

12. Программа «Главная роль» на канале «Культура» [Электронный ресурс]. – Режим доступа: <http://vaganovaacademy.ru/index.php?id=795> (дата обращения 07.09.2017).
13. Соколов-Каминский, А.А. Исполнительское искусство в Кировском балете 1960-1970-х годов / А.А. Соколов-Каминский // Ленинградский балет 1960-1970-х годов. – СПб.: РИИИ, 2008. – С. 126–207.
14. Сапанжа, О.С., Баландина, Н.А. Балет «Красный мак» в пространстве советской повседневной культуры / О.С. Сапанжа, Н.А. Баландина // Вестник Академии Русского балета имени А. Я. Вагановой – 2017. – №1(48). – С.33–39.
15. Цискаридзе, Н.М. «Ввёл в Академии строжайшую дисциплину» / Н.М. Цискаридзе // Культура. – 2014. – № 31. – С.11.

УДК 788.1

AN OVERVIEW OF SOVIET RUSSIAN TRUMPET SONATAS

I. Akhmadullin

University of Missouri

Abstract. While Soviet composers wrote concertos and character pieces for trumpet, the genre of trumpet sonata was seemingly neglected. This situation has changed in the 1960s due to the efforts of Georgi Orvid, trumpet professor at the Moscow Conservatory. This article presents an overview of selected sonatas for trumpet and piano, majority of which were inspired by and written for Prof. Orvid: Sonatina by Yuri Chichkov; Sonata by Nikolai Platonov; Sonata, Op.40 by Mark Milman; Sonata by Yuri Aleksandrov; Sonata by Leonid Lyubovsky; Sonatina by German Okunev; Sonatina in the Russian Style by Alexander Baryshev; Sonata by Aida Isakova. Brief biographical information about each composer is followed by the short description of their respective composition, which covers the history, musical form, and specific trumpet playing aspects.

Кew words: Russian trumpet sonata; Orvid; Chichkov; Platonov; Milman; Aleksandrov; Lyubovsky; Okunev; Baryshev; Isakova.

While Soviet composers wrote concertos and brilliant character pieces for trumpet in the decades between the World War II era and about 1960, they neglected chamber works and in particular, sonatas for trumpet and piano. In fact, there seem to have been only three trumpet sonatas composed in Russia before 1960s: the Sonata by Boris Asafiev, written in 1939 and first published in 1940, a Sonatina by Yuri Chichkov (1953), and the Sonata, op. 36, No.2 by Evgeni Golubev published in 1956.¹ This situation changed in part due to the efforts of Moscow Conservatory

trumpet professor Georgi Antonovich Orvid (1904–1980). Orvid resumed his solo performance career in 1961 after almost two decades of absence from the concert stage.² As a serious chamber musician, Orvid popularized the genre of trumpet sonata in Russia by playing the works of Western composers such as Hindemith, Hubeau, and Kennan. He also commissioned a number of sonatas, collaborating with the composers of older generation (Platonov, Aleksandrov, Milman) while promoting the compositions of the younger authors (Agafonnikov, Lyubovsky, Banschikov).³ In what follows I will present an overview of the selected Soviet-Russian sonatas for trumpet, four of which, by Platonov, Milman, Aleksandrov, and Lyubovsky, were written in collaboration with Georgi Orvid.

Yuri Mikhailovich Chichkov (1929–1990) wrote his *Sonatina for Trumpet and Piano* during his studies at the Military Conductor's Institute. It was published by the State Publishing house "Muzgiz" (the main music publisher in the USSR) in 1953—Chichkov was only 24!⁴ While Chichkov had a number of large works under his belt (a symphony, two operas, four cantatas, three concertos, etc.), his main output and the reason for his popularity were children's songs. His catchy children's melodies, continue to be performed several decades later.⁵

Although he was still a student in 1953 when he wrote the *Sonatina*, Chichkov possessed a promising compositional gift: melodic ingenuity and an ability to integrate all of the themes of his one-movement work with one another into a cohesive whole. The main theme, stated by the piano part and then reiterated by the trumpet, is an infectious energetic march-like tune written in the style of much patriotic music during the Soviet era. The secondary theme, presented in the relative minor key, is both very lyrical and deeply rooted in the Russian folk music tradition. Recitative-like material first heard in the development continues the lush lyricism of the secondary theme. The piece ends with the sparkling coda. One potential reason for the lack of attention given to Chichkov's *Sonatina* was his decision to write it in G-flat Major (an awkward key for the piano and not necessarily a friendly one for a trumpet in C or B-flat). The trumpet part (written for B flat trumpet, typical of all Soviet/Russian works) has numerous scalar and arpeggiated double tongued passages in rapid tempo, interspersed with smooth extended vocalize-like lines. When performing the work today, one might take the liberty to transpose it up a half-step to G major. However when transposed the resulting highest pitch, sounding c" make it somewhat more challenging for the trumpet player.

Nikolai Ivanovich Platonov (1894-1967) was a noted flutist, pedagogue, and composer.⁶ He was a friend of Georgy Orvid for almost four decades. They were classmates during their graduate studies at the Moscow Coservatory in the late 1920s

and early 1930s, and both became professors at conservatory. Platonov wrote his Sonata for Trumpet and Piano in the early 1960s, published it in 1966, and dedicated it to Orvid. The concise three-movement work, with its sweeping melodies, carries a strong Romantic influence. Stylistically and melodically the first movement is reminiscent of the early works of Alexander Scriabin and Reinhold Glière. This invocation of Scriabin is perhaps why Alexander Rapoport, the famous Russian orchestral trumpet player, dubbed it a "Little Poem of Ecstasy" when he recommended it as a good orchestral audition piece. Platonov's coloristic second movement, *Adagio fantastico*, has muted outer sections full of whimsical harmonies with a more cantabile middle section sandwiched in between. The third movement's main theme is a typical heroic figure with a contrasting secondary theme in the form of a cantilena in triple meter. The work concludes with a reprise of the opening movement's main theme. Throughout, the trumpet part requires a sensitive *rubato* style typical of the late Romantic tradition. A warm tone with sufficient air movement is crucial for executing the long sustained phrases even as wide leaps, a high tessitura, and extended passages without rests raise their own endurance issues. Platonov suggested using a lip trill at the end of the cadenza and provided an auxiliary fingering. Although the piano part is not extremely challenging, it requires a high level of proficiency from the pianist, which is rather typical for the works of the Soviet/Russian composers, majority of whom were trained as pianists.

Sonata for Trumpet and Piano, Op.40 by Mark Vladimirovich Milman (1910 – 1995) was composed in 1962 and published in 1967. Milman was a brilliant pianist, prolific composer, and a distinguished professor of chamber music at the Moscow Conservatory over the span of six decades. Among his students were a number of international superstars: Gennady Rozhdestvensky, Mstislav Rostropovich, Vladimir Ashkenazy, Rudolph Barshai, Natalia Gutman, Gidon Kremer, as well as famous composers Boris Tchaikovsky and Edison Denisov.⁷

Milman's single-movement Sonata is composed in a neo-Romantic tradition. Written in march style, the main theme is sprightly. Its arpeggiated dotted figures are interspersed with diatonic and chromatic sixteenth note runs. The secondary theme is lyrical, full of yearning and languor, with descending chromatic intonations juxtaposed against wide leaps, which are undoubtedly (as with Platonov's work) inspired by Alexander Scriabin's music. After the development, there is a short muted transition, followed by a trumpet cadenza. After a brief recapitulation, the Sonata wraps up with constant ascending sixteenth note passages in bravura character. Milman's trumpet part has a number of challenges: very wide leaps (up to a major ninth), extended sections in the upper tessitura, ascending fanfares up to a written d-

flat^{'''}, numerous sixteenth note runs slurred in pairs, triple-tongued repetitions, rapid double-tongued runs, and a very awkward sequence in tritones in the cadenza.

When German troops were approaching Moscow in 1941, Yury Mikhailovich Aleksandrov (1914-2001) joined the 8th Moscow Volunteers' Rifle Division and fought there for several months. Later, as a graduating student of the Moscow Conservatory, he was ordered to return to Moscow together with other artists and evacuated to Saratov. After the war, Aleksandrov joined the Composers' Union at the recommendation of Dmitry Shostakovich. Nikolai Myaskovsky heavily influenced Aleksandrov's growth as a composer. For over 30 years, Aleksandrov worked as an editor for Muzgiz/Muzika Publishing.⁸

Aleksandrov's Sonata for trumpet and piano was written in early 1960s. The first movement, subtitled *Sonatina*, resembles the neoclassical mannerisms of Prokofiev and Myaskovsky in melodic contour, contrapuntal technique, and harmony. The second movement, an *Aria* with two contrasting themes, closely follows the example of the slow movement of Prokofiev's Sonata for Flute, op. 94. A perpetual flow of triplet eighths in the *Toccata* finale sweeps through the movement seemingly in one breath. Some of the challenges of the work for the trumpeter are its wide range and slurred leaps, limited rest time, and an extreme variety of dynamics and character changes. This sonata exists in two versions: piano and chamber orchestra. The latter could be heard on the 2004 ITG CD *The Legacy: Trumpet Performers of Ukraine* performed by Georgi Orvid and the Moscow Conservatory Chamber Orchestra.

Leonid Zinovievich Lyubovsky (b.1937) is a composer, conductor, and professor of the Kazan State Conservatory, where he has been teaching since 1967. He has written a number of large orchestral works, including the ballet *The Legend of Yusuf* (for which he was awarded the State Prize of the Russian Federation in 2005).⁹ Lyubovsky's Sonata for Trumpet and Piano was composed in 1969 and published two years later. He shared with me that he began this composition upon his return from the trip to Caucasus Mountains, enthralled by the breathtaking sceneries of its rugged terrain. In the second movement, one can hear solitude of the majestic snowy pikes, distant echoes, vibrating in the crisp cold air, bright sun rays beaming through the foggy clouds in the first. The avalanche-like finale is a neck-breaking race of rocks and snow set to music. The challenges of this work are similar to those seen before, especially rapid angular passages, loud sustained notes in the upper register (c^{'''} in the first movement and a muted d-flat^{'''} in the second), and a *glissando* from g all the way up to d^{'''}. The second movement calls for muted dynamics from pianissimo on a and forte on d-flat^{'''}.

At the time of the Siege of Leningrad, when the city was completely surrounded by Nazi troops for almost three years, a young German (also spelled Herman) Grigorievich Okunev (1931–1973) participated in many concerts in hospitals for the wounded soldiers. He was awarded a medal “For the Defense of Leningrad” when he was 13. After graduating from the Leningrad Conservatory in 1956, he became the first professor of composition at the Frunze Music College in Kirghiz Soviet Republic (now Kyrgyzstan). In 1961 Okunev resumed postgraduate studies with Shostakovich in Leningrad and joined the composition faculty at the Conservatory there in 1964.¹⁰ Okunev composed his *Sonatina for Trumpet and Piano* in 1970 and it was published after his untimely death in 1976. This three-movement work is through-composed under the apparent influence of Béla Bartók.¹¹ The first movement, *Andantino recitativo* is declamatory and free in time. The second movement starts and ends with tender cantilena in muted trumpet, while the middle section gets somewhat more ostentatious and agitated. The final movement includes some jazz elements and juxtaposes a non-stop ostinato in piano with insistent trumpet responses.

Alexander Ivanovich Baryshev (b. 1940) studied piano and theory at the Irkutsk Music College in Siberia. In 1966, upon graduating from the composition class of Yevgeny Golubev at the Moscow Conservatory, Baryshev joined the composition faculty of the Gorky (now Nizhny Novgorod) Conservatory and taught there for nearly 50 years. He composed his *Sonatina in the Russian Style for Trumpet and Piano* in 1970 and published it in 1976.¹²

Наругьши (Folk-tunes), the first movement, is rhapsodic and declamatory. At times both the trumpet and piano imitate Russian folk instruments. The second movement, *Протяжная (Long drawn song)* opens with a trumpet soliloquy. In the second phrase, the sustained piano takes over some of the notes of the theme, gradually adding layers and richness. The third movement *Скоморошья (Skomorokh [buffoon] Song)* starts *attacca* in an improvisatory feel. Metric and rhythmic shifts in both parts create an impression of free flow and playfulness. Once again, the piano part is subtly intertwined with the trumpet melody, bringing out its lush sonorities. At the end of the movement Baryshev brings back the opening phrase from the first movement, followed by the second movement theme, this time in piano solo. Finally, juxtaposition of the third movement’s descending theme in trumpet and ascending one in piano concludes the piece. This work includes wide leaps of up to a major tenth for the trumpeter as well as a multitude of slurred arpeggios and octaves, together with drastic dynamic shifts.

The Sonata for Trumpet and Piano by Aida Petrovna Isakova (1940–2012) is both the newest work discussed in this essay as well as the only one composed by a

woman. Isakova was a concert pianist, composer, and a pedagogue. After graduating from the Moscow Conservatory, she taught at the Kazakh National Conservatory in Alma-Ata, Kazakhstan beginning in 1964. In 1994, she moved back to Moscow, and was invited to join the faculty of the Ippolitov-Ivanov State Music Institute. Her first major trumpet work was a Concerto for Piano, Trumpet and Orchestra (1981). She wrote her Trumpet Sonata in 1986 for the Conservatory's trumpet professor, Yury Klushkin.¹³ It was published in 2009.

Isakova's first movement opens and closes with a somber melody in the muted trumpet. The main theme of the Allegro is angular with motor-like accompaniment. The secondary theme is in a quasi jazz ballad style. Her second movement also starts with the slow and soft trumpet motive that develops into a slow waltz. The waltz gives way to a more whimsical dance, somewhat reminiscent of Prokofiev's "Cinderella" or the style of Francis Poulenc. The last movement starts *attaca* and shifts between 5/8 and 6/8 meters. It displays lots of fast double-tongued runs in the trumpet part, on top of ostinato figures in the piano part. Driven forward in toccata-like fashion, it continuously builds the excitement throughout the movement, ending with the wild and insistent *glissandi* rips in the trumpet part climbing up to the final *c*". More interested in differing timbres than the other works discussed earlier, she requires three different mutes: straight, cup, and harmon.

Unfortunately, most of the works presented in this overview are out of print. Only Sonatas by Okunev and Isakova are currently being published in Russia, and Sonata by Mark Milman has been reprinted by Philharmusica Co in New York. However, there is number of copies of these sonatas present in several libraries in the US and in Europe and available via the inter-library loan. It is my hope that these and other lesser known works by composers from Russia and other former Soviet republics would be republished and become available to the trumpet community world-wide. I have recorded these eight sonatas with pianist Natalia Bolshakova, and the album is currently in the final stages of production.

Associate Professor of Trumpet at the University of Missouri, Dr. Iskander Akhmadullin has performed as a soloist and presented master-classes in the USA, Russia, Germany, Australia, Armenia, and France. He holds degrees from the Kazan Music College, Moscow Conservatory, and the University of North Texas. His major teachers were Abbas Slashkin, Vadim Novikov, Leonard Candelaria, and Keith Johnson.

REFERENCES

1. Akhmadullin, Iskander, "The Russian Trumpet Sonata: A Study of Selected Representative Sonatas for Trumpet and Piano with an Historical Overview of

- the Russian Trumpet School,” D.M.A. document, University of North Texas, 2003. OCLC 53244088 – P. 27–28.
2. Usov, Yuri, “Georgi Antonovich Orvid,” *Brass Bulletin* 55 (1986) – P. 77.
 3. Chumov, Leonid, “The Life and Time of Russian Trumpeter Georgi A.Orvid,” *Journal of the International Trumpet Guild* 26:1 (October 2001) – P. 60.
 4. Goldberg, Z.M. “Yuri Chichkov,” in *Muzykal'naya Entsiklopediya [Music Encyclopedia]*, edited by Yuri Keldysh. Moscow: Sovetskaya Entsiklopediya: Sovetskij Kompozitor, 1973-1982, Vol.6.
 5. Chichkov Yuriy Mihajlovich. – URL: <http://rkpm.ru/biografii-kompozitorov/863-chichkov-yurij-mikhajlovich> accessed 07.20.2017.
 6. Ho, Allan and Dmitry Feofanov, “Platonov, Nikolay Ivanovich,” in *Biographical Dictionary of Russian/Soviet Composers*, New York: Greenwood Press, 1989, 407 p.
 7. Mark Milman – URL: <http://www.mosconsv.ru/ru/person.aspx?id=9039> accessed 07.21.2017.
 8. Yampolsky, I.M, “Yuri Aleksandrov,” in *Muzykal'naya Entsiklopediya [Music Encyclopedia]*, edited by Yuri Keldysh. Moscow: Sovetskaya Entsiklopediya: Sovetskij Kompozitor, 1973-1982, Vol.1.
 9. Leonid Lubovsky: A Bio-Bibliographic Directory – URL: <http://kitaphane.tatarstan.ru/lubovski.htm> accessed 07.21.2017.
 10. Composer Herman Grigorevich Okunev – URL: <http://okynev.spb.ru>
 11. Sigitov, Sergey, “German Okunev. Liki Tvorchestva i Vremeni.” [“German Okunev. Faces of Art and Time”], St.Petersburg: Sudarynya, 2006. –P. 212–213.
 12. Anniversary evening of the composer, senior lecturer AI Baryshev – URL: <http://jooy.ru/node/14259> accessed 07.22.2017.
 13. Исакова Аида Петровна. – URL: https://ru.wikipedia.org/wiki/Исакова,_Аида_Петровна accessed 07.22.2017.