THE OFFSTAGE EFFECT: AN HISTORICAL AND STYLISTIC PERSPECTIVE WITH PERFORMANCE CONSIDERATIONS FOR TRUMPET

DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements For the Degree of

DOCTOR OF THE MUSICAL ARTS

By

Marion T. Trout, B.M.E., M.M.E.

Denton, Texas

December, 1991
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Most trumpeters in symphonic or operatic orchestras must, at some time, contend with the special problems associated with antiphonal, stereophonic, and offstage effects. Rhythmic ensemble, intonation, articulation, and balance are some of the more obvious issues with which the performer must deal, but a study of the composers' reasons for employing these effects as well as an understanding of pertinent historical precedents regarding their use is helpful, if not essential, to insuring a thoughtful and musically effective performance.

This study presents a chronological examination of the use of offstage and spatial effects in the orchestral and operatic repertoire. Specific examples of offstage orchestral trumpet parts from selected repertoire are examined with attention given to particular performance problems encountered. These excerpts consist of those using the trumpet, or a trumpet-like instrument (flugelhorn, posthorn, cornet, buccina), both as a solo voice and in ensembles of varied instrumentation. Reference is made to the composer's performance instruction deduced from the
music itself, from the composer's program notes, and from other writings and resource materials. Stylistic and interpretive inferences are drawn from the musical and dramatic context of the offstage passage and from the historical connotations relative to the musical works investigated.

The present study does not attempt to present a complete or exhaustive survey of the myriad spatial orchestral devices occurring in the symphonic and operatic repertoire. Rather, the study is limited to an examination of the specified use of the trumpet as an offstage instrument in selected representative works. The study's purpose is to identify trends in the use of this orchestral device, to serve as an aid to the trumpeter in matters of interpretation, and to provide a practical reference for the solution of acoustical and technical problems common to the performance of spatially conceived music in the orchestral literature.
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INTRODUCTION

Most trumpeters in symphonic or operatic orchestras must, at some time, contend with the special problems associated with antiphonal, stereophonic, and offstage effects. Rhythmic ensemble, intonation, articulation, and balance are some of the more obvious issues with which the performer must deal, but a study of the composers' reasons for employing these effects as well as an understanding of pertinent historical precedents regarding their use is helpful, if not essential, to insuring a thoughtful and more musically effective performance. Although these spatial effects are often associated with modern-day musical compositions, their use dates from as early as the Middle Ages. Antiphonal singing of plainchant in the early Roman church, the cori spezzati of the sixteenth-century Venetians, the use of three offstage orchestras in Berlioz's "Trojan March" from Les Troyens (1856-58), the use of an offstage trumpet trio by Mahler in the introduction of the first movement of his First Symphony (1888, rev.1893-96), and the spacing of five trumpets throughout the performance hall in Crumb's Star Child (1977) are examples of the differing uses of spatial elements by composers from diverse musical eras.
A study of the offstage repertoire for today's orchestral trumpeter is tantamount to a study of some of the most popular symphonic repertoire of the present time. The trumpeter will find such a study necessary since many of these offstage calls are commonly encountered on orchestra audition lists. The trumpeter will find such a study musically rewarding because of the variety of musical styles involved as well as the variety of technical challenges that must be overcome. Furthermore, such a study demands knowledge of historical precedent and of the musical and dramatic context relevant to each excerpt.

This study presents a chronological examination of the use of offstage and spatial effects in the orchestral and operatic repertoire and includes reference wherever possible to the composer's reasons for using this orchestral device. Specific examples of offstage orchestral trumpet parts from selected repertoire are examined with attention given to particular performance problems encountered. These excerpts consist of those using the trumpet, or a trumpet-like instrument (flugelhorn, posthorn, cornet, buccina, etc.), both as a solo voice and in ensembles of varied instrumentation. Reference is made to the composer's performance instruction extracted from the music itself, from the composer's own program notes, and from other writings and resource materials. Stylistic and interpretive inferences are drawn according to the musical and dramatic
context of the offstage passage and from the historical connotations relative to the musical works investigated.

The present study, although alluding to numerous compositions, does not attempt to present a complete or exhaustive survey of the myriad uses of spatial orchestral devices. Rather, the study is limited to an examination of the specified use of the trumpet as an offstage instrument in the orchestral and operatic repertoire. The purpose is to identify trends in the use of this orchestral device to serve as an aid to the trumpeter in matters of interpretation, and to provide a practical reference for the solution of acoustical and technical problems common to the performance of spatially conceived music in the orchestral literature.

Definitions and Terms

For the purpose of this study, the offstage effect is viewed as a specific orchestral device notated by the composer, designating that a solo instrument or small ensemble of instruments perform in a location away from the primary orchestral forces and conductor. This aural effect is usually designed to create an impression of distance or to produce a sense of movement, but it is sometimes also used as an essential texture of sounds in space. English terminology specifying the offstage effect includes "Behind
the scene (stage)" and "In the distance" as well as simply "Offstage". Italian terms similarly include dietro la scena (offstage) and in distanza (in the distance), as well as in lontananza ed invisibili (in the distance and out of sight), interna (internal or inside [the stage]), lontano (far away, distant), and nella scena lontano (onstage in the distance). French designations include dans la coulisse (from the wings), derrière la scène (behind the scene), and lointain (distant, far off). The large number of terms found in German compositions include auf dem Theater (in the theater), auf der Bühne (in the scene of action [stage]), aus der Ferne (from afar), hinter dem Orchester (behind the orchestra), hinter der Bühne (scene) (behind the scene), in der Entfernung (ferne) (in the distance), in weiter Entfernung (a long way off), and Isoliert postiert (in an isolated position). As particular offstage excerpts are examined, the wording used to designate the effect will be carefully interpreted since this information frequently provides clues as to the composer's intended stylistic interpretation.

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CHAPTER I

THE IMPORTANCE OF WORKS WITH THE OFFSTAGE EFFECT

Historical Precedents

The concept of employing divided ensembles within musical compositions, including the use of offstage devices, is important throughout the history of music in Western Civilization. Widespread antiphonal singing of psalms and chanting in alternate choirs is evidenced from as early as 375 A.D. In a letter from St. Basil to his clergy he defended this "new genre" by pointing out its general use in Egypt, Libya, and other Mediterranean and Middle Eastern countries. This early antiphonal psalmody is probably part of an even older tradition since most of the Christian worship service was patterned upon the Jewish religious service which placed significance on alternate chanting of the Book of Psalms. In CORI SPEZZATI, Vol. I: The Development of Sacred Polychoral Music to the Time of Schutz, Anthony Carver outlines the development of the polychoral technique. Beginning with the use of antiphonal

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psalmody in the early church he traces developments to the late fourteenth- and fifteenth-century musical narrative technique of dialogo. Carver continues his survey by examining Willaert's departure from strict repetitive liturgical antiphony. In these mid-sixteenth century salmi spezzati or broken psalms, each choir answers the other with new text to new music. The bulk of Carver's volume examines the origins and height of the Venetian style cori spezzati as represented by the Gabrieliis. ³

In examining secondary and primary sources, Carver describes accounts identifying the division of instrumental forces and their placement throughout a performance area. One of the earliest accounts presented by Carver depicts a musical performance during a visit by the Queen of Cyprus to Brescia in 1497 during which two groups of instrumentalists were divided into groups of fourteen "tamborini, stafeti, violete e lauti" and ten "tromboni et piferi". ⁴ Carver also presents a later description of the entrance of Philip II to the Seville Cathedral in 1570:

In opposite niches of this floral archway, thirteen instrumentalists are stationed: on one side six shawmers and sackbut players wearing blue robes and hats bordered with gold; on the other side seven specially hired


⁴Ibid., 2.
viol players wearing crimson and gold. The procession includes sixteen cathedral boys...eight singing and the other eight dancing. After Philip has sworn to observe the ancient privileges of the Cathedral, all the singers and instrumentalists stationed in the various parts of the huge edifice burst into a hymn of acclamation.  

While numerous other similar descriptions of the divided ensemble sonority dating from the early 1500s are presented by Carver, one account of a 1565 polychoral performance of Striggios's eight-part madrigal *A me, che fatta son negletta*, presented on the occasion of the wedding of Francesco de' Medici and Joanna of Austria, should be cited. This madrigal was sung by eight voices on stage (Venus, three Graces and four Seasons) and was accompanied from offstage by two harpsichords, four violas da gamba, alto lute, mute cornetto, trombone and two recorders.  

Striggio's is the earliest reference to a specified offstage performance found in the research for this project. These examples and others described by Carver demonstrate the early use of the divided instrumental ensemble to heighten the effect of ceremonial pomp and splendor for festive occasions. 

The culmination of the instrumental *cori spezzati* style can be best observed in the ensembles of Giovanni Gabrieli's 

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5Ibid.  
6Ibid., 3.
fourteen canzoni and two sonate from his 1597 Sacre symphoniae and his 1615 collection, Canzoni et sonate. In these impressive antiphonal works, Gabrieli took as much advantage of the spatial characteristics of St. Mark’s as he did the availability of the large instrumental forces and virtuosity of individual players. Including not only instrumental works in the traditional cori spezzati idiom borrowed directly from his vocal motet style, these collections also contain a number of pieces using more than two instrumental choirs. These works are remarkable; they represent a more abstract style of composition, not only as pieces specifically scored for instrumental ensemble performance, but also in their innovative use of dynamic and spatial effects for contrast and dialogue. Although Sonata pian e forte is often incorrectly cited as the first composition to specify dynamic contrasts,\(^7\) the piece is an excellent example of the originality of Gabrieli’s orchestral style. This work not only features spatial sonority as an abstract textural element, but it is also one of the earliest compositions in which specific instrumentation is designated and where dynamic indications are present.\(^8\)


These and similar late Renaissance works of the Venetian school, incorporating the use of spatial sonorities as an independent musical element, represent the zenith of the pre-Baroque Italian compositional style. This style later proved a marked influence on the sacred composition styles of the southern Germans in the early 1600's. Although the complex textures of this highly polyphonic church style of composition eventually influenced later high Baroque fugal techniques and the contrasting ensemble dialogue served as a model for the concerto grosso of the late 1600's, the cori spezzati style itself soon gave way to the homophonic tendencies and "modern orchestrations" of the Baroque. For the next three hundred years composers incorporated various antiphonal effects usually for programmatic reasons into their compositions. It was not until the twentieth century that composers again began to demonstrate a fascination with an exploration of spatial sonorities as an independent musical element.

Spatial Effects in the Twentieth Century

In their search for new organizations and arrangements of sounds, avant-garde composers of the early twentieth century experimented with spatial sonorities to better present distinct sound layers. One of the earliest leaders
of this group of composers was New Englander Charles Ives. Ives' use of spatial compositional techniques, like so many other elements of his style, looked historically both forward and backward. As in the Romantic and Post-Romantic traditions of the use of this effect, Ives' work incorporates definite programmatic connotations. The Unanswered Question⁹, one of his most popular works, utilizes "... an obsessive, endless rotation of a simple 'choral' sequence of triadic harmonies"¹⁰ performed by a small offstage string ensemble. This sequence represents "The Silences of the Druids - Who Know, See and Hear Nothing."¹¹ The onstage, or fore-curtain musical action, is detached both rhythmically and harmonically from this offstage string chorale. This action revolves around an atonal, reiterated solo trumpet melody representing the "Perennial Question of Existence," and designated to be played from an "isolated" position.¹² Each response of the "question" is answered by varied, yet progressively more animated, atonal responses from a small woodwind choir.


¹²Ibid.
the end, all that remains is the trumpet’s unchanged "question" and the quiet, offstage string chorale fading into nothingness. The three groups contrast in all musical activity: tone quality, tempo, range, meter, melodic, and harmonic materials. While the offstage designation does provide a programmatic function, it also serves to separate the performance sound layers for the listener, and so gives unification to these seemingly unconnected musical events.

A later twentieth-century composer influenced by Ives' spatial experiments is Henry Brant. He acknowledges that the "... spatial-contrapuntal-polytemporal principles so brilliantly exemplified in this piece (The Unanswered Question) are the basis for the more complicated spatial superimpositions" of his work since his 1953 Antiphony 1, a composition for five widely spaced orchestral groups. This work is only the first of a series of compositions in which Brant utilizes spatial arrangements of instrumentalists as an essential part of his compositional technique. Often, he juxtaposes contrasting musical styles in these spatial arrangements. A typical example would be "... a Dixieland band versus a Balinese gamelan versus a

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military cortege." Thus, the spatial aspect of his music becomes an essential musical device that assists the listener in delineating these polystylistic conceptions.

Other important twentieth-century composers, including Stockhausen, Varese, Carter, Crumb, and Bernstein, have similarly incorporated spatial effects as integral musical devices in their individual styles. Specific instances of some of these will be examined later in this paper.

While the foregoing examples demonstrate the importance of spatial considerations in both the early history of Western music as well as in the music of the twentieth century, it is the use of spatial devices in the vast repertoire of music of the intervening periods that most concerns the modern-day orchestral trumpeter.

Classic, Romantic, and Post-Romantic Periods

Interestingly enough, in Gardner Read’s Thesaurus of Orchestral Devices, the only spatial device the author recognizes in the standard orchestral repertoire is that of the offstage effect. Furthermore, in his listing of offstage usages for the various instruments, the listing of pieces using the trumpet, alone or in ensemble, greatly

outnumbers those using any other single instrument or instrumental group. Read's listing enumerates twenty three instances of the use of offstage trumpet both as a solo instrument and in small ensembles. Other instances include various percussion (9), horn (5), trombone (5), viola, oboe, and English horn (2), and flute (1). All of the references represent compositions from the orchestral repertoire, as opposed to operatic, and almost all were written in the late nineteenth and early twentieth centuries by composers commonly categorized as Romanticist or Post-Romanticist. Only three references are cited by Read from the late Classic or early Romantic period, namely, Beethoven's *Leonore Overtures No. 2 and 3* (1805 and 1806), and Berlioz's *Symphonie fantastique* (1831).

Virtually every usage of the offstage device during the Romantic era serves a programmatic function. In aiding the "program," the offstage device represents one of the three following functions: an allusion to an historical or traditional musical function; a sign-post to the progress of the dramatic action; or an aural perception of distance or movement. Each of these aspects will be discussed in association with relevant excerpts.
CHAPTER II

THE IMPORTANCE OF THE TRUMPET
AS AN OFFSTAGE INSTRUMENT

Influence of Traditional Trumpeting Functions

As is evident from Read’s listing of the various instrumental uses of the offstage device, the importance of the trumpet as an offstage instrument to many composers from Romantic and Post-Romantic periods cannot be denied. The reasons for the trumpet being cast in this function stem directly from traditions established as early as the Baroque era by the use of the trumpet in art music as an "affective" rhetorical device. Historian John Hawkins related the importance of rhetoric to music by stating:

The art of invention is made one of the heads among the precepts of rhetoric, to which music in this and sundry instances bears a near resemblance; the end of persuasion, or affecting the passions, being common to both. This faculty consists in the enumeration of common places, which are revolved over in the mind, and requires both an ample store of knowledge in the subject upon which it is exercised, and a power of applying that knowledge as occasion may require.15

As a musical rhetorical device, the sound of the trumpet must have conjured "an ample store of knowledge" to the Baroque, Classical, and Romantic era listener. Traditional functional uses of the trumpet that held common musical associations for early audiences, however, are somewhat less clear to a modern-day listener. In earlier times, the trumpet was more than just an orchestral musical instrument; it was an instrument associated with military and even religious events, with the signalling of important civic or royal proclamations, with functions associated with courtly concerns such as tournaments and coronations, and often simply as an acoustical or visual symbol of sovereignty. In art music, the trumpet similarly came to be a symbol of power, both earthly and heavenly.

The heroic Affect that influenced the compositional use of the trumpet then, and which continues to do so even today, was primarily the result of centuries-old traditional associations of the trumpet with military and religious matters. This relation held true even in ancient civilizations. The Egyptian snb was a straight trumpet depicted in hieroglyphics as an instrument associated with war and religion. A surviving specimen was found in the tomb of Tutankhamen (king of the eighth dynasty, about 1350 B.C.). It was said to have been invented by one the most Schirmer Books, 1980), 31.
influential of the Egyptian pantheon of gods, Osiris, the god of the Underworld and everlasting life. Carvings dating from as early as 670 B.C. have been found which depict trumpet-playing Assyrian soldiers. Numerous religious references from the ancient world of the Israelite tradition can be found in the Bible, including the command by God to Moses to "make two silver trumpets . . . of hammered work" (Numbers x: 1-2) and the citation from II Chronicles v:13 that ". . . it was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the Lord". Countless art works from the Middle Ages including Trumpets of the Last Judgement from the Pericope Book of Heinrich II of the eleventh century and Luca della Robbia's ceramic sculpture depiction of trumpeters in his famous Cantoria (1431-38), illustrating the verse from the 150th Psalm, "Praise him with the sound of the trumpet," reveal the magnitude of the tradition of the association of the trumpet with religious matters. Indeed, by the Baroque era, rare was the church or cathedral that was not decorated by some sort of sculpted, or painted, trumpet-playing angel.

The trumpet methods of Bendinelli (Tutta l'arte della Trombetta, 1614) and Fantini (Modo per imparare a sonare di

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17 Ibid., 21.
Tromba, 1638), written early in the history of the use of
the trumpet in art music, as well as the Versuch einer
Anleitung zur heroisch-musikalischen Trompeter- und Pauken-
Kunst (1795) by Altenburg are some of modern music scholars'
best primary sources for assessing the way the trumpet was
used in Renaissance and Baroque societies. The continued
importance of the trumpet as a military instrument during
this time is demonstrated by both Bendinelli and Fantini who
begin their methods with the basic, military calls before
proceeding to the more musically advanced five-part sonatas
of Bendinelli or the dance settings and solo sonatas for
trumpet and continuo by Fantini. The importance of this
military tradition and the status afforded a "field
trumpeter" is echoed and reinforced by Altenburg:

A field trumpeter is actually one who has
served with the cavalry in time of war and
has participated in at least one campaign
with expeditions and guard (and still better,
has been dispatched to the enemy). [Until
these requirements have been fulfilled,]
according to their articles and prerogatives,
no [trumpeter] at a court or in a regiment--
not even a court and chamber quartermaster,
or a concert and chamber trumpeter--is
allowed to affix his signature with [the
title of] field trumpeter or to take a pupil
into apprenticeship.\textsuperscript{18}

\textsuperscript{18}Johann Ernst Altenburg, Versuch einer Anleitung zur
heroischmusikalischen Trompeter- und Pauken-Kunst... (Halle,
1795) English trans. by Edward Tarr as Essay on an
Introduction to the Heroic and Musical Trumpeter’s and
Kettledrummers’ Art... (Nashville: The Brass Press, 1974),
31.
Altenburg attributes the importance of the trumpet to the field of battle to its "... blaring and heroic sound ... for frightening the enemy and--making the cavalry daring and bold."\(^9\)

Military calls are structurally composed from harmonics two through six of the overtone series as outlined in Figure 1. Critical to the musical character of the various calls is the major triad formed by the harmonics four through six and "dran," the overblown interval of a fourth formed by the harmonics three and four. For the trumpet pitched in C these tones include G, C\(^1\), E\(^1\), G\(^1\), and C\(^2\). These calls are characterized by quickly repeated, or tongued notes, in duple, triple, or quadruple patterns. The speed of execution or the intensity of the stroke of the tongue depend upon the call's purpose, character or meaning. For instance an "Alarme," a warning that danger is eminent, was usually played with sharp tonguing, while "La Retraite" [retreat], played after sunset, was a signal that all is

\(^9\)Ibid., 25.
calm and performed in a smooth legato style.\textsuperscript{20} Additionally, Altenburg emphasizes that the "trumpeter's march" should be played at a slower tempo for the heavy calvary "in order to express the serious and heroic passions" and at a brisk, faster tempo for the light calvary.\textsuperscript{21} A typical military call as related by Altenburg is Example 1, the "First Post" from March.

Example 1. The "1st Post" from March, example of a military call.\textsuperscript{22}

\begin{center}
\includegraphics[width=\textwidth]{example1.png}
\end{center}

A military call was typically played by a solo instrument or in unison by several trumpets at once. This manner of performance contrasts with trumpet ensemble pieces written for two, three, or more trumpets, with or without kettledrums, performed by an ensemble court trumpeters, each with his own individual part. The military trumpet ensemble performing field pieces was also used not only to signal

\textsuperscript{20}Ibid., 90.
\textsuperscript{21}Ibid., 89.
\textsuperscript{22}Ibid., 138.
troop functions and maneuvers, but as a strategy to frighten or confuse the enemy as to the true numerical strength of the forces. Altenburg relates a story of the effectiveness of such a strategy:

When, in the Seven Years’ War, in which I participated myself, an enemy corps of considerable size overran a smaller and weaker one in the darkness of night, with the intention of cutting it off, it was entirely driven back and put to flight by the oft-changing sound of the trumpet [coming] from different regions—[a sound] which made the enemy fear that reinforcements were approaching.23

The tradition of the trumpet as a military instrument influenced the affective perception of the instrument in art music; other common uses during the Baroque and Classical eras effected similar perceptions. These other traditions existed primarily in the realm of the court trumpeters. Again Altenburg describes their duties, providing modern scholars with a greater understanding of the role of the trumpet in courtly societies. These duties include:

(1) Playing at table at noon and in the evening, a [duty] usually performed by one alone—in the manner of a field piece, with sharp tonguing—or else by all [the trumpeters] together, accompanied by the kettledrums, playing the usual processional fanfares.
(2) Making music when people of high rank come in procession to assembly.

23Ibid., 26.
(3) [Playing] at various solemnities, jousting-bouts, and tournaments.
(4) The playing of a bicinium, tricinium, or quatricinium during mealtimes by two, three, or four trumpeters together.
(5) Sounding and beating a flourish (Touche) at the drinking of toasts, [by trumpets and kettledrums together].

This list presents two basic categories of performance responsibilities for the court trumpeter: the signalling for important announcements, personages, or events; and the signalling between dinner courses as a part of the Tafelmusik tradition. Moreover, these responsibilities were performed by both solo instruments and by trumpets and kettledrums in ensemble.

The music of the courtly trumpet ensembles required that each part was specifically designated to be performed in different registers of the natural trumpet, as opposed to sounding calls in unison. With the number of sources from the fifteenth to the eighteenth centuries that allude to this tradition, it seems this manner of performance was common throughout Europe.25 The typical five-part ensemble that evolved from Renaissance practice was lead by the second highest voice performing the "melody" or Sonata (a term designated by Bendinelli; terms used by later authors include Quinta and Prinzipal). Imitating and often

24 Ibid., 29-30.
paralleling the melody one step lower in the harmonic system was the **Alto e basso** voice. The harmonic foundation was provided by the **Vulgano** and **Basso** voices playing single note drones (g and c respectively). The **Clarino**, the more florid, descant upper voice, provided improvised melodic and rhythmic counterpoint to the **Sonata**. Its register was usually in the fourth octave of the harmonic series and higher.\(^{26}\) The music for these ensembles, except for the **Sonata**, was improvised according the part rules as listed above. A typical realization can be seen in Example 2.

Example 2. Realization of a five part trumpet ensemble.\(^{27}\) The **Sonata** part is written, with the other parts improvised.

\(^{26}\)Ibid., 70.

\(^{27}\)Ibid., 72.
Direct and indirect allusions to this type of ensemble performance occur throughout the history of art-music, beginning as early as the "Battle Chanson" of the Renaissance. In Baroque orchestral scoring, three trumpets were often used. The upper two parts generally resembled the more florid Clarino part of the five part trumpet ensemble. The third part could be compared to the Sonata, providing a rhythmic and harmonic foundation on the lower partials. A typical example of this type of scoring can be seen in Example 3.

Example 3. An example of Baroque orchestral scoring for three trumpets. From the Grave of Cantata No. 21 (Ich hatte viel Bekümmernis) by J.S. Bach.

When trumpets were employed in this manner, the musical allusion to the aforementioned trumpeting functions derived from the military and trumpet ensemble tradition stirred the listener's "ample store of knowledge" which was requisite for the intended rhetoric, allusion, or affect.
Monteverdi's "Toccata" from L'Orfeo

The use of trumpets in Monteverdi's 1607 opera L'Orfeo is often referred to as the trumpet's introduction into the realm of art-music. Recent musicological research has shown, however, that Monteverdi's scoring for the trumpet was not so much an orchestrational innovation as it was an attempt by the composer to gain more control of the details of the performance. That the trumpets were only used in the opening Toccata, that they are present nowhere else in the scoring for the opera, and that Monteverdi's scoring for the trumpets in this work stylistically resembles the five parts of the court trumpet ensemble as revealed by Bendinelli, suggests that this introductory piece is a written-out version of a traditionally improvised convention. This fanfare, a direct descendent of the aforementioned Touche, was sounded three times before the opening of the curtain. This usage represents the late Renaissance trumpeting custom of heralding an important event or the signalling of the beginning of an entertainment or intermedi (an entertainment between the acts of a play).

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28 Edward H. Tarr, "Music for Early Baroque Trumpet Ensemble by Monteverdi and Fantini" as a preface to "Toccata" from L'Orfeo by Claudio Monteverdi (1607) for five Baroque trumpets or Brass Quintet, (Nashville: The Brass Press, 1976), 2.
consistent with the court trumpeting responsibilities as listed by Altenburg (above).²⁹

This observation in no way belittles the importance of Monteverdi’s composition. While the music is representative of the court trumpet ensemble, it is not an "improvised" trumpet ensemble; the parts are carefully notated with specified performance instructions. The piece is to be performed with the accompaniment of a large number of complimenting orchestral forces including strings, recorders, and continuo. Preceding the Toccata is the following instruction: "Toccata which is played with all the instruments three times before the curtain is raised, and which sounds a tone higher when the trumpets are played with mutes."³⁰

The muting of the trumpets raises an interesting issue. Were the trumpets simply muted to keep them from drowning out the other instruments as Tarr suggests,³¹ or could the muting have been an implication of distance? Since the trumpets were presumably seated among the other instruments, perhaps Monteverdi prescribed the muting to provide the illusion of trumpet fanfares away from the stage or main

²⁹For a more thorough treatment of this subject see: Don Smithers, The Music and History of the Baroque Trumpet (Nashville: The Brass Press, 1973), 75-81.


³¹Tarr, The Trumpet, 121.
body of the orchestra. This illusion would be consistent both with pictorial accounts of groups of trumpeters performing in positions away from the festivities in the Tafelmusik tradition as well as with Altenberg's accounts of trumpeting duties (Figure 2). If such was the case, then

Figure 2. French manuscript showing the interior of a fifteenth-century room. Three trumpeters in a position away from the festivities sounding a flourish between courses of a banquet in the Tafelmusik tradition.

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Monteverdi's composition could have been an early implication of a spatial or offstage effect. There is, however, little evidence to support such a conjecture. Peter Ciurczak goes so far as to offer the opinion that, "One can assume that the option 'to mute' was for the purpose of deadening the sound or to change pitch; certainly no programmatic ends were intended."\(^3^3\)

Notwithstanding this supposition, by utilizing muted trumpets in conjunction with the other instruments, by stylistically imitating the five-part trumpet ensemble, and by placing the Toccata in an introductory position comparable to one traditionally performed by a trumpet ensemble, Monteverdi provided later composers with a model for the intentional compositional application of traditional trumpeting functions for the purpose of achieving a specific affective purpose within a musical composition. This direct reference to existing trumpet practices may be viewed as the progenitor of most modern uses of the offstage trumpet effect in orchestral writing.

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The Offstage Trumpet in the Romantic Orchestra

The history of the trumpet as an instrument associated with the military, with religion, and with royal pomp or splendorous ceremony provided Romantic composers with an ideal programmatic device. In using an offstage trumpet or a group of offstage trumpets in a variety of compositions, these composers relied upon an audience’s pre-associations with the trumpet’s traditional roles to elicit a specific musical response from the listener. Moreover, by orchestrating offstage parts for other trumpet-like instruments, these composers made the aspect of instrumentation important to an understanding of inferred extra-musical allusions. Why does Mahler indicate the use of an offstage posthorn solo in his Third Symphony of 1896? Similarly, why do Respighi in Feste Romane (1929) and Prokofiev in Lt. Kije Suite (1934) orchestrate for offstage buccini and cornet, respectively? Clearly these composers not only had a specific sound in mind, but each was also alluding to a common or universally recognizable trumpet function for programmatic reasons. In determining an interpretation for each of these solos, an understanding of the inferences to these allusions regarding both the trumpet function and its relationship to the program is not only helpful but essential.
Finally, while the Romantic composers fully exploited the instrument’s military past in their use of the offstage trumpet, they occasionally called upon another quality of the trumpet that had been important since the Baroque era, namely the vocal or *cantabile* style of playing. Altenburg particularly stressed the importance of this singing style in slow movements:

> Seek to express well the singing character of the slow movements, and to execute properly the ornaments which occur. Long notes must be sustained with moderation and be skillfully joined to one another. It is well known that the human voice is supposed to serve as the model for all instruments; thus should the clarino player try to imitate it as much as possible, and should seek to bring forth the so-called *cantabile* on his instrument.\(^{34}\)

Further evidence of the importance of this "singing character" can be drawn from the extensive use of the trumpet’s *clarino* register in operatic obbligato passages during the late Baroque; in the clarino register the trumpet often mimicked florid vocal passages. Ciurczak’s studies of the trumpet as used in the Baroque opera reveal examples of vocal techniques transferred to the trumpet in arias for all voice ranges.\(^{35}\) Although this performance tradition fell


into disuse in the Classic period, the recognition of the historical use of the trumpet as a singing, *cantabile* instrument nevertheless proved important to Romantic composers in their use of the instrument as an offstage representative of the human voice.
CHAPTER III

THE OFFSTAGE EFFECT AND

THE OPERA ORCHESTRA

Examples from the Baroque Literature

Although the Toccata from Monteverdi's L'Orfèo (1607) is the earliest known fully notated example of orchestrating for trumpets in a manner which alludes to a traditional trumpeting function, it is not an example of offstage orchestral writing. Perhaps the muting instructions were intended to imply distance, but the trumpets in the Toccata were not designated to be performed in a location apart from the other instruments. In the fifty or sixty years following this composition, the use of the trumpet in operatic orchestration was limited to warlike references stemming from its martial heritage or for fanfares and signals, such as in the "battaglia" and "terrore" scenes of Monteverdi's Combattimento di Tancredi e Clorinda (1624).[^36]

[^36]: Ibid., 3.

The earliest true designation of offstage trumpet playing in Baroque orchestration is from Agostino Steffani's Alarico of 1687. In this, the only offstage instance found by
Ciurczak in his extensive study of 641 Baroque operas containing clarino trumpet parts, three trumpets and timpani are directed in the score to sound an offstage "flourish." Another early example of the use of the offstage effect, though does not employ the trumpet, can be seen in Purcell's *Dido and Aeneas* of 1689. The "Echo dance" at the end of the second scene is set for two orchestras, one in front, the other behind the scenes. Clearly, the desired effect is that of an echo; however, Purcell's scoring never reproduces an exact harmonic repetition of the original phrases. This quasi-echo effect reflects the action on stage as the dancing of human witches is mimicked by spirit dancers who strangely distort their movements.

Another example of offstage (or in this case onstage, but distanced from the orchestra) trumpet orchestration is found in the introduction to Act 4 scene 1 of Alessandro Scarlatti's *Mitridate eupatore* (1707). In this instance, two muted trumpets in the orchestra are to be echoed by two *trombe marine* on the stage. Edward Dent notes:

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37 The offstage direction from Steffani's score is "Trombe di dentro" (trumpets from within [the scene]). Peter L. Ciurczak, "The Trumpet in Baroque Opera:...THE TECHNICAL DETAILS...", 13.

It is hardly conceivable that the "Trombe Marine," as they are called in the score, were the stringed instruments of that name, although the parts might have been played on them. The instrument was almost entirely obsolete in 1707, and at the height of its popularity was practically confined to Germany and France.39

It was Dent's impression that two unmuted trumpets placed on board the ship on stage in this scene should echo the pair of muted trumpets in the orchestra. Dent's scenario is discounted by Ciurczak for two reasons. First, according to a number of sources, including Cecil Adkins' article on the Trumpet Marine in Grove's Dictionary of Music and Musicians, 6th ed., Vol. XIX (New York, 1980), the instrument was very popular in the period from about 1650 to around 1724. And second, if the music were to be performed according to Dent's design, the desired effect of an echo would not have been achieved since the "open" natural trumpets on the stage would have been much louder than the muted trumpets in the orchestra that the former were supposed to echo.40 The timbre of the tromba marina would have produced an effective echo effect to the muted trumpets.

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40 Ciurczak, "The Trumpet in Baroque Opera:...'TECHNICAL DETAILS...'", 22.
Influence of the Incidental Stage Music and the "Banda sul palco"

As previously noted, the uses of the offstage effect during the Baroque period were few, being limited only to examples from the operatic literature. Although this device along with other innovative orchestration techniques would later continue to be introduced and exploited by composers of opera, the next important developments contributing to a more widespread use of the offstage effect came from the realm of theater. Stage indications for extra music began to appear in German translations of Shakespeare plays after 1770 and later in the dramas of Goethe, Schiller, and their contemporaries. According to these stage directions, short vocal and instrumental pieces were integrated into the structure of the plays primarily at junctures where a change of tone or atmosphere was required. Most of the music itself has not survived to the present day, but it is known that these pieces were brief, simple, and generally "undistinguished." What mattered was the sonority, "whether of the din of trumpets, squealing fifes, harsh


This common use of onstage or offstage music in the theater to heighten dramatic effects further influenced composers to experiment with unusual effects to achieve increased drama and realism in their compositions. Moreover, during the course of the nineteenth century, many of these theatrical stories were adapted to opera with the dramatic use of onstage or offstage music oftentimes retained by the composer in the form of the banda sul palco.\(^4^3\)

The tradition of the wind band on stage (\textit{banda sul palco}) in nineteenth-century opera played an important role in instigating the more widespread use of similar effects in orchestral program music of that century. Dramatic realism on a spectacular scale was a primary rationale for the use of the onstage band as it combined both musical and theatrical events. One of the earliest and most novel of these effects occurs in Mozart's \textit{Don Giovanni} (1787). In this opera Mozart sets three small orchestras, playing three different dances simultaneously, in separated positions: one in the pit; one onstage; and one offstage. This idea was derived from his experience of hearing three separate orchestras playing simultaneously in three rooms of close


proximity at Viennese public balls. Mozart's use of the three orchestras served a symbolic function. The three dances represented the three social strata involved in the action: minuet for the aristocracy; contra-dance for the bourgeoisie; and a ländler for the proletariat.⁴⁵

A more representative and probably more influential example of the use of the banda is the effect found in Gasparo Spontini's La Vestale (1807).⁴⁶ The use of the offstage band as representing a gradually approaching procession, in this instance of victorious Roman soldiers, becomes typical and even common in nineteenth-century Italian opera. This example also demonstrates the importance of the military wind band in supplying the instrumentation for the onstage band. In these early nineteenth-century Italian opera orchestras, the instrumentation was, for the most part, standardized. However, the instrumentation of the banda was unspecified and usually left to the discretion of the local civic or military band leader, allowing him the use of whatever instrumentation that was available.⁴⁷ R. M. Longyear progressively traces the instrumentation of typical local

⁴⁷Ibid.
military bands used in the onstage opera bands as they switched from clarinet lead to keyed brass instrument lead.

Julian Budden describes stage bands used in Rossini's *Ricciardo e Zoraide* (1818): "The banda, a miscellaneous collection of wind instruments with clarinets predominating, always operated as a separate unit." This description, along with examples presented by Longyear, suggest the dominance of the clarinet in these groups before the widespread adoption of keyed brass instruments changed the instrumentation of the military bands and, thus, opera stage bands. By the 1820's, keyed brass instruments had become such a fixture in these groups that an onstage banda in Meyerbeer's *Il crociato in Egitto* (1824) included a keyed trumpet solo that was described by a contemporary reviewer as "a very beautiful trumpet concerto."

During the 1820's and 30's, the constant evolution of ever-improving chromatic mechanisms for brass instruments continued to effect the military band and consequently the banda sul palco. By the mid-1840's, the newly invented saxhorns had become the dominant instruments of these ensembles. Meyerbeer's coronation march from *Le Prophète* (1849) offers an excellent example of how the military saxhorn ensemble on the stage provided not only a spatial

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contrast between band and orchestra, but also provided a contrast of sonorities. The distinct timbre of the sax-horn band provided a clear differentiation from the timbre of trumpets and trombones in the orchestra; furthermore, the sheer numbers of onstage instruments (twenty-eight various sax-horns and two drums) also provided a spectacular visual impression.\textsuperscript{50}

Some of the more important operas that made use of banda sul palco techniques are Wagner's \textit{Rienzi} (1842), Verdi's \textit{Aida} (1871) and Puccini's \textit{La Bohème} (1896) and \textit{Turandot} (1926). Sometimes composers used extra groups of musicians on and off stage in more novel ways. A brief examination of examples from the operas of Verdi demonstrates some of these innovations.

Typical of the practice of most Italian composers of the time, Verdi's banda music is written in piano score. He did, however, occasionally specify exact instruments to be used as well as indicate particular allusions he wanted expressed by the music. In \textit{I Lombardi} (1843), Verdi specifies that the under-stage band, "musica interna," represent the sound of an organ.\textsuperscript{51} An offstage chorus of demons is accompanied by winds ("armonium") while an offstage chorus of angels is accompanied by harp and

\textsuperscript{50}\textit{Ibid.}, 29.

\textsuperscript{51}\textit{Ibid.}, 33.
accordion in *Giovanni d'Arco* (1845).  

Perhaps his best known use of onstage instruments involves the six straight silver "Egyptian" trumpets leading the triumphal march in *Aida* (1871). This use is one of his most successful integrations of onstage instruments with the orchestra in a sort of musical dialogue.  

In *Macbeth* (1847), Verdi again uses a small group of musicians offstage for a supernatural effect in the apparition scene of Act III. In a letter dated January 23, 1865, he describes his intention and his desired instrumentation:

> That small orchestra of two oboes, six clarinets in A, two bassoons and a contrabassoon creates a strange, mysterious, and at the same time, calm and quiet sonority that other instruments could not produce. They will have to be placed under the stage, close to an open trap-door, large enough for the sound to come out and spread throughout the theater, but in a mysterious way as if from a distance.

The epitomization of the French operatic stage band is represented by Berlioz's use of three offstage orchestras for the "Trojan March" in Part I of his *Les Troyens* (1863). Of the three orchestras, the one placed in the wings closest

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52 Francis I. Travis, *Verdi's Orchestration* (Zurich: Juris-Verlag, 1956), 53.


to the audience consists of three oboes and six to eight harps. The next most distant group from the audience consists of four pairs of progressively larger sax-horns and cymbals. The last and most distant group consists of two natural trumpets in Bb, two cornets in Bb, three trombones, and an ophicleide. The loudest group (the most distant) begins the Trojan march in the distance as the wooden horse is hauled toward the city. As the horse approaches the city, the music itself provides a sense of increasing proximity as the music passes progressively from the ensemble furthest to the one nearest the audience. Berlioz uses progressively quieter instrumentation for each ensemble, perhaps so as not to cover the text of the onstage vocal solo relating Cassandra's realization of the impending disaster.\footnote{Longyear, Op. cit., 28.} \footnote{John W. Freeman, The Metropolitan Opera: Stories of the Great Operas (New York: W.W. Norton, 1984), 37.}
The first uses of the offstage effect in purely orchestral music is found in works originally conceived as operatic overtures. Beethoven, in two of his four separate overtures composed for his opera Fidelio (Leonore Overture No. 2 of 1805 and Leonore Overture No. 3 of 1806), inserted a dramatic offstage trumpet signal. This call is a literal allusion to a similar trumpet call heard in the distance at the climax of the opera announcing the arrival of the Minister of Justice, the liberator of Florestan and Leonore. The call in each of these overtures serves a dual purpose: the first being a programmatic device foreshadowing the specific dramatic action in the opera; the second, as a formal structural device. In Overture No. 3, the call occurs twice during the development section: first, before the retransition; and then again, closer, at the moment of recapitulation. In the Overture No. 2, a similar offstage trumpet call occurs twice before a coda-like section that
ends the piece with a jubilant series of cadences (Example 4).

Example 4. The offstage trumpet calls from (a) Leonore No. 2, (b) Leonore No. 3, Beethoven.

The following colorful description by Edward Downes tells how the device in *Leonore Overture No.3* parallels the action of the opera:

The dramatic development section builds to a tremendous climax, cut short by the trumpet call announcing Florestan’s liberation. There are few more stirring moments in opera than the soft hesitant measures which follow that trumpet call - the seconds after the danger is past, when Florestan’s mind gropes out of the horror of darkness, almost afraid to believe he is still alive and that his savior is his beloved wife, Leonore. Once more the trumpet sounds, more
loudly, the door to the dungeon is thrown open. The light of liberation streams into the dungeon cell. The enemy Pizarro disappears like a shadow, and the couple is left alone.\footnote{Edward Downes, \textit{Guide to Symphonic Music} (New York: Walker and Company, 1981), 85.}

Stylistically, both calls are straight-forward military or field-type trumpet signals. In this instance, they function as alarm signals and must be played firmly with a full sound and crisp, sharp attacks befitting a warning signal as described above. Although allowances are made in the scoring with orchestral fermatas to prevent complicated rhythmic ensemble problems, the performer must pay close attention to the intonation of long notes which diminish at the end of each call. In the sustained diminuendo, the tendency is for some players to allow the note to gradually sharpen in pitch; any pitch discrepancy with the chord sustained by the strings will be noticed.

Often the conductor desires that the first call be performed from a more distant position than the second call although there are no such directions in the score. This traditional practice is based on the dramatic interpretation that the trumpet call is played by an accompanying trumpeter on horseback or riding on the carriage of the approaching minister of justice, rather than by a trumpeter placed by Pizarro in a tower of the prison whose duty is to sound a
warning signal when the carriage is sighted, as is the case in the opera itself.\textsuperscript{58} Perhaps the extra distance of the first call could be interpreted as symbolizing Leonore’s and Florestan’s doubt or disbelief as to whether or not the signal heralding the minister’s arrival was actually sounded. When the call is repeated in closer proximity, the doubt is erased. Regardless of the interpretation, the trumpeter’s responsibility is to satisfy the wishes of the conductor. If the extra distance is required, an assisting conductor may be required backstage to relay the principal conductor’s beat to the trumpeter. If the call is to be played in one position with the first sounded at a soft dynamic level, then care must be taken to play the first with the same intensity of style and attack as the louder, second call.

Although Beethoven’s use of this effect was deemed a success and even a “stroke of genius,”\textsuperscript{59} there are only few other similar usages of the trumpet within an orchestral work until the end of the nineteenth century. There is, however, an important early nineteenth-century instrumental offstage effect that should be noted, even though it does


\textsuperscript{59}John N. Burk, ed., \textit{Philip Hale’s Boston Symphony Program Notes: Historical, Critical, and Descriptive Comment on Music and Composers} (Garden City, New York: Doubleday, 1936), 45.
not involve a trumpet. In his *Symphonie fantastique* (1831), Berlioz evoked a pastorale, serene setting featuring an offstage oboe solo playing a duet with the on-stage English horn (third movement, "Scene in the Country"). This episode is described in the program notes accompanying the score as "two shepherds piping to each other a ranz des vaches." This symbolic effect of employing at a distance a melody associated with pastoral qualities is one that would be exploited by later Romantic composers.

While the *Leonore* signals recall the military heritage of a single solo trumpet, two mid-century examples of the use of offstage trumpets and mixed brass ensembles allude to the important traditional role of the trumpets relating to religious matters and themes, particularly, its importance as described in the Book of Revelations. In both the "Dies irae... Tuba mirum" sections of Berlioz's Requiem of 1837 and of Verdi's Requiem of 1874, the use of offstage brass, including trumpets, symbolically signals the arrival of the "Great Judge." Given the significance of the medium of grand opera in the careers of each of these composers, it is not surprising that these large, sacred choral works are theatrical and programmatic. In fact, Hans von Bulow referred to Verdi's Requiem as an "opera in church

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vestments." The orchestration of both Verdi’s and Berlioz’s requiems musically depicts the following text:

Tuba mirum spargens sonum,  
Per sepulchra regionum,  
Coget omnes ante thronum.

Translated in English:

Hark the trumpet sounds appalling,  
Earth’s sepulchr’d dead up-calling,  
Round the Lord’s throne prostrate falling.  

Both orchestrations rely on spatial and directional elements. Berlioz employs four choirs of brass and timpani positioned at the four corners of the orchestra. These choirs burst forth at the climax of the requiem with a criss-crossing fanfare of "melancholy grandeur." The effect is legendary. One account describes Leopold Damrosch’s musicians standing up and cheering after their first reading of the section. Another relates the silencing of an enthusiastic crowd by Edward Colonne who shouted "No encores on the Day of Judgement!"

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62English translation by C. L. Kenny from Giuseppe Verdi, Requiem (New York: G. Schirmer, Inc. 1895).


64Ibid.
passage in his work, Verdi incorporates the harsher sonority of trumpets alone, with four trumpets divided antiphonally into two pairs and stationed away from the orchestra ("Due Trombe in lontananza ed invisibili," and "Altra due Trombe in altra parte in lontananza ed invisibili"\(^{65}\)), echoing and playing in dialogue with the four trumpets in the orchestra. Both examples conform to the historical precedent of signalling the arrival of an important personage or great event as described by Altenburg. The musical styles of both of these passages correspond to both the traditional military calls with their lower register "natural" trumpet signals and to the more elaborate courtly trumpet ensembles of earlier times.

The articulation, especially of the duple sixteenth-note anacruses, should be crisp and accented to emphasize this military trumpeting style. All players must match articulation exactly, and should emulate the style employed by the player of the opening two measures of the onstage first trumpet call. Also, the sonic distancing recalls Altenburg's reference to the military technique of spacing several trumpeters in positions around the battlefield to confuse the enemy regarding the size and direction of the attacking force.

Example 5. "Military trumpeting" figures of offstage ensembles in (a) Berlioz's Requiem, and (b) Verdi's Requiem.
The Offstage Trumpet in the Post-Romantic Period

The symbolic use of the offstage effect occurs most frequently in works of late romantic composers, primarily those of Mahler, R. Strauss, and Respighi. In their general orchestral styles, all three expanded and exploited the full range of orchestral timbres and experimented with various combinations and contrasts of tone colors. Many of these creative orchestral effects, including each use of the offstage effect, were created as purely programmatic effects. For the offstage trumpeter, an examination and
understanding of each usage as it relates to the program is essential to the realization of a convincing performance.

As in earlier eras mentioned, the historical military and courtly functions of the trumpet are the most usual offstage representations employed by these Post-Romantic composers. Invoking this military heritage in varying degrees of dramatic intensity, Mahler's first two symphonies both call for the use of various brass instruments played offstage. The first movement of the First Symphony (1888, rev. 1893) uses an ensemble of three and then two trumpets sounding "military" trumpet calls from "In weiter Entfernung" (a long way off), contrasting with quiet, legato horn phrases to evoke "the awakening of nature from its long winter sleep." After the initial set of offstage signals, these musical figures recur as important thematic material throughout this movement. The figures must be played insistently with crisp, staccato tonguing, consistent with a military signal as a call to action (Example 6).

Example 6. The second entrance of offstage "military" style trumpet calls from Symphony No. 1, Mahler.

In a much more dramatic fashion, the Second Symphony (1894), uses four offstage trumpets, a choir of horns, timpani, and assorted percussion in the last movement, particularly in the section entitled "Der grosse Appell" ("the great call" or sometimes "the last trump")\(^6\). Mahler's own program notes describe the action of this section:

The end of every living thing has come, the last judgment is at hand, and the horror of the day of days has come upon us. The earth trembles; the last trump sounds; the graves burst open; all the creatures struggle out of the ground, moaning and trembling. Now they march in a mighty procession: rich and poor, peasants and kings, the whole church with bishops and popes. All have the same fear, all cry and tremble alike because, in the eyes of God, there are no just men. The cry for mercy and forgiveness sounds fearful in our ears. The wailing becomes gradually more terrible. Our senses desert us; all consciousness dies as the Eternal Judge approaches. The trumpets of the Apocalypse ring out! Finally, after all have left their empty graves and the earth lies silent and deserted, there comes only the long-drawn note of the bird of death. Even it finally dies.\(^6\)

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\(^6\) Gilbert E. Kaplan, "The Music and Mahler's Program" from the liner notes to Mahler's Symphony No. 2 "Resurrection" performed by the London Symphony Orchestra, conducted by Gilbert Kaplan (MCAD 2-11011, 1986), 12.

\(^6\) Ibid., from Deryck Cooke's translation of Mahler's own program for the Second Symphony, 13.
The offstage horn choir, usually accompanied by long tympani rolls, periodically appears during this, the fifth movement representing "the voice that crieth in the wilderness," sometimes referred to by Mahler as the "Caller in the desert."\textsuperscript{69} The first entrance of offstage trumpets is accompanied by an assorted group of percussion in the imitation of a brass band playing a frivolous march with the indication of "weitester Ferne"\textsuperscript{70} (from far in the distance). The first of the five short entrances of the brass band begins with a dynamic marking of $\text{pppp}$ and crescendos with each successive entrance to a marking of "viel starker" (much stronger) by the last entrance, producing an illusion of movement towards the stage. This march sequence is representative of the "march of the dead" as described in Mahler's program. An extra offstage conductor is required for an accurate performance since the offstage music presents a completely different style of music than that which precedes it on stage. For the trumpeters, only two beats are provided by the offstage percussion at the desired tempo preceding the first entrance (Example 7); consequently, the mental preparation in anticipation of the new style and tempo is very important.

\textsuperscript{69}Ibid., 11.
\textsuperscript{70}The terms are taken from the Kalmus Edition.
Example 7. The first entrance of the offstage "brass band march" motive from Mahler's Symphony No. 2. Only two beats are provided by the offstage percussion to prepare the trumpeters for the new tempo and style.

The "march" must be performed in a crisp and marcato style, especially during the first two entrances at the soft dynamics. Throughout this sequence, the trumpeters must not be late with their entrances while at the same time resisting the tendency to rush the triplet passages.

The section entitled "Der grosse Appell" combines four offstage trumpets with the three in the orchestra to symbolically represent the seven trumpets of the apocalypse. As in the Berlioz and Verdi Requiems, this allusion to the "Day of Judgement" indicates in the score for the offstage trumpeters to play from various distances and from two different positions behind the scenes. As is typical of Mahler's scores, there are many more detailed performance directions than in either the scores of Berlioz or of Verdi. This rather complicated offstage passage serves as an introduction to the "Resurrection" section of the symphony and begins with the choir of horns, accompanied by tympani
rolls "in der Ferne" (in the distance), playing three short unison calls, each separated by long fermati. The first two motives are identical two-note ascending perfect fifths, with the second designated as an "echo." The third introduces an accented triplet motive in a fanfare style. Mahler presents these calls earlier in the movement and identifies them as "the Caller" motive.

Example 8. Offstage horn fanfare identified as "the Caller" motive from Mahler's Symphony No. 2.

Following a long rest, the offstage trumpet ensemble sequence begins with a repetition of the preceding pair of two-note horn calls, only, this time at the interval of a major third and by a single solo trumpet. These calls are performed by the first offstage trumpet with the indication of "aus weitester Ferne" (from far in the distance). After these two calls, a complicated flute and piccolo passage begins on stage and continues throughout the remainder of this offstage sequence. This bird-like excerpt represents the previously mentioned "bird of death." After another long fermata, there follows "Etwas näher u. starker" (somewhat nearer and louder), a florid fanfare by the second
trumpet joined by the first trumpet, also "Etwas näher u. starker" (Example 9), and then by the remaining two trumpets with an even more brilliant passage marked "Schnell und schmetternd" (faster and brilliant or fanfare-like).

Example 9. Florid, answering offstage trumpet fanfares heralding the arrival of the "Eternal Judge" to begin the "Resurrection" section of Mahler's Symphony No. 2.

Although Mahler did not designate such in his autograph score, he did later amend the score to indicate that trumpets one and three should be placed in the right wings with trumpets two and four on the left. Conductors today sometimes disregard this direction and place the offstage trumpets together, yet the effect of an intermingling of answering military calls from different directions would be

very effective in alluding to a summoning of the "heavenly hosts" for the approach of the "Eternal Judge."

This section concludes with two statements of the "Caller" motive by the horns answered by brilliant solo trumpet fanfares each marked "näher" (nearer) and "schnell und schmetternd." A final "Längsamer" (very slow) section with a staggered sequence of accented entrances of the original two-note motive by all the trumpets and horn is reminiscent of the earlier ensemble section. The last note is provided with a "lange und verklingend" (long and fading away) fermata which also brings to a close the on-stage flute and piccolo passage, the representation of the death of the final living thing on earth.

Although this passage takes only a few minutes to play, Mahler considered it to be one of the most difficult sections of the symphony. As is the practice of most conductors today, Mahler sought an extra rehearsal for the passage. Mahler once told a conductor, "The effect I want can be obtained only after several attempts." This section requires the assistance of an offstage conductor to coordinate the many tempo changes and fermati. The use of a closed-circuit television system would be most helpful to the offstage conductor in assisting him in relaying the

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Ibid.
wishes of the primary conductor to the offstage instrumentalists.

Stylistically, the opening two-note trumpet call should be played as an answer to the opening horn "Caller" motive, two distinct, non vibrato notes. Sometimes, to achieve an effect of an echo for the second reply, the trumpeter may need to re-direct the bell of the instrument, possibly with the help of yet another conductor. The grace notes preceding the closing two solo fanfares should be distinctly executed; it is essential that a large breath be drawn before the final fanfare so that the last note can be held full value with good intonation (Example 10).

Example 10. The closing trumpet-1 fanfares from the offstage section of "Der Grosse Appell" from Mahler's Symphony No. 2. The grace notes should be distinctly executed and a large breath must be drawn to hold the final note full value with good intonation.

In R. Strauss' Ein Heldenleben (1898) three trumpets "hinter der Szene" (behind the scene) are used at the beginning of the section originally titled "The hero's battleground." These introduce an atmosphere of "proud
Although much more demanding in regard to technique, range, and endurance than the previous examples from Mahler's works, this ensemble section is similarly reminiscent of the military trumpeting function. The entrances are staggered, and the calls, fanfare-like. Hence, the trumpets should imitate the clamor of distant intermingling bugle calls signalling the troops. Strauss describes the importance of the trumpet fanfares to the dramatic action of the program in his program notes:

"The Hero's Battlefield." But suddenly the call to arms is heard, and it may not be ignored. Distant fanfares (trumpets behind the scenes) summon the Hero to the conflict.  

Performance considerations for the three offstage trumpets, excluding range and technical aspects, concern primarily the accurate imitation of articulation in the entrances of the two thirty-second-note pickups in each of the three voices and the rhythmic precision of the two sixteenth notes in the triplet after the tied note in the second full measure. Each entrance of the thirty-second-note pickups should be placed as closely as possible to the

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following beat; each should be identically played with crisp accents so that each of the three notes (two thirty-seconds and the succeeding note) can be distinctly heard. To facilitate an accurate rhythmic precision on the sixteenths after the tied notes, each of the players might think to release the tie on the beat before the sixteenths (Example 11).


Although lacking in specific performance indications such as those outlined by Mahler, Respighi's score, Feste Romane (1929), provides numerous hints regarding interpretation of the offstage ensemble of trumpets (buccini) at the beginning of the first movement. Respighi furnishes program notes prefacing each movement in the score. Those for the first movement read:
A threatening sky hangs over the Massimo Circus, but it is the people's holiday: [Ave Nero!]. The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air.

This annotation describes the excitement generated at the beginning of a festive Roman holiday, and provides vivid mental imagery of what the music should convey. This descriptive setting, combined with Respighi's specification for the use of three offstage *buccini* as well as the style in which they are scored, are the performer's primary clues to the interpretation of these opening fanfares.

The specification of *buccina* was clearly a programmatic allusion which held meaning for the composer. A buccina is an ancient Roman horn used primarily for military signalling and is denoted in medieval Latin texts as a straight trumpet.\(^7^5\) The *buccina* has also been more colorfully described as "an ancient Roman brass instrument . . . the latest version of which had a bell shaped like a dragon's head, used during the French Revolution for festive occasions."\(^7^6\) All of the written notes (except one) of Respighi's offstage *buccini* fanfares could be sounded on

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such a natural trumpet-like instrument with a fundamental an octave lower than the modern B-flat trumpet.

Although Respighi provided little in the way of written directions for the performance of this section, he went to great lengths to orchestrate the effect he desired. He wrote specifically for an archaic, ancient Roman military instrument, and with the exception of one note being outside the available harmonic series, composed in a manner appropriate for performance on that instrument (Example 12). These orchestrational "clues" should not go unheeded by the performer; such technical implications are just as important to performance style as traditional expression markings. The modern performer may choose the B-flat trumpet rather than a C trumpet for a more robust tone quality, more characteristic of the old four octave form of the trumpet family of instruments. The fanfares should be played at a strong dynamic, forte or louder, and with a firm, marcato articulation. Most importantly, the performer's knowledge of the buccina's functional and musical heritage will help the formulation of a stronger conception of the effect Respighi intended.
Example 12. An excerpt of the offstage buccini ensemble of Respighi's Feste Romane followed by the notes of the harmonic series of a natural trumpet of buccina.

Although inconsequential to the technical performance of each of the foregoing excerpts, the structural position within the musical compositions of each of the above trumpet ensembles is nevertheless interesting to note. Just as Monteverdi used the convention of the courtly trumpet ensemble to announce the beginning of an important event in his scoring for the "Toccata" in L'Orfeo, Mahler, Strauss, and Respighi all placed their offstage trumpet ensemble passages at the beginning of important sections in their respective compositions. For Mahler, the ensemble provides
an introduction to the all-important "Resurrection" section of his symphony. The offstage trumpet fanfares in Strauss' *Ein Heldenleben* signal the beginning of the tumultuous "Hero's battleground" section. Respighi's offstage trio of buccini are found in the opening measures of *Feste Romane*. Beethoven also used his offstage Leonore calls in formally significant places, as did Mahler in the introduction of his First Symphony. Hence, the offstage military-style trumpet signal was important in the works of these composers as a prominent programmatic device. Furthermore, the position of the use of this effect within the composition was formally significant and alluded to the traditional functional role of the trumpet and courtly trumpet ensemble, which was to herald the beginning of an important event.

While these Post-Romanticists exploited the military and courtly pomp of the trumpet's heritage as an offstage device, a few composers also capitalized on the use of the offstage trumpet as a cantabile instrument. This lyric quality is best exemplified in Respighi's *Pini di Roma* (1924). The second movement, "Pine-trees Near a Catacomb," is accompanied by the following program:

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From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.
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An appropriate rendering of the offstage trumpet solo in this movement benefits from a study of Respighi's derivation of the melody. With the indication "il più lontano possible" (sounding as far away as possible), this melody is taken from an actual ecclesiastic chant, the Sanctus from the *Missa IX de Beata Virgine* (Mass IX in the old Roman Catholic service).\(^7^7\) Example 13 is the melody of the offstage solo supplied with expression marks as indicated in the Ricordi edition.\(^7^8\) The phrasing marks are ambiguous at best.

Example 13. The offstage trumpet solo from *Pini Di Roma* with expression marks provided in the Ricordi edition. Notated for trumpet in C.

\[\text{Example 13} \]

\(^7^7\)A contemporary, English translation is the Sanctus of the *Missa Mariales* found in the 1940 Episcopal Hymnal from the fourth Communion Service. Benjamin M. Washburn, et al., *The Hymnal of the Protestant Episcopal Church in the United States of America, 1940*, (Norwood, Mass.: The Plimpton Press, 1968), 778.

The following is the original chant as printed in the Liber Usualis, the book of prayers, lessons, and chants for the more important services of both Mass and Office in the Roman Catholic Church (Example 14).⁷⁹

Example 14. Sanctus from the Missa IX de Beata Virgine in original notation.

Since the trumpet melody exactly follows the melodic line of the original chant, articulation of the trumpet melody should ideally be governed by the Latin text of the chant. Gerald Zimmerman offers an interpretation with markings that represent "the usual interpretation" (Example 15).⁸⁰

While this interpretation is more in accord with phraseology indicated by the words and melody of the original chant,

⁷⁹ The Benedictines of Solesmes, ed. The Liber Usualis with Introduction and Rubrics in English (Tournai, Belgium: Desclee & Co., 1952), 42.

⁸⁰ Gerald E. Zimmerman, "Off-Stage Trumpet" Instrumentalist XXVII/4 (Nov., 1972), 44.
Example 15. Phrase markings of usual interpretation of offstage trumpet solo from Pini Di Roma.

there are a number of discrepancies. Taking into account the mono-syllabic melismatic passages as well as the position and articulation of important hard syllables of the Latin text, the phrasing of Example 16 is most like that Respighi would have heard in a Roman Catholic Service. Consequently, it is the most appropriate version for a literal interpretation of this solo.

Example 16. The offstage trumpet solo from Pini Di Roma with text from the original chant and subsequent phrasing.
To achieve the desired vocal, chant-like effect requires a lyric and mellow tone. Depending on the acoustics of the backstage area, sometimes it may be necessary for the trumpet soloist to mute his tone slightly by placing a crown of a felt hat or a felt bag over the bell to produce the effect of extreme distance. Another choice facing soloists is whether to perform this excerpt on the Bb or C trumpet. While it may be easier to produce a darker, more mellow tone on the B-flat instrument, the rather unstable nature of the high A, the eighth harmonic of the first and second valve combination series, along with the fact that it is usually easier to produce delicate attacks on the shorter instrument, prompt many trumpeters to choose the C trumpet instead. For most performers, the resulting high G, the sixth harmonic of the open series, is a more stable note because the surrounding notes (the fifth and seventh harmonics) are each a minor third away, contrasting with the eighth harmonic of the B-flat surrounded by the adjacent seventh and ninth harmonics at the interval of only a major second. This difficult solo also demands extreme attention to intonation, especially the sixth harmonic G's which may have, in part, prompted the trumpeter to choose the C trumpet over the B-flat. Although this note is more stable than the corresponding A on the B-flat trumpet, because of its position in the harmonic series, it naturally tends toward sharpness. Perhaps most crucial in terms of
intonation is the first note of the excerpt. Whether played on the C or Bb instrument, this note belongs to the fifth harmonic in the series, a note that is notoriously flat. These intonation discrepancies become even more apparent since they are in unison with the accompanying strings. While playing in this very lyrical style, the performer must also be aware of maintaining a consistent tempo, particularly at the beginnings and endings of phrases, since the accompanying strings double much of the melody.

Another famous lyrical example of an offstage solo is that for posthorn in the third movement of Mahler's Third Symphony of 1896. This is the most extensive solo in the offstage repertoire. Unlike the preceding Respighi example, Mahler's solo is not a direct imitation of the human voice, but rather, a representation of a common signalling and folk song instrument of his time. The posthorn was originally a small, usually coiled brass instrument that was as late as the late eighteenth century, limited in range to approximately the eighth partial. Consequently, the signalling melodies closely resemble the military calls of the natural trumpet; they are primarily triadic in nature. This instrument was traditionally used to announce the arrival and departure of mail coaches in France, Germany,
and England.\textsuperscript{81} By the mid-nineteenth century, up to two valves had been added to the natural posthorn to increase its ability to play diatonic mid-range melodies. With these improved technical limits, the techniques demanded in Mahler's offstage passage are possible. However, it should be noted that research by Susan Filler has shown that Mahler himself initially struggled over his instrument designation for this solo. In studying original manuscripts, Filler noted the number of changes as Mahler first assigned this solo to "Tromp.," then "Flugelhorn," and later to "Piston," and finally to "Posthorn."\textsuperscript{82} The techniques required in this solo could have easily been managed by any of these instruments. Therefore, the concern for the soloist, or perhaps more importantly the conductor, is the question of why Mahler decided on the designation for the somewhat archaic (by the late 1800s) posthorn.

The posthorn, as mentioned earlier, was traditionally used as a signal to the approach of postal conveyances for speedy delivery. There are only a few limited appearances


\textsuperscript{82}Susan Melanie Filler, Editorial Problems In Symphonies of Gustav Mahler: A Study of the Sources of the Third and Tenth Symphonies (Ph.D. dissertation, Northwestern University, 1977), 162.
of this instrument in art-music orchestrations, with each representing references to conventional postal calls and consisting primarily of rhythmic figures played on the fundamental with octave leaps and simple triadic arpeggios (Example 17).

Example 17. Posthorn melody from the second trio of Serenade No. 9 K320, ("The Posthorn Serenade") by W.A. Mozart (1779). Limited appearances of the posthorn in the realm of art-music were limited to passages referring to traditional postal calls.

With the addition of up to two valves, in the nineteenth century the posthorn became an important instrument in the military band literature. However, aside from a few brief quotations, composers in art-music generally preferred to incorporate the valved cornet or trumpet. Consequently, the most popular role of the

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Among these are Johann Beer's Concerto a 4 (from the mid 1600's), Telemann's "Postillons," Musique de table (1733), and best known Mozart's Serenade K320.
posthorn evolved into an instrument used "in the service of folk music good and true."\textsuperscript{84} Throughout nineteenth-century Germany, almost anywhere the common people gathered the posthorn was played primarily to tunes of folk dances like the länder or the polka.\textsuperscript{85} With this offstage solo, indicated as "wie aus weiter Ferne" (from far behind the scene), Mahler by including the instructions "Wie die Weise eines Posthorns" (from the distance sounds the posthorn) alludes to the distant sound of one of these peasant folk songs heard in the woods. With its easily "rocking" 6/8 rhythmic motion, the characteristic triadic, fanfare-like motifs of the lower register, along with its rather slow harmonic motion, this solo acts as a replacement for the traditional "alpine horn" allusions: such allusions were usually relegated to French horn solos in pastorale movements of Romantic era compositions from Beethoven to Wagner (Example 18).

It is doubtful that Mahler actually expected performers to employ a true posthorn for this solo, however, the designation serves as an indication of the quality of sound.


\textsuperscript{85} Ibid.
Mahler desired. Its performance on an unmuted trumpet would produce a timbre unlike that of a posthorn. A better choice, made plausible by Mahler's indecision as described above, would be the more mellow sounding cornet ("Piston") or even a flugelhorn, to approximate the timbre and quality of the posthorn. Modern trumpeters frequently opt for the surety of performance offered by their usual instrument (for some the B-flat, and others, the C trumpet) tempering the

Example 18. The opening passage for the offstage posthorn from the 3rd movement of Mahler's Symphony No. 3.

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86 Wesley Luther Hanson, The Treatment of Brass Instruments in the Symphonies of Gustav Mahler (D.M.A. dissertation, Eastman School of Music of the University of Rochester, 1976), 64.
normal brilliance of timbre by placing the crown of a felt hat, or a felt bag, over the bell. None of these choices are inappropriate as long as the performer understands that the objective is to imitate the timbre of an instrument whose sound is somewhere between that of a trumpet and a French horn.

Stylistically, the performer must be especially concerned with two contrasting types of articulation, intonation, and the maintenance of a 6/8 metric feel in the melodic line. The posthorn’s opening note and subsequent first eight measures serve as a transition into the trio section of this movement. The preceding on-stage music is dominated by a fanfare-like motive played by a muted trumpet ending on a sustained concert C. As this note is being held, the posthorn enters on the same pitch at a dynamic marking of ppp. Intonation is crucial; it is made all the more difficult by the fact that if the performer is playing a Bb flugelhorn, cornet, or trumpet, the concert C is a fifth harmonic note, which is particularly flat. Once the intonation has been adjusted by lipping, the performer must perform the next eight measures in a rhythmic yet lyric style suggested of the preceding on-stage trumpet motive, but at a somewhat slower tempo ("etwas längsamer wie früher"). In the ninth measure after 14, at the marking portamento, articulation must be revised from the preceding marked style to a smoother, legato style. At this point the
solo assumes a folk-song quality. It is important to retain the somewhat "rocking" motion characteristic of the 6/8 meter while maintaining a lyric, legato style.

Prokofiev's Lt. Kije Suite

In the Lt. Kije Suite (1934), Prokofiev, like Mahler, combines the lyrical style with the traditional military fanfare in the offstage cornet call which is heard at the beginning of the first movement ("The Birth of Kije"), and is heard again at the beginning and end (offstage and muted) of the last movement ("The Burial of Kije"). This call suggests the "limitless expanses and strange, spectral tales of Russia," but there is even more significance to this unusual prologue and epilogue. The fact that the call is principally triadic, alluding to a military type call, and the fact that it is designated to be played on the cornet, by this time a strictly "military" band instrument, reveal an important programmatic element of the composition.

The story of Lt. Kije involves the Czar's erroneous reading of a military report. Because no one dared point out this mistake to the Czar, a clerk invented the character of Kije, and endowed him with parents, a wife, a career, and

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finally a burial to eliminate him. The offstage call, then, by virtue of its military character and the cornet designation, becomes a symbol, a wry reminder of the military's role in the invention of this character. An interpretation of this call should combine the solemnity of the bugle call "Taps," a modern American military bugle call usually associated with military funerals, with a bit of humor, to represent the absurd situation created by the fictional Lt. Kije. The music itself exhibits this subtle humor. Instead of a typical signal played only on one harmonic series, this call keeps momentarily slipping into the "wrong" series, just as Kije himself slipped in and out of existence (Example 19).

Bringing out this touch of humor requires an equally subtle approach on the part of the soloist. A very slight accent on final note of the epilogue call, to emphasize the unexpected rest, is all that is required (Example 20).


![Example 19. Bb Cornet solo (in the distance) at the beginning of Prokofiev's Lieutenant Kije Suite. A traditional "military" call that momentarily slips into the "wrong" harmonic series.](image)
Example 20. *Lt. Kije*, the last four measures of the closing offstage cornet call with the unexpected rest.

This solo is rarely performed on a B-flat cornet. The modern trumpeter usually prefers performance on a C or even a D trumpet.\(^\text{88}\) Because of the transposition down a major third, the D trumpet is the preferred instrument for many since it enables the performance of mostly open notes rather than the more treacherous fingerings required for the prescribed B-flat instrument, such as the 2-3 combination required for the G\# above the staff. The rationale for using the smaller trumpet for the sake of accuracy is reasonable given the exposed nature of this solo. Because of the soft dynamic, even a careful listener would probably not be able to discern the difference between performance on cornet or trumpet, in B-flat, C, or D. This is particularly true in light of the natural muting provided by the distance and providing the performer plays with a very smooth, legato style.

\(^{88}\text{Zimmerman, Op. cit., 45.}\)
CHAPTER V

THE OFFSTAGE TRUMPET AND VARIED BRASS IN THE ORCHESTRAL LITERATURE OF THE EARLY TWENTIETH CENTURY

Post-Romantic composers not only utilized the trumpet or designated related instruments such as the posthorn, buccina, and cornet as solo offstage instruments, but they also allied the trumpet with other instruments in offstage ensembles. One example of such a mixed alliance is the previously mentioned offstage choir of unison horns and timpani combined with the four trumpets in Mahler's Second Symphony. The timpani combine with the horns and trumpet ensemble, alluding to the traditional pairing (trumpets and kettledrums) for the courtly ensemble, heralding the approach of "the Eternal Judge", while the unison horns signify "the voice of the caller" (from Mahler's program notes).

Mahler also uses four trumpets in F and three trombones in an offstage brass choir supporting the on-stage boy's choir at the end of the first movement of his Eighth Symphony (1906). This huge "choral" symphony, sometimes referred to as the "Symphony of a Thousand," is based on a ninth-century Latin hymn, *Veni, creator spiritus*. In many
ways, Mahler's orchestration recalls the splendorous cori spezzati settings of Giovanni Gabrieli, but on much a
grander scale. As well as calling for a brass ensemble in a
position away from the orchestra ("Isoliert postiert"), the
score demands two vocal choirs, often often used
antiphonally, the aforementioned boy's choir, and a group of
eight vocal soloists—three sopranos, two contraltos, tenor,
baritone, and bass. Not only does the polyphonic aspect
resemble the early Venetian cori spezzati, but so also does
the manner in which Mahler uses the offstage brass.

Even before Gabrieli's specific designation of
instrumentation in the Sonata pian e forte, the practice of
using wind instruments, especially the trombone and cornett,
to double choral lines for added sonority, had held for some
time.\textsuperscript{89} Particularly at religious events, low voices were
commonly doubled with trombones and high voices with
cornetti.\textsuperscript{90} Although the use of the cornett dwindled and
for various reasons finally ceased altogether, the trombone
continued to be used as a supporting instrument to voices in

\textsuperscript{89}A wooden or occasionally ivory conical instrument
played with a lip-reed, cup mouthpiece similar to a brass
instrument with side holes for a thumb and six fingers. It
was very popular from about 1550 to 1700 in the performance
of both church and chamber music. For further information
see works on the subject by Mary Rasmussen such as "On
Modern Performance of Parts Originally Written for the
Cornett: An Introduction to a Problem" 
Brass Quarterly Vol I/1 (1957).

\textsuperscript{90}Egon Kenton, Life and Works of Giovanni Gabrieli
religious musical settings. Even when the trombone became a part of the orchestra in the eighteenth century, it was still associated with solemn or ecclesiastic subjects such as Gluck's oracle scene in *Alceste* and Mozart's "Tuba mirum" from his Requiem or the supper scene in *Don Giovanni*. In his Eighth Symphony, Mahler uses the combination of trumpets (as a substitute for the cornetti) and trombones to emphasize the final climactic "Gloria" sung by the boys' choir as an antiphonal contrast to the musical materials sung by the two choruses and the vocal soloists accompanied by the onstage orchestra. Mahler doubles the important boys' choir melody with trumpets, in octaves, adding the trombones in a supportive imitative counterpoint. Although this combination of forces alludes to a traditional grouping of wind instruments and a performance practice of church music followed since Renaissance times, this is also an instance where knowledge of historical practices should not affect modern performance practice. The trombonists and trumpeters should not attempt to imitate the soft "unbrassy" sounds of the early "sackbut" or cornett styles, but rather they must play with enough power to adequately balance themselves and the boys' choir with the rest of the substantial onstage forces. Since the ensemble is offstage,

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9Egon Kenton, "The 'Brass' Parts in Giovanni Gabrieli's Instrumental Ensemble Compositions" *Brass Quarterly* Vol.1/2 (1957), 83.
the brassiness is reduced making the words more easily heard, and yet the offstage quality will add sonorous support for the boys’ choir.

In the first movement of Eine Alpensinfonie (1911-15), R. Strauss combines a massive offstage choir of twelve horns with two trumpets and two trombones to symbolically represent hunting horns sounded from the distance ("Jägchörner von ferne"). In the progress of the program which describes a day in the alps, this passage represents the entry of the main character ("the wanderer") into the woods. Formally, this passage acts as an introduction to the "second" or lyrical melody section as it would relate to a classic first movement Sonata form. In this passage the two trumpets merely reinforce at a forte dynamic the top two voices of the three-part fanfares played at a fortissimo level by the twelve horns (Three horns are assigned to each of the top two parts with six horns assigned to the lowest part). Such reinforcement of the uppermost horn parts lends clarity of articulation (Example 21). The two trombones provide a contrasting answering fanfare.

While matching articulation is a primary concern of this offstage ensemble, the most difficult aspect of this section is maintaining a steady tempo since rhythmic

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coordination is necessary with the onstage strings and woodwinds. For best results an offstage conductor is necessary, since placing all the players in an offstage area where each would have a clear view of the conductor would be difficult. Moreover, without a separate conductor, confusion could easily occur among members of the offstage group, caused by the power of the sound produced by such a large brass group in a typically reverberant offstage area.

Another programmatic pairing of offstage trumpet and horn can be found in Ravel’s Daphnis et Chloe Suite No. 1 (1911). The music from the suite represents the dramatic action of the ballet. The offstage designation occurs in
the course of the action following Daphnis' appeal to Pan for aid after her being abducted by the pirates.

Downes sets the scene with a description of the action:

... from behind the scenes, a wordless chorus is heard. From the distance we hear fanfares of a horn, then of a trumpet. The full orchestra enters in a brilliant crescendo and we are in the camp of the pirates.93

The music consists of an extended passage for an offstage "wordless chorus" interrupted by progressively more insistent or agitated figures ("plus près," "encore plus près," "tres près," "presque sur la scène") alternately played seven times by a solo horn and trumpet from far behind the stage ("loin derrière la scène"). In the ballet, this music accompanies a scene change; the offstage music is used as a segue, representing the journey from the scene of the abduction to the pirates' camp. The alternating fanfare passages, as they crescendo and become more excited, signal the arrival to the encampment. Ravel indicates another effect to underscore the drama. During the offstage wordless chorus section, before the fanfare entrances, he instructs that the stage lights on the orchestra should be dimmed. The orchestra lights are raised in intensity ("Lumière à l'orchestre") during the last horn figure and are at full intensity as the trumpet plays the final fanfare.

from a position almost on the stage ("presque sur la scène").

Musically, these calls consist of two figures: a motive and an answer (Example 22). Although the opening motive does not resemble a classic fanfare figure, it does begin with the ascending intervals of a perfect fourth followed by a major third. While these intervals are taken out of the usual context of a major triad, these are the intervals usually associated with fanfare passages. The first four notes of the motive should be played resolutely (not rushed), with a distinct, marcato attack. The following thirty-second note flourish should be double-tongued. Each of the succeeding entrances of the first four notes of the first motive, whether played by horn or trumpet, should push ahead slightly in tempo and intensity. The answering figure should get appropriately more excited and louder, especially with the intensity of the first three triple-tongued notes.

Example 22. Fanfare motive and answer of the offstage horn and trumpet calls from Ravel's Daphnis and Chloe Suite No. 1.
The preceding discussions demonstrate that the stylistic interpretation of these Romantic and Post-Romantic era offstage trumpet calls is dependant upon the performer's understanding of the programmatic context in which they are employed. Although composers often do not directly specify their intentions, the score usually provides clues that are helpful to the performer in determining a relevant, musically appropriate, stylistic interpretation.
CHAPTER VI

THE OFFSTAGE EFFECT
IN THE TWENTIETH CENTURY

In the twentieth century many composers were searching and experimenting with new ways of realizing musical compositions. Unusual timbres were one of the most conspicuous features of the resulting new music. The use of offstage effects by some of the more experimental twentieth-century composers was often intended not only as a programmatic device but also to create unique spatial and timbral effects.

Charles Ives was an early innovator in the ranks of experimental composers. Two short turn-of-the-century compositions that were originally conceived as a set, The Unanswered Question (discussed on pages 11-12) and In Central Park in the Good Old Summertime (both probably written in 1906), are excellent examples of his innovative use of the offstage device. In both, Ives employs a back-stage string ensemble, complete with its own conductor, to provide a continuous "gauzy" background over which the musical action in front of the curtain takes place.\(^9\)

the latter, also known as Central Park in the Dark, the slowly paced, dissonantly atonal music of the "offstage" string choir represents "the mystery of the dark." Contrast is provided by the onstage orchestra of winds, brass, percussion, and pianos, which is led by the primary conductor and plays unsynchronized with the offstage strings. This onstage ensemble which provides a contrast of timbre to the offstage strings, performs a progression comprised of bits and pieces of tonal melodic material. According to Ives in "Note" accompanying the score, the music suggests the following program:

This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night. The strings represent the sounds and silent darkness--interrupted by sounds [the rest of the orchestra] from the Casino over the pond--of street singers coming up from the Circle singing, in spots, the tunes of those days--of some "night owls" from Healy's whistling the latest or the Freshman March--the "occasional elevated", a street parade, or a "break-down" in the distance--of newsboys crying "uxtries"--of pianolas having a ragtime war in the apartment house "over the garden wall", a street car and a street band join in the chorus--a fire engine, a cab horse runs away, lands "over the fence and out", the wayfarers shout--again the
darkness is heard—an echo over the pond—and we walk home.\textsuperscript{95}

Although Ives apparently felt a need to justify by way of programs his use of offstage devices, the resultant layering of tonally and rhythmically unrelated sound masses, along with many other of his equally unique musical ideas eventually influenced similar musical experimentation by others.

Ives’ music went unrecognized and generally neglected by professional musicians during the first quarter of the century; however, discovery and subsequent championing of his music by a small group of young composers under the leadership of Aaron Copland in the early 1930s provided the spark that led to later experimentation and development of Ives’ compositional ideas by a new generation of composers.\textsuperscript{96} Known collectively as "The Young Composers’ Group," this gathering met at an artists’ colony at the Saratoga Springs, New York, estate of Yaddo.\textsuperscript{97} The purpose of this group was to compose, perform, and discuss new American music. Composers participating in these "Yaddo Music Festivals" or whose music was performed and discussed


\textsuperscript{96}Aaron Copland and Vivian Perlis, Copland: 1900 Through 1942 (New York: St. Martin’s/Marek, 1984), 201.

\textsuperscript{97}Ibid., 174.
were Robert Russell Bennett, Nicolai Berezowsky, Paul Bowles, Henry Brant, Carlos Chavez, Israel Citkowitz, Aaron Copland, Vivian Fine, Henry Cowell, Louis Gruenberg, Roy Harris, Charles Ives, Oscar Levant, Walter Piston, Roger Sessions, and Virgil Thomson among many others. As Ives' music came to be better known and was disseminated within this group of important composers, it had an increasingly "influential effect on younger composers and eventually on the position of the American composer in the international musical scene." 

Although The Unanswered Question had been composed in 1906, it was not published until 1953. Significantly, 1953 marked the year of composition of Henry Brant's Antiphony I, the next important piece of music to feature spatial separation as an integral feature of its structure. In 1951, Brant, a former "Yaddo" participant, had had the opportunity to conduct from a manuscript copy one of the first performances of The Unanswered Question. The spatial techniques that he encountered in this work had a profound effect on him and influenced the composition of

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98 Ibid., 382 no. 17.

99 Ibid., 204.

100 The Unanswered Question was first performed during the Second Annual Festival of Contemporary Music held at Columbia University, New York in 1941. Paul C. Echols and Noel Zahler, "Commentary" from their critical edition of Charles E. Ives The Unanswered Question (New York: Peer International Corp., 1985), 2.
Antiphony I, one of the earliest examples of twentieth-century composition to feature the use of space as a purely timbrel effect. This exploitation of space has since become a trademark of Brant’s compositional style. Kurt Stone and Paul Griffiths list fifty-three compositions by Brant between the years 1953 and 1978 as works "with spatial separation." Indeed, one of Brant’s recent works which demonstrates the importance of spatial exploitation is Skull and Bones (April, 1991), a work designed expressly for the acoustics of a particular performance hall. In this composition, Brant carefully controlled which instruments play in which space, "deploying a choir in the balcony; orchestra at ground level; jazz ensemble and opera singers standing on benches so that their sound hovers six feet over the heads of the audience." Brant makes some interesting observations about the validity of the spatial composing technique:

The total impression of spatially distributed music, in its clarity of effect and in the special kind of relationships produced, is to some extent equivalent to setting up the performers close together on a stage, as

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usual, but writing the music in such a way that each texture remains in its own octave range, with no collision or crossing of textures permitted. The spatial procedure, however, permits a greatly expanded overall complexity, since separated and contrasting textures may be superimposed freely over the same octave range, irrespective of passing unisons thus formed, with no loss of clarity... [With proper spatial organizations of performers of his compositions], there [is] an immediate and startling increase in volume and resonance from all the sections; heights and depths of pitch [are] immediately vivid; contrapuntal amalgams, even in the most complex places become easily clear, and individual parts [are] easily identifiable by direction.\textsuperscript{103}

Whereas Brant must be recognized as pivotal in exploring and developing the use of spatial separation as an integral musical element, Stockhausen’s \textit{Gruppen} (1955-7) for three separate orchestras with three separate conductors, inspired European composers to think more in terms of spatially shifting timbres and their organization within the music.\textsuperscript{104} Numerous musical experiments with sound in space have been undertaken in succeeding years. Included among these are Varese’s \textit{Poème électronique} with its use of four-hundred twenty-five loudspeakers positioned throughout the interior space of Le Corbusier’s Pavillion at the Brussels

\textsuperscript{103}Brant, \textit{Op. cit.}, 224.

Exposition in 1958;\textsuperscript{105} Berio's 1956-7 \textit{Alleluia II} for five groups of orchestral instruments which move between musical poles of simplicity and complication;\textsuperscript{106} and Boulez's \textit{Poesie pour pouvoir} of 1958 which develops an antiphonal dialogue between orchestra and tape.\textsuperscript{107} This technique continues to be explored and developed by important composers as is evidenced in the more contemporary work of Carter's 1976 \textit{Symphony of Three Orchestras} in which special seating arrangements are specified to help delineate the counterpoint of music in space.\textsuperscript{108}

Another later twentieth-century composer who utilizes unique timbral elements and spatial organizations including offstage effects, is George Crumb. Crumb oftentimes uses these various effects as a means to achieve programmatic associations. His \textit{Night of the Four Moons} (1969), with its instrumentation of alto voice, alto flute (doubling piccolo), banjo, electric cello, and percussion is based on excerpts of the poems of Frederico Garcia Lorca and symbolize Crumb's own "rather ambivalent feelings vis-a-vis

\textsuperscript{105}Donald J. Grout, \textit{A History of Western Music} (New York: W.W. Norton, 1973), 872.


\textsuperscript{107}Ibid., 109.

Apollo II." The music "explores the realm of sound in all of its manifold aspects—texture, density, dynamics, and most importantly timbre". The composer supplies the following notes for the Epilogue music:

The conductor, flautist, alto, banjoist, and percussionist will move to an offstage position. Since the Epilogue music must sound quite distant (although distinctly perceptible), it may be necessary for the performers to be in a corridor of the auditorium rather than simply in the wings, depending on the particular acoustics of the hall.

Although Crumb was profoundly interested in the exploration of sound dimensions, the music of the "Epilogue" was supplied with oblique programmatic overtones. The text of the "Epilogue" consists of the last two lines of the Lorca poem Romande de la Luna, Luna (Ballad of the Moon, Moon):

"Through the sky goes the moon holding a child by the hand." In the score, Crumb provides his own programmatic titles for the on and offstage music. "Musica Mundana" is the title given to the onstage electric cello...

109George Crumb, "Notes by the Composer" liner notes from George Crumb: "Night of the Four Moons" and "Voice of the Whale" (Columbia Masterworks: M 32739, 1974).

110Stephen Chatman, "The Element of Sound in 'Night of the Four Moons',' George Crumb: Profile of a Composer, ed. and compiled by Don Gillespie (New York: C.F. Peters, 1986), 64.

111Notes from the score by the composer.

112Translated by J. L. Gili.
playing *pianissimo* harmonics, and "'Musica Humana' Epilogue: Farewell-music as Berceuse (in stile Mahleriano)," titles the music played by the above listed offstage instruments. The music of the latter group is written so that it "intermittently fades like a 'radio signal'".\(^{113}\) In the key of F-sharp major, the offstage music relates in key as well as effect to Haydn's "Farewell Symphony" in which the performers leave the stage one by one until the conclusion. "Musica Mundana" (cosmic music) is a term first used by Boethius to describe the "orderly numerical relations observable in the movements of the planets." Crumb also refers to this as "Music of the Spheres."\(^{114}\) "Musica Humana," or Crumb's reference as "Music of Mankind,"\(^{115}\) is Boethius' description of that which "controls the union of the body and soul and their parts."\(^{116}\) These designations are programmatic in that this composition was inspired by the first moon landing in 1969. The ethereal sounding cello harmonics on stage, therefore, might represent the moon landing party. While the offstage "Musica Humana," fading intermittently, might represent the concerns of mankind back on earth. By placing the "Musica Mundana" on stage and the

\(^{113}\) Chatman, *Loc. cit.*  
\(^{114}\) Crumb, Columbia Masterworks M 32739  
\(^{115}\) Ibid.  
"Musica Humana" offstage, Crumb seems to make the point that during the momentary excitement felt by all mankind on earth for the moon landing, all earthly problems and concerns were pre-empted (offstage). Perhaps Crumb is raising the question of whether mankind should be spending so much attention on such a celestial quest to the neglect of important concerns on earth. Like many artists, Crumb does not reveal his specific intentions.

Another composition by Crumb employs an extended offstage passage for five trumpets. This section of Star Child (1976) is one of a number of programmatic or pictorial allusions:

The seven trumpets of the apocalypse are represented, quite literally, by seven trumpeters - two in the orchestra and five positioned around the auditorium. This extended passage of trumpet cadenzas climaxes with a heroic high F on the fateful seventh trumpet.  

This familiar use of offstage trumpets (found in the Requiems of Berlioz, Verdi, and Britten [War Requiem, 1961], as well as in the Second Symphony of Mahler), is unique in its designation of particular types of trumpets to be used and by the use of unusual muting instructions. Trumpets six

\[117\] George Crumb, "Program Notes" to Star Child (A Parable for Soprano, Antiphonal Children's Voices, Male Speaking Choir (and Bell Players), and Large Orchestra (New York: C. F. Peters Corp., 1977), 3.
and seven are specified as D trumpets with the other parts to be played on C trumpets. The most unique aspect of this passage is that Crumb prescribes that trumpets three, four and five ("positioned in the uppermost balcony at the rear of the auditorium") loosely fasten with tape or hold stiff metal foil ("aluminum foil pie plates!") over their bells to produce a "brassy, shimmering timbre." Crumb provides a chart suggesting the positioning of the performers.

Because of the unique rhythmic freedom involved, the extended antiphonal trumpet passage from the section titled "Seven Trumpets of the Apocalypse" is best realized if all of the trumpeters play from a full score. The seven trumpets are primarily divided into three groups: the two trumpets in C on stage (trumpeters one and two); the three with the foil mutes in the back of the auditorium (three, four, and five); and the two trumpets in D from opposite sides of the auditorium (six and seven). For the purpose of determining an agreement of rhythmic interpretation, dynamics, and tonguing styles, the three groups are advised to practice as individual groups before putting the ensemble sections together. While rhythmic relationships between the three groups and with the rest of the orchestra is approximate, rhythmic agreement within each sub-group is crucial. All of the parts are physically demanding in regard

\[118\] Ibid.
Figure 3. Crumb’s chart for positioning the performers of Star Child.
to range and dynamics, and they all require flutter-tonguing, especially in the high registers, as well as staccatissimo single-tonguing in the high to extreme high registers at the dynamic of FFF. Trumpets six and seven are assigned the most demanding parts with echoing atonal chromatic passages of up to two octaves and numerous passages in the highest registers of the D trumpet. The score recommends that the final passage for trumpet seven be performed on B-flat piccolo trumpet, because it ascends to a climactic concert high F.

Although programmatically similar, this passage has very little in common with the musical structure of the passages cited from Verdi’s and Berlioz’s Requiem or Mahler’s Resurrection Symphony. The offstage passages from Crumb’s work do contain some typical fanfare figures, however they are much more virtuosic in their use of chromatics, and the upper register. Moreover, they must be played in a terrifying manner, with brilliant sounds and extreme dynamic and articulation effects. The intended programmatic allusion to Crumb’s offstage passage is similar to the incident described by Altenburg when multiple trumpeters were used to surround the enemy forces in order to terrify and confuse them as to the true strength of the attacking forces. This offstage passage from Star Child contains a variety of unique twentieth-century effects but is still only a variation of a very old theme.
These are merely a few of the many examples of offstage or other spatial elements used by twentieth-century composers. As an unusual timbral effect or as a programmatic allusion, the offstage or spatial compositional technique continues to intrigue composers today.
CHAPTER VIII

ACOUSTIC AND TECHNICAL
CONSIDERATIONS FOR OFFSTAGE PERFORMANCE

Once an understanding of the musical function of an offstage part is determined, the performer must then be concerned with specific problems that will be encountered when performing the effect. The three most important technical considerations to be addressed are those of intonation, timing, and articulation.

The acoustical principal that most significantly affects the intonation is one of atmospheric temperature. Concerning any vibrating air column:

The speed of sound is a function of the temperature of the transmitting medium, . . . any change in temperature will change the pitch of the sound emitted. [Thus] . . . the speed of sound increases as the temperature increases, . . . [so] the pitch of a sonorous pipe will rise [or fall] as the temperature rises [or falls].

This principle is of extreme importance for the offstage performer. The temperature backstage is often ten or more degrees cooler than on stage because of the absence of stage

lights, the higher ceiling, etc. Consequently the atmospheric temperature of the performance environment and the temperature of the air within the body of the instrument itself will cool causing a resultant flattening of pitches produced. A study by Ralph Pottle determined that for a Bb trumpet a temperature change from 80 to 70 degrees Fahrenheit alters the intonation by as much as 6.2 cents\textsuperscript{120}.

Wind instruments are not only sensitive to the temperature of the environment or the external temperature, they are also very much influenced by the internal temperature which is affected by the warmth of the player's breath.\textsuperscript{121}

Therefore, compensation for intonation discrepancies can be achieved by keeping the inside of the instrument warm via blowing the breath through it, by adjusting the tuning slide (pushing the slide in), by warming the outside of the bell with the hands, or perhaps by cradling the bell between the upper arm and the body.

The effect of distance and reverberation on pitch is more of an aural illusion than a reality. Simply put, the farther the listener is away from a sound source, the softer

\textsuperscript{120}Ralph R. Pottle, \textit{Tuning the School Band} (Hammond, Louisiana: Individually Published, 1960), 30.

\textsuperscript{121}Jody C. Hall and Earle L. Kent, \textit{The Effect of Temperature on the Tuning Standards of Wind Instruments} (Elkhart, Indiana: C. G. Conn Ltd., 1958), 3.
it is perceived. As long as the temperature remains constant throughout the distance traveled, pitch itself will not vary. However, the offstage player does have to contend with the principles of diffraction, "the bending of sound waves around corners or behind barriers that cut off direct view of the source of sound." Concerning an offstage performer, particularly the trumpeter, low frequency sound waves diffract better than higher ones. For this reason the offstage sound is muffled to the audience, and the offstage trumpet sound sometimes has the illusion of flatness. Many of the higher frequency overtones that lend the characteristic brilliance to the trumpet tone are filtered out by the diffraction of the sound. The result is a darker tone, which is sometimes perceived as a flatter sound.

This effect can be even more pronounced in a typical backstage area with its extremely high ceilings, parallel walls, and hard resonating floors, all of which enhance the reverberation time of low frequencies. In the performance of the legato offstage solos such as those in Respighi's Pini di Roma, Mahler's Third Symphony, or Prokofiev's Lt. Kije Suite, this effect can be helpful to the performer in producing a mellow tone quality. However, if the performer

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123 Ibid., 44.
desires more brilliance to his offstage sound, such as might be required in the trumpeting calls from the Leonore overtures, Ein Heldenleben, or Mahler's First Symphony, then the performer should look for the most advantageous position from which to play from the backstage area. The offstage trumpeter should stand next to a wall or preferably, in a corner or shelled area that would more efficiently reflect the upper harmonics of the trumpet tone before it is diffracted into the hall.

Another primary consideration in performing an offstage part is timing, both from the standpoint of maintaining rhythmic ensemble with the other members of an offstage group and of synchronizing the offstage music with the onstage orchestra and conductor. Although the orchestral accompaniment for an offstage part is typically rhythmically uncomplicated, the sense of ensemble between the onstage and offstage parts must be preserved. That is, the offstage part must be heard by the audience in exact temporal relationship with the other parts. In performing the offstage calls from Leonore Overture No. 2 and No. 3, for example, the soloist must enter simultaneously with the orchestra's chordal fermati. The orchestra abandons the fermata for rhythmic material only after the offstage trumpet completes its passage. However, the extended offstage lyrical solos in Pini di Roma or Mahler's Third Symphony demand synchronized rhythmic ensemble throughout
with the accompanying onstage instruments. In passages such as these, the offstage performer must have an unobstructed view of the conductor’s gestures and compensation must be made for sound delays caused by distance to insure an accurate ensemble. Because of the trumpeter’s position at some distance from the rest of the orchestra and the conductor, the offstage performer must anticipate, or play slightly ahead of the conductor’s beat. Since the speed of sound in a reasonably warm room is 345 meters per second (1133 feet/second), from an offstage performer who is two-hundred twenty-six feet from the conductor, 1/5 of a second is required for the sound to reach the podium. If the accompanying instruments are violins who sit at the very front of the stage, in a position as in the second movement of Pini di Roma, one can imagine the potential ensemble problems. If the offstage soloist plays exactly with the beat of the conductor, as will the violins, the audience will actually hear the soloist’s sound slightly behind the accompaniment. Worse yet, if the soloist plays "by ear" and waits for the accompanying sound of the violins to reach him before he plays, the soloist’s resulting sound to the audience will be even farther behind. Across the distance of the onstage to the offstage area, the offstage musician will not be able to hear with temporal accuracy all of the accompanying parts. For best results, the offstage soloist must maintain keen visual contact with either the conductor
or a secondary offstage conductor and under no circumstances play behind the beat.

The traditional practice of the offstage musician observing the conductor through a small opening from behind the stage or through an aperture in the stage curtain often causes even more confusion. The distance or the unfamiliar angle involved can cause the conductor's gestures to be obscured or misinterpreted. The use of another conductor backstage is helpful. In the more intricate offstage parts that require precise coordination with the onstage players, the use of closed-circuit television to relay the primary conductor's gestures to the offstage area is the best solution. For an extended offstage passage such as the "Grosse Appell" of Mahler's Second Symphony, which utilizes a choir of horns, four trumpets, and various percussion instruments, the best results would be attained by a combination of closed-circuit television and a backstage conductor.

While most typical offstage parts are not rhythmically or technically complex, careful attention should be afforded the aspect of articulation. Regardless of the nature of performance concerns, whether they be the factor of distance, the reverberation of the offstage area, or the inevitable nervousness that might affect the performer in

this unusual performance situation, poorly articulated passages, particularly in fanfare-like portions, will weaken the desired effect. The following instructions given by Wagner for the offstage band in Rienzi should be heeded in almost any offstage situation.

The music in the theater must be set up somewhat distant from the stage; nevertheless the individual entrances must be played very strongly in order to produce the effect of the battle noise being carried by single gusts of wind.\textsuperscript{125}

In other words, the offstage parts should be over-articulated in order to achieve the desired effect. Accents should be more strongly emphasized than a similar marking onstage might be performed. Especially in offstage areas that are conducive to extreme reverberation, staccato passages must be rendered with a sharper, more marcato attack. It is also important to slightly shorten the sounding length of some notes in order to enhance the clarity of a passage (Example 23). It is often equally important to sometimes use a legato attack ("du") instead of specified slurs for the sake of clarity in phrasing. When interpretation permits, echoes in the performance hall may dictate the need for a slightly slower performance tempo of a passage, while at the same time over-articulating with

a marked style of articulation to produce a more distinct musical effect. Two examples from the literature which

Example 23. Over-articulation of fanfare passages. **Leonore No. 3**

![Music notation for Example 23]

illustrate this include the **Leonore** calls and the trumpet ensemble section from the "Grosse Appell" section of Mahler's Second Symphony. Both are designated to be played a great distance away from the orchestra, and both are performed over a sustained chordal accompaniment.

While the above technical principles are important in any offstage performance, the greater the number of players involved, the greater the difficulties involved. For ensemble sections such as the trumpet trio from Strauss's **Ein Heldenleben**, the articulations of the staggered, opening entrances must be imitated exactly by each offstage player. The offstage trumpets in Verdi's Requiem must match exactly the articulation of their on-stage counterparts, with intonation and timing also critical concerns. It is incumbent upon each offstage player to correct articulation discrepancies, to compensate for intonational variance due
to temperature changes, and temporal relationships due to the speed of sound, otherwise adverse musical results are likely.
CONCLUSION

Offstage and related spatial effects will confront most orchestral trumpeters at one time or another. The trumpeter must deal with technical considerations concerning rhythmic ensemble, intonation, and articulation in ways that are unlike those encountered in recital or orchestral performance. In dealing with this unique orchestral effect, it is not sufficient for the performer to compensate for acoustical problems and then simply play the right notes and the right written rhythms with the given expression marks. For a convincing performance that best conveys the composer's musical conception, the performer must understand why a composer chose to use as unusual an orchestral device as the offstage effect.

Musical precedence for the use of this effect is almost as old as music in Western Civilization itself; composers from every compositional era have utilized it for many different reasons. As has been shown, composers of the sixteenth-century Venetian school used spatial organization to add an element of sonic splendor to their compositions. Most composers of the nineteenth-century standard orchestral repertoire have used the offstage trumpet effect as an allusion to historical trumpeting traditions for the purpose of enhancing a programmatic aspect of the music. Twentieth-
century composers tended to incorporate the use of spatial
organization as an integral element of their musical styles
for the purpose of adding clarity to the simultaneous
performance of disparate melodic, harmonic, and rhythmic
materials.

If the performer fails to understand these usages or
musical allusions, or if the performer fails to appreciate
the programmatic or musical function of the effect, the
performance suffers, even though all of the "right notes"
have been played. As an orchestral trumpeter, duty
obligates him to study all aspects of the offstage music to
be performed, to be aware of the composer’s use of symbolism
regarding the use of the trumpet within a particular
composition, and to be sufficiently versed in trumpeting
traditions to recognize and perform such passages
accordingly.

All too often, trumpeters rely upon interpretations of
a passage which are based on the way another performer may
have played the piece, without understanding the motivation
for such a rendition or questioning the validity of the
interpretation. Moreover, editors often take it upon
themselves to provide expression and phrasing marks and, in
so doing, they change the composer’s original musical
intentions. By studying the musical and historical
traditions of the instrument, the orchestral trumpeter can
make interpretive choices with the confidence that a valid
realization of the composer's wishes will result.
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