

The Trumpet Concerto by Alexandra Pakhmutova— Second Version

by Anatoly Selianin

[Editor's Note: Mr. Selianin has sent three copies of the second version of Pakhmutova's *Trumpet Concerto* and one copy of the *Prelude and Allegro* to the ITG Research Library at the University of Georgia, Athens.]

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The instrumental compositions occupy a rather modest place in the whole creative activity of Alexandra N. Pakhmutova. The most important works of such a kind have to do with her earlier period of the activity and they aren't elaborated by the composer. Later Alexandra Pakhmutova becomes one of the most outstanding Soviet composers who devotes themselves to song.

Being a student of the Moscow State Conservatory (she studied there with Vissarion Shebalin), Pakhmutova began writing instrumental compositions. The first instrumental work, written in 1950, was *Four Miniatures on Folk Themes* for string quartet. In this composition Pakhmutova pays a great deal of attention to folk music and the interest in this field will grow during all the creative activity of the composer.

In 1952 Pakhmutova wrote the first composition for a symphony orchestra—*Russian Suite*. Pakhmutova appealed here to the creative work of the people. In the second movement, Pakhmutova used a theme of the North Kargopol Chastooshka. Kargopol is the small old Russian city in the northern part of the country. A "chastooshka" is a short verse on topical or lyrical themes sung with or without accompaniment. In the third movement, "Song," there is no folk theme but the melody is written in the spirit of folk songs with lingering melodies.

It is only natural that the middle movement is more developed than the first and the last movements. For the first time the method of the spontaneous "growing" of the symphonic development of the image was used in this suite. It is easy to observe "Song" as an example. The main theme of this movement, a beautiful lyric melody, achieves already a large development within the limits of the exposition and this development leads to a bright culmination. Pakhmutova will use such a method later in her creative activity.

Pakhmutova's next large-scale work in the genre of instrumental music was the *Concerto for Trumpet and Symphony Orchestra*, E-flat minor, written in 1955. We can find in it a new feature of the composer's activity: a sensation of the dramatic regularity of the development. For example, we can take the middle episode of the *Concerto*. "A short theme but a very profound one and it presents such a contrast to all the *Concerto* as a whole. It's really in its place after an energetic and turbulent "Allegro." The appeasement that follows is slow but very dramatic in its sounding."¹

It should be noticed that in the *Concerto* the principle of the interior development of the image appears again as it was in the *Suite*. In this sense the role of the main theme can serve as an example. This theme undergoes changes sometimes. If it is rather restrained and intense in the introduction, it sounds in an impassioned and dramatic manner in the main part and it becomes energetic and forceful in the coda. Its role is particularly important because the *Concerto* is a large composition that consists of one movement and its unity of image and theme is due to the "perforating" development of the main theme.

In the late fifties Pakhmutova wrote two symphonic overtures: *Youth* and *Thuringe*. The last one appeared as a result of her tours throughout the German Democratic Republic. These works were followed by the *Concerto for Symphony Orchestra* written in 1971, which was performed by the State Symphony Orchestra under Eugene Svetlanov on March 24, 1972.

While studying Pakhmutova's principles of instrumentalism, we must notice not only the principles concerning the instrumental field but also all the creative work. These are based on folk melodies. The composer does not transfer folk themes to her compositions but elaborates and develops them in a creative manner.

Pakhmutova often goes on tours throughout the country in order to learn Russian folk creation. As an example we can indicate *Russian Suite*, written by the composer after her return from the Koper district of the Volgograd region. Even as some themes taken from the earlier work *Four Miniatures* for string quartet were used by the composer later, the theme of the subordinate theme of the *Concerto for Trumpet* was taken from the "Round Dance," the second movement of the quartet.

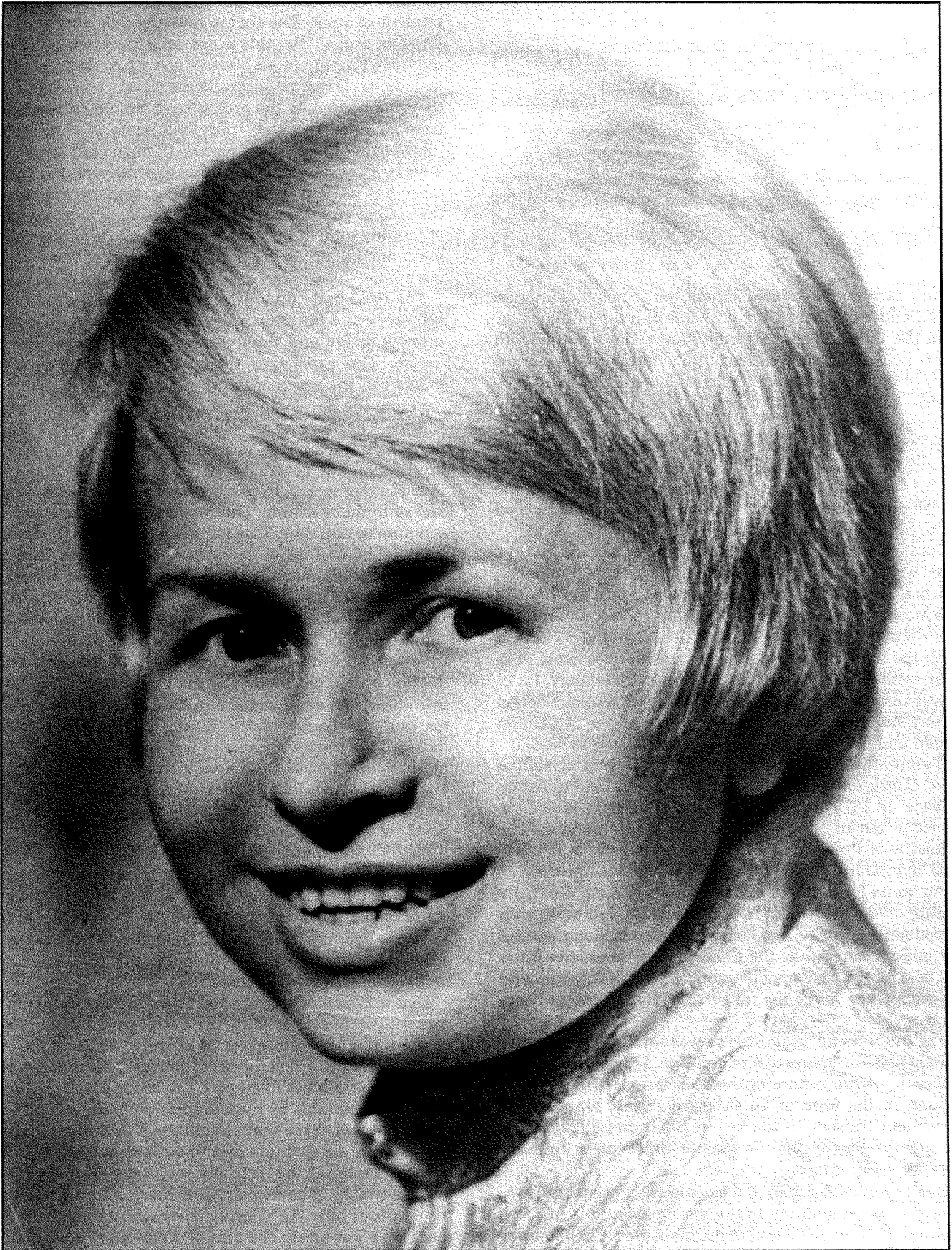
In her monograph devoted to Pakhmutova, the critic E. Dobrinina writes, "The habit to 'charge herself' emotionally, deriving material and conception directly from life, from the impressions of the country, became the tradition for Pakhmutova's work."²

As for the melodies of the themes by Pakhmutova, they are all very simple. There are no sudden, harsh intervals or zigzag musical movements in her themes. The music is characterized by diatonic melodies, the concentration of which is due to the interaction of song airs and an acute harmony.

We can observe the melody of the subordinate theme of the *Trumpet Concerto*. In the original version, *Miniatures*, it was such as it is shown here (*Example 1*). In the *Trumpet Concerto* this theme became a little different (*Example 2*). It is clear that the melody did not change but how refreshed is the new harmony—parallel chords and sextachords (first inversion chords). Such a harmony would become a typical method of the composer.

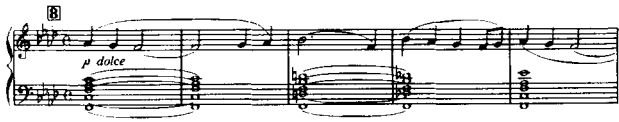
Composer Alexandra Pakhmutova

*Photograph autographed by the Composer
for the International Trumpet Guild.*



A. Пахмутова

Example 1



Example 2



In Pakhmutova's compositions, the principle of internal development of image, the principle of unity of the image and the theme is of great importance. But together with these principles, the creations by Pakhmutova are characterized by completion and independence of individual episodes, such as the main and subordinate parts of the *Trumpet Concerto*.

It is necessary to observe that in Pakhmutova's compositions the melodic material is rather higher and brighter as for its quality than its following development. So, the development in the *Trumpet Concerto* is not quite as good as the exposition and the reprise.

As it was said, the *Trumpet Concerto* by Pakhmutova was written in 1955 and published by State Publisher, Musica, in 1956. Its first performer was a post-graduate of the Moscow State Conservatory, Ivan Pavlov, the student of Professor Sergei Eriomin. The *Concerto* was performed with the Symphony Orchestra of the Moscow State Philharmonic Society conducted by Eugene Svetlanov. Later it was recorded on the All-Union Radio with soloist Sergei Popov and the Symphony Orchestra of the All-Union Radio and TV. Svetlanov was the conductor as well.

Twenty-three years later, in 1978, the second version of this *Concerto* was published by the State Publisher, Musica. In 1979 the All-Union Firm of Records, Melodiya, issued a record of the *Concerto* in a new version. The soloist was Professor Timofei Dokschitzer with the Bolshoi Symphony Orchestra under Alexander Lazarev.

As for its form, the *Concerto* represents a big cycle consisting of one movement in a developed sonata form with introduction, reprise, and coda. The introduction prepares the main intonation of the *Concerto* with the active interval of a fourth and smooth growth. The slow tempo and the minor key make the music to be important and concentrated.

The main theme is spirited and dramatic. The theme is remarkable for decorative pomp, this feature being characteristic of the nature of the instrument. The theme is written in the form of an enlarged theme. Its principal movement finishes in the key of B-flat major (Figure 5). Further follows the addition leading the theme to the main tonality, *e-flat minor*.

Beginning with Figure 6 the connecting theme follows. It begins as an addition to the main part and is in *e-flat minor* like the introduction of the main part. Then follows the modulation to the tonality of the subordinate part—*f*

minor. The subordinate part (Figure 7) is lyrical; it is the element of song. The theme uses the folk intonations of Russian songs. "But this is not done in a straightforward manner. From here we observe some new features of the melody as its individual traits are clearly revealed."³ The theme is passed by the orchestra at first and then by the trumpet. The accessory part has traits of three movements—the reprise from Figure 12 in the orchestra. The form is a theme consisting of three sentences. Every sentence has its own function: the first one is an exposition, the second one is a developing element—a large crossing of tonality and, at last, the third sentence is a reprise. The main and the accessory parts (themes) are of "derivative" contrast.

The final part (Figure 14) combines the themes of the accessory and the main parts (leaps of fourths). The character is active and the tempo increases noticeably—*piu mosso*. The exposition finishes by strengthening the tonality of the accessory part in *f minor*.

Before the development (Figure 17) there is a contrast episode. This is, in its own way, a slow movement in a one-movement cycle. This episode gives to the *Concerto* a bright thematic contrast that we don't find in Pakhmutova's earlier works. In this episode the music is melodious and of large breathing. One wishes to call this episode a serenata or nocturne. This episode is written in the form of a period consisting of two sentences. The first sentence has an exposition character, the second one has a developing character and it changes key to the tonality of *E major*—the tonality of the beginning of the development of the theme. The development begins from Figure 18. It is interesting that the beginning of the development doesn't develop any of the themes of the *Concerto*. Pakhmutova introduces one more theme into the *Concerto*. The character and the tempo of the music change sharply—*piu mosso*. This theme is given in a dotted line rhythm. The music is of a fanfare and a very sharp character. At the end of the episode follows the continuation of trumpet and orchestra in a crescendo that leads directly to the development material (Figure 19).

In the background of the theme of this episode (Figure 19) that passes in the orchestra, the trumpet makes leaps on the melody of the main part. In the development the trumpet and the orchestra develop the main theme of the *Concerto* by turns. In Figure 23 the material from the slow episode is given before the development, the last triplet motive being developed there.

Figure 27 is a mirror reprise. There are two opinions in this connection: is it only the development or is it the beginning of the mirror reprise already? What is the evidence of this being still the development? The theme of the orchestra passes not in a home key but in *C-sharp minor*. It is performed only by the trumpet and in the second sentence it passes in the main tonality—*E-flat minor*. In this theme of the subordinate part there is something like elaborating material, that is to say, we have here the element of polytonality. The melody in *C-sharp minor* passes on the constant bass "C." During the trumpet theme this element even increases. The part of the trumpet is written in on flat base—*E-flat minor*—and the orchestra part on a

sharp base and on the constant bass “D,” even *D Major* chord.

And, at last, where is the proof of the fact that it is the beginning of the mirror reprise? The theme of the trumpet passes in the main tonality—*E-flat minor*—and then it deviates from a home key. Timofei Dokschitzer considers it as the principal argument in favor of the mirror reprise. I am of the same opinion because now in the new version, the shortening of the theme of the subordinate part in *Figures 35–38* is, in my view, the final part. This deficiency of the construction in the old version of the *Concerto* was one of the causes to revise it.

All in all, one can state the following about the *Concerto*: On one hand, the form of the work distinguishes itself by its independence and isolation of individual sections, and, on the other hand, the principle of “through” developing and unity acts here. The melodic material of the *Concerto* is clear. There are no zigzag movements in it. It is very melodious. Its harmonic style is rather complex. The composer uses many acute dissonant chords (*Figures 27, 28, 29*), parallel triads, and sextachords chords (*Figures 7, 8*).

One can notice that the music of the *Concerto* has an instrumental character and it doesn’t matter if it is slow or fast since it is especially designated for trumpet playing. And if one plays another instrument the melody will be different.

As it was mentioned, the theme of subordinate part of the *Concerto* was found in Pakhmutova’s earlier works, as well in *Four Miniatures*, and in the cantata “Vassily Tyorkin.” But in these works this theme was not interesting enough. Only in the *Concerto* for trumpet and orchestra was it completely shown here, and if we take the theme of the main part in the orchestra’s reprise. The theme sounds with great wastes being performed by the clarinet or in the piano arrangement.

This work doesn’t pretend to reflect profound “philosophical” meditations. At the same time most of the lines of the *Concerto* are really dramatic. The solemn culmination in the coda seems to be the persuasive result of the thematic development of the work.

As it was already said, twenty years later the second version of the *Concerto* was done. Why did Pakhmutova return to this composition? Professor Timofei Dokschitzer tells, “Serious circumstances have made me address Pakhmutova with a request to do another version of the *Trumpet Concerto*. The fact is that almost nobody performed this *Concerto* and it was no coincidence.”⁴ What is the cause of it?

If we consider the old version of the *Concerto* we shall see many defects. The introduction in the old version was very low. For the tessitura of a solo work it is low; it “doesn’t sound” (*Example 3*). The coda is very stretched. It’s high with very long and high sounds. It doesn’t prove

Example 3



its value as it is done in expanding and it is difficult to give the necessary dynamic of forte (*Example 4*).

Example 4



Besides that, the old version of the *Concerto* had definite defects that caused “trumpet players to perform the *Concerto* in their own manner, cutting it.”⁵

That is why Dokschitzer addressed to the author the request to make a new version of the *Concerto*.

There was even a thought to do a *Concerto* of three movements. At one time Dokschitzer asked Pakhmutova to write some short concert pieces for trumpet. She wrote the work *Prelude and Allegro*.⁶ But the compositions were not successful. “In a definite sense, the works are pleasant, as they are Pakhmutova’s, but they are not the works for trumpet. The “Prelude” is written on repeated sounds, and when performed by trumpet, it is not expressive. It is most likely for vocal music where repeated sounds are connected with pronunciation of syllables. That’s why in order to perform the repeated sounds on trumpet the highest mastery is necessary. In the second piece, “Allegro,” the technical method itself doesn’t lend itself to being played easily.”⁷ On the basis of these two pieces an idea came to do the *Concerto* in three movements. But the *Concerto* was already composed and it is not possible to connect the pieces with it. Therefore they remained independent musical works that are not often played.

What changes were done in the new version? In the introduction, Pakhmutova changed the register. The theme for trumpet became a fifth higher. The problem of playing the low notes *piano* and the difficult intonation disappeared. And what is more, there appeared the pulse in the accompaniment that keeps the performer in the strict limits of rhythm. “This part was always stretched by everybody in accord with his own desire. The less the performer thought about the music, the longer he played it since slow music makes one play slowly even though it needs some movement.”⁸

There was no such problem any more (*Example 5*). The

Example 5

(Old Version)
Andante ♩ = 63

(New Version)
Andante ♩ = 66

next place to revise was from *Figure 27* to *Figure 34* (in accord with the old version). This is just the problem of cutting and indicates some defects in the form of the *Concerto*. In the old version after the accessory theme (*Figures 27-37*) there was an episode that reinforced the confusion in the construction of the work. And there were two culminations there—before *Figure 31* and in *Figure 33*. Pakhmutova simply omitted that episode (*Figures 32 and 33* of the old version) and now there is only a culmination before *Figure 31*, just before the recapitulation of the first theme (*Example 6*).

Example 6

(Old Version)

(New Version)

Then Pakhmutova shortens the episode of the theme of the accessory part in *Figure 37 and 38* (according to the old version). This is, in reality, the same thing that was earlier, the question is of the theme of the accessory part from *Figure 27* to *Figure 37*. Here the composer omits the theme of the accessory part in the orchestra (*Figure 37* in the old version) and she gives at once the episode with the counterpoint of trumpet.

She seems to unite these two episodes—the theme of the accessory part, which is performed in the orchestra, and that of the counterpoint of the trumpet. The theme of the accessory part from *Figure 27* to *Figure 31* (new version) becomes the beginning of the mirror reprise, and the episode with the counterpoint of trumpet (from *Figure 35* to *Figure 38* in new version) is the final part (*Example 7* - old version; *Example 8* - new version).

Example 7

(Old Version)

Example 8

(New Version)

This was the decision of the cuttings that the trumpet players did. But a false sensation of the reprise remained. But as Pakhmutova omitted these culminations and very (!) long themes (*Figure 32*, old version), the form of the *Concerto* became more compact. Now there is a single culmination, which leads to the main part and having some contradictions, the accessory part (from *Figure 27* to *Figure 31*, new version) seems to be a mirror reprise.

The finale of the *Concerto* is based on the same material, as is the introduction, but it is at a double speed. The long sounds that have no dynamics are reduced here. Instead of the long *c'''*, on Dokshtitzer's demand is written the triplet. The finale is performed as rhythmically as the introduction and all this makes the performer play in the limits of the given pulsation (*Example 9*).

Example 9

(Old Version)

(New Version)

There are some shortenings in the orchestra part in the coda before the finale. These are the ten bars before *Figure 46* (old version). In the old version, after the arpeggio in the orchestra (*Figure 45*) there is a short dominant preface consisting of a sequence of chords and ending with a scale passage before the finale. Pakhmutova omitted this preface and now, in the new version, the arpeggio is at once followed by the scale passage before the finale. This dominant preface slows down only the dynamic developing to the final *Maestoso*. If after the arpeggio one passes to the scale, then it will lead to the dynamic culmination (*Example 10* - old version; *Example 11* - new version).

Example 10

(Old Version)

Musical score for Example 10 (Old Version). It consists of three staves of music. The first staff begins with a **Maestoso** marking and a dynamic of *f*. Measure numbers 46, 47, and 48 are indicated. The music features a melodic line with various intervals and rests.

(New Version)

Musical score for Example 10 (New Version). It consists of three staves of music. Measure numbers 41, 42, and 43 are indicated. The music is more compact than the old version, with a dynamic of *f* and a *pp* marking.

Example 11

(Old Version)

Musical score for Example 11 (Old Version). It consists of three staves of music. The first staff has a dynamic of *pp* and a *f* marking. The music is more complex and longer than the new version, with many sixteenth and thirty-second notes.

(New Version)

Musical score for Example 11 (New Version). It consists of two staves of music. The music is more compact and clear in form than the old version, with a dynamic of *f*.

In conclusion I should like to draw attention to the merits of the *Concerto* due to the changes done by the hand of the mature master in her youthful opus.

Timofei Dokschtizer's opinion was this, "In the new version the *Concerto* is more compact, more clear in form, and mainly it became more convenient. We didn't look for an easier performance of it and, really, the *Concerto* didn't become easier. We looked for logic and convenience that would allow one to perform the *Concerto* more expressively in the lower and in the higher parts of it. And we succeeded in it."⁹

Performers of the Trumpet Concerto

Before beginning to analyze recordings of this work I would like to introduce to you the performers of the *Trumpet Concerto*—Sergei Popov and Timofei A. Dokschtizer.

Since 1949 and to the end of his activity Sergei Popov was a soloist of the Bol'shoi Symphony Orchestra of the

National Soviet Radio and TV. Now S. Popov is a pensioner. He is a wonderful orchestral trumpet player. In his long activity he didn't often perform a solo programme. One of these few works was just his performance of the *Concerto* by Pakhmutova on the Moscow Radio. Popov himself tells, "After performing such major works as symphonies by Scriabin, Shostakovitch, it's difficult to pass to the performance of solo works. That's why I haven't often played special solo compositions for trumpet such as Pakhmutova's *Concerto*."¹⁰

And the following remark of famous Soviet conductor Gennady Rozhdestvensky about S. Popov is very much to the point. "Sergei Popov is one of the prominent representatives of the Soviet school of music—the school of brass instrument performers. The style of playing, a boundless virtuosity, a gold, rare sound—all these deeply impress during every one of the performances. Among a great number of works excellently performed by Popov is undoubtedly *Ecstasy Poem* by Scriabin. An exceptional capacity for work, discipline, a constant work with the group of trumpet players and authority among musicians."¹¹

Timofei Dokschtizer is a musician of another plan. He is an outstanding trumpet player-virtuoso. Since 1945 Professor Dokschtizer has been a soloist of the Symphony Orchestra of the Bolshoi Theatre of Opera and Ballet. In many performances of the theatre he played a great number of solo parts for trumpet. He successfully combines an intensive work in the Bolshoi with the solo recitals both in the U.S.S.R. and abroad. An excellent soloist, he added a glorious chapter to the history of the developing of the Soviet school of brass instruments as well as to the history of the Soviet music culture. These are Professor George Orvid's words about this remarkable musician. "Soloist-virtuoso T. Dokschtizer is an outstanding phenomenon of the Soviet technical skill. For more than thirty years he is a leading master among the modern trumpet players. His concert activity is remarkable for its big intensity. He often performs as a soloist, he has recorded nearly one hundred discs and on tape records on Radio and TV. He is the first performer of a number of new works by Soviet and foreign composers (M. Vaynberg, G. Gershwin, A. Jolivet, I. Shakhov, E. Tamberg, and others), he went successfully on tours to more than fifty countries as a soloist and together with the orchestra of the Bolshoi Theatre, with the State Symphony Orchestra of the U.S.S.R., with the orchestra of the Moscow Philharmonic Society. By his active concert performances he contributed the admission of the trumpet as an instrument of real value to play works calling for high skill, depth and dearness of sound. T. Dokschtizer is also an author of a number of interesting arrangements published in some collections of concert and pedagogical repertoire. His record **Articulation of Trumpet** is of great interest for performers, teachers, and students."¹²

S. Popov and the Bol'shoi Symphony Orchestra of the All-Union Radio and TV under Eugene Svetlanov, Analysis of the Recording (Old Version)

S. Popov performed the *Concerto for Trumpet* with orchestra by Pakhmutova in his individual manner—an excellent technique, a wonderful sound. But not everything, in my opinion, turned out well. He played the introduction a little slowly and that was the cause of the gloomy sound but the defects of the old version of the *Concerto* such as a low register of the trumpet part, the absence of the rhythmical pulsation in the accompaniment and the part of the orchestra in the low register also played their role here.

The main part was executed a little faster. Because of the quick tempo some effects were not achieved, for example, dynamic nuances, accents on some notes which are written for the part of trumpet. The most successful was the subordinate part. It was performed with inspiration and with fine sound. Here the performer seemed to be in his own element.

The slow episode before the development was played without success. Here Popov's tempo was also very slow and it didn't conform with the *Concerto* tempo itself. Besides, he did an unjustified pause at the beginning of the theme and the first two notes found themselves out of the theme of the episode (*Example 12*). I didn't like the triplet episode in the development (*Figure 23*). Here Popov played every half note in its full duration though this sound must be dying—*marcato*. Because of this there was the sensation of a kind of some breaking and I have to say that the character of *con moto* disappeared. And at last, the finale was played by Popov with a wonderful and powerful sound. Here one involuntarily recalls his unique performance of *Ecstasy Poem* by Scriabin.

Example 12



Prof. Timofei Dokschtizer and the Bol'shoi Theatre Orchestra under Alexander Lazarev, New Version, (Melodiya 33 C10-11990)

I want to note that Dokschtizer himself was the arranger of the part for trumpet in the new version. He performed the *Concerto* in a considered, strict and smooth manner. He thought out with care all the plan of the performance: technique, sound and tempo. The episode of the beginning of the working out was included in the methods record (and article)—**Articulation on Trumpet** by T. Dokschtizer as illustration.

While performing this work Dokschtizer revealed himself all kinds of his brilliant talent. The energetic sound of trumpet in the main part is charged by a boundless and pouring sound in the theme of the subordinate part and particularly in the slow middle episode (*Figures*

16-18). In the final episode is heard an irresistible flight of sound of trumpet.

I also would like to note that Dokschtizer plays the introduction with a mute though it isn't indicated in the music. It seems to me Dokschtizer wanted to show that this piece could be played with a mute as well. In order to play well the theme of the introduction, the performer must possess a fine, soft sound. Dokschtizer possesses it in abundance, but here he demonstrated the variant of performing this place in the *Concerto* with a mute. This doesn't influence the character of the music and the dynamics. That is why the performers meeting some difficulties in playing without mute can successfully use it.

In conclusion I want to say that having recordings of this *Concerto*, performed by such masters as Dokschtizer and Popov, we possess an invaluable material that will help the young musicians in their playing trumpet.

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Now I would like to observe some important moments that we meet in the work on the *Concerto*. In performing this composition, it is very important to treat the sound very tactfully. As it was noted, the opening can be played with a mute. It depends on the quality of the sound of the performer. If the performer has a soft sound, a good *piano*, he isn't in need of using a mute but if he doesn't possess all these qualities he can play the opening with a mute.

The second theme in the reprise is played one tone lower than in the exposition. One must play here not *mezzo piano*, but *mezzo forte*; "fill" the sound in order to perform expressively and brightly (*Example 13*). In the finale one doesn't need to play the final crescendo on the note *f* to fortissimo, because the passage following the note *f* consists of leaps and is very difficult and it will be impossible to play it with a big sound. One must play *f* actively, then loosen it a little and play the crescendo as strong as possible in order to play the next phrase (*Example 14*).

Example 13



Example 14



Further, I would like to touch such questions as those of dynamics and contrast. Music is living when it is in contrast. In this sense Pakhmutova has something interesting.

Four bars before *Figure 5* there is a dynamic nuance *forte*. It's necessary to confirm it and even increase it. Then we shall have a contrast in the second bar of the fifth figure where there is the nuance *piano*. Some performers play *diminuendo* before the *Figure 5* and then this *piano*

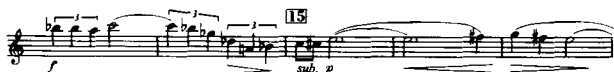
will not be in strength (*Example 15*). While playing the theme of the subordinate part in the exposition in the *Figure 9* one must play *subito piano* and it is necessary to keep it *piano* during three bars. If one doesn't do it, then the melody loses much and becomes monotonous.

Example 15



In the final part (*Figure 15*) there is also dynamic nuance *subito piano*. Here, after playing the triplets (three bars before the *Figure 15*) in the dynamic nuance *forte*, it is necessary to play suddenly *subito piano* (*Figure 15*) on the bar line. The sound must seem lost for a while, then it will be interesting to listen to it. If we don't do it, a big episode will then sound on one nuance only—*forte* (*Example 16*).

Example 16



Such a dynamic nuance as *subito piano* is often met in the practice of performers and it's not accidentally that Pakhmutova often uses it. Performers also have to pay a special attention to it.

Now I want to pay attention to the playing of big triplets in fourths. This rhythmical pattern is also both in the exposition (*Figures 8, 14*) and in the reprise (*Figures 30, 35*). The task is that we must begin to play these triplets in time and play them steadily. In order not to be late playing the triplets we must take breath before performing them. This is to say it's not necessary to play until the end of the last note before the triplets because this note is under the same league with the preceding one and, as it is known, such notes can be played with an incomplete duration. In this case one can play until the end of the eighth duration, but instead of it on the eighth we can take breath and begin the triplet in time and we must play them widely, not to be in a hurry passing from note to note. Then the big triplet will be played steadily and every note of it will sound well (*Example 17*).

Example 17



Now I'll stop on some details concerning some episodes. While performing the subordinate part of the *Concerto* one must pay attention to the regular performance of the fourth notes. Why does this problem appear? The fact is that the theme of the subordinate part goes *alla breve*. It's very important here not to lose the sense of the pulse in the fourths. Then the fourths will be performed steadily.

In the slow episode before the development, I want to stop on the 2nd, 3rd, 4th, and 5th bars of *Figure 17*. This is

a very long phrase here and it's not desirable to take breaks in the middle of it. One must try to play the phrase during one breath. How to do it? It can be done with the help of a little tempo displacement and, especially, one must guard the air (*Example 18*).

Example 18



The beginning of the development is a new theme. It can be played *piano* and the *staccato* needn't be too dry. One must not shorten the eighths. They, on the contrary, must be tuneful though the movement itself must be *staccato*, sharp. The tempo in the episode refers to a different question. It can be faster or slower a little. The main thing is to have a character of the performance. And the tempo depends on the possibilities of the performer. In the most difficult place (from bar 8, *Figure 18*) one can play the fourths and the first two triplet eighths wider, that is to say, to keep the balance in the limits of one bar. For example, the first dotted eighth note with the sixteenth and the second dotted eighth note without one sixteenth, and further, beginning with the tenth bar, one can play two quarter notes wider and the two faster and even in the eleventh bar one can pass to the triplet *staccato*. It is so-called *rubato* in the limits of a strict tempo.

There are also difficult leaps in the triplet in the development—*Figure 21*. It's not necessary to play the triplet but in the limits of the tempo and the half notes in these bars can't be stretched. It is a dying sound—*marcato*.

And at last, it is the final part in the reprise—*Figure 35*. Here the trumpet plays the counterpoint in the background of the theme of the subordinate part in the orchestra. Though the theme is in the orchestra, it doesn't mean that the soloist must always be in the background.

The beginning of the counterpoint must be more active because it begins in the low register and the low register is perceived stiller than the high register. But further, the phrases must be played in a way not to be in the shadow. After "e" of the second octave one must play *diminuendo*. And further to rise on *crescendo* to the culmination. *Forte* must be played beginning with *g-flat* of the second octave and to begin stiller in the bottom (in the low register). Here is shown the dynamics in the music (*Example 19*, last *Figure 35*).

Example 19



In our days many works for trumpet have appeared and all they call for is a high skill of the performers. The contemporary composers' works are often based on the very complex material of the intonation. There are often



Знакам

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ДЛЯ ТРУБЫ С ОРКЕСТРОМ

с пожеланиями

КЛАВИР

счастия и

Вторая редакция

творческих радостей

А. Пахмутова



15.03.84

ИЗДАТЕЛЬСТВО «МУЗЫКА»

МОСКВА 1979

Inscription reads: "To the members of the International Guild of Trumpet Players with best wishes for happiness and joy in creating [music].

— A. Pakhmutova

uncomfortable leaps that are difficult to be perceived.

In order to master difficulties of the music one can use Pakhmutova's *Concerto*. It is just a work that helps to learn a good technique, a fine sound and a strict intonation. That is why the *Concerto* plays an important role in the educational program. The *Concerto* calls for a good skill of the sound, a wide range and a mobile technique.

Besides the educational purposes the *Concerto* is a wonderful composition that is a success with listeners because it is based on a rich melody and dynamics.

Notes

- 1 Conversation with Timofei Dokschitzer.
- 2 E. Dobrinina, "A. Pakhmutova," in *Soviet Composer*,

(Moscow: State Publisher, 1973), p. 22.

- 3 L. Genina. "A. Pakhmutova," *Soviet Muzika*, No. 1 (Moscow, 1956), p. 30.
- 4 Conversation with Timofei Dokschitzer.
- 5 *Ibid.*
- 6 *Prelude and Allegro*, by Alexandra Pakhmutova (Moscow: State Publisher Muzika, 1978).
- 7 Conversation with Timofei Dokschitzer.
- 8 *Ibid.*
- 9 *Ibid.*
- 10 Interview with Sergei Popov.
- 11 S. Bolotin. *Biographical Dictionary of Brass Players* (Leningrad: State Publisher Muzika, 1969), p. 170.
- 12 *Ibid.*, p. 197. 🎺



German W.W. I (1914-1918)
Army Regulation Bugle in C
1916, R. Barth Stuttgart.
Coat-of-Arms from King of Wurttemberg.
Photo Courtesy of Franz Streitwieser, Streitwieser Foundation.