

THE RUSSIAN TRUMPET SONATA: A STUDY OF SELECTED
REPRESENTATIVE SONATAS FOR TRUMPET AND PIANO WITH AN
HISTORICAL OVERVIEW OF THE RUSSIAN TRUMPET SCHOOL
TOGETHER WITH THREE RECITALS OF SELECTED
WORKS BY VIVIANI, CHAYNES,
BÖHME, AND OTHERS
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The twentieth century was marked by a renaissance in the use of the trumpet as a solo and chamber instrument. The genre of the sonata for trumpet and piano holds an important place in the modern trumpet repertoire. However, Russian trumpet sonatas, with the exception of the *Sonata for Trumpet and Piano* by Vladislav Agafonnikov published in Germany by McNaughtan in 1990, have remained a relatively neglected part of the larger trumpet repertory.

This paper makes an attempt to fill in the gap considering the genre of the trumpet sonata by Russian composers in the second half of the twentieth century. Focusing on compositions of Nikolai Platonov and Vladislav Agafonnikov, aspects of style, form, and compositional techniques, as well as specifics of performance practice, will be investigated.

The musical traditions and the pedagogical history of the Russian school of trumpet playing will be traced back to the middle of the 19th century.

The author will compile a list of all known Russian trumpet sonatas as complete as existing sources permit. Russian language musical resources will provide information never before translated to English.

This study constitutes the first of its type to deal with the subject and will serve to enlighten Western musicians with regard to a previously little-known aspect of the modern-day trumpet repertoire.

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CHAPTER 1

INTRODUCTION

The twentieth century was marked by a renaissance in the use of the trumpet as a solo and chamber instrument. The use of the trumpet as a solo instrument in Russia was, however, more of a “birth” rather than “rebirth” due to Imperial (Czarist) Russia’s and in the twentieth century, Soviet Russia’s, unique musical history.

The diversity of musical styles and genres of trumpet music employed by modern Russian composers range from the larger “monumental” forms such as concertos, sonatas, and suites to the pieces of smaller forms typified by concert etudes, poems, and fantasias. While trumpet concertos by Goedicke, Vasilenko, Arutunian, and Pakhmutova became quickly assimilated into the standard trumpet repertoire worldwide, earning highest international praise from audiences, critics and performers, Russian trumpet sonatas, with the exception of the *Sonata for Trumpet and Piano* by Vladislav Agafonnikov published in Germany by McNaughtan in 1990, have remained a relatively neglected part of the larger trumpet repertory.

Equal to Russian concertos in their musical value, Russian trumpet sonatas have not enjoyed an equal degree of exposure through performances in the international arena.

This paper makes an attempt to fill in the gap considering the genre of the trumpet sonata by Russian composers in the second half of the twentieth

century. Focusing on sonatas of Nikolai Platonov and Vladislav Agafonnikov, aspects of style, form, and compositional techniques, as well as specifics of performance practice, are investigated. According to the author's personal experience and the information, gathered from the trumpet professors of the Russia's major Conservatories, these two works are the most significant Russian trumpet sonatas.

The musical traditions and the pedagogical history of the Russian school of trumpet playing have been traced back to the middle of the 19th century. A genealogy of the two major Russian schools, represented by the music conservatories in Moscow and Leningrad/St. Petersburg, is presented for the purpose of providing a clearer historical perspective on how those influences impacted the compositions of sonatas for trumpet and piano by Russian composers.

The author compiled a list of all known Russian trumpet sonatas as complete as existing sources permit. Russian language musical resources provided information never before translated to English.

Political and ideological grounds of the compositions, the usual topic accompanying discussion of Russian/Soviet music, while seemingly relevant to the topic, remain beyond the intended scope of this study. It should be noted that the composers of the works considered in this study cannot be categorized as dissidents and, insofar as can be determined, never were philosophically or artistically in conflict with the Soviet governmental directives.

No study such as proposed here has been previously undertaken in any language. This study constitutes the first of its type to deal with the subject and will serve to enlighten Western musicians with regard to a previously little-known aspect of the modern-day trumpet repertoire.

CHAPTER 2

HISTORICAL PERSPECTIVE

The Birth of the Professional Music Education in Russia

Russian music education and professional music performance emerged in early 1860s largely through activities of the Rubinstein brothers. In 1859 Anton Rubinstein (1829-1894) established in St. Petersburg the Russian Musical Society (RMS) under the patronage of Grand Duchess Yelena Pavlovna. Soon after RMS made its appearance in St. Peterburg (the capital of Russia from 1713 until 1918), its branches appeared in Moscow and other big cities. The goal of the Society was to organize concerts and to popularize music among general public.

The lack of the professional musicians dictated the need of the music educational institutions. In 1860 the RMS started the Music Classes in St. Petersburg, which became the basis of the St. Petersburg Conservatory, founded in 1862. Its first director was Anton Rubinstein.

In 1866 his younger brother Nikolai chartered the Moscow Conservatory. These two music schools were modeled after the standards of the German educational system.

The first teachers of the orchestral instrument classes in both Conservatories, as well as most of the Russian orchestras members were foreigners, for Tsarist Russia attracted them with its wealth.

As Yuri Usov stated in his book, in most cases the musicians who taught wind instruments retained their positions for many years, at times, decades. Thus, in the first fifty years there were only two or three generations of professors.

The St. Petersburg Conservatory, the First Generations of Teachers

The first professor of trumpet and French horn at the St. Petersburg Conservatory became Gustav Johann Metzdorff (1822-?), who was a soloist of the St. Petersburg Italian Opera orchestra from 1849 to 1868, and the military music Kapellmeister of the Imperial theatres (i.e. the conductor of the onstage band). He is also known for his compositions for trumpet.

In 1868 Metzdorff was succeeded by Wilhelm (Vasili Vasil'evich) Wurm (1826-1904), whose long career as a trumpet and cornet teacher (professor from 1879) spanned for almost 40 years. Wurm played the solo cornet part in the Imperial Mariinsky Theater for more than 30 years (1847-1878). Tsar Nikolai I awarded him the title Soloist of His Highness and Imperial Theater Orchestras. Wurm was also famous as a recitalist, performing not only in the capitals, but as far away as in the Ural region. He left behind a vast collection of etudes, solos and transcriptions for cornet.

For twenty years, from 1868 to 1888, he also held the important position of Kapellmeister of the Imperial Guard Bands of the St. Petersburg garrison. Two of the best students of Wurm later became professors at the Conservatory: Alexander Bergardovich Gordon (1867-1942) and August Vasil'evich Johanson (1853-1916).

August Johanson studied with both Metzdorff and Wurm. Upon his graduation from the St. Petersburg Conservatory in 1871 and until 1902 he was a soloist of the Imperial theaters in the capital. In addition, from 1885 he became a Kapellmeister of the band of the St. Petersburg Cossack Regiment. From 1904 till his death Johanson taught at the Conservatory, becoming professor in 1908. He was one of the first in Russia to write *Daily Exercises for Cornet and B-flat Trumpet*, published in 1902.

Alexander Gordon was the first wind player to have his name posted on the marble board of honor of St. Petersburg Conservatory graduates in 1887. He played for two years in the Helsinki Philharmonic and was a member of the Bol'shoi Theater orchestra in Moscow from 1890 to 1895. In 1895-1912 Gordon was the solo cornet of the ballet orchestra and the conductor of the on-stage orchestra at the Mariinsky Theater in St. Petersburg. He was very active as a military band director: in 1902-16 of the Finland Life-Guard Regiment, in 1916-17 of the Preobrazhensky Guard Regiment, in 1919-22 of the Petrograd Military District. During summer seasons of 1905-1916 Gordon conducted symphony orchestras in Sestroretsk, Pavlovsk, Peterhoff, Sevastopol, Yalta and other cities.

From 1895 till 1942 he was teaching at the St Petersburg-Petrograd-Leningrad* Conservatory (professor from 1910). Gordon continued and developed teaching methods of Wurm. Some of his pedagogical principles were: gradual development of the embouchure and careful selection of the mouthpiece

* St. Petersburg was renamed Petrograd in 1914, Leningrad in 1924, and again became St. Petersburg after the collapse of the Soviet Union.

to satisfy the lip's mold, work on correct articulation, tongue speed and rational breath support.

The Moscow Conservatory from 1866 to 1917

The first trumpet teacher at the Moscow Conservatory was Friedrich (Fyodor Bogdanovich) Richter (1826-1901), the Principal Trumpet of the Imperial Bol'shoi Theater orchestra. He taught at the Conservatory from 1866 until 1900, becoming professor in 1879. He also taught band orchestration and at the same time was the Kapellmeister of the Ekaterinoslav Life-Guard Regiment band. In 1877 Richter published one of the first Russian military band method books, *Practical Manual for Teaching the Military Music Choirs*. Together with other professors of the Conservatory, Richter participated in the chamber concerts, organized by Nikolai Rubinshtein. In 1868-69 season he took part in the performance of Johan Nepomuk Hummel's *Military Septet* for piano, violin, cello, double bass, flute, clarinet and trumpet in C Major. In 1890 Sergei Ryazantsev, student of Richter and the first trumpet player to graduate from the Moscow Conservatory with the Silver Medal (1888), performed the same piece in the ensemble with Sergei Taneyev at the piano.

Karl Wilhelm (Vasili Georgievich) Brandt (1869-1923) succeeded Richter as the trumpet and the band orchestration professor in 1900. Willy Brandt, as he also was called, became a principal trumpet at the Bol'shoi Theater in 1890 and changed his position to first cornet in 1903. He is considered the founder of the Russian trumpet school, for he was the first foreign musician who incorporated in his teaching the Russian national culture and performance traditions. His famous

34 *Orchestral Etudes*, mainly based on the operatic and symphonic material of the Russian and Western composers, remain one of the most important and popular study materials for modern trumpet players. Brandt's two *Konzertstücke* (Concert Pieces) for cornet or trumpet and piano continue to attract performers with their lush melodic texture and brilliant virtuosity.

In 1912 Brandt was invited to join the faculty at the newly opened Saratov Conservatory, the first in the province, and became its first professor of trumpet.

Among Brandt's students are: Pyotr Lyamin (1884-1968), soloist with Diaghilev's "Ballets Russes," who took part in the premiere of Stravinsky's *Petrouchka* and *Le Sacre du printemps*, was the soloist of the Bol'shoi Theater orchestra for almost 30 years, and succeeded Brandt as a professor at the Saratov Conservatory; Pavel Klochkov (1884-1966), one of the pioneers in Russian recording history, who has to his credit 35 titles recorded in 1911-1914, solo cornet with the Imperial Orchestra of St. Petersburg (which later became the St. Petersburg Philharmonic), and later a prolific conductor; Vladimir Drucker (1898-1974), who also studied with Tabakov, emigrated to the United States and was a principal trumpet with the Los Angeles Philharmonic, as well as with the New York and San Francisco Symphony orchestras, and the Cleveland orchestra; Mikhail Tabakov (1877-1956), professor of the Moscow Conservatory.

It is also important to mention another significant branch of music education in Russia such as the Music-Drama School (*Uchilische*) of the Moscow Philharmonic Society, opened in 1883 and from 1886 upgraded to the status of a higher education institution. The trumpet teachers were I. Albrecht, August

Marquardt and Franz Puttkammer. Mikhail Tabakov taught there in 1914-19, before joining the faculty of the Moscow Conservatory.

Unfortunately, very little is known about the first teachers of the school. Both Marquardt and Puttkammer were the cornet and trumpet players with the Imperial Bol'shoi Theater orchestra from 1880s through early 1900s and the founding members of the Bol'shoi Theater brass quartet (1888). Max Schlossberg (1873-1936), who is considered one of the founders of the American trumpet school, listed them as his teachers at the Moscow Conservatory in 1885-89. Since it is known that these professors did not teach at the Conservatory we could assume that Schlossberg studied with them at the Music-Drama School of the Moscow Philharmonic Society.

Among other students of August Marquardt, who also was the Kapellmeister of the military music at the Bol'shoi Theater and the dedicatee of the *Erstes Konzertstück*, Op.11 by Willy Brandt, was Mikhail Prokof'evich Adamov (1874-1946), the cornet soloist at the Bol'shoi Theater for more than 40 years (1903-1946) and the first Russian-born wind instrument teacher to join the Moscow Conservatory faculty in 1912 (professor from 1918), where he taught until 1932. After graduating from the school in 1896 Adamov taught at the similar college of the Russian Music Society branch in Odessa (1897-98), and played first trumpet in the Imperial Mariinsky Theater orchestra for four years (1898-1902) before joining the Bol'shoi Theater. He was famous as a cornet virtuoso with a beautiful sound and brilliant technique. Adamov was considered a legatee of Wurm, even though there is no direct link between them. Performance style of

these outstanding masters has influenced the interpretation of the cornet parts in some Russian ballets.

As a teacher, Adamov considered the development of the beautiful, full and singing sound to be a priority for the student. Besides inventively using such instructional material, as Arban's method, etudes by Wurm, Brandt, as well as Böehme's compositions for cornet or trumpet and piano, Adamov also incorporated the orchestral material from the symphonic, operatic and ballet repertoire.

He became a Hero of Labor in 1924 and the Honored Artist of the RSFSR in 1934. Some of his students are: Ivan Vasilevsky (1892-1954), a soloist of the Bol'shoi Theater orchestra from 1920 and a famous pedagogue, who taught in several Moscow colleges (N. Berdyiev, I. Volovnik, V. Yudin, as well as the Dokshizer brothers studied with him); Mikhail Vetrov (1908-1970), professor of the Leningrad Conservatory.

The Moscow Conservatory after the Revolution

Mikhail Innokent'evich Tabakov (1877-1956) is considered a successor of Brandt and the most influential Russian trumpet pedagogue of the twentieth century. After playing with the several symphony and opera orchestras in the cities of the southern region of Russian Empire, such as Odessa, Yalta, Sevastopol', Khar'kov, Kiev, Tbilisi, Rostov-on-Don, he came to Moscow in 1896 and became a member of the Moscow Private Russian Opera orchestra. In 1898 he won the position with the Bol'shoi Theater orchestra, joining Willy Brandt, with whom Tabakov was taking lessons. In 1903, after Brandt moved to the solo

cornet chair, Mikhail Tabakov became principal trumpet, the post he maintained until his retirement in 1939. In 1910-17 he also performed with the Moscow Symphony orchestra of Sergei Kusevitsky. He was considered to be the best interpreter of the trumpet part in the works of Wagner and Scriabin. In 1922-32 Tabakov was an active member of the Persymfans, an experimental orchestra without a conductor. Also in the 1920s he was a soloist with the exemplary band of the Revvoensovet (Revolutionary Military Council) of the RSFSR.

From 1902 to 1914 Tabakov taught at the private school of S. Leontovskaya-Terent'eva, in 1914-19 at the Music-Drama College of the Moscow Philharmonic Society, and from 1919 till 1956 at the Moscow Conservatory, becoming a professor in 1923. From 1928 he also led the military band conducting class and was the chair of the wind faculty at the military-conducting department of the Conservatory from 1944. From 1944 Tabakov was mainly teaching at the Gnesin Institute*, where he also was a chair of the wind faculty.

He wrote an important method book, *Progressive Trumpet Tutor*, in 4 volumes, published in 1946-53. His *Daily Exercises for Trumpet*, published in 1952 also were widely used, as well as numerous transcriptions for trumpet and piano, released in several collections (1948, 1954, etc.).

Tabakov was awarded the title of Honored Artist of the RSFSR (1924), Honored Worker of Arts of the RSFSR (1956), and the Honorary Doctorate from the Moscow Conservatory (1940).

Tabakov was praised for his sound, which was powerful and at the same time tender and beautiful. "Sound is the most valuable capital of an artist,"—he

* The State Music-Pedagogy Institute named after Gnesins, currently the Russian Music Academy named after Gnesins.

used to say. Professor of the Moscow Conservatory Georgi Orvid (1904-1980), one of Tabakov's most famous students, in an article about his teacher wrote that Tabakov considered the crucial principle of the Russian trumpet school the development of a beautiful, singing and unrestrained flexible sound throughout the whole range of the instrument. He demanded from his students a clear acoustic idea of the musical content and recommended listening to the performances of the vocalists and instrumentalists.

Among the countless number of students of Mikhail Tabakov are: professors of the Moscow Conservatory Sergei Yeryomin (1903-1975) and Georgi Orvid; professors of the Gnesin Institute Timofei Dokshizer (1921-) and Nikolai Yavorsky (1917-1994); Nahum Polonsky (1910-1988), the first prize winner at the 2nd All-Union Competition (1935), soloist with the Bol'shoi Theater orchestra (1935-1971); Vyacheslav Schyolokov (1904-1975), professor of the Ural Conservatory, the author of the first Soviet Concerto for trumpet (1928), dedicated to Tabakov, and the author of 9 more trumpet concertos as well as many pieces for trumpet and piano; Aikaz Mesaiyan (1917-), solo trumpet with the Bol'shoi Theater orchestra (1938-48), soloist of the Symphony orchestra of Armenia and the Erevan Opera and Ballet Theater orchestra (1948-1965), dedicatee and the first performer of the *Concerto for Trumpet and Orchestra* of Alexander Arutyunyan.

Sergei Nikolaevich Yeryomin (1903-1975) received his early training as a ward in the military band (1912-18). In 1930 he graduated from the Moscow Conservatory, where he studied first with professor Adamov and later with

Tabakov. Yeryomin was the first trumpet student whose name was posted on the marble board of honor of the Moscow Conservatory. In 1932 he completed post-graduate studies with professor Tabakov and started teaching at the Conservatory, succeeding his former teacher Adamov. In 1935 he became an associate professor, in 1939—a professor, in 1936-41 he was a head of the brass faculty, in 1954-70—a chair of the wind instruments department. The Soviet Government awarded him the Honored Worker of Arts of the RSFSR title in 1965.

Yeryomin played principal trumpet part in the Bol'shoi Theater orchestra from 1928 to 1947. He also performed with the Moscow Philharmonic in 1928-34 and the All-Union Radio Great Symphony Orchestra (1941-44). Yeryomin was also active as a soloist. In 1935 he was the second prize winner at the All-Union Competition held in Leningrad. He collaborated with many composers, notably Alexander Goedicke, who dedicated his *Concerto for Trumpet and Orchestra* and *Concert Etude* to Sergei Yeryomin. Among other compositions, dedicated to him are Glier's *Variations*, Golubev's *Sonata for Trumpet and Piano*, Mostras' *Spring Song*, and Chemberdji's *Suite*. He also premiered Vasilenko's *Concerto for Trumpet and Orchestra*.

Some of this distinguished pedagogue's students are: professors of the Moscow Conservatory Yuri Usov (1930-1999) and Lev Volodin (1930-1996); Anatoli Maximenko (1935-1976), the First Prize winner of the All-Union Wind –players' Competition in 1963, a solo trumpet with the Bol'shoi Theater orchestra from 1961; Ivan Pavlov (1921-1974), the prizewinner at the World Youth and

Students' Festivals in Prague (1947, 2nd prize) and in Berlin (1951, 1st prize), member of the Exemplary Band of the Defense Ministry of the USSR (1940-46), Bol'shoi Theater band (1946-52) and orchestra (from 1952), trumpet instructor at the Moscow Conservatory from 1963, he premiered Concertos by Pakhmutova and Tsybin.

Georgi Antonovich Orvid (1904-1980) started his musical studies under the guidance of his father, the military band conductor, continuing as a trumpeter of the cavalry division during the Civil War in Russia in 1918-21. In 1927 Orvid graduated from the Kiev Conservatory, where he studied with Pyotr Ryazantsev (1881-1966). He continued his studies at the Moscow Conservatory with Mikhail Tabakov, completing the graduate course in 1930 and post-graduate degree in 1933. While in Kiev, Orvid played with the Kiev Opera Theater orchestra. In 1928-30 he was a member of the Moscow Philharmonic and of the Bol'shoi Theater orchestra from 1930 to 1935. In 1933-36 he was principal trumpet with the All-Union Radio Great Symphony Orchestra. In 1936 Orvid joined the newly established State Symphony Orchestra of the USSR, where he played until 1940.

Orvid is the author of the first Soviet trumpet tutor, first published in 1933, republished in 1936 and 1940. Along with scales, exercises and studies the tutor contains diverse music-artistic material with piano accompaniment. He joined the faculty of the Moscow Conservatory in 1933, in 1935 becoming an associate professor, and a professor from 1941. He succeeded Yeryomin as a chair of the wind instruments department in 1970. While continuing teaching at the Conservatory, Orvid made a brilliant career as an administrator. In 1939-46 he

was assigned as a deputy chair of the military-conducting department of the Moscow Conservatory; in addition, from 1944 he held the post of the deputy head of the military band department of the Soviet Army. In 1946-48 Orvid was the chair of the music institutions administration of the Arts Council of the USSR. In 1948-56 he held the position of the deputy director of the Moscow Conservatory. He was promoted to the Deputy Minister of Culture of the USSR in 1956. In 1959-61 Orvid was assigned to be a director of the Bol'shoi Theater.

His solo-performing career could be divided into two periods—1930s and 1960-70s. He premiered the *Concerto for Trumpet and Orchestra* by Vyacheslav Schelokov, dedicated to Tabakov in 1928 (incidentally, it is the first Soviet trumpet concerto). In 1941 Orvid was the prizewinner of the All-Union Wind-players' Competition (he shared the third prize with the nineteen-year old Timofei Dokshizer). He resumed his performing career in 1961 after almost two decades of absence from the concert stage. Orvid gave a number of solo recitals in many cities of the Soviet Union, introducing the audiences to the new music of Russian composers, most of which was inspired by and dedicated to Orvid, and to the compositions of the Western composers. He was the first in the USSR to perform trumpet works by Honegger, Absil, Bozza, Enesco, Tomasi and others.

Some of his awards are the Honored Worker of Arts of the RSFSR (1966) and the People's Artist of the RSFSR (1972).

To name a few of his students: Valentin Yudin (1934-1971), the winner of the World Festival of Youth and Students (Vienna, 1959) and of the International Competition "The Prague Spring" (1963), principal trumpet with the USSR State

Symphony Orchestra from 1959 and faculty member of the Moscow Conservatory from 1963; Evgeni Matyushin (1923-), the second prize winner at the World Festival of Youth and Students (Budapest, 1949), military band director and the trumpet professor at the Sverdlovsk (now Ekaterinburg) Conservatory; the Usach brothers Orest (1923-) and Mikhail (1930-), members of the Bol'shoi Theater orchestra; Vladimir Zykov (1946-), principal trumpet with the USSR State Symphony Orchestra, and many others.

The Leningrad/St. Petersburg Conservatory in the 20th Century

Alexander Nikolaevich Schmidt (1899-1955) started teaching at the Leningrad Conservatory in 1937 (associate professor from 1940, professor from 1948). He was a student of Wurm and Johanson. After graduating from the conservatory in 1910 he was the soloist with the Preobrazhensky Regiment band, and from 1915 until 1946 with the St. Petersburg court orchestra, which after the October Revolution became the first Soviet state symphony orchestra and several years later was named the Leningrad Philharmonic Orchestra.

Prior his tenure at the Conservatory, Schmidt taught at the college of the Academic Choir Chapel from 1920 until 1936.

He premiered the *Concerto No.1 for Piano, Trumpet and Strings* by Shostakovich in October of 1933 with the composer at the piano and the Leningrad Philharmonic under the direction of F. Shtidri.

Some of his students are: Yuri Bol'shiyanov (1922-), who succeeded his professor as a soloist with the Leningrad Philharmonic from 1946 to 1968 and as a teacher at the Conservatory—from 1953; Daniil Ginetsinsky (1919-), who also

studied with Gordon, the soloist with the Kirov Theater orchestra (former Mariinsky) for more than 40 years, teacher at the Conservatory in 1946-56 and 1959-64, author of the numerous works for trumpet; Nikolai Oreus (1922-), member of the Kirov Theater orchestra from 1945 to 1981; Pavel Kobzi (1922-), soloist with the on-stage band of the Kirov Theater and with the Leningrad Radio and TV Orchestra in 1947-57, from 1957 to 1973 member of the Leningrad Philharmonic.

Mikhail Semyonovich Vetrov (1908-1970) started his training in the military band in 1921-28. In 1931 he graduated from the class of professor Adamov at the Moscow Conservatory. He held the solo trumpet positions with the All-Union Radio Great Symphony Orchestra, the Moscow Philharmonic, Variety Orchestra of the RSFSR, the Leningrad Philharmonic. As a performer, Vetrov was famous for his technical freedom, beautiful sound, expressive phrasing and good taste.

In 1945 Vetrov became a faculty member of the Leningrad Conservatory (associate professor from 1951, professor from 1967). He trained a cohort of trumpet players, of whom the most brilliant are: professor of the Leningrad-St. Petersburg Conservatory Veniamin Margolin (1922-), the legendary solo trumpet with the Leningrad Philharmonic (also studied with A. Schmidt); Vladimir Serdyuk (1931-), the winner of the All-Union Competition (Leningrad, 1963), member of the Kirov Theater orchestra from 1959, and others.

Yuri Andreyevich Bol'shiyanov (1922-) studied with Alexander Schmidt first at the Special secondary school, affiliated with the Leningrad Conservatory, graduating in 1941. In the wartime (1941-45) he served in the military band.

After the war he continued his studies at the Leningrad Conservatory, receiving the diploma in 1949 and completing his post-graduate work in 1951. In 1955 Bol'shiyanov completed his doctoral dissertation, which also was published. The topic of the dissertation is *The Soviet Trumpet Concerto*.

Bol'shiyanov was a co-principal trumpet with the Leningrad Philharmonic from 1946 to 1968. Upon his retirement from the orchestra due to health reasons he received the title of the Honored Artist of the RSFSR for his work.

Bol'shiyanov was the first prize winner at the World Festival of Youth and Students in Bucharest in 1953. He was also the founding member of the Leningrad Brass quintet together with another legendary musician, French horn player Vitali Buyanovsky.

He started teaching at the Conservatory in 1953. In 1968 he became an associate professor and a professor in 1973. In 1976-80 Bol'shiyanov was the director of the Leningrad Conservatory, the first wind player to hold this position.

Many of his students are members of the Leningrad (now St. Petersburg) Philharmonic and the Kirov (now Mariinsky) Theater orchestras: co-principal trumpets with the Mariinsky Theater orchestra Gennadi Kuteyev (1950-), Boris Taburetkin (1955-) and Vasili Kan (1960-); Igor' Sharapov (1961-), prize winner at the All-Union Wind-players' Competition in Tallinn (1980) and the winner of the All-Russian Wind-players' Competition in Leningrad (1988), principal trumpet with the St. Petersburg Philharmonic, who also studied with Veniamin Margolin

Veniamin Savel'evich Margolin (1922-) studied with Ivan Meschanchuk-Chaban in 1938-1940 at the music studio of the Leningrad Palace of Pioneers.

He continued his education after the war in the Leningrad Conservatory under the guidance of professors Schmidt and Vetrov, graduating in 1953.

In 1944-47 Margolin was a member of the Kirov Theater orchestra. In 1947 he became a solo trumpet with the Leningrad Philharmonic under the direction of Evgeni Mravinsky, where he made a legendary career, influencing generations of trumpet players. He was famous for his renditions of the trumpet parts of Wagner, Mahler, Strauss, Scriabin and Shostakovich. The latter, together with Herbert von Karajan, personally thanked Margolin for his London performance of the 8th Symphony in 1960. Igor' Stravinsky also praised his playing in the *Octet for Winds* in 1962 (the other player was Bol'shiyanov).

Margolin taught briefly at the Leningrad Conservatory in 1956-58. From 1974 to 1986 he taught at the Institute of Culture named after Krupskaya. In 1986 he joined the faculty of the Leningrad Conservatory, becoming a professor in 1991.

In 1963 Margolin was awarded the title of the Honored Artist of the RSFSR. His students are: Dmitri Yermilov (1971-), a member of the Mariinsky Theater orchestra from 1990 and an active recitalist, who now lives in Norway; Alexei Belyaev, co-principal trumpet with the St. Petersburg Philharmonic, member of the St. Petersburg Philharmonic Brass Quintet; Kirill Gusarov (1974-), prize winner of the Third International Trumpet Competition in Moscow (2000), the First International Competition "T. Dokshitzer" (Vilnius, Lithuania 2002), "City of Porcia" International Competition (Italy, 2002), Calvia International Trumpet

Competition (Mallorca, 2003), currently studies in Hanover Conservatory with Professor Göthel.

The Moscow Conservatory After 1950s

Yuri Alexeyevich Usov (1930-1999) graduated from the Kaluga Music College, where he studied with Yuri Zhdanov, in 1951. In 1956 he received his diploma from the Moscow Conservatory, where his teacher was professor Yeryomin. He continued his post-graduate studies until 1959. In 1972 he received the Doctor of Musical Arts and in 1980 the Ph. D.

From 1955 Usov taught at the Music College, affiliated with the Moscow Conservatory. In addition, he started teaching at the Conservatory in 1959 (associate professor from 1967, professor from 1981).

Usov was a prizewinner at the World Festival of Youth and Students in Moscow (1957). In 1977 he released a record with the music of Soviet Composers, most of which was dedicated to him.

Usov was famous for his research and methodical publications. He is the author of several books, numerous articles, about 70 entries in the Music Encyclopedia and more than 100 annotations for the recordings.

Among his students are: Vadim Novikov (1941-), professor of the Moscow Conservatory; Ivan Maloshtanov (1957-), the winner of the All-Union Wind-players' Competition (Tallinn, 1980), member of the USSR State Symphony Orchestra, The Russian National Orchestra, and currently co-principal trumpet with the Great Symphony Orchestra of the Russian Broadcasting Corporation; Yuri Vlasenko (1962-), the second prize winner at the All-Union Wind-players'

Competition (Minsk, 1988), principal trumpet of the Russian State Symphony Orchestra (formerly USSR SSO), member of the Moscow Conservatory faculty.

Lev Vasil'evich Volodin (1930-1996) received his early musical training in the military band (1943-52). In 1955 he graduated from the Music College affiliated with the Moscow Conservatory and continued his studies with Yeryomin at the Conservatory.

In 1957 Volodin was the first prize winner at the World Festival of Youth and Students held in Moscow. The same he won the position of the principal trumpet with the USSR State Symphony Orchestra, the position that he retained until 1971 and then again from 1976. In 1971-76 he performed with the Bol'shoi Theater orchestra. As Margolin in Leningrad, Volodin was considered to be the leader of the Moscow school of orchestral trumpet playing.

Volodin joined the faculty of the Moscow Conservatory in 1979. He became an associate professor in 1981 and a professor in 1991. The title of the Honored Artist of the RSFSR was awarded to him in 1986.

The list of his students includes: Andrei Ikov (1960-), the prize-winner at the All-Union Competition of Wind-players (Tallinn, 1980), the winner of the "Prague Spring" International Competition in 1982, a member of the USSR State Symphony Orchestra in 1982-91, a member of the Russian National Orchestra from 1991; Konstantin Moskvina (1959-), in 1982-91 the associate principal trumpet with the Symphony Orchestra of the USSR Ministry of Culture, co-principal trumpet with the Moscow Philharmonic from 1991; Victor Vasin (1968-),

a member of the Great Symphony Orchestra of the Russian Broadcasting Corporation.

Vadim Alexeyevich Novikov (1941-) studied with professor Yeryomin at the Music College affiliated with the Moscow Conservatory in 1955-59, continuing his studies at the Conservatory with Yuri Usov. Upon graduation in 1964, Novikov joined the Bol'shoi Theater orchestra, where he worked until 1985. In 1962 he won the top prize at the World Festival of Youth and Students in Helsinki.

Since 1985 Novikov has taught at the Moscow Conservatory (associate professor in 1989, professor from 1993). In 1992 he became the first president of the Russian Trumpet Guild. Some of his students are: Boris Shlepakov (1963-), the prize winner at the All-Union Competitions of the Wind-players (3rd prize in Alma-Ata, 1984; 1st prize in Minsk, 1988), member of the Bol'shoi Theater orchestra from 1983, the solo trumpet from 1993, now lives in Israel; Mikhail Naidin (1961-), a member of the Moscow Music Theater orchestra in 1982-91, from 1991 a member of the "New Opera" Theater; Alexander Kozlov (1974-), the principal trumpet with the Great Symphony Orchestra of the Russian Broadcasting Corporation from 2002.

In 1996 Evgeni Fomin (1946-), who studied with Orvid in the late 1960s, the former principal trumpet of the Moscow Philharmonic and the Russian National Orchestra, was invited to teach the class of the late professor Volodin. Prior to that he was teaching at the Gnesin Institute. Yuri Vlasenko (1962-), mentioned above among the students of Usov, was assisting his teacher in the

late 1990s. Since professor Usov's death in 1999, Vlasenko continues his legacy.

The Gnesin Institute

Since its inception in 1944 The Gnesin Institute has rivaled the Moscow Conservatory. Mikhail Tabakov was the first trumpet teacher there in 1944-56. His first assistant was Nikolai Yavorsky, who graduated from Tabakov's class in the Moscow Conservatory in 1943. In 1946 he started teaching his own class (associate professor from 1968, professor from 1987). Perhaps, Tabakov's most celebrated student Timofei Dokshizer (1922-) graduated from this school in 1950 and joined the faculty in 1954 (associate professor from 1960, professor from 1971). At the age of nineteen he was a prize winner at the All-Union Competition in 1941. He also won the first prize in 1947 at the World Festival of Youth and Students in Prague. The Honored Artist of the RSFSR (1959) and the People's Artist of the RSFSR (1976), Dokshizer was principal trumpet with the Bol'shoi Theater orchestra from 1945 to 1984. After graduating from the conducting class of Leo Ginzburg at the Moscow Conservatory, he also served as a conductor at the theater in 1957-59.

Dokshizer was the most active trumpet soloist on the Soviet concert stage. He recorded more than 40 albums. His vast repertoire comprised the standard trumpet concertos, such as those of Haydn, Hummel, Arutyunyan, as well as the compositions written for Dokshizer by Peskin, Shakhov, Vainberg, Nesterov and others. Very important in his programs were the numerous transcriptions and

arrangements for trumpet and piano or orchestra. In this aspect Dokshizer's art was similar to that of the legendary Mexican-American musician Rafael Mendez.

The next generation of the Gnesin Institute faculty are the students of Dokshizer and Yavorsky: Vyacheslav Prokopov (1946-), principal trumpet of the Bol'shoi Theater orchestra from 1970 and the faculty member from 1972; Vladimir Pushkaryov (1954-), prize winner at the All-Union Competition in Tallinn in 1980, principal trumpet with the Symphony Orchestra of the USSR Ministry of Culture in 1982-91, associate principal trumpet with the Russian National Orchestra from 1991 to 2002, on the faculty from 1986, he is also teaching at the Ippolitov-Ivanov Music College.

CHAPTER 3

THE GENRE OF TRUMPET SONATA

The Origins of the Genre

Cesare Bendinelli (c.1542-1617) used the term *sonata* to describe one of the parts in the trumpet ensemble, as well as to name the pieces of improvisational nature for such ensembles. But perhaps the first composer who treated trumpet as a solo instrument and the first one to write sonatas for trumpet was Girolamo Fantini (1600-c.1675). In his 1638 book *Modo per imparare a sonare di Tromba* he included eight sonatas for trumpet and organ*.

The rise of the Baroque trumpet sonata is directly affiliated with the Bologna school of the second half of the seventeenth-century. The genre approached its acme in the works of Giuseppe Torelli (1658-1709).

Undoubtedly, the best twentieth-century trumpet sonata was written by Paul Hindemith in 1939. Incidentally, it is the first example of this genre since the Baroque era. Of course, there was *Sonata for Cornet and Piano, Op.18* by Thorvald Hansen (1847-1915), composed in the last year of his life. But in spite of the fact that many modern trumpet players employ the trumpet for the performance of the music written for cornet, this sonata could not be considered as a trumpet sonata.

* Tarr, Edward H. *The Trumpet*, translated by S.E. Plank. Portland: Amadeus Press, 1988, pp. 126-7.

Sonata for Trumpet in Russia

In order to corroborate my decision to choose the trumpet sonatas of Nikolai Platonov and Vladislav Agafonnikov as the best representatives of the Russian compositions in this genre, I contacted several important Russian trumpet professors and performers. All of them were asked the same question: which Russian sonata could be considered the most characteristic and significant?

In his letter* Andrei Ikov, one of the Russia's most active orchestral players, solo-recitalist and clinician**, stated that currently the majority of the trumpet sonatas performed in Russia are the works of Western composers. Platonov's and Agafonnikov's Sonatas are perhaps the only two really good Russian works in this genre, that are still being performed. Sonatas by Mil'man, Golubev and Lyubovsky could be worth looking at, too.

I received very similar remarks from the professor of the Moscow Conservatory and my former teacher Vadim Novikov, professor of the Gnesin Institute Vyacheslav Prokopov and professor of the St. Petersburg Conservatory Veniamin Margolin.

The telephone conversation with the celebrated trumpet virtuoso Timofei Alexandrovich Dokshizer in early February of 2002 left me in a quandary. He stated that there is no such thing as a Russian trumpet sonata. Yes, he said, there was a composition by Asaf'ev, but it could not be used in a concert repertoire. He then proceeded with a blatant remark about the genre of trumpet

* Letter from A. Ikov, 1.28.2002.

** ITG Profile: Andrei Ikov, ITG Journal January 2002, p. 29.

sonatas in general, adding that even the Sonata by Hindemith is not worth performing. “Young man, you should change the topic of the dissertation,”—concluded the Maestro.

At first glance this conversation could seem unessential. But it reflects the important tendencies of the development of the trumpet repertoire in the Soviet Union in the second half of the XX century.

By no means does this author have any intention of criticizing the great artist Timofei Dokshizer, who raised the standards of trumpet playing, enhanced the role of trumpet as an important solo instrument and is considered as one of the major trumpet authorities in the world. His magnificent talent and musical taste that complied with the “party line” made Timofei Dokshizer the best trumpet soloist and the primary representative of the Soviet school of trumpet playing for almost four decades. He was idolized, he had little competition, and he had almost exclusive rights for solo activity. The Soviet society was very isolated, governed by the one party system. All these created something of the “cult of personality”, to which people in the Soviet reality were prone. The younger generation of trumpet players could not get through the system and launch a solo career. Here is one example. Andrei Ikov wrote that as the winner of the International Competition in 1982 he had the rights to make a recording on the state recording company “Melodiya”. For almost a year the recording was postponed without any reason. Finally, he was told that the company has the state plan, according to which only one trumpet recording per year is produced,

and as long as Dokshizer is in good health and is performing, he is the one who makes a recording*.

Timofei Dokshizer influenced both the style of playing and the repertoire. With some exceptions, he promoted and commissioned compositions of lighter nature; more flashy, showy, and accessible for the general public. The majority of Dokshizer's programs included transcriptions and concert miniatures. He also performed concertos for trumpet and orchestra. There was a reciprocating factor, too: since Dokshizer was the only performing and recording trumpet soloist, the composers, in hope to have their piece performed and recorded, tried to satisfy the taste of the Master.

There were only two sonatas for trumpet and piano, composed before 1960s. The first Russian trumpet sonata, composed by Boris Asaf'ev (noted Soviet musicologist and composer, who also was known as Igor' Glebov) in 1939 and first published in 1940; and Sonata, op.36, No.2 by Evgeni Golubev, dedicated to Sergei Yeryomin and published in 1956.

Only owing to the activities of professor Georgi Antonovich Orvid does the genre of the Russian trumpet sonata now exist. Orvid, as it was mentioned earlier, resumed his performing career in 1961 after almost two decades of absence from the concert stage and started giving solo performances. As a serious chamber musician, Orvid popularized the genre of trumpet sonata and commissioned a number of them. Trumpet sonatas by the Western composers, such as Hindemith, Hubeau and Kennan were often included in his recitals. Very soon new compositions by the Russian composers emerged.

* Letter from A. Ikov, 2.9.2002.

In November of 1964 Orvid gave a recital in the Small Hall of the Moscow Conservatory on which in addition to the Hindemith's *Sonata* and shorter works of Honegger, Enesco and Tomasi, three Russian trumpet sonatas (all dedicated to Orvid) were performed. Two of them, sonatas by Mark Mil'man and Nikolai Platonov were heard earlier, and Yuri Alexandrov's *Sonatina for Trumpet and Piano* received it premiere performance*.

Three years later Orvid performed all the then known Soviet trumpet sonatas in one recital. Besides sonatas by M. Mil'man N. Platonov and Y. Aleksandrov, previously mentioned works of B. Asaf'ev and E. Golubyev were included.**

Within a short period of time approximately a dozen sonatas were composed and published. Most of them were dedicated to Orvid, though there were some exceptions. For example, *Sonata-ballada* by Tat'yana Smirnova was written for Yuri Usov (he recorded it in collaboration with the composer***), and Geguni Chitchyan dedicated his sonata to Yuri Balyan.

* Chumov, Leonid. "The Life and Time of Russian Trumpeter Georgi A.Orvid," *Journal of the International Trumpet Guild* 26:1 (October 2001): 58-61.

** Usov, Yuri. "Georgi Antonovich Orvid," *Brass Bulletin* 55 (1986): 75:79.

*** Smirnova, Tat'yana. "Sonata-Ballada for Trumpet and Piano," in *Music by Soviet Composers, Yuri Usov, Trumpet, Tat'yana Smirnova, Piano*, Melodiya: M10-39303-04, 1977.

CHAPTER 4

SONATA FOR TRUMPET AND PIANO BY NIKOLAI PLATONOV

Nikolai Platonov (1894-1967)

Noted Russian flutist, pedagogue and composer Nikolai Ivanovich Platonov was born in 1894 in Novyi Oskol of Kursk province. At the age of 5 he began studying piano under the guidance of his mother. Later he played violin and clarinet in the gymnasia* orchestra. Before he went to study with Professor Vasili Krechman at the Moscow Conservatory in 1917, Platonov taught himself to play flute. During the Civil war, in 1918-1922, he served in a military band.

In 1927 Platonov graduated from the Moscow Conservatory where he studied with Professor Vladimir Tsybin, who, incidentally, besides being an outstanding flutist, was also famous as a composer and even had a trumpet concerto to his credit. Following in the footsteps of his teacher, Platonov completed his studies in composition with Anatoli Alexandrov in 1930.

Platonov was the soloist of the Bolshoi Theater orchestra from 1927 to 1931. During that time and for some years after leaving the orchestra position he maintained an active performing career, collaborating with famous opera singers.

In 1924-33 he taught at the *rabfak*—workers' faculty**. In 1930 he joined the faculty of the Moscow Conservatory, teaching flute, chamber ensemble and methodology for winds first as an instructor, becoming an associate professor in 1933 and from 1945 as a professor. During World War II, he also taught at the Gnesin Institute.

* Secondary school of highest grade preparing for universities in pre-revolutionary Russia.

** Educational establishment set up to prepare workers and peasants for higher education.

Nikolai Platonov wrote several method books for flute, among them the first Russian *Flute Tutor*, published in 1933. Among his compositions are an opera *Lieutenant Schmidt*, *Trombone Concerto*, *Concerto for Voice, Flute and Orchestra*, sonatas for flute, oboe, clarinet, bassoon, trumpet with piano, *Poem for Trumpet*, *Poem for Horn* and others. His publishers are Muzyka, L.Piper, IMC, Sikorsky, and Boosey & Hawkes.

History of Composition

Sonata for Trumpet and Piano was published in 1966 and is dedicated to the composer's colleague and friend, Professor of Trumpet at the Moscow Conservatory, Georgi Antonovich Orvid. Orvid included Platonov's sonata in his recitals as early, as 1964 [Chumov's article] This gives grounds to suppose that the Sonata was composed sometime between 1961 and 1964.*

This piece became well know thanks to Orvid's performances and is now a standard piece in the repertoire of Russian trumpet players. Vladimir Dokshizer, who studied with Georgi Orvid at the Conservatory in early 1960s, mentioned in conversation that Platonov used to come to his lessons and listen while Dokshizer was working on the Sonata with his teacher. In spite of some minor technical difficulties, the composer found his interpretation of the composition convincing**. Platonov's Sonata was a set work for the IV All-Union Brass Competition, held in Tallinn in1980.

* There is a discrepancy in the publication date in Yu. Usov's "*Istoriya Otechestvennogo Iсполnitel'stva na Dukhovykh Instrumentakh*," where the author gives 1962. Perhaps Usov had in mind the date composition.

** Telephone conversation with V. Dokshizer, 2.14 2003.

This three-movement Sonata is very laconic, with its sweeping melodies carrying a strong romantic influence. The sonata is in c minor. The tonal unity is seen throughout the cycle: c/C and e-flat/E-flat in the first and the last movements; C major triads, A/a and E, in the middle movement. All of these, in addition to the frequent use of the multi-tertian structures (7th, 9th and 11th chords), chords with the integrated tones, as well as the major and minor thirds replacements, are typical features of the romantic harmony. Some harmonies, especially in the opening of the second movement, are playing a coloristic, i.e. impressionistic role. The functional basis is in subdominant group, which represents the so-called "Russian plagality."

First Movement. Allegro agitato

Sonata form.

Exposition.

Main theme. Sonata opens with the impetuous and invocatory melody, starting with the sequence of the ascending fourths in the trumpet part over the rich arpeggiated passages in the piano. The combination of the dotted rhythm and triplets, as well as the motives are reminiscent of the early works of Scriabin and Glier.

Double-phrase period with the expansion in the second phrase based on sequence (2+2+1+1). The second half of the second phrase functions as a bridge: 1) it establishes a new tonality; 2) sequential development; 3) Dominant preparation. Subdominant harmonies prevail throughout (II⁷, VI⁷), though cadences are authentic.

Георгию Антоновичу Ореиду

СОНАТА

I

Н. ПЛАТОНОВ
(Род. 1894 г.)

Труба
Си б

Allegro agitato

Ф-п.

Secondary theme. Gentle lyricism and elegance of the waltz-like secondary theme brings forth a contrast.

Three-phrase period with the elements of ternary form. The initial phrase is presented in the piano and then taken over by the trumpet. The principal key is *e-flat*—relative/parallel Major-minor, similar to Beethoven's *Pathétique Sonata op.13*. Mediant and Major-minor relationship (*c*—*i*, *e-flat*—*iii*) is a characteristic feature of the romantic harmony. The theme is open-ended.

rit. Meno mosso

mf espressivo

Closing theme. Parallel, open-ended period. Return of the principal key of c minor at the end of the exposition is not typical for the sonata form.

Development.

The concise development section employs the same set of keys as the exposition (except *G-flat*—relative Major of *e-flat*), which is also uncharacteristic for this form. The tonal “monotony” is compensated in the following episode where the remote keys appear. The melody derives from the secondary theme (which is typical for the episodes) and is a three-phrase period. There are expressive tonal shifts by ascending minor second: e minor—mono-tertial E-flat—F Major (flat ii, or Neapolitan of e minor), remote Major-minor relationship.

Recapitulation.

Main theme and the closing theme are exact repetitions, except the dominant preparation at the end of the main theme, since the secondary theme, which is one phrase shorter, is in C Major.

Coda.

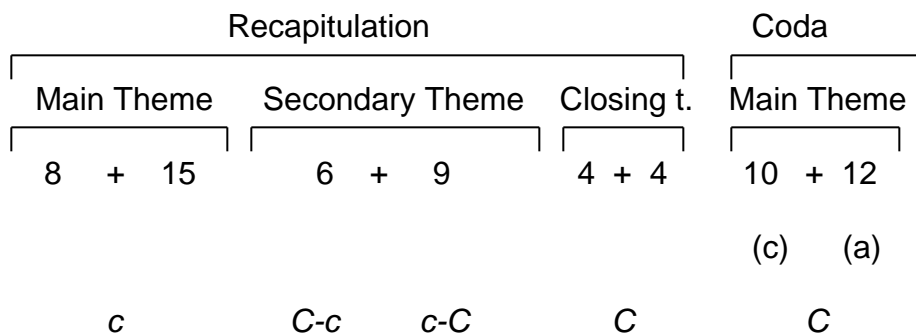
Main theme reappears in the reverse order: the second phrase is followed by the first. The theme reaches its climactic peak in the ecstatic and radiant key of C Major.

Exposition

Main Theme				Sec. Theme			Closure					
8 + 15				6 + 9 + 9			4 + 4					
a	b	a	c					d	e	d	f	f
4 + 4		4	2+2+1+1		1	4						
		sequence		D								
c	--	[Eb]		[Eb]eb eb-(c)			c					

Development [and Episode]

Dev. of main theme				Episodic theme		
8	8	8		4 + 4 + 4		
a	a		(c)	g	g	f
4 + 4		4 + 4				
c - eb		eb--Gb -- eb		eb e F(c)		



Second Movement. *Adagio fantastico*

Marked *Adagio fantastico*, this movement calls for imaginative interpretation. It is very coloristic and picturesque, full of whimsical harmonies.

Trumpet is marked *con sordino* in the outer sections of the movement.

The middle part, *Andantino*, is more simple and song-like. It is thematically related to the secondary theme of the 1st movement.



The movement could be viewed as a binary form with introduction and coda, or as a ternary form.

Introduction	Main part					Closing/Coda
	┌ a transition a_ b a_ ┐					
14	4+4	4	4+4	8	4	14
	A-a		Eb-eb	E	F	

Third Movement. *Allegro non troppo*

Ternary form.

The motoric motion of the sixteenth notes in the piano part opens the movement and prepares the heroic march-like melody of the trumpet.

The introduction is harmonically ambiguous, without an established tonality. Main theme, double-phrase period, resembles the episode from the first

movement's development section. The last two measures of the closing material prepare a new key of the section B.

III

The image shows a musical score for section III, marked "Allegro non troppo" and "marcato". It consists of four systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a piano (p) dynamic marking and a marcato instruction. The second system has a treble clef staff with a piano (p) dynamic marking and a marcato instruction, and a bass clef staff with a forte (f) dynamic marking and a marcato instruction. The third system has a treble clef staff with a piano (p) dynamic marking and a marcato instruction, and a bass clef staff with a forte (f) dynamic marking and a marcato instruction. The fourth system has a treble clef staff with a piano (p) dynamic marking and a marcato instruction, and a bass clef staff with a forte (f) dynamic marking and a marcato instruction. The score is in 3/4 time and features complex rhythmic patterns and dynamics.

The secondary theme, once again, is contrasting cantilena in triple meter. It is structured as a double period, each period comprising two 8-measure phrases. It contains the motives of the “a” theme of the second movement.



Section A' is almost an exact repeat of A, with only the last measures of closing preparing the solo trumpet cadenza with C major.

A brief coda is based on the main theme of the first movement.

Section A			Section B		Section A', Cadenza & Coda		
Intro.	Main t.	Closing	Contrasting t. Closing				
4	8+8	6	16 + 16	11			
			8 8	8 8			
<i>c</i>	<i>c-Eb</i>	<i>Eb (F)</i>	<i>F g-F</i>	<i>F F</i>	<i>F</i>	<i>c</i>	<i>Eb C</i>

The trumpet part, although lacking extreme technical difficulties, requires understanding of the rubato style in the late romantic tradition. Warm tone with sufficient air movement is crucial for the execution of the long sustained phrases.

Wide leaps, upper tessitura, extended passages without rests could bring an endurance issues. The composer suggested using a lip trill at the end of the cadenza and provided an auxiliary fingering.

The piano part of the sonata has an equal role. Although it is not extremely challenging, it requires a high level of proficiency from the pianist. Some technical concerns could be wide leaps in the legato passages, octave runs simultaneously in both hand in a brisk tempo, fairly frequently changing chordal progressions, expanded harmonic structures, such 9th chords, etc.

CHAPTER 5

SONATA FOR TRUMPET AND PIANO BY VLADISLAV AGAFONNIKOV

Vladislav Agafonnikov (b. 1936)

Vladislav Germanovich Agafonnikov, one of the Russian music coryphaeus, was born in Podolsk, Moscow region, in 1936. He was a member of the internationally known boys' choir of the Moscow Choral School (now Academy) under the direction of Alexander Vasil'evich Sveshnikov. Rodion Shchedrin, another outstanding Russian composer, was also a member of this choir. In 1954 Agafonnikov entered the Moscow Conservatory where he studied composition with Vissarion Shebalin and piano with Yakov Zak. He received his diplomas in 1959 and 1962 respectively.

Agafonnikov started teaching at the Conservatory in 1961, while still working on his post-graduate degree in composition, completing it in 1963.

At present the People's Artist of the Russian Federation Vladislav Agafonnikov is the chair of the composition faculty at the Conservatory and vice-president of the All-Russian Union of Composers, as well as a member of the European regional group of the International Music Council (ERG). The composer is the Shostakovich Prize Laureate of the All-Russian Union of Composers. Agafonnikov's music has been performed in all major music festivals in Russia and other republics of former the USSR as well as in many foreign countries.

Among his compositions are four operas, two ballets, many symphonic, chamber, choral and vocal compositions. Musicologist Elena Dubinec reckons

Vladislav Agafonnikov among the representatives of the so-called “traditionalism” in modern Russian music. All noted Russian composers one way or another turned to that trend at some point of their career. The characteristics of this style are the use of the academic compositional technique and the elements of Russian folklore. It was officially supported by the government. In his latest compositions Agafonnikov more frequently turns to sacred music, mainly Russian Orthodox, for the *a capella* choir. “His style is very lyrical, for it combines Russian folk and quasi-folk melodic and harmonic structures and forms unique to Russian music, like the variation,”—says the program of the Russian Contemporary Music Festival, held by the Center for New Music at the University of Iowa School of Music in 2000.

History of Composition

The Sonata for Trumpet and Piano was written in 1974 and dedicated to Georgi Orvid, who premiered it soon after. It was first published in 1979*. In 1990 Edward Tarr published the Sonata in Germany**. Dr. Tarr visited the Moscow Conservatory on several occasions in the late 1980s--early 1990s through the exchange program between the Moscow Conservatory and the Bach Collegium Stuttgart under the directorship of Helmut Rilling. During one of his visits Edward Tarr heard the performance of the Sonata by one of the students of Professor Usov. In his letter Dr. Tarr told me:

I had the pleasure of meeting Agafonnikov in Moscow, and he gave me a copy of his sonata. I also heard a student play it in a

* Proizvedeniya Sovetskikh Kompozitorov dlya Truby i Fortepiano, Vypusk 3 (Works of Soviet Composers for Trumpet and Piano, volume 3, Moscow: Sovetskii Kompozitor, 1979.

** Sonata for Trumpet and Piano. Coburg, Germany: Musikverlag David McNaughtan, 1990.

class session and was impressed with the last movement, so the rest is history. It was only after McNaughtan published the piece that I learned that it had already been published in a Soviet anthology (which I now own).*

The sonata very quickly became popular among Russian trumpet players. The fact that the 3rd movement of the sonata, *Toccata*, was included in the program of the IV All-Union Brass Competition (as well as the Sonata by Platonov, which was mentioned earlier), contributed to its popularity.

After the German publication of the Sonata it became internationally known. In 1990 the sonata was the set piece for the “Elsworth Smith” International Trumpet Competition held in Bad Säckingen, Germany, where Vladislav Agafonnikov was invited as a guest of the city. In 1998 the sonata was included in the program of the Markneukirchen International Trumpet Competition in Germany.

In 1995 the sonata was a required piece on the First International Trumpet Competition in Moscow, where the composer was the Chairman of the Jury. As a finalist of the Competition and a Diploma winner I took part in the Gala Concert of the closing ceremony, held in the Grand Hall of the Moscow Conservatory. I happened to be the one to perform Agafonnikov’s Sonata.

In July 2002 I had once again a chance to meet the composer and speak with him about his composition. He told me that upon the first run through the sonata, Georgi Orvid mentioned the difficulties of the extreme low and high

*Letter from Dr. Edward Tarr, 2.25.2002.

ranges, called for in the composition. Agafonnikov was ready to change that, but the old trumpeter said: “It would be beneficial for students, let them practice”.

The composer also told me that he did not have any printed edition left to give Dr. Tarr when they met, so he gave him a manuscript copy. Unfortunately, the copyist had made two mistakes in the score, one of which was fixed in the Soviet edition. Professor Agafonnikov showed me the misprints, pointing out that they are very minor.

The first misprint (McNaughtan edition only): in measure 5 of square 3 of the 1st movement the bass line should be dotted quarter A and dotted quarter E, the next measure should be deleted.

The image displays two systems of musical notation. The upper system consists of three staves: a top staff with a treble clef and a box containing the number '3', a middle staff with a piano (p) dynamic marking, and a bottom staff with a mezzo-forte (mf) dynamic marking. The lower system consists of two staves: a top staff with a piano (p) dynamic marking and a bottom staff with a mezzo-forte (mf) dynamic marking. A dashed line labeled 'sva' is positioned below the bottom staff of the lower system. Two arrows originate from the lower system: one points to the bottom staff of the lower system, and the other points to the bottom staff of the upper system, indicating a comparison or correction between the two versions of the bass line.

Example 1: wrong.

A musical score for a piano piece. The top staff is the right hand, and the bottom two staves are the left hand. The right hand has a treble clef. The left hand has a bass clef. The score includes dynamic markings such as *pp*, *p*, and *mf*. There is a triplet of eighth notes in the right hand. A dashed line with the letter 's' is drawn across the bottom of the left hand staves.

Example 2: correct.

The next misprint (in both editions): 2nd movement, second measure before the end—the bass clef before the third beat is missing in the left hand, thus instead of e it should sound G'.

A musical score for a piano piece. The top staff is the right hand, and the bottom two staves are the left hand. The right hand has a treble clef. The left hand has a bass clef. The score includes dynamic markings such as *p* and *pp*. There is a *tr. vca.* marking in the left hand. An arrow points to the end of the piece.

Example 3: wrong.

A musical score for a piano piece. The top staff is the right hand, and the bottom two staves are the left hand. The right hand has a treble clef. The left hand has a bass clef. The score includes dynamic markings such as *p* and *pp*. There is a triplet of eighth notes in the left hand. An arrow points to the end of the piece.

Example 4: corrected.

One more discrepancy between these two editions is in the movements numbering: in the Russian edition every movement is numbered, totaling three; in the German publication only Introduction and Toccata are labeled with the number, perhaps because Ciaccona follows Introduction *attacca*.

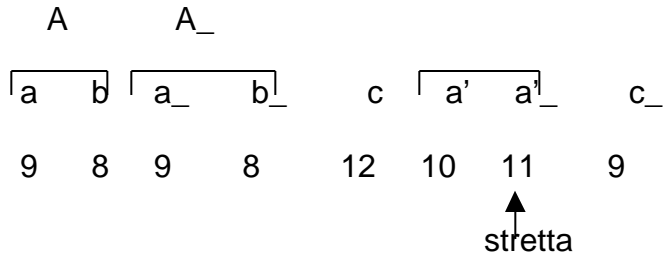
The McNaughtan edition has the trumpet part in the score pitched in C, which makes it more convenient for the pianist, and more accessible for analysis.

Introduction. *Moderato con moto*

The lyrical theme, which sounds like a Russian folk song, is exchanged throughout the movement between trumpet and piano.

Георгий Антонович Ореиду
СОНАТА
(1974 г.)
I. Интродукция В. АГАФОННИКОВ

Труба Сиб.
Moderato con moto
П-п. *Plegato*



also could be:

A	A	B	A	B
		contrasting	recap.	

The composer explained a structure of the movement as follows:

mm. 1-17—1st Formation/construction, 1-9—Theme-thesis

mm. 18-34—2nd Formation

mm. 35-46—Middle

from m. 47—Recapitulation-synthesis

Second Movement. Ciaccona. *L'istesso tempo*

Follows the first movement attacca. Chaconne—variations on the harmony (nine chords). Five variations.

II. Чакона

6 L'istesso tempo
sub. *f*

con sord.
7 *f marc.*
mf

3
f

Rehearsal No.6: Theme

Rehearsal No.7: Variation 1—syncopated, exact.

Rehearsal No.8: Variation 2—distributed in three quarters, trumpet part more expanded, chromatic—diminution.

Rehearsal No.9: Variation 3—the chords are distributed into a melodic phrase; trumpet part creates an illusion of accelerando.

Rehearsal No.10: Variation 4—polyphonically elaborated piano part: 2nd voice—harmonic filling, 3rd voice carries the melodic line.

Rehearsal No.11: Variation 5—serves as recapitulation. Counterpoint of two themes and the chordal filling. According to Agafonnikov, theme-thesis from the first movement creates the arch.

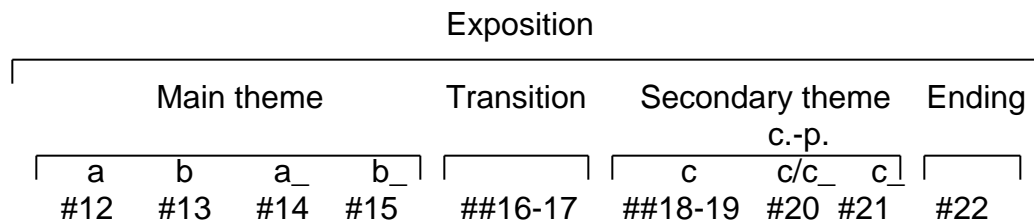
The intervallic content of the chords is varied in all variations.

Third Movement. Toccata. *Allegro marcato*

The title of the movement itself gives the unequivocal idea of its character. Toccata is “a piece intended primarily as a display of manual dexterity.”* In 1500-1600s fanfare-like pieces, such as the opening of *Orfeo* by Claudio Monteverdi also were called toccatas. This movement has features of both.

The motive of the main theme resembles the Dmitrii Shostakovich’s anagram DSCH (*d-es-c-h* in German notation means *d-e flat-c-b*). Agafonnikov used the anagram before in his *Duet for Violin and Organ in memoriam Dmitri Shostakovich*. When I pointed out the resemblance to the composer, he admitted that he did not have an intention of using this motive in the sonata, but found my discovery quite interesting.

Sonata form.**



* Caldwell, John. “Toccata,” in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. New York: Grove's Dictionaries Inc., 1980, v.19: 17-20.

** c.-p. stands for counterpoint

III. Токката

senza sord. *f*

12 Allegro marcato *mf* *f*

18 *p* *cantabile*

19

20

Development

Recapitulation

M.t./Trans.	Sec. t.	M.t./Trans.	Main t.	M.t./S.t.	Sec.t.	Ending (augm.)
				c.-p.		[climactic zone]
			a	b/c		
##23-24	##25-26	##27-29	#30	##31-32	##33-35	#36

Coda	
M.t. & Trans. motifs/ II mvm. Theme c.-p. <div style="border: 1px solid black; width: fit-content; margin: 5px auto; padding: 2px;">##37-38</div>	I mvm. Theme-thesis/ Ending c.-p. <div style="border: 1px solid black; width: fit-content; margin: 5px auto; padding: 2px;">#39</div>

There are no technical challenges in the first movement. The trumpet part has long sustained phrases mostly in the softer dynamics, once in the extreme low register. Ciaccona has some endurance challenge, since there is no rest for almost entire length of the movement.

Toccata is the most technically and physically challenging movement. Both trumpet and piano have the intricate runs at a brisk tempo. The trumpet player must have good double-tonguing in the upper range of the instrument. The secondary theme is not as rapid, but very angular. The climactic zone before coda ascends to the concert *d'''*. The pick-up to the last measure is an octave glissando from written *e-flat'* to *e-flat''* with the flatter-tongue.

CHAPTER 6

CONCLUSION

I would hope this study might spark interest in the repertoire, heretofore little known by Western musicians. Several Russian sonatas were also discussed in the recent DMA dissertation of Joseph Bowman^{*}.

Indeed, the fact that most of the trumpet sonatas by Russian composers are difficult to acquire outside Russia hurts their popularity. Nevertheless, some music libraries in the United States have several sonatas in their collections. The Willis Library of the University of North Texas holds sonatas by Asaf'ev, Golubev and Platonov. Agafonnikov's sonata, as was mentioned above, is available in the McNaughtan edition. Asaf'ev's sonata was also published in New York by Leeds in 1951.

Very few of the Russian trumpet sonatas were recorded, and only the recording of the work by Agafonnikov is available in the West^{**}.

Perhaps some notable trumpet artist might choose to undertake these excellent pieces as a recording project.

^{*} Bowman, Joseph. *An Annotated Bibliography of Published Twentieth-century Sonatas for Trumpet and Piano*, DMA Dissertation. Arizona State University, 2002.

^{**} Agafonnikov, Vladislav. "Sonata for Trumpet and Piano," in *Bret Jackson, Trumpet and Jed Moss, Piano*, Summit Records: DCD 153, 1993.

APPENDIX
THE MOSCOW AND ST. PETERBURG
SCHOOLS OF TRUMPET PLAYING

Names in the square brackets denote the other major teachers. Information in the parenthesis represents the place of study, if included in the square brackets, otherwise the place of the performing and/or teaching activity.

Abbreviations:

(E) Erevan
(K) Kiev
(L) Leningrad/St. Petersburg
(M) Moscow
(RD) Rostov-on-Don
(T) Tashkent
M.A. Adamov
Y.B. Bol'shiyanov
T.D. Dokshizer
A.G. Gordon
I.G. Granitsky
V.M. Margolin
M.-C. Meschanchuk-Chaban
V.N. Novikov
G.O. Orvid
A.S. Schmidt
K.S. Serostanov
Y.S. Sharapov
V.S. Shlepakov
M.T. Tabakov
Y.U. Usov
I.V. Vasilevsky
M.V. Vetrov
L.V. Volodin
W.Y. Yablonsky
S.Y. Yeryomin

The Moscow School

Richter, Fyodor: Ivan Meschanchuk-Chaban [Marquardt] (L), Sergei Ryazantsev.

- Marqwardt, August: Mikhail Adamov, Pyotr Eismont, Alexander Lemos, Ivan Meschanchuk-Chaban [Richter] (L).
- Brandt, Vasili^{*}: Pyotr Lyamin, Alexander Pavlov [A.G.] (L.), Mikhail Tabakov.
- Lyamin, Pyotr^{*}: Illarion Shishkov [M.T.] (Saratov), Nikolai Yavorsky [M.T.]
- Eismont, Pyotr: Alexander Boryakov [M.T.], Pavel Sadovsky, Tsolak Vartazaryan [M.T.] (E), Leonid Yur'ev [M.T.].
- Adamov, Mikhail: Sergei Bolotin [S.Y., M.V. (L)] (L), Valentin Kalashnikov (L), Ivan Vasilevsky, Mikhail Vetrov (L), Sergei Yeryomin [M.T.].
- Tabakov, Mikhail: Alexander Balakhonov, Alexander Boryakov [Eismont], Timofei Dokshizer [I.V.], El'shad Efendiyev (Baku), Andrei Gandel', Suren Gevorkyan [G.O.], Il'ya Granitsky [Popov (Irkutsk)], Anushavan Grigoryan [Khachatryan (E)], Grigori Kanevsky, Anatoli Kolpinsky (M)(Baku)(Odessa)(Kishinyov)(Kazan),

^{*} Also taught at the Saratov Conservatory.

Mikhail Khachatryan [Tarayan (E)] (E), Aikaz Mesiayan [Tarayan (E)] (E), Rikhard Myol'der [Vaks (Tallinn)] (Tallinn), Georgi Orvid [P. Ryzantsev (K)], Kharlampi Paniotov, Vladimir Plakhotsky [Shteiman (Minsk)], Nahum Polonsky [W.Y. (K)], Vasili Pulatov [Loginov (T), G.O.] (T), Vyacheslav Schyolokov (Sverdlovsk), Illarion Shishkov [Lyamin (Saratov)] (Saratov), Konstantin Serostanov, Ivan Stepanov (M)(L), Vladimir Surin [Donskoi (RD)], Tsolak Vartazaryan [Eismont] (E), Iosif Vil'chinsky, Iosif Volovnik [I.V.] (M)(L), Pavel Volotskoi [A.G. (L)], Nikolai Yavorsky [Lyamin], Sergei Yeryomin [M.A.], Leonid Yur'ev [Eismont].

Vasilevsky, Ivan:

Nikolai Berdyiev [Y (K)] (K), Alexander Dokshizer, Lev Dokshizer, Timofei Dokshizer [M.T.], Vladimir Dokshizer [G.O.], Nikolai Feofanov [S.Y., G.O.], Yakov Gandel', Vladimir Shlepakov [G.O.], Vyacheslav Traibman [Yavorsky, G.O.], Orest Usach [G.O.], Iosif Volovnik [M.T.] (M)(L), Valentin Yudin [Izrailevich, G.O.].

Yeryomin, Sergei:

Sergei Bolotin [M.A., Vetrov (L)] (L), Boris Davydov [Mogilevsky (Odessa)], Viktor Denisov [Grusho-Novitsky (Ryazan')], Nikolai Feofanov [I.V., G.O.], Vladimir Goncharov, Boris Ivanov, Pyotr Kazachek, Gaik Marutyan [Tarayan (E)], Anatoli Maximenko, Vadim Novikov [Y.U.], Mikhail Novotochinov, Ivan Pavlov [Stepanovskii (Donetsk)], Tigran Sarkisyan [Khachatryan (E)], Leon Shkurovich [Khoroshvili (Tbilisi)] (Tbilisi), Yuri Usov [Zhdanov (Kaluga)], Nikolai Volkov (Minsk), Lev Volodin.

Orvid, Georgi:

Aram Azaryan [Mesiayan (Erevan), M.V. (L)], Nestor Chobanu [Tarpan (Kishinyov), Y.U.] (Kishinyov), Leonid Chumov [K.S.], Vladimir Dokshizer [I. V.], Nikolai Feofanov [I.V., S.Y.], Evgeni Fomin, Suren Gevorkyan [M.T.], Andrei Ikov [V.S., L.V.], Yuri Krivosheyev [M.V. (L.)], Evgeni Matyushin (Sverdlovsk/Ekaterinburg), Konstantin Moskvina [L.V.], Murat Mukhitdinov [Pulatov (T)], Boris Pan'ko [Shvets (L'vov), Y.U.], Vasilii Pulatov [Loginov (T), M.T.] (T), Akhat Samadov, Vladimir Shlepakov [I.V.], Abbas Slashkin [Kolpinsky (Kazan)] (Kazan), Vyacheslav Traibman [I.V., Yavorsky], Mikhail Usach [Petrov

(Chernovtsy)], Orest Usach [I.V.], Pavel Usach [Petrov (Chernovtsy)] (Kishinyov), Alexei Velichko [Kolpinsky (Kazan)] (Kazan), Valentin Yudin [Izrailevich (RD), I.V.], Vladimir Zykov [Matyshin (Sverdlovsk)].

Dokshizer, Timofei:

Yakov Brodsky, Mikhail Granitsky [I.G.], Vasili Istomin, Mikhail Khanin [I.G.], Alexei Korol'kov [V.S.], Alexander Korolyov [I.G.], Alexander Molostov, Alexander Poteyenko [Kafel'nikov (K)] (K), Vyacheslav Prokopov [Krumgant, Simonov (both Orenburg)], Igor' Sazonov [Kobets (K)], Anatoli Selyanin [Kaplan (T), Pulatov (T)] (Saratov), Vasili Shakunov [Selevko (Makhachkala)] (Makhachkala), Il'ya Shkol'nik, Vladimir Spiridonov [V.S., Shakunov], Pyotr Tabak [Davydov (Kishinyov)] (Kishinyov)(M), Oleg Tolkachyov [Fomin], Pyotr Vedenyapin [Kobets (K)].

Yavorsky, Nikolai:

Vladimir Antipov, Oleg Mukhin, Vladimir Pushkaryov, Vyacheslav Traibman [I.V., G.O.], Mikhail Zenyuk.

Usov, Yuri:

Yuri Arkhangel'sky [Ikov, Vlasenko], Igor' Belov [Pan'ko], Alexander Bevz (Nizhnii Novgorod), Nestor Chobanu [Tarpan (Kishinyov), G.O.] (Kishinyov), Alexei Kornil'ev [V.N.], Vladislav Lavrik [Pautov, Vlasenko, V.M. (L)], Sergei Lutsenko, Ivan Maloshtanov, Vadim Novikov [S.Y.], Boris Pan'ko [Shvets (L'vov), G.O.], Alexei Parshenkov, Alexander Rappoport, Sergei Strischenko [Svirsky (Odessa)], Yuri Vlasenko [Mikhasyuk (Cherkassy)].

Volodin, Lev:

Andrei Ikov [V.S., G.O.], Alexander Voronov [K.S.], Andrei Kolokolov, Konstantin Moskvina [G.O.], Denis Provkina, Viktor Shul'gin [I.G.], Viktor Vasin.

Novikov, Vadim:

Iskander Akhmadullin [Slashkin (Kazan), Candelaria (Denton, TX), Johnson (Denton, TX)], Viktor Kisnichenko [I.G., Eklund (Göteborg, Sweden)], Alexander Kozlov, Alexei Kornil'ev [Y.U.], Dmitri Lokalenkov [V.S.], Mikhail Naidin [K.S.], Boris Shlepakov [Rigin].

Granitsky, Il'ya: Mikhail Granitsky [T.D.], Mikhail Khanin [T.D.], Viktor Kisnichenko [V.N., Eklund (Göteborg, Sweden)], Alexander Korolyov [T.D.], Viktor Shul'gin [L.V.].

Prokopov, Vyacheslav: Il'ya Ferapontov, Vladimir Karpov [V.S.], Andrei Klevtsov.

Yablonsky, Wilhelm (M)(K)*: Nikolai Berdyiev [I.V.] (K), Nahum Polonsky [M.T.], Sergei Popov, Fyodor Rigin [Kovel' (Lutsk)] (K)(M).

Miscellaneous**: Rem Gekht [Kolpinsky (Odessa), Pulatov (T)], Anatoli Pautov [Plakhotskii], Grigori Rudenko [Mozheevsky (Sumy), Malkov (L)], Viktor Shul'gin [Shishkov (Khar'kov)].

* Although Yablonsky (1889-1977) lived and taught in Kiev, several of his students are important representatives of the Moscow School. He studied in Kiev with Wurm's student Podgorbunsky and played with the Moscow Symphony Orchestra of Kusevitsky in 1913-18. He taught at the Kiev Conservatory in 1927-1977.

** Some of the Moscow trumpet players and teachers, who did not study with the listed professors.

:

The St. Petersburg School

- Metzdorff, Gustav: August Johanson [Wurm], Il'ya Solov'yov.
- Wurm, Wilhelm: Johann (Ivan) Armsgeimer, Alexander Gordon, August Johanson [Metzdorff], Nikolai Podgorbunsky (L)(Kiev), Alexander Schmidt [Johanson].
- Armsgeimer, Johann: Semyon Goldberg.
- Johanson, August: Alexander Schmidt [Wurm], Robert Weinscheidt (also spelled Weinsteidt).
- Gordon, Alexander: Suren Balasanyan, Nikolai German [A.P., M.V.], Daniil Ginetsinsky [Agafonov, A.S.], Leonid Izrailevich [A.S.] (RD), Rudolph Kenig (also spelled König), Yakov Khanin, Vladimir Klimov, Lev Meyerson, Alexander Pavlov [Brandt (Saratov)], Yakov Skomorovsky, Gugush Tarayan (E), Vasili Tsaryov, Julius Vaks (Tallinn), Pavel Volotskoi [M.T. (M)] (M), David Yampol'sky (L)(K).

Böhme, Oskar: Mili Sveshnikov [Pavlov, M.V.]

Trognée, Emile: Dmitri Chudnenko, Viktor Schmidt [A.S.], Karl Schteinmiller, Vitali Stan'kov [A.S.] (Riga).

Meschanchuk-Chaban, Ivan: Veniamin Margolin [A.S., M.V.], Alexei Mitronov [A.S.]

Pavlov, Alexander: Pavel Bizyuk [A.S.], Viktor Eliseyev, Nikolai German [A.G., M.V.], Nikolai Nosov, Alexander Semyonov, Mili Sveshnikov [Böhme, M.V.]

Schmidt, Alexander: Pavel Bizyuk [A.P.], Yuri Bol'shiyanov, Daniil Ginetsinskii [Agafonov, A.G.], Leonid Izrailevich [A.G.] (RD), Pavel Kobzi, Veniamin Margolin [M.-C., M.V.], Alexei Mitronov [M.-C.], Nikolai Myagchenko, Boris Nikonov, Nikolai Oreus, Viktor Schmidt [Trognée], Vitali Stan'kov [Trognée] (Riga).

Vetrov, Mikhail: Aram Azaryan [Mesiayan (E), G.O.(M)] (M), Sergei Bolotin [M.A. (M), S.Y. (M)], Nikolai German [A.P., A.G.], Yuri Krivosheyev [G.O. (M)] (M), Veniamin Margolin [M.-C., A.S.], Vladimir Serdyuk, Vitali

Serikov [Izrailevich (RD)], Igor' Sinitsa [Kruglyakov, Sveshnikov], Mili Sveshnikov [Böhme, A.P.], Valentin Yefimov [Petrov], Karen Yesayan, Georgi Yudashkin [Yurchenko (Gomel'), Y.B.], Anatoli Zaitsev [Oreus].

Bol'shiyanov, Yuri:

Vladimir Aleshkov [Kobzii, V.M.], Neeme Birk [Ots (Tallinn)], Vladimir Bokhtenkov [Oreus], Valeri Chirskov [German], Yuri Fokin [V.M.], Valentin Goss [Parkhomenko], Vasili Kan [Mitronov], Leonid Korkin [V.M.], Igor' Kravtsov, Sergei Kryuchkov, Gennadi Kuteyev [German], Yuri Laporev (Vilnius)(Minsk)(M), Valentin Malkov, Timur Martynov, Mikhail Mikhailov [Bizyuk, Myagchenko], Gennadi Nikonov [Bolotin, Y.S.], Vyacheslav Panasyuk [V.M.], Mikhail Romanov [Sveshnikov, V.M.], Vitali Sergeyev [Y.S.], Igor' Sharapov [Y.S., V.M.], Yuri Sharapov, Alexander Smirnov, Vyacheslav Smirnov [German] (M), Anatoli Stepanov [Sveshnikov], Boris Taburetkin [Mitronov], Valerii Utkin [Kiselyov (Magnitogorsk), Budanov (Petrozavodsk)] (Ul'yanovsk), Georgi Yudashkin [Yurchenko (Gomel'), M.V.], Boris Yur'ev [Nicol'sky (Frunze)].

Margolin, Veniamin:

Vladimir Aleshkov [Kobzii, Y.B.], Alexei Belyaev, Yuri Fokin [Y.B.], Oleg Grechnev, Kirill Gusarov [Göthel (Hanover)], Leonid Korkin [Y.B.], Vladislav Lavrik [Pautov, Y.U., Vlasenko (all M)] (M), Vyacheslav Panasyuk [Y.B.], Mikhail Romanov [Sveshnikov, Y.B.], Igor' Sharapov [Y.S., Y.B.], Dmitri Yermilov [Kobzi].

Miscellaneous*:

Vladimir Kafel'nikov [Gutsal (Vinnitsa), Berdyiev (K)] (now in Bordeaux, France), Gleb Krylov [Zonov], Yuri Marushkin [Parkhomenko, Sveshnikov].

* Some of the Leningrad/St. Petersburg trumpet players and teachers, who did not study with the listed professors.

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