

RUSSIAN TRUMPET CONCERTOS

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ABSTRACT

This manuscript accompanies an audio cd recording of four Russian concertos for trumpet: Concerto in F Minor, Op. 18, by Oskar Böhme (1899); Concerto for Trumpet and Orchestra, Op. 41, by Aleksandr Gedike (1930); Concerto for Trumpet and Orchestra by Aleksandra Pakhmutova (1955/ 2nd ed. 1978); and Concerto for Trumpet and Orchestra by Aleksandr Arutiunain (1950).

These concertos have been featured on other recordings of Russian trumpet music, though not all of the composers are Russian-born, and they are generally known as such among the trumpet community. Additionally, these pieces share a number of characteristics including elements of formal design, extensive use of the minor mode, and considerable demands of technical virtuosity and mature lyricism on the part of the performers.

The manuscript provides a brief biographical history of each composer as well as a detailed discussion of the form and central themes of each piece.

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CHAPTER 1

INTRODUCTION

The music of Russian composers, and those working within the former Soviet Union, has long been admired for its tasteful combination of passionate lyricism and technical virtuosity; the trumpet repertoire of this region is no exception. Many of these pieces additionally employ the use of folk elements and characteristics of exoticism, furthering the impassioned and energetic qualities of the music and promoting interest and intrigue for both the performer and listener.

The pieces included on this recording are Concerto in F Minor, Op. 18, by Oskar Böhme (1899); Concerto for Trumpet and Orchestra, Op. 41, by Aleksandr Gedike (1930); Concerto for Trumpet and Orchestra by Aleksandra Pakhmutova (1955/ 2nd ed. 1978); and Concerto for Trumpet and Orchestra by Aleksandr Arutiunain (1950). They were chosen because they present a relatively broad palate of style and character to the project as a whole, while also maintaining significant similarities that contribute to the cohesiveness of the program. Included within these selections are some of the most important works of their respective eras for the trumpet as well as some pieces that are not as well known and less often recorded.

CHAPTER 2
OSKAR BÖHME
CONCERTO IN F MINOR, OP. 18

Oskar Böhme was born on February 24, 1870, in Pottschappel, Germany, where he presumably received his early musical training from his father, Heinrich Wilhelm Böhme, who was a musician in a miners' band. Oskar later studied composition at the Leipzig Conservatory before gaining a position as a cornet player in the Mariinsky Theater Orchestra in St. Petersburg. He is believed to have become a Russian citizen in 1897 as a stipulation of his contract, though sources differ in the actual date of his emigration.¹ Böhme held this position for twenty-four years before teaching at the Leningrad Military College and performing with the Leningrad Drama Theatre orchestra, but he was then deported to the Ural region during Joseph Stalin's Great Terror of the 1930's. Though the date and circumstances of his death are uncertain, he is reported to have died in 1938, but at least one eyewitness claimed to see him in a labor camp in 1941.²

The only full-length trumpet concerto known from the romantic period, Concerto in F Minor, Op. 18, was first published in 1899 by the Russian publishing firm of Pyotr Jurgenson for solo trumpet and piano. This original edition was written in the key of E minor to be performed on trumpet in A with the optional use of cornet, but, as instruments pitched in this key became

¹ Foss, "Oskar Boehme's Concerto: A Performance Edition," 7.

² Ibid, 8.

obsolete, it became common to perform the piece on the B-flat trumpet transposed up one half step to F minor. Franz Herbst edited the first edition of the concerto in F minor for trumpet and piano published in 1941, and this is the edition by which many trumpeters still know the concerto today. In a recent DMA document, Kent Foss has presented the first known edition of the concerto in the key of F minor for trumpet and orchestra.³

This concerto could easily be confused by performers as being modeled after the cornet style of playing prevalent in the late 19th century, but according to Kent Foss:

It has been speculated that Böhme's trumpet concerto may have been modeled after-or at least influenced by- the Romantic era violin concertos of the time, especially Mendelssohn's famous Violin Concerto in E minor, Op. 64.⁴

The tonalities of the movements are identical to the Mendelssohn concerto, both concertos utilize a rather unusual transition section between the last two movements, and they seem to share some similarities in the main theme of the first movement.⁵ Perhaps the most important realization of this comparison is one of performance practice: thinking of the piece as being modeled after the popular cornet genre of the day may lead the performer to a lighter approach in tone quality and overall style, instead of the virtuosic, bravura style found in the romantic violin concerti after which the Böhme concerto appears to be more heavily influenced.

As the earliest example on this recording, this concerto is also unique in that it is the only one written in three movements. The first movement opens with a dramatic introduction by the piano, followed by the opening theme in the trumpet in the which the combination of the minor key, the wide leaps to and from the generally low/middle tessitura of the trumpet, and the soft but constant sixteenth notes in the accompaniment give a sense of brooding and angst.

³ Foss, "Oskar Boehme's Concerto: A Performance Edition," 8-10.

⁴ Ibid, 9.

⁵ Foss, "Oskar Boëhme, Concerto for Trumpet and Orchestra, Op. 18," 74.

The closing material of this section is the first example of virtuosic style with repetitive descending scale passages in sextuplets followed by ascending scales and arpeggios leading up to written d^{'''}, b-flat^{''} and c^{'''} respectively.⁶ The secondary theme is presented in the relative major and is generally more lyrical than the first, though the aforementioned bravura style returns between occurrences of the secondary theme and also before the closing material of the section. This is followed by a rather brief development section in which the first theme is presented in variation by the piano, followed by a variation of the second theme and a technically challenging closing section by the trumpet. Of particular note in the trumpet part of this section, is a trill from a^{''} to b^{''} in which, due to the closeness of the partials in that range of the instrument, performers typically lip trill, adding to the technical challenges and overall virtuosity of this material. The primary theme then returns in the piano with the trumpet joining for the consequent phrase followed by a modulation and closing in G major. The secondary theme is then presented in E-flat major before a modulatory interlude by the piano, returning to F minor with the introductory material from the very beginning of the piece, followed by, for the purposes of this recording, an original cadenza by the performer. The movement then ends with a double-tongued variation of the primary theme with a brief coda and finale. The length and form for the end of this movement is the subject of some debate, as the source of the primary differences between editions of the piece. The first edition published by Jurgenson in 1899 shows no cadenza and a repeat of the primary theme variation, whereas the Herbst edition omits the repeated variation⁷ and the most famous recordings of the piece each include a cadenza. A more recent edition by

⁶ The Helmholtz octave designation system will be used throughout this manuscript to identify octaves when describing specific pitches which, in all instances, will be referenced as written in the trumpet part (transposed up one whole step for b-flat trumpet). Middle C is designated c', and subsequent octaves above middle C are designated c'', c''', etc. Octaves below middle C are designated c, C, etc.

⁷ Foss, "Oskar Boëhne, Concerto for Trumpet and Orchestra, Op. 18," 75.

David Hickman⁸ is used on this recording, which includes a cadenza and a written out repeat of the double-tonguing variation, but the performer chose to write an original cadenza and omit the repeat in keeping with common performance practice.

The second movement, marked *adagio religioso*, is a beautifully lyrical chorale tune that demands a great deal of maturity and finesse. The long, sustained lines in the middle of the movement, which form contrasting material before a recurrence of the theme, are particularly challenging on the trumpet due in part to their length and generally high tessitura. This combined with the long sustained notes at the end of the movement will, to a certain extent, dictate the performance tempo; one should be cautious, however, not to allow these challenges to encourage such an increase in tempo that the theme loses its warmth and *religioso* character. Following the second movement, is a transition section marked *allegretto* which modulates to F major for the third movement. This is a trait shared with the Mendelssohn violin concerto as previously discussed, but different editions have somewhat obscured the placement of the *allegretto*. The Herbst edition, for example, printed it (in the trumpet part) at the top of the page with the third movement; while this likely may have been a simple spacing issue, it undoubtedly lead some performers to believe that it was connected to the third movement, instead of the second. The Hickman edition, however, presents it at the end of the second movement as it was in the original version; it is, therefore, included at the end of the second movement (track two) on this recording.

The third movement is a dance-like rondo in 6/8 meter and in the key of F major. Choice of tempo should be of primary concern to the performer in this movement as well: a tempo that is too slow will make the theme sound laborious, negating the intended lightness of character, but a

⁸ Böhme, “Concerto in F Minor, Op. 18.”

tempo that is too quick will drastically increase the difficulty of the technical sections that follow. Also regarding tempo, one should keep in mind the *piu mosso* at the end: choosing a beginning tempo that is too similar to the intended ending tempo will damage the dramatic effect. It may, therefore, be wise to first practice the double-tongued passages in the *piu mosso* and work backwards to determine an appropriate tempo for the beginning of the movement. The performer may also choose to play the last eleven measures even faster for added bravura.

CHAPTER 3

ALEKSANDR GEDIKE CONCERTO FOR TRUMPET, OP. 41

Aleksandr Fryodorovich Gedike (1877-1957) was a Russian composer and pianist who studied piano at the Moscow Conservatory and toured Russia and abroad as a concert pianist. Though he had no formal training in composition, he won the Rubinstein Competition for Composition in 1900, and he composed extensively throughout his career including operas, piano music for children, and symphonic works. Two of his works for trumpet have become staples in the repertoire: the Concerto for Trumpet and Orchestra, Op. 41, presented here and Concert Etude, Op. 49. As an organist, Gedike was fond of older styles and forms, which may be the reason that many of his works are written in neoclassical styles⁹ and perhaps why he was, according to Grigor'yeva, "regarded as the guardian of classical traditions in Russian music."¹⁰

Concerning compositional style and Russian characteristics, Manina suggests that:

The "Russianness" of Gedike's music is also quite obvious, even though he never discussed this aspect of his own works. This is not the artificial usage of folk motives that can often be seen in works of many Soviet composers, but rather a true deep feeling, one that Gedike absorbed from folk songs and music of the great Russian composers of the nineteenth century. As Alekseev wrote, in such details as intervals, harmonies, and themes for variations, one can see Gedike's fondness for Russian folklore... In general, Gedike's compositional style is the popular 'new' Russian style of the beginning of the twentieth century: neoclassical forms, with many passionate romantic images and gestures, combined with various folk elements, which are present at all levels.¹¹

⁹ Minina, "Russian Piano Music for Children," 71.

¹⁰ Grigor'yeva, "Gedike, Aleksandr Fryodorovich."

¹¹ Minina, "Russian Piano Music for Children," 71.

The piece begins with a chorale tune presented in the piano, which is then immediately developed, isolating a motive that will become one of the main themes of the piece. After this introduction, the trumpet enters with a somewhat lengthy cadenza by the composer, which contains sparse, yet important, accompaniment by the piano that must be rehearsed extensively to synchronize releases of trills and suspension resolutions. Though the piece does not strictly follow a sonata-allegro form, the material after the opening cadenza, marked *allegro con fuoco*, could be considered expositional as it returns later in the piece. This “exposition” section contains a primary theme, presented first by the piano then joined by the trumpet, followed by a transition into a secondary theme. The primary theme displays many of the aforementioned romantic gestures, while the secondary theme is much more simplistic, indicative of folk influences.

Following the closing material is a development section that focuses on a melodic motive created by the first five notes of the piece. The first interlude of this section by the piano presents a return of the material from the introduction, followed by a return of the material from the opening trumpet cadenza. Gedike then continues the development with new material based on descending and ascending half-steps in the piano accompanied by a triplet variation in the trumpet, which is based on the half-step that makes up the initial melodic idea presented by the trumpet in the opening cadenza. The subsequent piano interlude continues to develop this motive, in its original form, this time accompanied by a “walking” bass figure. The trumpet returns again with material from the opening cadenza, which then proves to be the consequent phrase from the trumpet entrance earlier in the development. This section closes with a series of chromatic figures and fanfare-like triplets that return to the tonic, via half cadence, for the “recapitulation.”

This “recap” returns the material that followed the opening trumpet cadenza at *allegro con fuoco*, in its original key, though the trumpet briefly enters a perfect fifth higher before returning to the original primary theme. The secondary theme in this case is presented in the tonic, instead of the dominant as before, which would support the idea of this section as a true recapitulation as used in classical and neoclassical forms. In place of the previous closing material, the composer provides new melodic material, which is marked optional in the trumpet as it is duplicated in the right hand of the piano; for the purpose of this recording, the performers chose for the trumpet to play this melody and to omit it from the piano. The new material functions as a tonicization of the dominant, allowing for a modulation to the parallel major for a final recurrence of the secondary theme, which is presented in the piano and accompanied by a triplet variation in the trumpet. During this trumpet variation, it is advised that the performer reduce the marked dynamic of fortissimo to allow an equal role to the theme in the piano.

This is followed by a trumpet cadenza, again by the composer, that is one of the lengthier cadenzas in the entire trumpet repertoire. Besides the challenge of endurance resulting from the overall length of the cadenza, it also demands a relatively wide range (of pitch) on the trumpet. Performers should exercise caution with the opening section marked *accelerando molto*, as too much acceleration may lend it to more of a cornet style of playing which is somewhat inappropriate for this piece. It is also helpful in practicing this cadenza to experiment with varying amounts of silence between sections in order to develop an overall interpretation, as the listener may otherwise perceive it to be a rather long stream of random fragmentation of melodic material. The last two measures of the cadenza present an additional challenge in the form of a chromatic trill followed by a diatonic trill; the chromatic trill from g" to a-flat" may be performed in the usual manner with the valves, but the diatonic trill from g" to a" will require the use of a lip

trill due to the closeness of partials between those pitches, adding to the difficulties of endurance at the end of this lengthy cadenza.

The piano then joins the trumpet in a return of the closing material from the initial presentation of the secondary theme, which was previously replaced by a modulatory section at the end of the recapitulation, followed by a familiar interlude in the piano. The piece closes with a finale section, *animato*, which ends with a double-tongued sixteenth note figure covering two octaves in the trumpet. It is recommended that the *accelerando* felt in the finale section continue through the last three notes of the piece, as opposed to a perhaps more traditional *ritardando*, to allow the listener to perceive a sense of bravura at the end of the concerto.

CHAPTER 4

ALEKSANDRA PAKHMUTOVA CONCERTO FOR TRUMPET

Aleksandra Nikolayevna Pakhmutova (b. 1929) is a Russian composer who studied composition at the Moscow Conservatory with V. Yu. Shebalin. She is most famous for composing songs that are associated with the Komsomol movement of the 1960's, which became popular because, in the opinion of Manulkina, she "succeeded in emphasizing the best aspects of the movement- its spirit rather than its formal ideology."¹² Pakhmtutova was secretary to the Board of the USSR Composers' Union, was awarded the Komsomol prize and the state prize (twice) and was decorated with the Order of Lenin and the Order of the Red Banner of Labor.¹³

The concerto is composed in a single movement, beginning with a rather soft, slow and lyrical introduction in which the slow and decisive nature of the melody with its minor key foreshadows the dark and serious mood of the overall piece. What follows the introduction will be referenced as the exposition because this material provides the clearest example of a recapitulation, though its primary theme is only used here and at the end of the piece. This lively theme, marked *allegro*, provides a clear contrast to the introduction and to the secondary theme that follows, which is presented first in its entirety in the piano, then in the trumpet. This theme is very lyrical, much like the introduction, though much longer and more developed. As this

¹² Manulkina, "Pakhmutova, Aleksandra Nikolayevna."

¹³ Ibid.

section quietly ends, a sort of coda appears that combines the styles of the primary and secondary themes to close out the first large section of the piece.

A brief silence follows the rambunctious ending of the first section before a series of single notes (A-flat) in the piano introduce the starkly contrasting second section. Though this section is not very long, some may think of it as a “second movement” because the melodic material is so different from anything else in the piece. This melody, which is lyrical and very beautiful but distinctly different from the secondary theme, is presented twice before ending the section with two muted trumpet calls. The next section, marked *piu mosso* (though it is in fact more than twice the previous tempo), may be thought of as a scherzo following the slow and dramatic second section. The dotted rhythms and triplets of the trumpet part paired with the bright tonality of E major give this section the lightest feeling of all the music thus far. The performer is advised, however, to choose the tempo carefully, as it should get faster halfway through this section; starting too fast will make the material at the end of the section much more difficult. The lighthearted feel of the “scherzo” section disappears as the composer hints at the secondary theme once again before closing the third section with a very heavy, somewhat machine-like, back and forth between trumpet and piano.

The material following the third section, while obviously a melodic recurrence of the second theme, feels like a brief development, creating a driving sense of angst, before the recapitulation of the primary theme. This final (and only) recurrence of the primary theme is presented first by the piano, as the trumpet joins halfway through. Following the closing material of this theme in its original form, the piano provides the final recurrence of the second theme while the trumpet plays a countermelody. A coda follows the quiet ending of the secondary theme which, with the exception of a brief, fleeting reminder of the theme, is entirely new music

that builds up to a return of the material from the introduction, at twice the original tempo, before an exciting and energetic finale.

The trumpet concerto was written in 1955, published by the state publisher, Musica, in 1956 and was first performed by Ivan Pavlov. In 1978, a new edition of the piece was published, again by the state publisher, and recorded in 1979 in its new version by the All-Union Firm of Records, Melodiya, with the famous Russian soloist Timofei Dokschitzer, who initially requested the revision.¹⁴ There are several differences between the two editions that relate to the overall form of the concerto and to the functionality of the trumpet part. The first of these revisions comes at the very beginning of the piece as the accompaniment is completely changed and the trumpet part is transposed up a perfect fifth. As the first edition begins below the staff, the transposition of the trumpet part is the result of problems with soft dynamics and intonation in the low register of the instrument, though modern performers often prefer the darker sound of the lower notes in the previous edition. The ostinato of the accompaniment in the new version is perhaps a more substantial change as it allows for much greater dynamic control and sustained sound when performed on piano. Because piano accompaniment was used on this recording, the ostinato and resulting transparent tone quality are the primary reasons for choosing the second edition; if performing this piece with orchestra, a different decision might be made. The second revision comes shortly before the recapitulation where there was previously two occurrences of similar melodic material which seemed to confuse the overall form of the piece; Pakhmutova simply removed the second part of this material so that only one occurrence remains, thereby providing further clarity of form.¹⁵ There is, however, an important error in the piano part of the second edition at the recapitulation (marked rehearsal number 32), wherein the left hand of the

¹⁴ Selianin, "The Trumpet Concerto by Alexandra Pakhmutova," 39.

¹⁵ Ibid, 39-41.

piano should be notated in treble clef, instead of bass clef as printed; this will make the printed left hand higher in pitch than the right hand, meaning that pianists may choose to implement a cross hand technique for this section. It is printed correctly in the published first edition, for further reference. The next cut comes near the end of the recapitulation where, in the previous edition, the secondary theme was presented in the orchestra before the trumpet entered with a counter melody. Here, the composer overlaps the secondary theme in the accompaniment and the counter melody of the trumpet to create a more interesting contrapuntal texture. The last revision comes in the coda of the piece, where the trumpet melody from the introduction returns, such that the eighth note ostinato found in the beginning appears also at the end. The melodic material in the trumpet is also presented in diminution, resulting in shorter versions of some of the (very) long high notes from the first edition, making it less difficult for the performer to sustain a powerful, energetic sound through the end of the piece.¹⁶

¹⁶ Selianin, "The Trumpet Concerto by Alexandra Pakhmutova," 39-41.

CHAPTER 5

ALEKSANDR ARUTIUNIAN CONCERTO FOR TRUMPET

Aleksandr Grigori Arutiunian (1920-2012) was an Armenian composer and pianist who studied composition and piano at the Komitas Conservatory in Yerevan, graduating in 1941 before continuing his studies at the Moscow Conservatory. He joined the Union of Composers in 1939 and the Union of Cinematographers of Armenia in 1975; he was also made a People's Artist of Armenia and received numerous awards in Armenia, the USA and elsewhere including the State Prize of the USSR.¹⁷ Arutiunian's compositional style is characterized by elements of the Armenian national melodic style with energetic rhythms, while also being generally influenced by the *ashug* tradition (an 18th century Armenian minstrel, not unlike a meistersinger).¹⁸ Sarkisyan suggests that compositions from his early period (including the trumpet concerto) are further characterized by:

...thematic development and the sequential combination of large structures which creates a high degree of emotional intensity. These works...continue in the tradition of Khachaturian in their combination of a highly colourful, decorative style with a tragic sense of pathos.¹⁹

The trumpet concerto, composed in 1950, is in a single movement with clearly identifiable sections. The opening section is somewhat similar to a cadenza in that it is free of strict tempo

¹⁷ Sarkisyan, "Arutiunian, Aleksandr Grigori."

¹⁸ Ibid.

¹⁹ Ibid.

and, as indicated by Stephen Garrett, “sounds improvisatory in nature.”²⁰ Following the opening tremolo in the strings, or piano, the trumpet presents its opening declamatory statement, of which the intervallic content of the first seven notes becomes a central theme to the piece. Many performers labor extensively to develop an interpretation of this material, justifiably so as this brief introduction provides insight into many characteristics of the remaining music including Arutiunian’s fondness of linear half-steps and augmented seconds which create a sense of exoticism, and the dramatic use of sudden dynamic changes. The opening section also demands more rehearsal than may otherwise be assumed, as there are many subtleties in the accompaniment which may be easily overlooked by the soloist.

Though the concerto is not strictly in sonata-allegro form, the material following the opening cadenza may be thought of as the exposition. This exposition, marked *allegro energico*, begins with an introduction in which the piano presents thematic material drawn from the first few notes of the trumpet cadenza, followed by the primary theme which, in contrast to the previous material, is very light and energetic. This primary theme requires a considerable amount of technique on the part of the trumpet player (specifically double tonguing) in order to achieve a tempo that appropriately conveys the energetic qualities intended by the composer. The secondary theme that immediately follows is decidedly more lyrical, though only briefly (antecedent phrase only), yet must still maintain the energy of the primary theme. Next, there is a recurrence of the primary theme in the piano followed again by the antecedent phrase of the secondary theme in the trumpet. The closing material of the exposition consists of a sequential variation using the introductory notes to the secondary theme as a rhythmic motive; the end of

²⁰ Garrett, "A Comprehensive Performance Project in Trumpet Repertoire," 164.

this sequence ascends by half-step, then augmented second, then half-step, providing another example of motivic use of these linear intervals.

The piano introduces the beautiful and lyrical principal theme of the second section, marked *meno mosso*, which is then repeated by the trumpet. Arutiunian further enhances the exotic nature of the piece by basing this thematic material on a series of alternating linear whole steps and half steps (octatonic scale), with the occasional augmented second. The piano takes over again for the third consecutive occurrence of this theme, now accompanied by a countermelody in the trumpet. This is followed finally by what may be considered the secondary theme of this section, though it is quite brief, which is again based on the same series of linear intervals (this time beginning with a half-step). The brief secondary theme is rather abruptly interrupted by another ascending series of whole and half steps in the trumpet leading up to a written b-flat", at which time the piano again begins the primary theme of this section, this time with a different trumpet countermelody. The second section ends very quietly, similarly to the way it began, before the *subito tempo primo* that begins the development section. This section develops material from the lively exposition and the lyrical second section by means of fragmentation and variation, resulting in a sort of back and forth between the trumpet, representing the more lively motives of the exposition, and the piano with the more lyrical melodies of the second section.

A piano interlude follows the development, further developing the lyrical theme, eventually transforming it into the motive from the beginning of the exposition (and the beginning of the opening cadenza). This soon leads into the third major section of the piece, which some may think of as "the slow movement," though the piece is obviously not divided into movements. The slow section is introduced by a piano ostinato, which sounds somewhat like

a morose tango that continues for most of this section. The trumpet enters two measures later with a mute, which is the only muted section of the concerto; though the music only indicates *con sordino*, it has become traditional to use a cup mute for this section. Performers use many different types of cup mutes, some of which employ the use extra implements such as foam rings, but this recording uses a Dennis Wick mute (which has a moveable cup) with the cup adjusted to be slightly closer to the bell of the trumpet for a darker and quieter sound. The muted trumpet line continues with the morose qualities originally presented by the piano, with brief legato statements over the ostinato. Of particular interest are the first two phrases in the trumpet part, which contain the same notes but with a slightly different rhythmic displacement in the second phrase; both of these phrases have, between the antecedent and consequent, a downward perfect fifth (e-flat" to b-flat' in both instances) which gives the impression of a sigh, further emphasizing the morose quality of the music. This sigh motive occurs again (not with the same intervallic content, but nonetheless unmistakable) nearer the end of this thematic section, just before a brief glimmer of major tonality that foreshadows the upcoming second theme. There is a ritard in the accompaniment leading up to rehearsal letter O, in which many performers will prefer to let the piano note at the downbeat of the measure decay almost completely before beginning the triplet that leads into measure 276. This dramatic effect will serve to emphasize the secondary theme that begins in that measure, which perhaps symbolizes a renewed hope amongst the melancholy music surrounding it, though only briefly.

Following the end of the slow section (rather abruptly) is what may be described as a sort of recapitulation using the same material that followed the opening cadenza in the piano (again taken from the first seven notes of the initial trumpet statement), though this time with a somewhat lengthy development of this material. Eventually the trumpet returns (at rehearsal

letter Q) with the primary theme, in its original form from the exposition, until letter T where a double tonguing variation begins based on the lowered sixth scale degree of the key, resulting in a tonicization of the dominant leading up to the optional cadenza.

The “optional cadenza,” as printed in the music, is in no way optional in the minds of most professional trumpet players. In fact, it is one of the rare occasions in the trumpet repertoire where it has become standard performance practice to use a cadenza that was written by someone other than the composer (as opposed to using an original cadenza by the performer). This cadenza was written and recorded by the famous Russian soloist Timofei Dokschitzer, and it has indeed become the standard way to end this concerto for trumpet players the world over, though it does add significantly higher demands of endurance and technique to the piece as a whole. The first half of the cadenza makes use of the linear half steps, augmented seconds and sudden dynamic changes from the opening cadenza and also combines familiar melodies with new material (such as the measures marked *scherzando*). The second half, marked *allegro con brio*, makes use of the initial motive from the first seven notes of the piece with a sudden tempo change, which has also become motivic having been presented by the piano in this manner several times already. Consequently, the second half of the cadenza closely resembles the extended development of this material that occurred just before the recapitulation of the primary theme (except that Dokschitzer adds several double tonguing interjections for extra bravura), eventually leading up to a written b-flat" where the trumpet is again joined by the piano for the closing of the concerto.

CHAPTER 6

CONCLUDING REMARKS

All of these concertos share similarities including elements of formal design and implementation of the minor mode, and, perhaps more importantly, they all convey the rhythmic energy and lyrical passion that is characteristic of Russian music. At the same time, they are each distinctly different, from the more conventional three-movement design of the Böhme concerto to the use of exoticism and folk elements in the Arutiunian.

Each of these pieces was previously recorded by Timofei Dokschitzer, to whom much credit is due for the popularity of these concertos outside of Russia and the former Soviet Union. These selections may also be found on more recent recordings by renowned performers including Sergei Nakariakov, Vladislav Lavrik, Sergei Popov, Bibi Black, Alison Balsom, Jouko Harjanne, James Watson, Eric Aubier and Thomas Hooten.

While the Arutiunian and the Böhme have become staples in the trumpet repertoire, both as teaching pieces for students of various ages and as concert pieces for professionals, the Gedike and Pakhmutova concertos are decidedly lesser known and even less frequently recorded; it is the hope of the performers on this recording that, by providing an accurate and artistic audio representation in addition to the material contained herein, others may have the opportunity to know these wonderful pieces of music.

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APPENDIX



Bryan Reeves

Copyright question- DMA recording project

David Hickman
To: Bryn Reeves

Fri, Oct 4, 2013 at 4:05 PM

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Good luck!

DH



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