disadvantages are that the instrument is very different from our modern trumpet and therefore less secure in playing in the upper register; moreover, intonation can be a challenge. The particular performance practices discussed—crooking, transposition, timbre, etc.—are all aspects of performing that are crucial while playing Wagner's works. Even though we no longer perform on the period instruments of his time, it is important to have the knowledge of what equipment was being used, how it sounded, and what techniques were being implemented so that we can have a better understanding of how to

²⁷ Howard Brown and Stanley Sadie, *Performance Practice Music After 1600*, (N.Y.: W.W. Norton & Company, 1989), p.212.

perform his works. By and large the modern trumpet has the greater advantage for the player, but for the listener there is a distinct sacrifice in timbre and tone.

APPENDIX A

Alto F Trumpet Manufactures of the Romantic Period

Cerveny – Bohemia

Lidl - Brno, Bohemia

Carl Gottlieb Schuster – Markneukirchen, Germany

Bohland & Fuchs – Grazlitz, Austria

Amati – Czech Republic

Courtois – Paris, France

Distin – Pennsylvania, USA

The company Josef Lidl was created in 1892 and is the oldest music instrument manufacturer in Maehren (Czech Republic). All instruments were handmade and the company enjoys over 100 years of manufacturing instruments. During the Austria-Hungarian monarchy all military bands were equipped with Lidl instruments.

Cerveny has manufactured brass instruments since 1842 in Hradec Kralove. The founder of the company was Vaclav Frantisek Cerveny and was said to be an ingenious inventor along with his good friend Adolph Sax who invented the saxophone. Bohland & Fuchs began production in 1870, but was nationalized as part of the AMATI cooperative after World War II. The production of woodwind and brass wind instruments with AMATI Kraslice has a long tradition that dates back 400 years. In the year 1948 the company Cerveny was integrated into the AMATI enterprise.

Courtois of Paris was founded in 1803 and is well known for their trombones, flugelhorns and trumpets. For more than 100 years the Gaudet family has managed

Antoine Courtois. The family sold the company in 1994 to the German group JA Musik GmbH who manufactures brass wind instruments under the brand names B&S, and Hans and Hoyer.

APPENDIX B

List of Selected Orchestral Compositions With the Alto F Trumpet

Anton Bruckner (1824-1896)	Symphonies No. 3 – 9
César Frank (1822-1890)	Symphony in D Minor
Gustav Mahler (1860-1911)	Symphonies No. 1 – 8 <i>Kindertotenlieder</i>
Giacomo Meyerbeer (1791-1864)	<i>Les Huguenots</i> <i>Le Prophète</i>
Giacchino Rossini (1792-1868)	<i>Guillaume Tell</i>
Richard Strauss (1864-1949)	<i>Don Juan</i> <i>Tod und Verklärung</i> <i>Till Eulenspiegels lustige Streiche</i> <i>Ein Heldenleben</i> <i>Symphonia domestica</i>
Richard Wagner (1813-1883)	<i>Rienzi</i> <i>Der fliegende Holländer</i> <i>Tannhäuser</i> <i>Lohengrin</i> <i>Der Ring des Nibelungen</i> <i>Parsifal</i>

APPENDIX C

Below is a time line outlining the progression of the evolution of the *Ring* cycle.²⁸

Das Rheingold –

Prose, 1851
Libretto, 1853
Full Score, 1854
Munich Premier, September 22, 1869
Bayreuth Festival, August 13, 1876

Die Walküre –

Prose, 1851
Libretto, 1853
Full Score, 1856
Munich Premier, June 26, 1870
Bayreuth Festival, August 14, 1876

Siegfried –

Prose, 1851
Libretto, 1851; revised 1852, 1856
Full Score, 1857; 1865 Acts 1 & 2; 1971 Act 3
Bayreuth Festival, August 16, 1876

Götterdämmerung –

Prose, 1848
Libretto, 1848; revised 1849, 1852, 1856
Full Score, 1874
Bayreuth Festival, August 17, 1876

²⁸ Barry Millington, ed., *The Wagner Compendium*, (New York: Schirmer Books, 1992).

APPENDIX D
 Occurrences of the Trumpet in the *Ring*
 Fore-Evening: *Das Rheingold*

Dover Score Page Number	Act and Scene	Motif	Donnington Number	Number of Recurrences in this Iteration	Accompanying Orchestration	Context
12	Prelude	Arpeggiated Triad	1	1	Full Orchestra	Prelude
48	Scene 1	Gold	44	1	Tutti Strings And Woodwinds, Horns,	Rheindaughters
54	Scene 1	Gold	44	1	Tutti Strings And Woodwinds, Horns,	Rheindaughters
59	Scene 1	Gold	44	1	Tutti Strings And Woodwinds, Horns	Rheindaughters
69	Scene 1	Gold	44	1	Tutti Strings And Woodwinds, Horns	Rheindaughters
74	Scene 1	Gold	44	1	Tutti Strings And Woodwinds, Horns	Rheindaughters
76	Scene 1	Gold	44	1	Tutti Strings And Woodwinds, Horns	Rheindaughters
126	Scene 2	Gold	44	1	Woodwinds And Horn	Loge sings of the gold
132	Scene 2	Gold	44	1	Above + Strings	Loge sings of the gold
136	Scene 2	Gold	44	1	Above + Strings	Loge sings of the gold
156	Scene 2	Gold	44	1	Above + Strings	Descent to Nibelheim

156	Scene 2	Gold	44	1	Above + Strings	Descent to Nibelheim
196	Scene 3	Gold	44	1	Tutti Orch.	Wotan and Alberich
85	Scene 2	Walhalla	63	1	Tutti Orch.	Interlude: transition to Walhalla
87	Scene 2	Walhalla	63	1	Tutti Orch.	Wotan
88	Scene 2	Walhalla	63	1	Tutti Orch.	Wotan
89	Scene 2	Walhalla	63	1	Tutti Orch.	Wotan
184	Scene 3	Walhalla	63	1	English Horn, Clarinet	Alberich boasts
301	Scene 4	Walhalla	63	1	Low Brass, Tutti Strings	Wotan
302	Scene 4	Walhalla	63	1	Low Brass, Tutti Strings	Wotan
223	Scene 4	Hoard	See footnote	1	Low Strings, English Horn, Bassoon	Alberich singing about his treasure
289	Scene 4	Thunder	46	1	Tutti Orch.	Donner calls the thunder
305	Scene 4	Sword	45	1	Tutti Strings	Wotan's "Great Idea"
315	Scene 4	Sword	45	1	Tutti Orch.	Orch. finale

Note: Donnington does not recognize the "Hoard" theme as a separate entity; it only occurs three times: *Rheingold*, Scenes 2 and 4; *Siegfried*, Act I. Only one of these occurrences is for the trumpet.

APPENDIX E
 Occurrences of the Trumpet in the *Ring*
 First Evening: *Die Walküre*

Dover Score Page Number	Act and Scene	Motif	Donnington Number	Number of Recurrences in this Iteration	Accompanying Orchestration	Context
12	Act 1, Scene 1	Thunder	46	1	Tutti Orch	Prelude
65	Act 1, Scene 3	Sword	45	1	Tutti Strings, Horn.	Siegmond's need for a sword
66	Act 1, Scene 3	Sword	45	2	Tutti Strings, Horn.	Siegmond's need for a sword
68	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Siegmond's need for a sword
71	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Siegmond's need for a sword
72	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Siegmond's need for a sword
79	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Siegmond's need for a sword
81	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Sieglinde tells of the origin of the sword
82	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Sieglinde tells of the origin of the sword

82	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Sieglinde tells of the origin of the sword
144	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Siegfried extracts Nothung from the tree
152	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Siegmund
159	Act 1, Scene 3	Sword	45	1	Woodwinds, Horn, Harp	Siegmund'
163	Act 2, Prelude	Sword	45	1	Tutti Orch.	Prelude
164	Act 2, Prelude	Sword	45	1	Tutti Orch.	Prelude
166	Act 2, Prelude	Sword	45	1	Tutti Orch.	Prelude
167	Act 2, Prelude	Sword	45	2	Tutti Orch.	Prelude
170	Act 2, Prelude	Sword	45	4	Tutti Orch.	Prelude
202	Act 2, Scene 1	Sword	45	1	Tutti Orch.	Fricka
219	Act 2, Scene 1	Sword	45	1	Tutti Orch.	Fricka
268	Act 2, Scene 2	Sword	45	1	Tutti Orch.	Wotan and Brünnhilde
283	Act 2, Scene 2	Sword	45	1	Tutti Orch.	Brünnhilde
326	Act 2, Scene 3	Sword	45	1	Tutti Orch.	Sieglinde
351	Act 2, Scene 4	Sword	45	1	Tutti Orch.	Siegmund and Brünnhilde

366	Act 2, Scene 4	Sword	45	1	Tutti Orch.	Siegmond
386	Act 2, Scene 5	Sword	45	2	Tutti Orch.	Siegmond
395	Act 2, Scene 5	Sword	45	1	Tutti Orch.	Siegmond and Sieglinde
396	Act 2, Scene 5	Sword	45	1	Tutti Orch.	Siegmond and Sieglinde
536	Act 3, Scene 1	Sword	45	1	Tutti Orch.	Brünnhilde
635	Act 3, Scene 3	Sword	45	1	Violins, Woodwinds	Wotan
236	Act 2, Scene 2	Alberich	13	1	Tutti Strings And Brass	Wotan
175	Act 2, Scene 1	Walküre	47	4	Tutti Orch.	Prelude
402	Act 2, Scene 5	Walküre	47	1	Tutti Orch.	Orchestra: Siegmund fights Hunding
421	Act 3, Scene 1	Walküre	47	1	Tutti Orch.	Orchestra: Siegmund fights Hunding
438	Act 3, Scene 1	Walküre	47	1	Tutti Orch.	Ride of the Valkyries
446	Act 3, Scene 1	Walküre	47	1	Tutti Orch.	Ride of the Valkyries
453	Act 3, Scene 1	Walküre	47	1	Tutti Orch.	Ride of the Valkyries
456	Act 3, Scene 1	Walküre	47	1	Tutti Orch.	Ride of the Valkyries

462	Act 3, Scene 1	Walküre	47	1	Tutti Orch.	Ride of the Valkyries
586	Act 3, Scene 2	Walküre	47	1	Tutti Orch.	Wotan and Brünnhilde
593	Act 3, Scene 2	Walküre	47	1	Tutti Orch.	Wotan banishes the valkyries
646	Act 3, Scene 3	Walküre	47	1	Tutti Strings, Woodwinds	Brünnhilde
652	Act 3, Scene 3	Walküre	47	1	Tutti Strings, Woodwinds	Magic Sleep
329	Act 2, Scene 4	Death	83	1	Low Brass, Low Woodwinds, Low Strings	Siegmond and Brünnhilde
330	Act 2, Scene 4	Death	83	1	Low Brass, Low Woodwinds, Low Strings	Siegmond and Brünnhilde
331	Act 2, Scene 4	Death	83	1	Low Brass, Low Woodwinds, Low Strings	Siegmond and Brünnhilde
344	Act 2, Scene 4	Death	83	1	Low Brass, Low Woodwinds, Low Strings	Siegmond and Brünnhilde
347	Act 2, Scene 4	Death	83	1	Low Brass, Low Woodwinds, Low Strings	Siegmond and Brünnhilde

386	Act 2, Scene 5	Death	83	1	Woodwinds	Siegmond and Brünnhilde
695	Act 3, Scene 3	Siegfried	78	1	Tutti Orch.	Wotan's Farewell

APPENDIX F
Occurrences of the Trumpet in the *Ring*
Second Evening: *Siegfried*

Dover Score Page Number	Act and Scene	Motif	Donnington Number	Number of Recurrences in this Iteration	Accompanying Orchestration	Context
49	Act 1, Scene 1	Horn Call	48	1	Tutti strings, horn	Mime and Siegfried
114	Act 1, Scene 3	Horn Call	48	1	Tutti orch	Siegfried
224	Act 2, Scene 2	Horn Call	48	1	Tutti orch.	Siegfried and Fafner
225	Act 2, Scene 2	Horn Call	48	1	Tutti orch.	Siegfried and Fafner
227	Act 2, Scene 2	Horn Call	48	1	Tutti orch.	Siegfried and Fafner
228	Act 2, Scene 2	Horn Call	48	1	Tutti orch.	Siegfried and Fafner
235	Act 2, Scene 2	Horn Call	48	1	Tutti orch.	Siegfried and Fafner
248	Act 2, Scene 3	Horn Call	48	1	Tutti orch	Siegfried and Mime
261	Act 2, Scene 3	Horn Call	48	1	Tutti orch.	Siegfried and Mime
51	Act 1, Scene 1	Sword	45	1	Tutti orch.	Siegfried and Mime
82	Act 1, Scene 2	Sword	45	1	Strings, Horn, Bassoon	Mime thinks of Siegfried
88	Act 1, Scene 2	Sword	45	1	Strings, Horn, Bassoon	Wanderer and Mime
95	Act 1, Scene 3	Sword	45	1	Tutti orch.	Mime and Siegfried
115	Act 1, Scene 3	Sword	45	1	Tutti orch.	Mime and Siegfried
123	Act 1, Scene 3	Sword	45	1	Tutti orch.	Forging Song

135	Act 1, Scene 3	Sword	45	1	Tutti orch.	Forging Song
145	Act 1, Scene 3	Sword	45	1	Tutti orch.	Forging Song
160	Act 1, Scene 3	Sword	45	1	Tutti orch.	Forging Song
164	Act 1, Scene 3	Sword	45	1	Tutti orch.	Forging Song
165	Act 1, Scene 3	Sword	45	1	Tutti orch.	Forging Song
193	Act 2, Scene 1	Sword	45	1	Tutti orch.	Wanderer
315	Act 3, Scene 1	Sword	45	1	Tutti orch.	Wanderer
155	Act 1, Scene 3	Forging	50	1	Tutti orch.	Forging Song
231	Act 2, Scene 2	Siegfried	78	1	Strings	Siegfried and Fafner
342	Act 3, Scene 3	Siegfried	78	1	Tutti orch.	Siegfried and the Wanderer
343	Act 3, Scene 3	Siegfried	78	1	Tutti orch.	Siegfried and the Wanderer
344	Act 3, Scene 3	Siegfried	78	1	Tutti orch.	Siegfried and the Wanderer
345	Act 3, Scene 3	Siegfried	78	1	Tutti orch.	Siegfried and the Wanderer
351	Act 3, Scene 3	Siegfried	78	1	Tutti orch.	Siegfried passes the Magic Fire
340	Act 3, Scene 2	Walküre	47	2	Strings	Wanderer and Siegfried

APPENDIX G
Occurrences of the Trumpet in the *Ring*
Third Evening: *Götterdämmerung*

Dover Score Page Number	Act and Scene	Motif	Donnington Number	Number of Recurrences in this Iteration	Accompanying Orchestration	Context
29	Prelude	Siegfried-Hero	65	1	Tutti orch.	Siegfried and Brünnhilde
41	Prelude	Siegfried	78	1	Tutti orch.	Siegfried and Brünnhilde
42	Prelude	Siegfried	78	1	Tutti orch.	Siegfried and Brünnhilde
156	Act 1, Scene 2	Siegfried	78	1	Strings, Horn	Hagen sings of Siegfried
210	Act 1, Scene 3	Siegfried	78	1	Tutti orch.	Brünnhilde and Waltraute
393	Act 2, Scene 5	Siegfried	78	2	Strings, Bassoon	Brünnhilde and Hagen speak of Siegfried
396	Act 2, Scene 5	Siegfried	78	1	Strings, Bassoon	Brünnhilde and Hagen speak of Siegfried
540	Act 3, Scene 3	Siegfried	78	1	Horn, Strings	Gutrune sees Siegfried's corpse
556	Act 3, Scene 3	Siegfried	78	1	Horn, Strings	Immolation
559	Act 3, Scene 3	Siegfried	78	1	Horn, Strings	Immolation
584	Act 3, Scene 3	Siegfried	78	2	Horn, Strings	Immolation

613	Act 3, Scene 3	Siegfried	78	1	Horn, Strings	Orchestral
55	Prelude	Walküre	47	1	Woodwinds, Horn	Siegfried and Brünnhilde
236	Act 1, Scene 3	Walküre	47	1	Tutti orch.	Siegfried in disguise confronts Brünnhilde
237	Act 1, Scene 3	Walküre	47	1	Tutti orch.	Siegfried in disguise confronts Brünnhilde
583	Act 3, Scene 3	Walküre	47	1	Strings, Horn	Immolation
85	Prelude	Rheingold	44	1	Tutti orch.	Prelude
422	Act 3, Scene 1	Rheingold	44	1	Low Stings, Brasses and woodwinds	Rhinedaughters
426	Act 3, Scene 1	Rheingold	44	1	Low Stings, Brasses and woodwinds	Rhinedaughter
432	Act 3, Scene 1	Rheingold	44	1	Low Stings, Brasses and woodwinds	Rhinedaughter
453	Act 3, Scene 1	Rheingold	44	1	Low Stings, Brasses and woodwinds	Rhinedaughter
573	Act 3, Scene 3	Rheingold	44	1	Woodwinds, Strings	Immolation
100	Act 1, Scene 1	Horn Call	48	1	Tutti orch.	Hagen speaks of Siegfried
222	Act 1, Scene 3	Horn Call	48	1	Tutti orch.	Brünnhilde greets Siegfried
460	Act 3, Scene 1	Horn Call	48	1	Tutti orch.	Siegfried
100	Act 1, Scene 1	Walhalla	63	1	Bassoons	Hagen speaks of Siegfried

605	Act 3, Scene 3	Walhalla	63	1	Tutti orch.	Orchestral finale
611	Act 3, Scene 3	Walhalla	63	1	Tutti orch.	Orchestral finale
45	Act 1, Prelude	Sword	45	2	Tutti orch.	Siegfried and Brünnhilde
123	Act 1, Scene 2	Sword	45	1	Strings, Horn, Low Woodwinds	Siegfried and Brünnhilde
139	Act 1, Scene 2	Sword	45	1	Strings, Horn, Low Woodwinds	Siegfried and Gunther
241	Act 1, Scene 3	Sword	45	1	Tutti Strings and Brasses	Siegfried
243	Act 1, Scene 3	Sword	45	1	Tutti Strings and Brasses	Siegfried
277	Act 2, Scene 2	Sword	45	1	Strings, Bassoon	Siegfried and Gunther
331	Act 2, Scene 3	Sword	45	1	Tutti Strings and Woodwinds	Siegfried's wedding to Gutrune
356	Act 2, Scene 4	Sword	45	2	Strings, Horn	Siegfried and Brünnhilde
357	Act 2, Scene 4	Sword	45	2	Strings, Horn	Siegfried and Brünnhilde
396	Act 2, Scene 5	Sword	45	1	Strings, Horn, Woodwinds	Brünnhilde on Siegfried's invulnerability
525	Act 3, Scene 2	Sword	45	1	Tutti orch.	Interlude
548	Act 3, Scene 3	Sword	45	1	Tutti orch.	Immolation
564	Act 3, Scene 3	Sword	45	1	Tutti orch.	Immolation
525	Act 3, Scene 2	Funeral Music	No Number	1	Tutti orch.	Orchestral

Appendix H
The Trumpet in Selected Operas of Wagner

Opera	No. of Trumpets in the Orchestra	No. of On-Stage Trumpets
Rienzi	4	12
Flying Dutchman	2	0
Tannhäuser	3	12
Lohengrin	3	2
Meistersinger	3	3
Parsifal	3	2
Ring	3	0

Source: Friedrich Körner, “Die Verwendung der Trompete im Richard-Wagner-Orchester” in *Bläserklang und Blasinstrumente im Schaffen Richard Wagners*, ed. Wolfgang Suppan (Tutzing: Hans Schneider, 1985), p. 99.

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