

Introduction of Soviet Trombone Literature to Western Trombone Repertoire

by

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## ABSTRACT

The canon of music performed in recitals by American trombonists contains very few works for trombone by composers from Russia and the Soviet Union. Trombonists in the United States periodically perform trombone solos by Nikolai Rimsky-Korsakov, Alexei Lebedev, Vladislav Blazhevich, Gregory Kalinkovich, Alexander Tcherepnin, and Eugene Reiche. But these works represent a very small percentage of trombone solos performed in recitals in the United States, and compositions written after 1960 by composers in the U.S.S.R. are completely absent from recital programs. The purpose of this project is to identify several Soviet-era compositions for trombonists that are worthy of introduction into trombone recital programs in the West. To support the thesis that Soviet-Russian trombone music has been disproportionately under-represented in American recital programs, a survey of over 3300 trombone recitals given in the United States from 1972 to 2013 was conducted. Once a body of significant works that had previously not been performed on American trombone recitals was identified, they were acquired, analyzed, and several were performed. The following compositions represent a list of Soviet-Russian solos not programmed on any of the 3300 recitals: German Grigoryevich Okunev, Adagio and Scherzo; Gregory Markovich Kalinkovich, Concertino for Trombone; Pavel Davidovich Saliman-Vladimirov, Concertino for Trombone; Vadim Veniaminovich Kulyov, Concertino for Trombone; Vladislav Alexanderovich Uspensky, Concertino for Trombone and Orchestra; Sergei Vasilyev and Vladimir Robertovich Enke, Concerto for Trombone and Orchestra; Sergei Borisovich Chebotaryov, Rondo for Tuba; Victor Nikolaevich Smirnov, Scherzo; Alfred Garievich Schnittke, “Schall und Hall”; and Tatyana Alexseyevna Chudova, Sonata for Trombone.

## DEDICATION

I would like to thank first and foremost my wife Becca. This project would not have been possible if it wasn't for her support, encouragement, and assistance. This paper is dedicated to her and our beautiful daughter Laura. Thank you, Laura, for always encouraging me to get my "homework" done.

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I would like to thank and acknowledge Dr. Ellon Carpenter and Dr. Deanna Swoboda who have served on my committee. Your expertise, support, and interest in this project have significantly contributed to its success.

I am incapable to write the words that accurately describe an appropriate acknowledgement to my academic advisor, trombone teacher, and life mentor Mr. Douglas Yeo. As an advisor you took the time to get to know me and help establish a project connected to my interest and skills. As a teacher you have improved my capabilities and broadened my perspective of possibilities and goals. As a mentor you were compassionate, you listened, you empathized, you encouraged, and most importantly you were genuinely interested in my success. Thank you for all that you have done for my family and me.

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## CHAPTER 1

### INTRODUCTION

During the decades of the Soviet Union's existence, tension between the USSR and the United States intensified from the end of World War II (1945) through what became known as "The Cold War." As a result, communication between Soviet citizens and the Western world was constrained. While major Soviet musical works by well-known composers were eventually publicized and made available outside the Soviet Union, many less prominent works remain unknown and unavailable.

Among this vast unknown collection are compositions written by Soviet composers for solo trombone. Only a few select Russian trombone solos are included in the American standard trombone repertoire. These few solos are very popular among students, professors, and the most respected professional performers. Given the large quantity of Russian solo music for other instruments, it is not unreasonable to assume that these few pieces represent a small part of a large Russian trombone solo repertoire written by Soviet composers over many years.

My personal interest in the people, culture, and music of Russia<sup>1</sup> led me to begin an investigation into music for trombone written by Russian composers. The effective use of the trombone in orchestral music by nineteenth-century Russian composers such as Nikolai Rimsky-Korsakov shows that the trombone itself was highly regarded among

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<sup>1</sup> I served a volunteer full-time religious mission for The Church of Jesus Christ of Latter-day Saints in the Samara, Russia Mission from 2001 to 2003. I obtained a profound appreciation and knowledge of the Russian culture and became fluent in the Russian language during this time. Upon returning to the United States I studied Trombone Performance and Russian Linguistics at Brigham Young University.

Russian composers. Yet as my exploration continued, I became aware of only a handful of works for solo trombone written by Russian composers and even fewer by those who lived during the Soviet era.

However, when discussing solo repertoire for trombone, one needs perspective. The repertoire for solo trombone throughout history is small compared to that for many other instruments. While it was the first brass instrument to have a fully chromatic range, its early function as an instrument to accompany the singing of music for the church led composers to associate the trombone primarily as a tool for accompaniment rather than a solo instrument. Prominent composers from the classical era such as Mozart and Haydn wrote concerti for other brass instruments<sup>2</sup> but did not compose any such works for the trombone. While Mozart did not write a concerto for trombone, he did write several extended and very exposed solos in two works. Consistent with the customary use of the trombone in Mozart's era, both of these trombone solos were used in sacred works. In the aria "Jener Donnerworte Kraft" in *Die Schuldigkeit des ersten Gebots*, K. 35 (1767), Mozart used the alto trombone to represent the Biblical trumpet.<sup>3</sup> Later, in his *Requiem*,

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<sup>2</sup> Mozart wrote four concerti for horn and a concerto for trumpet that was unfortunately lost. Mozart's brass concerti include: Horn Concerto no. 1 in D major, K. 412 (unfinished at time of death); Horn Concerto no. 2 in E-flat major, K. 417 (1783); Horn Concerto no. 3 in E-flat major, K. 447 (c.1784-87); Horn Concerto no. 4 in E-flat major, K. 495 (1786); and Trumpet Concerto K. 47c (lost).

Haydn also wrote several brass concerti. Like Mozart, he wrote several horn concerti and a concerto for trumpet that fortunately is not lost and is currently performed frequently. Haydn's brass concerti include: Horn Concerto no. 1 in D major, Hob. VIIId/3; Horn Concerto no. 2 in D, Hob. VIIId/4 (doubtful); Concerto for Two Horns in E flat, Hob. VIIId/6 (doubtful); and Trumpet Concerto in E flat major, Hob. VIIe/1.

<sup>3</sup> Martin Luther, in his translation of the Bible into German (1522/1534), distinguished between the Biblical metal signal trumpet (Trompete) and the ceremonial ram's horn or shofar (Posaune, the modern German word for trombone or large trumpet).

K. 626 (1791), the voice of the trumpet of judgment<sup>4</sup> is heard on tenor trombone in the “Tuba mirum.”

While early Romantic composers like Beethoven, Berlioz and Schumann incorporated the trombone into the symphony orchestra with increasingly prominent parts<sup>5</sup>, they, too, did not write solo works for trombone.

Even as the trombone began to be utilized more and more as a solo instrument by twentieth-century composers, music by Russian and Soviet-era composers comprised a very small percentage of what trombonists were playing on recitals and concerts.

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However, Mozart, who was Roman Catholic, may not have been aware of Luther’s unauthorized translation and most likely used the trombone to depict the Biblical last trumpet because, unlike the trumpet of his time, the trombone had a fully chromatic range. Jeremy Montague, *Musical Instruments of the Bible* (London: Scarecrow Press, 2002), 26-30.

<sup>4</sup> The Latin text to the “Dies irae” of the Requiem Mass references 1 Corinthians 15:52, where the sound of the trumpet raises the dead for judgment: “In a moment, in the twinkling of an eye, at the last trumpet: for the trumpet shall sound, and the dead shall rise again incorruptible: and we shall be changed.” Douay-Rheims Bible, First Epistle of Saint Paul to the Corinthians, chapter 15, accessed 1 October 2015, <http://www.drbo.org/chapter/53015.htm>

<sup>5</sup> Orchestral works by Ludwig Van Beethoven (1770-1827) that incorporate prominent trombone material are his Symphony no. 5, op. 67 (1808), three trombones (alto, tenor and bass); Symphony no. 6, op. 68 (1808), two trombones (alto and tenor); and Symphony no. 9, op. 125 (1824), three trombones (alto, tenor and bass).

Hector Berlioz (1803-1869) also wrote exposed sections for trombone in his works *Symphonie Fantastique*, op. 14 (1830), three trombones; *Harold en Italie*, op. 16 (1834), three trombones; *Romeo et Juliette*, op. 17 (1839), three trombones; *Grande Messe des Morts*, op. 5 (1837), 16 trombone parts among four brass choirs; *Grande Symphonies funèbre et triomphale*, op. 15 (1840), four trombone parts meant for 11 players and a lengthy solo for trombone in the second movement, “Oraison Funèbre”; and *Roman Carnival Overture*, op. 9 (1844), three trombones.

Another early-romantic composer to utilize the trombone section’s unique capabilities was Robert Schumann (1810-1856). All four of his symphonies incorporate the full three-member trombone section: Symphony no. 1, op. 38 (1841); Symphony no. 2, op. 61 (1846); Symphony no. 3, op. 97 (1850); and Symphony no. 4, op. 120 (1851).

For example, Christian Lindberg, a leading trombone soloist since the last quarter of the twentieth century,<sup>6</sup> was unaware of any substantial repertoire for trombone written by Russian composers when Robert von Bahr approached him to record a compact disc of Russian trombone music in the early 1990s. At first Lindberg was “unsure how to fill the available time” on the recording; but, after tips and help from friends and colleagues, he collected enough material that he thought, “What should I select from all of the interesting rarities which I had been sent?”<sup>7</sup> Although Lindberg released his *Russian Trombone*<sup>8</sup> recording in 1991, I could not recall hearing any of this Russian repertoire on recitals since I began playing trombone in 1992. It seemed clear to me that an in-depth investigation of the prevalence of Soviet-Russian trombone solo repertoire in recitals was necessary in order to discover and advocate high-quality but generally unknown Soviet trombone solo repertoire that had been overlooked in the West.

Therefore, this project discusses not only my repertoire investigation and its results, but also provides information on a number of significant but previously unknown Soviet-era works for trombone that I uncovered during my research. For historical

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<sup>6</sup> Christian Lindberg (b. 1958) is one of the few classical trombonists in modern times to have made a career as a soloist. Lindberg began playing the trombone relatively late at the age of 17 but was the principal trombonist of the Royal Opera Orchestra in Stockholm, Sweden by the time he was 19. After one year in this position he left to pursue a more fulfilling career as a solo trombonist. Because of this decision he is considered by many as “one of the most important forces in the history of the instrument.” This reputation exists because of the many new works he has commissioned and his vast recordings of nearly all of the current standard trombone repertoire. Trevor Herbert, *The Trombone* (New Haven and London: Yale University Press, 2006), 298-299.

<sup>7</sup> Christian Lindberg and Roland Pöntinen. *The Russian Trombone*. © 1990 by Gramm. ofon AB BIS, Djursholm. CD.

<sup>8</sup> *Ibid.*



context, I include a brief background of the use of the trombone in solo and orchestral literature by Russian composers before the advent of the Soviet era (1917), and a brief discussion of the state of music making throughout the Soviet era, from Lenin to Stalin and through Khrushchev's Thaw up to the fall of the Soviet Union (1991). Data from my survey of trombone recital repertoire includes solo works performed on recitals printed in the *International Trombone Association Journal* from 1973-2014, serve as a database of works by Soviet-Russian composers that have been performed by students, faculty, and professionals in the United States. This survey provides the first empirical evidence that music by Soviet-Russian composers is greatly under-represented on American recital and concert programs. I then examine the most frequently performed works found in this survey (followed by a recording list of these known Soviet-Russian trombone solos), and, even more significant, introduce and examine "new" substantial works for solo trombone by Soviet-era composers (found through other means), worthy of introduction into the American standard repertoire for trombone performance.

## CHAPTER 2

### PRE SOVIET-ERA ORCHESTRAL AND SOLO TROMBONE REPERTOIRE

Throughout the eighteenth century a blossoming of classical music, specifically Italian opera, ensued in Russia. In the early eighteenth century, Tsar Peter the Great (1672-1725) implemented a cultural movement called “Window to the West.” This movement mandated the importation and integration of Western European culture in an effort to reform Russian culture. Frances Maes, in his book *A History of Russian Music: From Kamarinskaya to Babi Yar*, explains that “the European character of that city [St. Petersburg] demanded European music.”<sup>9</sup> Peter himself did not particularly enjoy classical music but rather preferred military music.<sup>10</sup> Nonetheless, as a result of Peter’s cultural movement, European music began to be known in St. Petersburg. In particular, Italian opera was integrated into the social life of Russian courts and nobility and consequently the advancement of classical music activity and awareness continued through the end of the eighteenth century.

Due to the strong prevalence of European musicians and concentration on the Westernization of Russia, a distinct Russian national classical music style had not yet developed by the onset of the nineteenth century. Russian musicians such as Yevstigney Ipatyevich Fomin (1761-1800),<sup>11</sup> Alexander Aleksandrovich Alyabyev (1787-1851),<sup>12</sup>

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<sup>9</sup> Francis Maes, *A History of Russian Music: From Kamarinskaya to Babi Yar* (Berkeley: University of California Press, 2002), 14.

<sup>10</sup> *Ibid.*

<sup>11</sup> Fomin composed 30 operas in his short 39-year life. His opera-melodrama *Orfey i Evridika* was re-staged several times by Soviet opera companies in

Alexander Egorovich Varlamov (1801-1848),<sup>13</sup> Alexey Nikolayevich Verstovsky (1799-1862)<sup>14</sup> and others wrote classical music in the late eighteenth and early part of the nineteenth centuries. Their works were very influential in the development of the Russian style but no core Russian style had been recognized or defined within or outside of Russia.

After more than a century of European influence initiated by Peter, the first half of the nineteenth century brought on a renewed national movement that called for Russian values and patriotism. As Richard Taruskin points out, “This was the brand of ‘Nationalism’- Official Nationalism (ofitsiolnaya narodnost) as it came to be called.”<sup>15</sup> These social movements and cultural shifts influenced the young Mikhail Ivanovich Glinka (1804-1857). He remembered being enthralled as a young boy by hearing

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Moscow and Leningrad. Gerald Seaman, “Folk Song in Russian Opera of the 18<sup>th</sup> Century,” *The Slavonic and East European Review* 41 (1962): 155.

<sup>12</sup> Alyabyev was a founding father of the Russian art song tradition who composed several operas, musical comedies, a symphony, string quartets and more than 200 songs. Lev Nikolaevich Lebedinsky, “Russian Revolutionary Song,” *Notes*, Second Series, Vol. 4, No. 1 (1946): 29-30.

<sup>13</sup> Along with Alyabyev, Varlamov was a founder of the Russian art song movement and the first Russian author to write and publish a method for singing. Nataliia Aleksandrovna Listova, *Александр Варламов: Его жизнь и песенное творчество* [Aleksandr Varlamov. Ego Zhizn' i Pesennoe Tvorchestvo (Alexander Varlamov: His Life and Songwriting)] (Moscow: Muzyka, 1968).

<sup>14</sup> Considered Mikhail Ivanovich Glinka’s rival, Verstovsky wrote several operas, opera-vaudevilles, cantatas, choruses, and piano music. Gerald Abraham, “The Operas of Alexei Verstovsky,” *19<sup>th</sup> Century Music*, Vol. 7, No. 3 (1984): 326-327

<sup>15</sup> Richard Taruskin, *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton, N.J.: Princeton University Press, 2000), 26.

musicians play when his family entertained guests. According to Glinka's memoir, these musicians would also play Russian tunes in an octet during evening meals.<sup>16</sup>

To widen his perspective of culture and music, Glinka traveled to Italy as a young adult. He heard operas, studied compositions, and explored foreign cultures while abroad. While studying foreign music and culture, Glinka determined that composing in the Italian style did not satisfy him. During his travels back to Russia, Glinka stopped in Berlin and, for the only time in his life, studied under a teacher (Siegfried Dehn, 1799-1858) for several months. At this point, Glinka began to sketch a Russian national opera.

To compose an opera that reflected his growing interest in strengthening the Russian style of classical music, Glinka incorporated several new compositional techniques in his first opera, *A Life for the Czar* (completed in 1836), that reflected the Official Nationalism movement. These techniques included modal themes, an irregular 5/4 time signature used to replicate a Russian folk-song, and an orchestral accompaniment made, at times, to sound like a balalaika.<sup>17</sup> Other techniques included the "Hymn of Glory to the Czar" as the crowning moment of the opera and the introductory peasant's chorus performed in accordance with usual method of performing traditional Russian folk music.<sup>18</sup>

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<sup>16</sup> Arthur Pougin, *A Short History of Russian Music*, Tr. Lawrence Haward (New York: Brentano's, 1915), 46.

<sup>17</sup> The balalaika accompaniment occurs in the peasants' welcome song when Sobinin is being rowed to shore on his return from war: Act 1, *A Life for the Czar*. Montagu Montagu-Nathan, *Glinka* (New York: Duffield and Company, 1916), 53-55.

<sup>18</sup> Montagu-Nathan, *Glinka*, 53-55.

Glinka's first major non-staged orchestral works were his *Andante Cantabile* and *Rondo* from 1823 and two overtures completed in 1826. These early works have a small classical-era orchestration with strings, flute, oboe, two clarinets, bassoon and two horns; trumpets and trombones were not used in these early compositions. Glinka's *A Life for the Czar* (1836), completed 26 years after Beethoven first used the trombone in the symphony orchestra in his *Symphony no. 5*, incorporated a typical full Romantic-era orchestration that included three trombones. Glinka's first completed and major non-operatic orchestral work to include trombones was his *Capriccio Brillante on the Jota Aragonesa*, composed in 1845.

Due to the contributions of other Russian musicians such as Alyabyev and Verstovsky, Glinka does not own the title of "inventor" of Russian classical music. However, as Taruskin points out, "he made Russian music competitive. Through him, Russia could for the first time join the musical West on an equal footing, without excuses, as a full-fledged participant in international music tradition."<sup>19</sup> Glinka succeeded in infusing his music with unique Russian components. Despite his death at the relatively young age of 53, Glinka's initiative to establish a Russian classical music style was continued by the next generation of composers.

Mily Alexeyevich Balakirev (1837-1910) was 20 years old when Glinka died. Balakirev would become the leader of the respected "Russian Five," sometimes referred to as the "Mighty Handful." The other four members of this group were Alexander Borodin (1833-1887), César Cui (1835-1918), Modest Mussorgsky (1839-1881) and Nikolai Rimsky-Korsakov (1844-1908). These five composers were responsible for

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<sup>19</sup> Richard Taruskin, *Defining Russia Musically*, 42.

continuing to create and awaken the Russian nationalist style; Glinka's efforts were an "inheritance"<sup>20</sup> to Balakirev, and subsequently to the rest of the Five, and considered the root of the Five's compositional concepts. This group of composers was frequently in disagreement with their contemporary, Pyotr Ilyich Tchaikovsky (1840-1893), who, unlike Balakirev and his circle, wanted to compose music that would be noticed and respected by Western nations. Tchaikovsky felt composing in a Western style but remaining noticeably Russian in melody and rhythm could accomplish this.<sup>21</sup>

Possibly following Glinka's lead in orchestration and being aware of the modern instrumentation of the time, Balakirev and all the members of the "Russian Five," along with Tchaikovsky, incorporated full trombone sections appropriate for the style and era. Balakirev incorporated a full trombone section in his first major orchestral work, *Grand Fantaisie on Russian Folksongs*, op. 4 in 1852. Balakirev would continue to use trombones in his major symphonic works including his Symphony no. 1 (1899) and Symphony no. 2 (1908). Many exposed sections for the trombone exist in Tchaikovsky's symphonies. In particular, the bass trombone has an exposed rhythmic solo voice in the second movement of Symphony no. 5 (see Example 1).

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<sup>20</sup> Stuart Campbell, "Balakirev, Mily Alekseyevich," *Grove Music Online* Oxford University Press, accessed 1 October 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40685>.

<sup>21</sup> David Brown, *Tchaikovsky: The Early Years, 1840–1874* (New York: W.W. Norton & Company, 1978).

Example 1. P. I. Tchaikovsky. Symphony no. 5, mvt. 2, mm. 93-107.

Dominant and powerful trombone tutti exist in his Fourth and Fifth Symphonies

(Examples 2 and 3).

Example 2. P. I. Tchaikovsky. Symphony no. 4, mvt. 4, mm. 84-91.

Example 3. P. I. Tchaikovsky. Symphony no. 5, mvt. 2, mm. 159-166.

The trombone and tuba chorale in the finale of Tchaikovsky's Symphony no. 6 may have been inspired by the brass chorales as heard in Johannes Brahms's Symphony no. 1

(Examples 4 and 5).

A musical score for four brass instruments: A. T. (Alto Trombone), Pos. (Positone), B. (Baritone), and Btb. (Bass Trombone). The score is in 4/4 time and features a series of chords and melodic lines. Dynamic markings include *p*, *mp*, *p*, *pp*, *ppp*, and *pppp*, with arrows indicating crescendos and decrescendos. The music is written in a key with one sharp (F#).

Example 4. P. I. Tchaikovsky. Symphony no. 6, mvt. 4, mm. 137-146.

A musical score for piano and strings. The piano part is in the upper system, and the string part is in the lower system. The piano part includes markings for *p dolce*, *pp*, and *cresc.*. The string part includes markings for *pp* and *dim.*. The music is in a key with one sharp (F#).

Example 5. J. Brahms. Symphony no.1, mvt. 4, mm. 47-60.

Other members of The Five also followed Glinka and Balakirev's lead. Cui's earliest orchestral composition, Scherzo in F, op. 1 (1857) and Mussorgsky's earliest orchestral composition, also titled Scherzo, in the key of B-flat (1858), include full trombone sections.

As the trombone became a normal and established instrument in the Romantic orchestra, composers began to write more exposed parts for the trombone section including short solos for trombone in orchestral works. Short trombone solos were



written by Tchaikovsky in his Symphony no. 3 (1875) and Rimsky-Korsakov in his *Scheherazade* (1888). Also in 1888, Rimsky-Korsakov included a lengthy solo for second trombone in his *Russian Easter Overture*, calling on the trombone to represent the intonation of chant, the only theme in the piece that was not derived directly from Russian Orthodox chant.<sup>22</sup>

In addition to including substantial material for trombones in his symphonic works, Rimsky-Korsakov wrote a trombone concerto with military band accompaniment in 1877. Rimsky-Korsakov is one of the few major nineteenth century composers who composed a solo for trombone.<sup>23</sup>

Although he felt “totally unprepared for the proposed appointment,”<sup>24</sup> Rimsky-Korsakov became the Composition and Orchestration Professor at the St. Petersburg Conservatory in 1871. The Russian Navy, in which he was still serving, assigned him as the new Inspector of Music Bands two years later. Rimsky-Korsakov’s success in these newly formed positions motivated him to polish his compositional technique and become acquainted with formal composition procedures and practices. As a result of new understanding and better technique, Rimsky-Korsakov revised many of his earlier works. His Trombone Concerto was among several instrumental solos he composed as an

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<sup>22</sup> Harlow Robinson, “Nikolai Rimsky-Korsakov: Russian Easter Overture, on themes from the *Obikhod*, Op.36,” *Program Notes*, 2006-07 Season, Week 20, 13 March, 2007, (Boston: Boston Symphony Orchestra), 35-37.

<sup>23</sup> A sample of nineteenth-century trombone solos include: Carl Heinrich Meyer, *Concertino für Bassposaune*, 1820 (lost); C.G. Müller, *Concertino für Bassposaune*, 1828 (lost); Friederich August Kummer, *Concertino für Bassposaune*, (1831); Ferdinand David, *Concertino*, 1837; and Josef Novakovsky, *Concertino*, (1840).

<sup>24</sup> Nikolay Rimsky-Korsakov, *My Musical Life*, trans. Judah A. Joffe (New York: Alfred A Knopf, 1923), 116.

exercise<sup>25</sup> to become more familiar with the instruments' technical and musical capabilities. He wrote that this solo was "written primarily to provide concerts with solo pieces of less hackneyed nature than the usual; secondly, that I myself might master the virtuoso style, so unfamiliar to me."<sup>26</sup>

The Concerto was debuted in 1878 at a concert in Kronstadt by a non-commissioned officer named Leonov who was a friend of Rimsky-Korsakov. Kronstadt is a small municipal town located on Kotlin Island just off the coast of St. Petersburg near the head of the Gulf of Finland. A large military and industrial presence dominated the population on the island because it served as the seat of the Russian admiralty and the base of the Russian Baltic Fleet. Of his concerts at Kronstadt, Rimsky-Korsakov wrote, "The soloists gained applause, but the pieces themselves went unnoticed, like everything performed at the Kronstadt."<sup>27</sup> Rimsky-Korsakov continued by saying that the typical audience member had no interest in "the names of the composers, nor indeed to the composition themselves; and in fact it never occurs to a good many to speculate on whether the composition has such thing as a composer!"<sup>28</sup> As will be shown later, it would be many years – until the piece was introduced to American audiences in the early 1950s – before Rimsky-Korsakov's Concerto would gain momentum and popularity as a significant piece of trombone solo repertoire.

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<sup>25</sup> The Concerto was written in Rimsky-Korsakov's fourth year as the Inspector of Naval Bands and sixth year as Composition and Orchestration Professor at the St. Petersburg Conservatory.

<sup>26</sup> Nikolay Rimsky-Korsakov, *My Musical Life*, 181-182.

<sup>27</sup> Nikolay Rimsky-Korsakov, *My Musical Life*, 181.

<sup>28</sup> *Ibid.*

Tchaikovsky and members of the “Russian Five” were influential in the rapid nineteenth-century development of Russian classical music started by Glinka. Within this development, the trombone increasingly established itself as an integral component of the emerging Russian orchestral style. Currently, many orchestral trombone excerpts required on professional auditions are extracted from these late nineteenth-century Russian compositions.<sup>29</sup> The “Russian Five” and Tchaikovsky established a foundation for the next generation of Russian composers who would face difficult artistic opposition.

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<sup>29</sup> A sample of nineteenth century orchestral works by Russian composers that are frequently asked on symphony orchestra trombone auditions include Borodin’s *Polovtsian Dances* (8 mm. before rehearsal D to rehearsal D, trombones 1, 2, 3) and Allegro section (40 mm. before rehearsal E to rehearsal G, trombones 1, 2, 3); excerpts from Mussorgsky’s *Pictures at an Exhibition*, “Catacombs” (rehearsal # 72 to 8 mm. after rehearsal # 73), trombones 1, 2 and “La Grande Porte de Kiev” (rehearsal #103-106), trombones 1, 2, 3; Rimsky-Korsakov’s *Russian Easter Overture* (rehearsal B to 4 mm. before C) trombones 1,2,3 and rehearsal M (Solo), trombone 2; Rimsky-Korsakov’s *Scheherazade*, mvt. 2, (13 mm. after rehearsal E to Rehearsal F), trombones 1 and 2, and mvt. 1, *Largo e Maestoso*, trombone 3; and Tchaikovsky Symphonies 4, 5 and 6: Symphony 4, mvt. 4, (22 mm. before Rehearsal B), trombones 1, 2, 3; Symphony 5, mvt. 1, (Rehearsal D to F), bass trombone. Symphony 6, mvt. 3, (2 mm. before rehearsal V to 7 mm. after rehearsal Aa), trombones 1, 2, 3.

## CHAPTER 3

### A BRIEF HISTORY OF MUSIC IN THE SOVIET UNION

Understanding Soviet music history will help Western musicians comprehend what composers were experiencing during the time these pieces were written. Knowing the struggle that citizens of the Soviet Union endured will help Westerners appreciate the unique aspects of the trombone solo repertoire that were composed during this time period.

The most prominent leader of the new Soviet Union was Vladimir Ilyich Lenin (1870-1924), who was quoted as saying, “I’m often unable to listen to music, it gets on my nerves.”<sup>30</sup> Yet the following quote from Lenin was visible on the walls of every grammar school and institute of higher learning,

Art belongs to the people. It must have its deepest roots in the broad mass of workers. It must be understood and loved by them. It must be rooted in and grow with their feelings, thoughts and desires. It must arouse and develop the artist in them.<sup>31</sup>

According to Marina Frolova-Walker, Lenin’s position was borrowed from the German Marxist and theorist, Clara Zetkin (1857-1933).<sup>32</sup> Zetkin’s original statement was neutral and did not take a position on whether the masses should strive to understand a composer’s music or if the composer should strive to please the masses with simpler

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<sup>30</sup> George Lukács, “Lenin – Theorician of practice,” Transcribed by André Nj, accessed 14 August 2015, <http://www.marxists.org/archive/lukacs/works/xxxx/lenin.htm>.

<sup>31</sup> Marxists Internet Archive, “Clara Zetkin – Reminiscences of Lenin,” Transcribed by Martin Fahlgren, accessed 5 November 2013, last updated on 4 October 2012, <http://www.marxists.org/archive/zetkin/1924/reminiscences-of-lenin.htm>.

<sup>32</sup> Marina Frolova-Walker, “Review - *Proletarian Music Movement* by Neil Edmunds,” *Notes, Second Series* 58 (2001): 362.

more approachable music. The translation of the last sentence from German to Russian changed Zetkin's meaning and ultimately influenced the early Soviet musical culture.

Frolova-Walker explains,

The Russian translation should read "ono dolzhno biit' ponyatno massami," but unfortunately, the customary Soviet translation rendered the last two words as "ponyatno massam,"<sup>33</sup> thereby disambiguating the sentence. ... The onus is placed on the artist to create art that is simple and familiar enough for the masses to understand.<sup>34</sup>

Lenin believed the communist social structure would free artists from "the fashions and moods of the tsarist court."<sup>35</sup> In reality, there should have been more freedoms since composers were not in a competitive monetary market that required them to earn a living by accepting superfluous commissions. Lenin said the Soviet State would be the artists' "protector" and "patron," and therefore it would seem that the communist structure should have freed composers to write unhindered. Unfortunately, Lenin wanted to eliminate intentionally "hermetic" or elitist art intended for the understanding of a limited group.<sup>36</sup> In so doing, he not only eliminated the fashions of the tsarist court but laid the foundation for oppressive and restricted government regulatory supervision. Lenin's supposed freedom was outlined in the following statement: "We must keep the workers and peasants always before our eyes. We must learn to reckon and to manage for

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<sup>33</sup> "Ponyatno massami" means "understood by the masses." With the removal of the last letter i, "Ponyatno Massam" means "understandable to the masses."

<sup>34</sup> Marina Frolova-Walker, "Review - *Proletarian Music*," 362.

<sup>35</sup> Marxists Internet Archive, "Clara Zetkin – Reminiscences of Lenin."

<sup>36</sup> Marina Frolova-Walker, "Review - *Proletarian Music* " 362.

them. Even in the sphere of art and culture.”<sup>37</sup> Composer output was greatly affected by the expectation to appease the general masses and pass government oversight.

Western musicians should consider that, with the exception of the Rimsky-Korsakov Concerto, the few popular trombone solos so often performed in the United States today were composed many years after Lenin’s death. However, they were composed within this cultural border with expectations to appease to the masses. As restricting and negative as it seems, this may be the reason these pieces are so popular. They are simple in form and the beautiful melodies are meant to appeal to a broad audience.

In 1923, as leadership in the Soviet Union shifted from Lenin to Stalin, two prominent music associations were organized: the Association of Contemporary Musicians (ACM) and the Russian Association of Proletarian Musicians (RAPM). These two organizations had different fundamental beliefs regarding Soviet music. The ACM was organized first and their manifesto called for them to become acquainted “with the latest musical compositions by authors of all trends, both in the USSR and abroad.”<sup>38</sup> ACM composers were inspired by new music composed by Schoenberg, Stravinsky, and Webern. These composers were not purposefully rebelling against the new cultural movement but were typical, passionate, and serious musicians looking to outside resources to enhance their own craft.

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<sup>37</sup> Marina Frolova-Walker, “Review - *Proletarian Music* ” 362.

<sup>38</sup> ICSM Russian National Section. ACM – Association for Contemporary Music, accessed 14 August 2015, <http://www.iscmrussia.ru/index28.html>.

Unfortunately, amateur musicians who were more involved in revolutionary politics than the musical life formed the RAPM.<sup>39</sup> This music association controlled the musical scene for a short time and gained their power through aggressive, persistent lobbying. They made enemies with modernist and conservative groups alike. RAPM's standards were confusing and unpredictable as they accepted music based on their own narrow definition of Proletariat music that appealed to the masses. In the end, many accused them of "an aggressive campaign of promoting (their) own music."<sup>40</sup>

RAPM gained power so quickly that many members of the ACM left and joined RAPM. Regarding the effect of the political situation on these two groups, Pauline Fairclough wrote,

Political turbulence enabled RAPM to seize their chance of transforming major institutions and forcing through their own ideological platforms, more confident than ever of their support from above. In their eyes, the time had come to rid the Soviet state of all the bourgeois hangers-on, those who secretly harbored nostalgic feelings for the old days, or who wished to conduct musical affairs in blatant disregard for the political education of the proletariat.<sup>41</sup>

In other words, amateur and less successful musicians were willing to compromise their craft, and they took advantage of new government restrictions to become noticed and accepted. These same individuals were quick to point out anyone who did not comply. In 1932, the All-Union Communist Party enforced strict regulations

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<sup>39</sup> Anna Ferenc, "Music in the Socialist State," *Soviet Music and Society under Lenin and Stalin, The Baton and Sickle*, ed. Neil Edmunds, (New York: RoutledgeCurzon, 2004), 12.

<sup>40</sup> Pauline Fairclough, "'Don't Sing It on a Feast Day': The Reception and Performance of Western Sacred Music in the Soviet Russia, 1917-1953," *Journal of the American Musicology Society* 65 (2012): 67-111.

<sup>41</sup> *Ibid.*

in “the Perestroika of the Literary Artistic Organizations.” Consequently, writes Fairclough, “the immediate result was the closure of every single artistic group to the delight... of those under RAPM's bullying influence.”<sup>42</sup> Members of RAPM moved into the newly formed and State-led Soviet Composers' Union.

Three years later, in 1935, Stalin notoriously declared the onset of socialism. This period brought on severe unrest and fear as the Soviet people were victims of genocide known as the “Great Terror.” About the effects on musicians and musical culture during this time Fairclough explains:

In an atmosphere of public mass hysteria and private terror, musical life in the USSR nevertheless proceeded with a veneer of normality, although there were some notable changes. Concert programs show the falling away of modernist repertoires and, after about 1938-39, the cessation of visits to the USSR by distinguished foreign conductors and musicians.<sup>43</sup>

Surprisingly, music was less constrained in many ways during the 1930s than it was under RAPM's authority just a decade earlier. The infamous 1936 attack on Shostakovich's opera, *The Lady Macbeth of Mtsensk District*, in a *Pravda* editorial seems to contradict Fairclough's description. However, in their introduction to a published translation of this editorial, Piero Weiss and Richard Taruskin describe that the attack may not have been so much about content as it was a display of government power.<sup>44</sup> Stalin communicated that not even the very popular and influential Shostakovich was

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<sup>42</sup> *Ibid.*

<sup>43</sup> Fairclough, “Don't Sing It on a Feast Day.” 67-111.

<sup>44</sup> Piero Weiss and Richard Taruskin, “Introduction to ‘Sumbor umesto muzyki’ [Muddle instead of music] (Pravda, 28 January 1936),” *Music in the Western World: A History in Documents* (Belmont, CA: Thomson Schirmer, 2008), 422.



immune to Party regulations and expectations. The conflict among musicians in the 1920s was over musical content that supported, energized, and appropriately depicted the Soviet movement. In this environment, musicians struggled to gain both acceptance from Soviet audiences and approval from the government. The 1932 establishment of the official Union of Soviet Composers canceled the race and squabble for this acceptance and approval. Musicians' opinions became silenced as they all had to comply with government officials' directions.

World War II brought a more relaxed period for musicians as government leaders were distracted with war affairs. However, the end of the 1940s brought a renewed effort to tighten regulations for Soviet music in order to favorably depict the Soviet culture and their World War II victory. Frolova-Walker argued that these restrictive government regulations on music resulted in "the near-complete obliteration of individual style." Music compositions from the post-World War II period seemed "as if the whole thousand-strong Union of Composers wrote with a single pen."<sup>45</sup>

Nikita Khrushchev (1894-1971) eventually took over the vacant First Secretary position after Stalin's sudden death in 1953. In 1956, Khrushchev delivered a famous speech, referred to as the "secret speech," denouncing Stalin's political tactics. This speech began what is now known as the Khrushchev Thaw. Benjamin Nathans, in his article "Uncertainty and Anxiety: On Khrushchev's Thaw," said, "Khrushchev's 'Thaw' inaugurated a period of tremendous optimism, a Soviet-style New Deal following the

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<sup>45</sup> Marina Frolova-Walker, "Stalin and the Art of Boredom." *Twentieth Century Music*, 1 (2004): 103.

deep freeze of postwar Stalinism.”<sup>46</sup> The first composers to take advantage of relaxed State regulations on the arts were those who began their careers in the 1950s. Two of the many prominent composers in this generation were Edison Denisov and Alfred Schnittke. Christian Lindburg recorded Denisov’s “Choral Variations” for trombone on his 1991 compact disc *The Russian Trombone* and he recorded Schnittke’s “Schall und Hall” (“Sound and Resound”) for trombone and organ on his compact disc *The Sacred Trombone*, also released in 1991. As government leaders allowed more artistic freedom, the staunch established musical conservatives resuscitated the war on the proper definition and interpretation of Soviet music. The established musical conservatives were brutally critical of Denisov, Schnittke, and other upcoming composers.

Notwithstanding this criticism and hardship, true artistic freedom was becoming a reality due to relaxed regulations during Khrushchev’s Thaw. Music written during this volatile time was composed inside a complex, unstable, and fast-changing social structure. Nonetheless, Soviet composers were liberated to write what they wanted without fear of government retaliation. Such a freedom had not been legitimate since the formation of the Soviet Union.

Unfortunately, in 1964 Khrushchev was ejected from office due to several accusations including economic failures and immodest behavior.<sup>47</sup> A renewed effort to restore early conservative Soviet ideologies that Khrushchev’s liberalism had weakened

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<sup>46</sup> Benjamin Nathans, “Uncertainty and Anxiety: On Khrushchev’s Thaw.” *The Nation*, 6 September 2010, accessed 21 October 2013, <http://www.thenation.com/article/uncertainty-and-anxiety-khrushchevs-thaw/>.

<sup>47</sup> William Taubman, *Khrushchev: The Man and His Era* (New York; London: Norton, 2003), 5.

began to gain momentum. Leonid Ilyich Brezhnev (1906-1982) was voted in as the new General Secretary of the Communist Party. In an attempt to strengthen the economy and the Soviet people's spirit, Brezhnev restored conservative communist government policies. Among these stringent policy changes were cultural regulations that restricted artistic freedoms. Unlike Stalin, Brezhnev abstained from extreme violence. However, for the first time since Stalin's leadership, artists were again summoned to public trial for not conforming to government culture guidelines.<sup>48</sup> For nearly two decades artistic progression was stunted until Mikhail Sergeyevich Gorbachev's (b. 1931) *perestroika* movement. *Perestroika* (meaning "to rebuild") was an effort by Gorbachev "to help end the Soviet culture of secrecy and permit a freer exchange of ideas and information."<sup>49</sup> Censorship standards were loosened and artistic freedom began to once again flourish under the new government policies.

As hard as Khrushchev, Brezhnev, and Gorbachev tried, though, they could not rescue the Soviet Union from its plague of corruption, secrecy, and economic woes. Unpredictable policy swings wrecked havoc on economical and cultural stability. In August of 1991 a political coup within the Soviet Government caused an internal implosion that, along with other significant factors, resulted in the collapse of the Soviet Union in December of 1991. Music compositions composed during these unstable decades, including trombone solo repertoire, were influenced by these social and political events.

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<sup>48</sup> Robert Service, *A History of Modern Russia: from Tsarism to the Twenty-first Century* (Cambridge, MA: Harvard University Press, 2009), 376-377.

<sup>49</sup> William Quillen, "After the End: New Music in Russia from Perestroika to the Present" (PhD diss, UC Berkeley, 2010), 12.

## CHAPTER 4

### SURVEY OF ITA JOURNAL SELF-SUBMITTED RECITAL PROGRAMS

In an effort to prove my hypothesis – that Russian and Soviet-era trombone music has been greatly underrepresented on student, faculty and professional recitals and concerts in the United States – I conducted a survey of trombone recital programs. However, given the large number of music schools, colleges, conservatories, and universities in the United States and the tremendous number of recitals and concerts given each year, it was not possible to produce a comprehensive, scientific, all-inclusive study of recital programs. Instead, I utilized the self-reported archive of recital programs from 1972 to 2014 in the *International Trombone Association Journal*, founded in 1971 with a purpose to “promote, nurture and celebrate the trombone and trombone related activities.”<sup>50</sup> This published archive represents the most current and comprehensive snapshot of trombone recital programs available.<sup>51</sup>

I then created a database to tabulate repertoire performed on the 3,339 recitals performed in the United States that were self-reported to the *International Trombone Association Journal* over this 42-year period. These recitals included 17,491 performances of solo works for trombone.

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<sup>50</sup> “Mission,” International Trombone Association, accessed 15 August, 2015, [www.trombone.net/about/mission.cfm](http://www.trombone.net/about/mission.cfm)

<sup>51</sup> The *International Trombone Association Journal* was published annually from 1971-1981 along with a *Newsletter* published twice a year from 1973-1980 and a quarterly *Newsletter* in 1981. The *Journal* began quarterly publication in 1982; the *Newsletter* was discontinued at that time.

I employed several criteria when determining what recital repertoire was included in the survey and which works among those included counted as Soviet-Russian trombone compositions.

Some works were excluded from the survey. Recitals that had mixed classical/jazz repertoire were included in the survey total. However, recitals that contained all jazz compositions were not included in the survey at all. Recitals reported in the *ITA Journals* that were given outside of the United States were also excluded from the survey.

Some works written by Soviet-Russian composers were included in the survey but not counted as Soviet-Russian trombone solo performances. Solo works not counted as performances included pieces not originally composed for trombone. For example, Sergei Rachmaninov's "Vocalise" is frequently performed by trombonists but was originally written for soprano solo. Other works not considered performances were transcribed solos for trombone from Russian repertoire. For example, transcriptions of works such as Nikolai Rimsky-Korsakov's "Flight of the Bumblebee" were not counted. Since this project focused on solo repertoire, chamber music was included but not counted as Soviet-Russian trombone solo performances. As a result, trombone trios by Vladislav Blazhevich and the brass quintets of Victor Ewald were included in the survey but not counted as Soviet-Russian trombone solo performances. Lastly, solos written by Soviet Bloc composers outside of Russia were not counted as Soviet-Russian trombone solo performances. Frequently performed pieces by Kazimierz Serocki (Poland), Stjepan Šulek (Croatia) and others who did not live and work in Russia were not counted as Soviet-Russian solos.

Given these specific inclusions, exclusions, and criteria for works counted or not counted as Soviet-Russian trombone solo performances, several particular works that were counted as Soviet-Russian trombone solo performances might need clarification.

First, Nikolai Rimsky-Korsakov's Concerto is a pre-Soviet era work from Russia but has been included because of its major presence in current American trombone repertoire. Second, compositions by Alexei Lebedev and Alexander Tcherepnin were originally written for tuba but were published for tuba or bass trombone and were counted as Soviet-Russian trombone solo performances. Concertos by Eugene Reiche were counted as Soviet-Russian trombone solo performances. While Reiche was born and received his musical training in Dresden, Germany, he spent most of his professional years as a trombonist and composer in Russia. He became one of the most influential early twentieth-century trombone pedagogues at the St. Petersburg State Conservatory.<sup>52</sup>

#### Analysis

This study of 17,491 qualifying solo performances given on 3,339 recitals throughout the United States over a 42-year span found that there were 262 performances of 27 separate solo works by late nineteenth-century Russian and Soviet-era composers. This small number represented 1.5% of solos performed on the recitals surveyed, confirming my hypothesis that Soviet-Russian trombone music seems to be underrepresented in American trombone recital repertoire.

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<sup>52</sup> Boris Vinogradov, "Tribute to Eugene Reiche (1878-1946)," trans. by Vladimer L. Dvorkin, *International Trombone Association Journal*, 28 (2000): 18-19. In 1944 the St. Petersburg State Conservatory was officially named the N.A. Rimsky-Korsakov St. Petersburg State Conservatory.

The following table shows the various Soviet-Russian solo compositions performed in the United States that were examined in this survey:

<b>Soviet-Russian Trombone Solo Compositions Performed in the United States</b>		
<b>Composer</b>	<b>Solo Title</b>	<b>Total Performances</b>
Lebedev	Concerto 1 or 2	98
Rimsky-Korsakov	Concerto	48
Lebedev	Concert Allegro	28
Kalinkovich	Elegy	20
Tcherepnin	Andante	18
Blazhevich	Concert Piece no. 5	12
Reiche	Concerto no. 1 or 2	12
Blazhevich	Concerto no. 2	4
Denisov	“Choral Variations”	3
Bakaleinikov	Meditation	2
Blazhevich	Andante	1
Blazhevich	Concert Piece no. 10	1
Blazhevich	Concertino	1
Blazhevich	Concerto no. 1	1
Blazhevich	Concert Etude	1
Blazhevich	Lento	1
Blazhevich	Two Etudes	1
Blazhevich	Veloce	1
Bujanovsky	Suite for Trombone	1
Bujanovsky	Three Pieces	1
Chudova*	Sonata	1
Lebedev	“Marchen”	1
Reiche	“Studienkonzert”	1
Smirnov*	Allegro	1
Smirnov*	Scherzo	1

Table 1. Recorded Russian Solos Performed in United States and reported to *International Trombone Association Journal* 1972-2014. Compiled by Jay Roberts.

\* Possible American debuts performed by the author on doctoral recitals at Arizona State University.

## CHAPTER 5

### RUSSIAN TROMBONE SOLOS PERFORMED IN THE UNITED STATES

Concerto for Trombone – **Nikolai Andreyevich Rimsky-Korsakov** (1844-1908)



Among the 262 performances of Soviet-Russian pieces that were noted in my survey taken from programs submitted to the *International Trombone Association Journal*, the Rimsky-Korsakov Concerto was played 48 times, making it one of the most frequently performed Russian solos in the American standard trombone repertoire.

Ukrainian-American trombonist Davis Shuman<sup>53</sup> gave the American premiere of the Concerto on 18 June, 1952, on the opening concert of the 1952 Goldman Band Summer series held on the Mall in Central Park in New York City.<sup>54</sup> The American

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<sup>53</sup> Shuman emigrated with his family from Ukraine to the United States when he was nine years old and began playing the trombone during his school years in Lawrence, Massachusetts. He went on to study civil engineering at Northeastern University in Boston while simultaneously studying trombone with Russian native and Boston Symphony Orchestra principal trombonist Jacob Raichman. Davis Shuman went on to study at the Juilliard School of Music and became a respected trombone soloist. He eventually obtained the position of instructor of trombone at Juilliard in 1947. Mark Babbitt, “Davis Shuman: a biography” (DMA diss., University of Washington, 2005).

<sup>54</sup> J.B., “Goldman Starts 35th Band Season,” *New York Times*, 19 June 1952.



debut, conducted by Edwin Franko Goldman, occurred seventy-five years after the first Russian performance in Kronstadt.

Two of Shuman's colleagues from the American Symphony Orchestra told conflicting accounts about the Concerto's introduction to the United States. André Smith stated that Davis Shuman read about the Concerto in Rimsky-Korsakov's autobiography and obtained a copy from his friend Mischa Stillman.<sup>55</sup> Stillman gave Shuman a solo part, band parts, and a piano reduction from Moscow. Shuman edited the solo and recorded<sup>56</sup> it in 1951 with Circle Records<sup>57</sup> and then debuted it with the Goldman Band in the summer of 1952.

An account from Dr. Philip Jameson stated that Roger Smith found a copy of the Concerto in the New York City Public Library. Hoping to play the debut, Smith showed the score to Edwin Franko Goldman who instead offered the solo performance to Shuman. "Smith was offended, feeling he should be the soloist, considering he discovered the score and was principal trombonist of the Goldman Band at the time. He resigned from the band over the whole affair."<sup>58</sup>

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<sup>55</sup> André Smith, "Vladislav Mikhailovich Blazhevich (1886-1942): Some Reflections on the Semicentennial of his Death," *International Trombone Association*, 21/1 (1993): 25. Mischa Stillman was the courier between the Gosudarstvennoe Muzykal'noe Izdatel'stvo (State Music Publishing House) in Moscow and Leeds Music Corporation in New York City.

<sup>56</sup> Carter Harman, "Records: Africa; Suite for Strings Uses Melodies of Continent," *New York Times*, 13 April 1952, 8 (X).

<sup>57</sup> Nikolai Rimsky-Korsakov. *Concerto for Trombone and Military Band*. Davis Shuman, Trombone. Symphony Artists Band, Tibor Serly, cond. Circle Records L-51-103. New York, 1952. This recording was re-released in 1960 on Nikolai Rimsky-Korsakov: *Concerto for Trombone and Military Band*, Classic Editions CD 1041.

The Concerto has three movements: Allegro-Vivace, Andante-Cantabile, and Allegretto. Both the second and third movements end with cadenzas that were altered by Shuman and other arrangers and publishers since Leeds Music Corporation's 1952 publication. Performance practice of these cadenzas has been a topic of discussion among trombonists for several decades. Many trombonists use the cadenzas to perform individual adaptations that highlight their personal technical strengths. Glenn Smith's advice almost 40 years ago was, simply, to "consider the original cadenzas when planning your own performance."<sup>59</sup>

Concert Piece No. 5 -**Vladislav Mikhailovich Blazhevich** (1886-1942)



Vladislav Mikhailovich Blazhevich "wrote more music for trombone than any other composer in music history."<sup>60</sup> This is apparent as Blazhevich's name accounts for ten out of the 25 solos by Soviet-Russian composers found in my *ITA Journal* program survey. Orphaned at the age of six, Blazhevich developed a "strong will and self-

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<sup>58</sup> Mark Babbitt, "Davis Shuman: a biography," 29.

<sup>59</sup> Glenn Smith, "A Second Look at Rimsky-Korsakov's Trombone Concerto with the Original Cadenzas," *International Trombone Association*, 6/1 (1978), 22.

<sup>60</sup> Andrey Kharlamov, "Blazhevich: His Life and Work," *International Trombone Association*, 36/3 (2008), 31.

sufficient individualism”<sup>61</sup> that drove his success later as a trombonist, composer, and professor.

After military service, Blazhevich matriculated at the Moscow Conservatory in 1900 and became a distinguished student during his time there. He won his first job as solo trombonist in the Bolshoi Theatre in 1906 and stayed with the orchestra until 1928. Many considered that his retirement came too early but he wanted to concentrate on his teaching at the Moscow Conservatory, a position he had held since 1920.<sup>62</sup>

Blazhevich’s decision to devote himself to his work as a trombone professor enabled him to continue composing for trombone. He wrote two method books, several books of study for alto, tenor, and bass trombone, 13 trombone concertos, 20 miniatures for trombone and piano, five concert pieces, and many duets and trios for trombone. Unfortunately, most of Blazhevich’s music is not available in the United States.

Jacob Raichman was responsible for introducing Blazhevich’s trombone studies to American players. Raichman, who studied with Blazhevich at the Moscow Conservatory, was given a signed copy of Blazhevich’s first method book, *School for Trombone in Clefs* (1925) before leaving Russia for Boston where he was co-principal and principal trombonist of the Boston Symphony Orchestra (1926-1955).<sup>63</sup> Raichman edited several of Blazhevich’s works for publication by Leeds Music (Am-Rus Editions) in the United States. The legality of these publications is questionable considering neither Blazhevich or his heirs received any royalties for these publications for many years.

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<sup>61</sup> Andrey Kharlamov, “Blazhevich: His Life and Work,” 31.

<sup>62</sup> Smith, “Vladislav Mikhailovich Blazhevich (1886-1942),” 25.

<sup>63</sup> Kharlamov, “Blazhevich: His Life and Work,” 33-34.

However, within the last decade several publishers have retroactively repaid royalties to Blazhevich's heirs.<sup>64</sup>

According to my survey, Concert Piece No. 5 is the most frequently performed solo work by Blazhevich. Although the manuscripts exist for the other four concert pieces, they remain unpublished today.<sup>65</sup>

Concertos 1, 2 and Concert Allegro - **Alexei Konstantinovich Lebedev** (1924-1993)



There have been more than twice as many performances by American trombonists of works by Alexei Lebedev (1824–1993) than those of any other Russian composer. Lebedev was born in the Lipetsk region of Russia; his father was a surgeon and his mother was a math teacher.<sup>66</sup> After being wounded in battle during World War II, Lebedev completed his military service in a military band in Moscow. He then studied tuba at the Moscow Conservatory from 1945-49; he became the tuba teacher at the

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<sup>64</sup> Kharlamov, "Blazhevich: His Life and Work," 33-34.

<sup>65</sup> *Ibid*, 34.

<sup>66</sup> "Alexey Lebedev Biography," Windsong Press Limited, accessed July 15, 2015, <http://www.windsongpress.com/brass%20players/tuba/lebedev.htm>, last modified May 14, 2015.

Conservatory in 1950, a position he held until his death. He also studied composition at the Conservatory from 1950-1953. Lebedev played in the Bolshoi Theatre Orchestra from 1950-1966 but he is best known for his many compositions for brass and his 43-year career as the tuba instructor at the Moscow Conservatory.<sup>67</sup>

Lebedev was a prolific composer. Three of his compositions, Concerto no. 1 (1947), Concert Allegro (1949), and Concerto no. 2 (1986) are among the most popular pieces performed today by professional and student bass trombonists. Lebedev also composed a method book for horn, two method books for tuba, arrangements for brass ensemble, lyrical songs for children, and songs for military chorus. Many of his songs were frequently broadcast on Soviet radio.

Russian and German publishers have published his two concertos and Concert Allegro in many different editions. After finding a copy of the Concerto no. 1 in the United States' Library of Congress, Allen Ostrander (bass trombonist of the New York Philharmonic, 1946–1975) edited the solo and published it through U.S. publisher Edition Musicus in 1960 under the title Concerto in One Movement. This edition was printed without Lebedev's permission and is currently out of print. In 1980, Lebedev himself prepared a new, corrected edition, which was first recorded by Douglas Yeo on the compact disc, *Two of a Mind*.<sup>68</sup>

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<sup>67</sup> “Алексей Константинович Лебедев,” [Alexei Constantinovich Lebedev] Moscow Conservatory, accessed July 15, 2015, <http://www.mosconsv.ru/ru/person.aspx?id=8899>.

<sup>68</sup> “Complete Program Notes for Two of a Mind,” Douglas Yeo, accessed July 15, 2015, [http://www.yeodoug.com/publications/two\\_of\\_a\\_mind/two\\_of\\_a\\_mind\\_notes.html](http://www.yeodoug.com/publications/two_of_a_mind/two_of_a_mind_notes.html).

Andante – **Alexander Nikolayevich Tcherepnin** (1899-1977)



Alexander Tcherepnin (1899–1977), composer of *Andante* for tuba or bass trombone (1939), was the son of the well-known conductor Nikolai Tcherepnin.<sup>69</sup> His family fled to Tbilisi, Georgia, U.S.S.R. in 1918 to escape cholera and political unrest. In 1921 Tcherepnin and his family settled in France where he completed his musical studies;<sup>70</sup> Tcherepnin stayed in Paris until 1949. During the time the *Andante* was written, Tcherepnin struggled to survive in Nazi-occupied Paris. Tcherepnin said, “To live through the Occupation was not easy, and I had to compose lots of trash for dancers, for music halls, and so on, which had to be signed by another name because I was Russian.”<sup>71</sup> According to the Tcherepnin Society, little of Tcherepnin’s wartime “trash”

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<sup>69</sup> Nicolas Tcherepnin was conductor of Serge Diaghilev's famed Ballet Russe, and therefore his son met most of the great figures of Russian music and dance as a young man. Among these notable artists were Rimsky-Korsakov, Liadov, Glazunov, Stravinsky, Chaliapin, Diaghilev, Pavlova, and Fokine. Sergei Prokofiev, a conducting student of Nicolas Tcherepnin, frequently played his latest compositions for Alexander when he visited the apartment for a lesson. “Alexander Tcherepnin,” The Tcherepnin Society, accessed July 16, 2015, [http://www.tcherepnin.com/alex/bio\\_alex.htm](http://www.tcherepnin.com/alex/bio_alex.htm).

<sup>70</sup> Larry Sitsky, *Music of the Repressed Russian Avant-garde, 1900-1929*, (Connecticut: Greenwood Press, 1994), 273-74.

<sup>71</sup> The Tcherepnin Society, “Alexander Tcherepnin,” Accessed 16 July 2015. [http://www.tcherepnin.com/alex/bio\\_alex.htm](http://www.tcherepnin.com/alex/bio_alex.htm).

music has survived. Since the Andante remains with us today, presumably Tcherepnin did not consider the piece to be of such little value.

After accepting a position teaching music composition at DePaul University, Tcherepnin moved to Chicago in 1949 where he composed his *Divertimento*, op. 90 for the Chicago Symphony and his Symphony no. 4, op. 91 for the Boston Symphony. In 1967, Tcherepnin became the second White Russian expatriate composer invited back to the USSR for concert performances since the onset of relaxed artistic and social regulations initiated by Khrushchev's Thaw. The first composer invited back was Igor Stravinsky, five years earlier.<sup>72</sup>

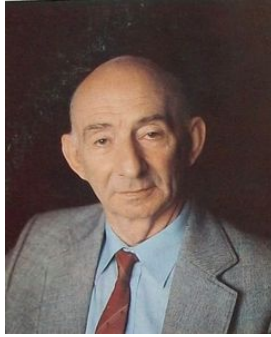
Tcherepnin's Andante was recorded in 2012 by Dr. Martin McCain, Associate Professor of Trombone at Texas State University, on his compact disc recording *Trombone Czar: Russian Treasures for Bass Trombone Recorded Live!*<sup>73</sup>

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<sup>72</sup> The Tcherepnin Society, "Alexander Tcherepnin," online.

<sup>73</sup> Martin McCain and Artina McCain, *Trombone Czar: Russian Treasures for Bass Trombone*, Kairoi Music, CD, 2012.

Elegy for Trombone - **Gregory Markovich Kalinkovich** (1917-1992)



Gregory Markovich Kalinkovich's *Elegy for Trombone* has seen some success on trombone recital programs in the United States. Kalinkovich (1917–1992) was a member of the Military Conductor's faculty of the Moscow State Conservatory, a position he held from 1945 to 1978. Kalinkovich shared a close artistic and personal relationship with Russian trombonist Anatoly Skobelev (1946-2011). Kalinkovich wrote the *Elegy for Trombone* for Skobelev in memory of Dmitri Shostakovich; Skobelev recorded the piece on the compact disc *Russian Brass*.<sup>74</sup> This compact disc is a compilation of recordings by the low brass section of the Russian National Symphony Orchestra of Russian Brass music. In his program notes for the recording, Skobelev mentions that Kalinkovich composed a *Concerto for Trombone and Brass Band* that as of the release of the compact disc (1993) had not been published. A *Concertino for Trombone*<sup>75</sup> composed in 1975 also exists and will be introduced later in Chapter 6. It is not clear whether the *Concertino* listed on the website and the *Concerto* mentioned by Skobelev are the same or different

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<sup>74</sup> Anatoly Skobelev, *Russian Brass*, Parowsche Musikalien, CD, 1993.

<sup>75</sup> “Калинкович Григорий Маркович” [Kalinkovich Grigorii Markovich] *Военная музыка Форум любителей военной музыки* [Voennaya muzyka forum lubitelei voennoi muzika] (Forum of military music for military music enthusiasts) <http://marches.zbord.ru/viewtopic.php?t=733>.



pieces. Dr. David Vining, Professor of Trombone at Northern Arizona University, has performed Kalinkovich's Elogy for Trombone frequently.<sup>76</sup>

Concertos nos. 1 and 2 - **Eugene Adolf Reiche** (1878-1946)



Eugene Reiche (1878–1946) was a German trombonist but spent most of his professional years in Russia. He moved to St. Petersburg in 1898 to begin a job as solo trombonist of the St. Petersburg Symphony. In 1899 he became bass trombonist of the Royal Mariinsky Opera and Ballet Theatre. He became trombone professor at the St. Petersburg State Conservatory in 1900 and was later named the school's director in 1933.<sup>77</sup>

Due to his great influence on Russian trombonists, his works are being counted among the Russian pieces for this study.<sup>78</sup> Many of his etudes and exercises are still considered standard pedagogical repertoire in the United States today. His Concerto no. 1 was composed when Reiche was around the age of 20, and he performed it with the St.

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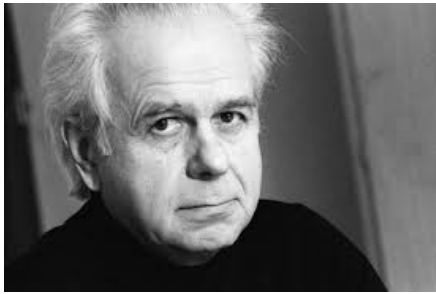
<sup>76</sup> David Vining, e-mail message to author, 6 January 2015.

<sup>77</sup> "Tribute to Eugene Reiche," Brass Music Online's Articles, <http://www.brassmusiconline.com/Articles/a-tribute-to-Eugene-adolfovich-reiche>.

<sup>78</sup> Boris Vinogradov, "Tribute to Eugene Reiche," trans. Vladimir Dvorkin *International Trombone Association*, 28/2 (2000): 18.

Petersburg Symphony. In 1902 he wrote his Concerto no. 2 and dedicated it to Paul Weschke, who was a successful trombonist in Berlin at the time.<sup>79</sup> According to performance trends found in the *International Trombone Association Journals*, these concertos were popular to play in the 1980s but have since seen a decline in performances.

“Choral Variations” - **Edison Vasilievich Denisov** (1929-1996)



Edison Denisov (1929–1996) was the son of a radio physicist and doctor who named him after the great American inventor, Thomas Edison.<sup>80</sup> As mentioned earlier, Denisov was among the first composers to take advantage of relaxed post-Stalin Soviet regulations on the arts. Denisov’s style is within the realm of 20<sup>th</sup> century modern avant-garde; his “Choral Variations” for trombone is no exception.<sup>81</sup>

After using the trombone in a chamber piece, “DSCH for clarinet, cello, trombone and piano,” Denisov composed his “Choral Variations” for trombone in a deeply contemplative style. Denisov’s use of the mute offers different timbres and colors

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<sup>79</sup> *Ibid.* 19

<sup>80</sup> Susan Bradshaw, “The Music of Edison Denisov” *Tempo* New Series, No. 151 (1984): 2.

<sup>81</sup> “Edison Denisov Bio,” Boosey and Hawkes, [http://www.boosey.com/pages/cr/composer/composer\\_main.asp?composerid=2702](http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2702).

throughout with a serial technique that contains passages using quarter-tones and three-quarter tones.<sup>82</sup>

Meditation, Valse Triste, and Andante Cantabile – **Vladimir Romanovich Bakaleinikov**  
(1885-1953)



Vladimir Bakaleinikov (1885–1953) was professor of viola at the St. Petersburg Conservatory as well as an established conductor and composer. He and his family immigrated to the United States in 1925–26 and he served as assistant conductor and principal violist of the Cincinnati Symphony Orchestra from 1927 to 1937. He subsequently moved to Los Angeles where he worked in film and was associate conductor of the Los Angeles Philharmonic. In 1938 he became Fritz Reiner’s assistant when Reiner was music director of the Pittsburgh Symphony and from 1948 to 1952, Bakaleinikov served as music director of the Symphony. In the last year of his life he wrote three pieces for trombone or baritone horn: Meditation, Valse Triste, and Andante Cantabile. His Meditation was his only trombone composition listed in my *International Trombone Association Journal* survey; even so, only two performances were reported.<sup>83</sup>

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<sup>82</sup> Christian Lindberg and Roland Pöntinen. *The Russian Trombone*. © 1990 by Grammophon AB BIS, Djursholm. CD Program Notes.

<sup>83</sup> “Vladimir and Julia Bakaleinikov,” Carnegie Library of Pittsburgh, <http://www.carnegielibrary.org/research/music/pittsburgh/tablecloth/bakandjulia.html>.

Three Pieces for Solo Trombone - **Vitaly Mikhailovich Bujanovsky** (1928-1993)



Vitaly Bujanovsky (1928–1993) was born in Leningrad into a family of artists and musicians. His grandfather was a violinist to the Czar, and his father, Michael Nicolaevich Bujanovsky, was principal horn of the Kirov Opera Orchestra and professor at the Rimsky-Korsakov Leningrad Conservatory. In 1951, Vitaly Bujanovsky began teaching at the Leningrad Conservatory (now the Rimsky-Korsakov Saint Petersburg State Conservatory), where he was appointed Honored Artist (1963) and artist of the People (1978). Bujanovsky’s Three Pieces for Solo Trombone, published in 1990, is dedicated to Victor Venglovsky, former principal trombonist of the Leningrad Philharmonic and fellow professor at the St. Petersburg Conservatory.<sup>84</sup>

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<sup>84</sup> “Vitaly Bujanovsky,” Horn Society, <http://www.hornsociety.org/ihs-people/honorary/44-vitaly-bujanovsky-1928-1993>.

## CHAPTER 6

### RECORDINGS OF RUSSIAN TROMBONE SOLOS

#### Lebedev

Armin Bachmann, bass trombone and Wolfgang Wagenhäuser, piano, Concerto in one movement, *Fantastic*, Marcophon, CD, 2009.

Ben van Dijk, bass trombone and Alla Libo, piano, Concerto no. 1, *First Song*, Thein LC, CD, 2003.

Douglas Yeo, bass trombone and David Chapman, piano, Concerto no. 1, *Two of a Mind*, Egon, CD, 2002.

John Rojak, bass trombone and Robert Koenig, piano, Concerto no. 1, *The Romantic Trombone*, MM.C, CD, 2001.

Jos Jansen bass trombone and Elizabeth Nijanhuis, piano, Concerto no. 1, *Blue Topaz*, CD.

Paul Pollard, bass trombone and Carol Yu, piano, Concert Allegro, *Up from Below*, Paul Pollard, CD, 2002.

Randall Hawes, bass trombone and Kathryn Goodson, piano, Concerto in one movement, Lebedev Concerto no. 2, Lebedev Concert Allegro, *Melodrama*, Albany Records, CD, 2003.

Siegfried Cieslik, bass trombone and Phillip Moll, piano, Concerto no. 1, *Posaune und Klavier/Cembalo*, (No Label), CD, no date.

Stefan Schulz, bass trombone and Saori Tomidokobo, piano, Concerto Allegro, *Copenhagen Recital*, BIS, CD, 2014.

Stefan Schulz, bass trombone and Saori Tomidokobo, piano, Concerto no. 1, *Berlin Recital*, BIS, CD, 2014.

Wei Wang, bass trombone and Low Shao Suan, piano, Concerto No. 1, *Wei Wang Bass Trombone Solo*, China Record Corp, CD.

#### Rimsky-Korsakov

Alain Trudel, trombone and Canadian Staff Band, *A Gala Festival*, CSB, CD, 1995.

Carl Lenthe, trombone with Ashley Toms, piano, Concerto, *Audition Window – Timeless Trombone Tales*, Summ.it, CD, 2003.

Carsten Svanberg, trombone with Alexander Veit and Symphonic Winds, Concerto, *Trombone Concepts*, Gramm.ofon, CD, 1995.

Christian Lindberg, trombone and Tapiola Sinfonietta with Osmo Vänskä conductor, Concerto, '*All the lonely people ...*', Gramm.ofon AB BIS, CD, 1993.

Christian Lindberg, trombone and Tapiola Sinfonietta with Osmo Vänskä conductor, Concerto, *10 Year Jubilee*, BIS, CD, 1993.

Davis Shuman, trombone and NBC Symphony Artists' Band (members of the New York Philharmonic or NBC Symphony) with Tibor Serly Conductor, Concerto, *Concerto for Trombone and Military Band*, Classic Editions, LP, 1960.

Davis Shuman, trombone and Symphony Artists' Band (members of the New York Philharmonic or NBC Symphony) with Tibor Serly Conductor, Concerto, *Concerto for Trombone and Military Band; Three Russian Folksongs*, Circle Records, LP, 1951.

Douglas Yeo, trombone and Wheaton College Concert Band with Arthur Katterjohn conductor, Concerto, *Take 1, Die letzte Posaune*, CD, 1998.

Eric Carlson, trombone and Temple University Wind Band with Arthur Chodoroff Conductor, *Temple University Wind Symphony*, Albany, CD, 1997.

Eugene Watts, trombone and Monica Gaylord, piano, Concerto, *Concerto for Trombone*, Hal Leonard, Cassette, 1989.

George Krem, trombone and University of Arizona Wind Ensemble with Gregg Hanson Conductor, Concerto, *Music for Trombone and Band*, University of Arizona, CD, 1996.

Keith O'Quinn, trombone and Harriet Wingreen, piano, Concerto (Andante Cantabile only), *Classical Trombone Solos*, Music Minus One, CD, 1999.

Michele Lomuto, trombone and Banda Musicale Aeronautica Militare with Patrizio Esposito Conductor, Concerto, *Banda Musicale Aeronautica Militare*, Dynamic, CD, 2000.

Norman Law, trombone and Black Dyke Mills Band with Peter Parkes Conductor, Concerto, *Concerto*, Chandos, CD, 1993.

Victor Batashev, trombone and Otdel'nyi pokazatel'nyi orkestr Ministerstva oborony SSSR [USSR Defense Ministry Band]. With conductor Nikolai Nazarov, Concerto, *Victor Batashev*, Melodia, LP, 1969.

### **Kalinkovich**

Anatoly Skobelev, trombone and Nina Kozlova, piano, *Elegy, Russian Brass*, Parowsche Musikalien, CD, 1993.

### **Tcherepnin**

Blair Bollinger, bass trombone and Hugh Sung, piano, *Andante, Fancy Free*, D'Note Classics, CD, 1998.

Martin McCain, bass trombone and Artina McCain, piano, *Andante, Trombone Czar: Russian Treasures for Bass Trombone*, Kairoi Music, CD, 2012.

### **Blazhevich**

Alain Trudel, trombone and Yannick Nézet-Séguin, piano, *Concert Piece no. 5, Conversations*, Atma Classique, CD, 2003.

George Krem, trombone and Miko Kominami, piano, *Concert Piece no. 5, Guest Trombone Recital*, Western Illinois University, CD, 2007.

Paul Hunt, trombone and Richard Cioffari, piano, *Concerto no.2, Faculty Recital*, Bowling Green College of Musical Arts, Cassette, 1987.

### **Reiche**

Armin Rosen, trombone and Uri Segal, piano, *Concerto no. 2, Deutsche Posaunenkonzerte der Romantik*, Colosseum, LP, 1970.

Armin Rosen, trombone with Jan Koetsier conducting, *Concerto no. 2, Virtuoso concertpieces for trombone and trumpet*, Colosseum, LP, 1970.

Carl Lenthe, trombone with Ashley Toms, piano, *Concerto no. 2, Faculty Recital*, Indiana University School of Music, CD, 2005.

Jürgen Heinel, trombone with Heinz Fricke conductor, *Concerto no. 2, Virtuose Posaunenkonzerte der Romantik*, Schallplatten, CD, 1992.

Keith O'Quinn, trombone and Harriet Wingreen, piano, *Concerto no. 2, Classical Trombone Solos*, Muisic Minus One, CD, 1999.

**Denisov**

Christian Lindberg, trombone and Roland Pöntinen, piano, Choral Variations, *The Russian Trombone*, BIS, CD, 1992.

**Bakaleinikov**

Jay Friedman, trombone and Harriett Wingreen, piano, Meditation, *Trombone Vol. 2 The Beginning Level*, Music Minus One, CD, 1995.



## CHAPTER 7

### INTRODUCTION OF SOVIET-RUSSIAN TROMBONE SOLOS

Even with the release of Lindberg's *Russian Trombone* compact disc in 1991, American trombonists' attention to Russian solo repertoire has not changed much over the last 24 years. Like Lindberg when he was planning his recording, American trombonists are "unsure" of what is available. As I have shown, only a handful of Russian trombone compositions are performed regularly in American recital and performance halls. Lebedev's Concertos and Concert Allegro, Rimsky-Korsakov's Concerto and several of Blazhevich's compositions are high quality, important pieces, and American trombonists will certainly continue to play these works. Yet it seemed obvious that there must be other, worthy solos for trombone by Russian composers if only they could be found and championed. As a result, I undertook a project to locate and research other trombone solos by Russian composers that I believe are worthy of American trombonists' attention.

After learning that I had lived in Russia for two years and had dual majored in music and Russian linguistics at Brigham Young University, my trombone teacher at Arizona State University, Douglas Yeo (Professor of Practice, trombone) handed me a small stack of Soviet published trombone literature from his library. Because the books were in Russian, Professor Yeo wasn't exactly sure what material was in the books so at his request, I took them home to investigate.

Douglas Yeo had received these books in the mid-1980s when he was bass trombonist of the Boston Symphony Orchestra. For nearly 15 years he had engaged in a pen-pal friendship with Victor Venglovsky (1926-1994), who was at the time principal

trombonist of the Leningrad Philharmonic. Although they never met face to face, they exchanged music, LP recordings, and trombone accessories by mail.

Many of the solos contained in these books were by Soviet composers unknown to us. Since I am a bass trombonist and the solos were mostly written for tenor trombone, I began to transpose them to keys that made them more readily playable on the bass trombone. As I began to practice my transpositions of these pieces I, like Christian Lindberg, realized that these pieces were “interesting rarities” and I set out to find more.

In the process, I found several outstanding Russian compositions originally for trombone that are of such quality that I believe they should be added to the repertoire of student and professional trombonists who give recitals in the United States. Out of the twelve pieces introduced in this paper, seven were located in the books of solo collections introduced to me by Professor Douglas Yeo. The other five were found throughout the process of researching the seven I originally set out to study. I found several works in Russian publishing catalogues or by searching the Internet in Russian. I also combed through repertoire by well-known composers in an attempt to discover unknown material. With the Soviet Composers’ Union having had several thousand members, the repertoire I have discovered and discuss below is possibly only a small sample of the number of pieces that its members wrote for trombone. There is no doubt much more to explore.

The first four Soviet trombone solos discussed (Chudova, Kulyov, Saliman-Vladimirov, and Smirnov) are from a collection titled, *Proizvedenia Sovetskich*

*Kompozitorov dlya Trombona i Fortepiano* (Works by Soviet composers for trombone and piano) that is available at several libraries in the U.S.<sup>85</sup>

Sonata for Trombone - **Tatyana Alexseyevna Chudova** (b. 1944)



Ten years after Stalin's death and in the middle of the controversial Khrushchev Thaw, Tatyana Alexseyevna Chudova graduated from the Central Music School, a private music academy attached to the Moscow Conservatory. Chudova studied piano and composition with many leading Soviet teachers of that time including E. Denisov, A. Yu Fortunatov (instrumentation), V.N. Rukavishnikov (polyphony), and N. Kholopov (theory, harmony, musical form). After finishing her undergraduate studies in 1968 and graduate studies in 1970, Chudova was offered a teaching position at the Moscow Conservatory and has held her faculty position there for the past 45 years.<sup>86</sup>

Chudova has become an internationally recognized composer with over five hundred compositions including symphonies, avant-garde chamber works, instrumental

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<sup>85</sup> *Произведения Советских Композиторов для Тромбона и Фортепиано Proizvedenia [Sovetskich Kompozitorov dlya Trombona i Fortepiano (Works by Soviet Composers for Trombone and Piano)],* (Moscow: Sovetskii Kompozitor, 1986). Available at the following libraries: Florida State University Music Library (FMZ), Northwestern University (INU), University of Toronto Music Library (CNMUL).

<sup>86</sup> Tatyana Chudova, "Biography," accessed 16 October 2015, <http://chudova.com/bio>.

solos, music for choir, children's music, and more. She has led many master classes throughout Europe. In 2007 she was given the title Honored Master of Arts of the Russian Federation.<sup>87</sup>

When I started to prepare Chudova's Sonata,<sup>88</sup> I felt it skillfully depicted the emotions that many people typically associate with Stalin's infamous dictatorship. I wondered whether Chudova purposefully depicted these emotions from a specific personal or historical event, or if the drama of the piece was a result of her general passion as a musician. Chudova grew up in a musical family and was about nine years old when Stalin died. I wondered if she remembered any difficulties that her family or other musicians experienced when trying to produce music and perform under strict government regulations.

During our phone interview, Chudova provided fascinating responses about her Sonata and life during Stalin's time. One of her most important statements during our interview was, "It is hard to explain music (in words). One should listen and try to understand music in some form of context and try to understand what the music is portraying."<sup>89</sup> Chudova's Sonata offers a blank canvas that could portray many different

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<sup>87</sup> Tatyana Chudova, "Biography."

<sup>88</sup> A version of Chudova's Sonata is also printed in a stand-alone solo outside of the Soviet Composers' collection. This version (Tatyana Chudova, "Sonata for Trombone," [Moscow, Sovetskii Kompozitor, 1973]) can be found at the following libraries: Stanford University Library (STF), Northwestern University (INU), University of Illinois (UIU), Boston University (BOS), Cornell University (COO), University of Toronto Music Library (CNMUL).

<sup>89</sup> Correspondence with Tatyana Chudova, phone interview, 11 October 2013.

events, ideas, or emotions to both the performer and listener. She considers her Sonata one of her most successful works.

During our interview, our first topic of discussion was about the inspiration for her Sonata for trombone. She reminisced about playing the trombone in her youth and said she “enjoys, even really loves” the trombone. Chudova said she simply wanted to compose something “challenging and interesting for trombonists” to play.<sup>90</sup>

In an effort to find out if my interpretation was correct – that the terror experienced during Stalin’s leadership in any way influenced her composition – I asked her what she remembered about life during Stalin’s leadership. She clearly remembered the day Stalin was buried. She explained that Moscow’s transportation system stopped and the city shut down. She also said that Stalin was very respected and loved by the people. She was too young to remember feeling fearful about Stalin, but she remembered that people in general really worried what life was going to be like without Stalin. To my surprise, Chudova remembered that her mother cried when she found out Stalin had passed away. According to Chudova, “People feared (Stalin) but at the same time loved and respected him,”<sup>91</sup> and considered him an essential part of their country’s stability. At this point in the interview, it became clear that her composition was not directly influenced by the impact of Stalin’s regime or any other specific event. Clearly her memories about people respecting and loving Stalin did not directly match the raw emotions depicted in the Sonata.

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<sup>90</sup> Tatyana Chudova, phone interview, 1:50.

<sup>91</sup> *Ibid*, 9:34.



Chudova then described the development as the “contrast.” She wanted this solo to capture and reflect the trombone’s unique artistic capabilities that could be demonstrated by a good trombonist. One characteristic Chudova appreciated most about the trombone is its potential to portray “soft, smooth, kind and beautiful but also evil”<sup>93</sup> music.

The contrast between the beautiful and evil sound concept that Chudova described is portrayed early in the development (see Example 7). The muted trombone plays a psychedelic melody over a free-played<sup>94</sup> far-off dream-like scale pattern (B Phrygian and F sharp Mixolydian) up and down the piano.

The image shows a musical score for Example 7. It consists of three staves. The top staff is for the trombone, marked 'con sord.' and 'pp'. It features a melodic line with a long slur and a fermata, with a '2' indicating a second ending. The middle staff is for the piano, showing a rhythmic pattern of eighth notes with a '7' indicating a seventh ending. The bottom staff is for the piano, showing a scale pattern with a '7' indicating a seventh ending. The key signature is one flat (B-flat), and the time signature is 3/4.

Example 7. Tatyana Chudova. Sonata for Trombone, mm. 107-108. Sovetskii Kompozitor, 1973.

Suddenly an aggressive loud line descends from a G in the staff down to a pedal Bb that is seemingly out of place (Example 8).

<sup>93</sup> Chudova, phone interview, 32:49.

<sup>94</sup> Editor’s note at rehearsal number 14 says, “Партию ф-но играть ритмически свободна и импровизационно” [Partiu f-no igrat ritmicheski svobodna i improvizatziionno] which translates to “piano part is to be played rhythmically free and improvised.”

The image shows a musical score for Example 8. It consists of four staves. The top staff is for the Trombone, starting with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several notes marked with an accent (^) and dynamic markings including 'sub. ff'. The bottom three staves are for the piano, with a grand staff (treble and bass clefs). The piano part features tremolos in both hands, with some chords marked with a '7'. The score concludes with a double bar line and a small asterisk (\*) at the end of the bottom right staff.

Example 8. Tatyana Chudova. Sonata for Trombone, mm. 111-112. Sovetskii Kompozitor, 1973.

The mysterious melody immediately returns and concludes as if nothing happened.

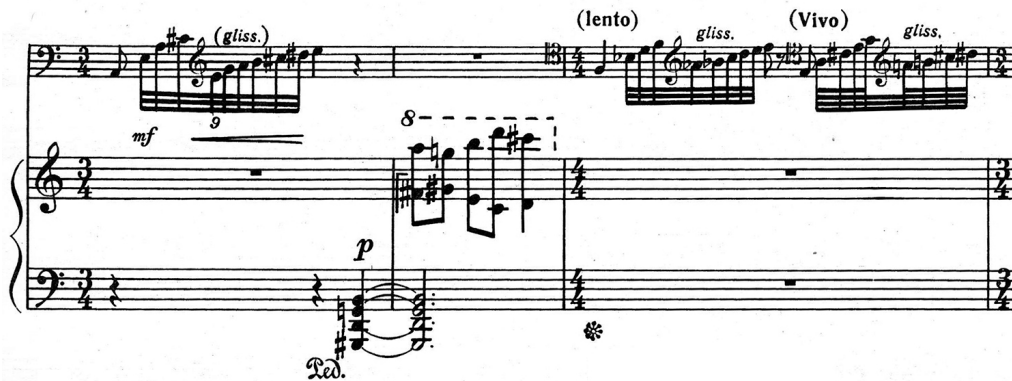
The development, as shown in Example 9, demonstrates the soft concept very clearly with soft playing and difficult lip trills echoed with piano tremolos passed back and forth between the piano and trombone.





Example 9. Tatyana Chudova. Sonata for Trombone, mm. 131-132. Sovetskii Kompozitor, 1973.

The third passage Chudova specifically spoke about (Example 10) was the glissandi in the trombone that ascend into the extreme high register at the end of the solo.



Example 10. Tatyana Chudova. Sonata for Trombone, mm. 194-196. Sovetskii Kompozitor, 1973.

She described this part as a “beautiful cadenza.”<sup>95</sup> Not knowing Chudova’s interpretation for my previous performances, I played these glissandi very aggressively, like rips, into the piano while my accompanist held down the sustaining pedal. This technique caused an echo in the piano’s soundboard that created an interesting effect.

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<sup>95</sup> Chudova, phone interview, 33: 39.  
53

The last section Chudova described was the coda (Example 11). The trombone plays a haunting yet beautiful melody accompanied with very colorful piano chords.



Example 11. Tatyana Chudova. Sonata for Trombone, mm. 200-204. Sovetskii Kompozitor, 1973.

While the trombone holds the last note over the last several measures - a sustained and soft G-flat - the right-hand of the piano plays isolated low sixteenth-note A-flats in octaves (see Example 12). Chudova explained this is meant to be a “reflection about something bad or tragic.”<sup>96</sup>



Example 12. Tatyana Chudova. Sonata for Trombone, mm. 205-208. Sovetskii Kompozitor, 1973.

This ending material effectively brings the listener’s experience to an unsettling and uncomfortable end.

<sup>96</sup> Chudova, phone interview, 38:03.

Although I learned that Chudova's Sonata was not written to purposefully portray the evil specifically from Stalin's regime, I feel my interpretation of the solo (my performance was given before my interview with the composer) relating to Stalin may be valid. According to Chudova herself, she leaves the music's interpretation open to performers and audiences. When listening to Chudova's Sonata for Trombone, my canvas is painted with images of suffering, fear, pain, and horror. These emotions are depicted in what she called the "evil" eighth note line and "call to war" that is the main material of the piece. The dreamy and psychedelic development depicts fear and horror. The cadenza represents pain depicted in the scream-like rips into the trombone's high register. Lastly, the melody in the coda depicts the defeated people with lost hope. The concluding heartbeat could remind the audience about the terror that millions of people experienced as a result of Stalin's dictatorship.

Concertino – **Vadim Veniaminovich Kulyov** (b. 1948)



Vadim Kulyov studied composition with Tatyana Chudova at the Moscow Conservatory; he currently is an active composer and lecturer in the Moscow area and

teaches theory at the G.V. Sviridov Children’s Music School in Moscow.<sup>97</sup> Kulyov’s Concertino<sup>98</sup> for trombone is a fast, jazz-influenced energetic piece with many glissandi (m. 56, C to D-flat), flutter tonguing (m. 60), and fall-offs (m. 57, C flat) as shown in Example 13.

Kulyov’s composition is a traditional concertino in one movement with an added slow, jazz style ballad-like section to contrast his energetic main theme (see Example 14). A technical cadenza sets up an exhilarating finish (see Example 15).

This piece was originally composed for tenor trombone but these musical examples are from my adaptation for bass trombone. I did not change the key but simply left the lyrical ballade-like sections in the original octave (Example 14) but dropped most of the solo down an octave (Example 13) to be more playable on the bass trombone.

51 E Allegro

56 F flutter

Example 13. Vadim Kulyov. Concertino for Trombone (bass trombone adaptation by Jay Roberts), mm. 51-60. Sovetskii Kompozitor, 1973.

<sup>97</sup> “Theory School,” G.V. Sviridov Children’s Music School, accessed August 1, 2015, <http://www.sviridovschool.org/skola/teoreticeskij-otdel>.

<sup>98</sup> Vadim Kulyov, *Произведения Советских Композиторов для Тромбона и Фортепиано* [Proizvedenia Sovetskich Kompozitorov dlya Trombona i Fortepiano (Works by Soviet Composers for Trombone and Piano)], 22.



Example 14. Vadim Kulyov. Concertino for Trombone (bass trombone adaptation by Jay Roberts), mm. 85-88. Sovetskii Kompozitor, 1973.



Example 15. Vadim Kulyov. Concertino for Trombone (bass trombone adaptation by Jay Roberts), mm. 274-277. Sovetskii Kompozitor, 1973.

**Concertino – Pavel Davidovich Saliman-Vladimirov (b. 1929)**



Pavel Saliman-Vladimirov was the oldest son of Ukrainian-born composer David Fyodorovich Saliman-Vladimirov (1903-1992, known for his many compositions for wind band.<sup>99</sup> Saliman-Vladimirov’s Concertino<sup>100</sup> is more like a concerto than a

<sup>99</sup> “Saliman-Vladimirov David F.” *Partita*.  
<http://www.partita.ru/composers/saliman.shtml>

concertino since it is a fifteen-minute long composition in three contrasting movements. While the solo part is marked for “trombone,” this piece was probably written with the bass trombone in mind considering its range.

The first movement is a heroic anthem alternating between several meters that have very slight jazz nuances (see Example 16). The middle of the movement has a short but lyrical melody followed by a lengthy and somewhat technical cadenza (Examples 17 and 18). The end of the movement effectively depicts the heroic character of the opening (see Example 19).

Example 16. Pavel Saliman-Vladimirov. Concertino for Trombone mvt. 1, mm. 5-8. Sovetskii Kompozitor, 1973.

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<sup>100</sup> Saliman-Vladimirov, *Произведения Советских Композиторов для Тромбона и Фортепиано*, [Proizvedenia Sovetskikh Kompozitorov dlya Trombona i Fortepiano (Works by Soviet Composers for Trombone and Piano)], 38.

Example 17. P. Saliman-Vladimirov. Concertino for Trombone mvt. 1, mm.102-103. Sovetskii Kompozitor, 1973.

Example 18. P. Saliman-Vladimirov. Concertino for Trombone mvt. 1, m. 132. Sovetskii Kompozitor, 1973.

Example 19. P. Saliman-Vladimirov. Concertino for Trombone mvt. 1, mm. 161-163. Sovetskii Kompozitor, 1973.

The second movement is a very colorful jazz ballad in D-flat major with many different colors and melodic layers (Example 20).



Example 20. P. Saliman-Vladimirov. Concertino for Trombone mvt. 2, mm. 7-9. Sovetskii Kompozitor, 1973.

The finale is a light dance that frequently switches from compound to duple meter. This rhythm is quite complex, alternating between 3/4, 5/4, 5/8 and 6/8 time signatures to add a layer of rhythmic intensity (see Example 21). A beautiful melody enters and exits throughout the dance (see Example 22). The ending requires a fast and clean double tongue to effectively end the piece (see Example 23).



Example 21. P. Saliman-Vladimirov. Concertino for Trombone mvt. 3, mm. 15-18. Sovetskii Kompozitor, 1973.





Example 22. P. Saliman-Vladimirov. Concertino for Trombone mvt. 3, mm. 63-66. Sovetskii Kompozitor, 1973.



Example 23. P. Saliman-Vladimirov. Concertino for Trombone mvt. 3, mm. 208-209. Sovetskii Kompozitor, 1973.

### Scherzo – Victor Nikolaevich Smirnov (b. 1953)



Victor Smirnov was born in Zagorsk, near Moscow. He graduated from the Second Music School named after Sergei Prokofiev in 1975. He has since been involved

in recording studios and worked with many well-known “popular” Russian musicians. In 1995, Smirnov joined the very successful group called the “Brothers Pearl” (Братья Жемчужные) as accordionist, composer, and arranger.<sup>101</sup>

Smirnov’s Scherzo<sup>102</sup> for Trombone is a short, fast-paced piece that is easily accessible to audiences. The solo begins with the trombonist playing a fast high repeated B-flat in 3/8 meter echoed by the piano (see Example 24). This then leads into the A section that is nine measures long with a three-measure piano interlude; then the A material repeats again a step higher (see Example 25). The B section is 10 measures long and is tranquil and legato in contrast to the A section (see Example 26). The A section then returns for nine measures and then the Moderato leads into a beautiful Andante (C section) that portrays a classic Russian dramatic melody that contrasts anything heard yet in the solo (see Example 27). The Andante ends at the Allegro where suddenly the A material is used in the development section for four measures and the piece then repeats back to the A section through the B section before skipping to the coda with a high energy ending (see Example 28).

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<sup>101</sup>“Victor Smirnov,” *Blatata*, Accessed on August 4, 2015, <http://www.blatata.com/biografii/bio17/9423-viktor-smirnov.html>

<sup>102</sup> Victor Smirnov, “*Scherzo*,” *Произведения Советских Композиторов для Тромбона и Фортепиано*, [Proizvedenia Sovetskikh Kompozitorov dlya Trombona i Fortepiano (Works by Soviet Composers for Trombone and Piano)], 68.

Example 24. Victor Smirnov. Scherzo for Trombone, mm. 1-6. Sovetskii Kompozitor, 1973.

Example 25. Victor Smirnov. Scherzo for Trombone, mm. 7-12. Sovetskii Kompozitor, 1973.

Example 26. Victor Smirnov. Scherzo for Trombone, mm. 30-31. Sovetskii Kompozitor, 1973.



Example 27. Victor Smirnov. Scherzo for Trombone, mm. 52-54. Sovetskii Kompozitor, 1973.

Example 28. Victor Smirnov. Scherzo for Trombone, mm. 74-76. Sovetskii Kompozitor, 1973.

### Rondo for Tuba - **Sergei Borisovich Chebotaryov** (b. 1949)

(No photograph available)

Like the Lebedev Concertos that are now so popular in the United States, Chebotaryov's Rondo for Tuba is comfortably played on a bass trombone. When asked about his Rondo for Tuba,<sup>103</sup> Chebotaryov said, "I would love to tell you something

<sup>103</sup> Sergei Chebotaryov, "Rondo," *Пьесы для тубы и фортепиано*, [*P'esi dlya Tubi i fortepiano* (Pieces for Tuba and Piano)], (Moscow: Muzyka, 1979), 43-48.

interesting about the piece but I don't even remember what year I wrote it!"<sup>104</sup>

Unfortunately this solo, copyrighted in 1979, is now out of print but other music by Chebotaryov can still be found in print, such as his Sonata for Cello.<sup>105</sup>

Chebotaryov's Rondo is a short piece for tuba with a lot of character. The piece begins with the piano and solo echoing each other. The A sections are a call and response between the solo and piano with a repeated eighth-note sequence (Example 29). The B section beginning at rehearsal number 2 is a light, dance-like section where the solo part is very light with an off-beat accompaniment (Example 30). The B section crescendos and gets more intense until rehearsal number 3 where the A material returns a fourth lower than it appears in the introduction (Example 31). The piano takes over the repeated eighth note pattern in section C at rehearsal number 4. The soloist plays intermittently - very short, low and soft. The solo material rises in pitch and volume until the solo plays a long low D that holds softly under the piano's forte melody over 6 bars. To build intensity, the low D and piano melody repeats three times with a short and quick melody from the solo between each sequence. Then on the last D the piano plays 3 very loud short chords while the last low D crescendos to the end (Example 32).

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<sup>104</sup> Correspondence with Sergei Chebotaryov by phone, February 5, 2014.

<sup>105</sup> Chebotaryov's Sonata for cello is available through Theodore Front Musical Literature. <http://www.tfront.com/p-368654-sonata-for-cello-and-piano-1979.aspx#368654>.

Example 29. Sergei Chebotaryov. Rondo for Tuba, mm. 16-20. Muzyka, 1979.

Example 30. Sergei Chebotaryov. Rondo for Tuba, mm. 39-44. Muzyka, 1979.

Example 31. Sergei Chebotaryov. Rondo for Tuba, mm. 63-68. Muzyka, 1979.



Example 32. Sergei Chebotaryov. Rondo for Tuba, mm. 106-110. Muzyka, 1979.

“Schall und Hall” - **Alfred Garievich Schnittke** (1934-1998)



At the time of his death, Alfred Schnittke (1934-1998) was a leading voice of Russian music. Born in Engels, Russia to a Jewish-German father and a catholic Volga-German mother, Schnittke grew up speaking German at home. His avant-garde music reflects his multicultural identity, which was “ethnically German, religiously Jewish and Catholic, culturally and biographically Russian.”<sup>106</sup> He began studying music at the age of 12 in Vienna where his father worked as an interpreter for the Soviet Government. Schnittke went on to study piano and composition at the Moscow conservatory from which he graduated in 1961. He continued to teach orchestration at the conservatory from 1962 to 1972. Because of his avant-garde style, Schnittke rarely heard his music in concert halls in the Soviet Union and made most of his income from his music for film

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<sup>106</sup> Rosamund Bartlett, “Alfred Schnittke (1938-1998),” *Slavonica* 5 (1999): 97

soundtracks.<sup>107</sup> “Schnittke would sometimes cunningly secrete music from his newest composition into these film scores, which gave him his only possibility of hearing it” at the peak of Soviet censorship.<sup>108</sup>

After completing his studies in Moscow he progressed through different stylistic phases. These phases included romantic beginnings, neo-classicism, the quest for eclectic synthesis, and experiments with serial techniques.<sup>109</sup>

Schnittke’s “Schall und Hall”<sup>110</sup> (“Sound and Resound”) for trombone and organ was published in 1983. According to the publisher’s program notes,

The title suggests the multiplicity of interpretative levels: question and answer in the resonant acoustic of large spaces; two instruments with similar yet fundamentally different tonal properties; the organ as a tonal extension of the syllabic trombone sound; trombone and organ as instruments with pronounced octave harmonics; the tension between a ‘mensurated’ line and freely cadenced suspended sound.<sup>111</sup>

Both the “octave harmonics” and “mensurated line” with “suspended sound” are noticeable in Examples 33 and 34 as the trombone plays repeated notes in different octaves and the organ holds suspended cluster chords.

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<sup>107</sup> Schnittke’s Symphony no. 1 and Viola Concerto were performed later by Russian conductor Gennady Rozhdestvensky with the Boston Symphony Orchestra in the late 1980s. See Boston Symphony programs for 24-26 March 1988 (symphony) and 5-10 April 1990 (concerto). [www.archives.bso.org](http://www.archives.bso.org)

<sup>108</sup> Bartlett, “Alfred Schnittke (1938-1998),” 99.

<sup>109</sup> Alfred Schnittke, “Schall und Hall,” Program Notes (Vienna: Universal Edition, 1983.)

<sup>110</sup> Available for purchase at the following URL: <http://www.universaledition.com/sheet-music-and-more/schall-und-hall-fuer-posaune-und-orgel-schnittke-alfred-ue17892>. According to WorldCat this solo is available at 82 libraries worldwide.

<sup>111</sup> *Ibid.*



“Schall und Hall” was composed for trombonist Rudolf Josel and organist Martin Haselböch. The first performance was given in Vienna’s Augustinerkirche on 17 June 1983.<sup>112</sup> Christian Lindberg recorded “Schall und Hall” on his 1991 compact disc, *Sacred Trombone* (BIS).<sup>113</sup> This piece is in print and available for purchase through Universal Edition Publishing.

The image shows a musical score for measures 36-40 of Alfred Schnittke's "Schall und Hall". The score is written for four staves: a bass staff (top), a grand staff (middle two staves), and a bass staff (bottom). The top bass staff contains a melodic line for the trombone, starting with a dynamic marking of *mp* and featuring a long, sweeping slur across measures 36, 37, and 38. The grand staff contains piano accompaniment, with the upper staff marked *p*. The bottom bass staff shows a bass line. The score includes various time signatures (3/2, 4/4, 5/4) and complex rhythmic patterns, including triplets and sixteenth notes. A box containing the number '6' is located at the beginning of the first staff.

Example 33. Alfred Schnittke. “Schall und Hall,” mm. 36-40. Universal Edition, 1983.

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<sup>112</sup> *Ibid.* Program Notes.

<sup>113</sup> Christian Lindberg, and Gunner Idenstam, *The Sacred Trombone*. © 1991 by Gramm.ofon AB BIS, Djursholm.



Example 34. Alfred Schnittke. “Schall und Hall,” mm. 66-70. Universal Edition, 1983.

Concertino for Trombone and Orchestra - **Vladislav Alexanderovich Uspensky**  
(1937-2004)



Vladislav Uspensky (1937-2004) was a respected Soviet-era composer in the Leningrad area. Uspensky grew up in a devout Russian Orthodox family and sang in church choirs from an early age. The music he heard and performed while participating in church choirs developed into the foundation of his compositional style. However, “an artist of a really extraordinary talent, Vladislav Uspenskiy masters the widest palette of musical genres – from song to opera, from instrumental miniatures to large symphonic works, from children’s incidental music, film music to (of course) divine liturgy.”<sup>114</sup>

<sup>114</sup> Vladislav Uspensky,” reMusik.org, accessed July 23, 2015, <http://www.remusik.org/en/vladislavuspensky/>

Uspensky's Concertino<sup>115</sup> for Trombone was written in 1963 and published in 1966 by Muzyka publishing house with a piano reduction by the composer. Uspensky's Concertino has a high-energy accompaniment, syncopated rhythms, and use of the glissando (Example 35), expressive melodies (Example 36), and a flamboyant ending (see Example 37).

The image shows a musical score for Trombone and Piano. The top staff is labeled "Тромбон" (Trombone) and is in bass clef. It begins with a forte (f) dynamic and a glissando. The bottom two staves are for Piano, with dynamics ranging from sf to mf simile staccato. The score includes a first ending bracket and a repeat sign.

Example 35. Vladislav Uspenskiy. Concertino for Trombone, mm. 7-11. Muzyka, 1966.

<sup>115</sup> V. Uspensky, "Concertino for Trombone and Orchestra," (Moscow: Muzyka, 1966,) 2. Available for purchase, Compozitor Publishing House Saint-Petersburg [http://www.compozitor.spb.ru/eng/catalogue\\_editions/the\\_regular/index.php?SECTION\\_ID=1642&PAGEN\\_1=2](http://www.compozitor.spb.ru/eng/catalogue_editions/the_regular/index.php?SECTION_ID=1642&PAGEN_1=2).

*p legato, molto espressivo*

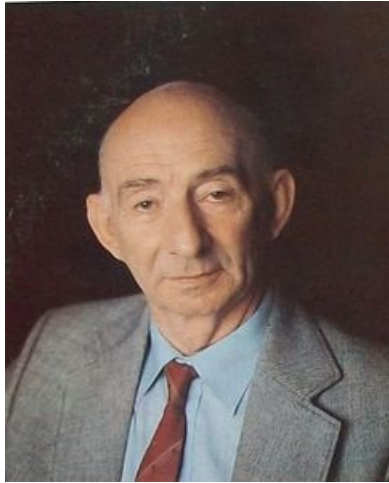
*dim.* *pp*

Example 36. Vladislav Uspenskiy. Concertino for Trombone, mm. 63-64. Muzyka, 1966.

*molto allarg.* **53** *f* *Più mosso (♩ = 100)* *ff*

Example 37. Vladislav Uspenskiy. Concertino for Trombone, mm. 457-462. Muzyka, 1966.

Concertino for Trombone - **Gregory Markovich Kalinkovich** (1917-1992)

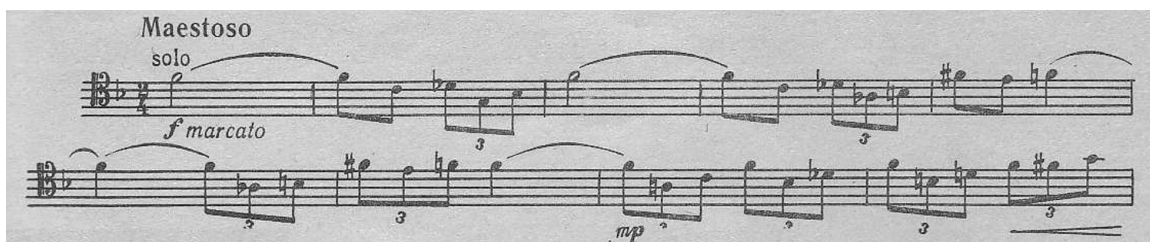


Gregory Kalinkovich's *Elegy for Trombone* has had some exposure to the United States by being performed by several respected trombonists including David Vining, (Professor of Trombone, Northern Arizona University), Don Lucas (Professor of Trombone, Boston University) and Mark Lawrence (former principal trombonist, San Francisco Symphony) as well as many student recitals. However, Kalinkovich's *Concertino*<sup>116</sup> for trombone has not been performed or introduced into the United States.

Kalinkovich's *Concertino* begins with an unaccompanied cadenza that replicates a fanfare in the distance with built in dynamics that create an echo affect. The opening cadenza is very effective in grabbing the audience's attention (see Example 38). After 26 measures the trombone hands the fanfare melody off to the piano (see Example 39).

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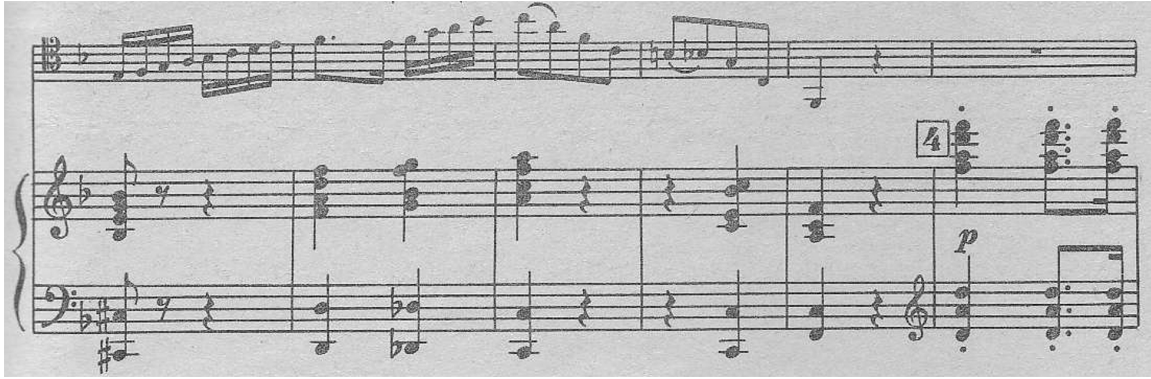
<sup>116</sup> Gregory Kalinkovich, "Concertino for Trombone," Accessed 17 August 2015, (available for download at) <http://trombone.su/?section=notes&surname=kalinkovich>.



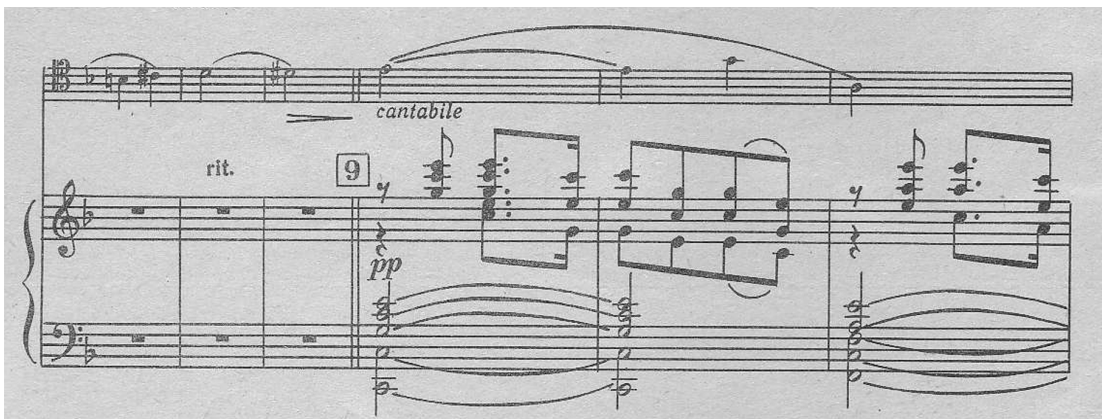
Example 38. Gregory Kalinkovich. Concertino for Trombone, mm. 1-9.

Example 39. Gregory Kalinkovich. Concertino for Trombone, mm. 27-30.

The trombone and piano join together five measures into the Allegro ma non troppo in a brisk tempo that requires quick tonguing and flexibility throughout the entire range of the trombone. The Allegro ma non troppo is a challenge for even the most advanced trombonist (see Example 40). Kalinkovich then contrasts the opening fanfare and flashy Allegro ma non troppo with a lyrical cantabile section (see Example 41).



Example 40. Gregory Kalinkovich. Concertino for Trombone, mm. 70-75.



Example 41. Gregory Kalinkovich. Concertino for Trombone, mm. 134-139.

Rehearsal 13 is the developmental transition from the cantabile back to the Allegro ma non troppo; rehearsal 16 is the recapitulation. A technically challenging cadenza then follows the recapitulation (Example 42). Immediately following the challenging cadenza at the end of the piece, Kalinkovich finishes the solo in seven measures using the intro material (Example 43). This solo is currently downloadable online.<sup>117</sup>

<sup>117</sup> Мир Тромбона, <http://trombone.su/>.



Example 42. Gregory Kalinkovich. Concertino for Trombone, mm. 378-382.<sup>118</sup>

A multi-staff musical score for Trombone and Piano. The top staff is for the Trombone, and the bottom two staves are for the Piano. The score includes a section marked "26 Maestoso" with a dynamic of *f*. The Trombone part features complex rhythmic patterns and slurs. The Piano accompaniment consists of chords and arpeggiated figures. The score ends with a *rit.* marking and a final *f* dynamic.

Example 43. Gregory Kalinkovich. Concertino for Trombone, mm. 404-407.

The following two solos (Okunev, Vasilyev) come from a collection titled, *P'esi Sovetskikh Kompozitorov dlya trombona i fortepiano* (Pieces by Soviet Composers for

<sup>118</sup> каденция принадлежит А. Скобелеву [kadentzia prinadlezhit A. Skobelevu] translates as “Cadenza belongs to A. Skobelev” Therefore it is assumed that Kalinkovich transcribed Skobelev’s improvised cadenza.



Trombone and Piano). This collection is available at several libraries in the United States.<sup>119</sup>

Adagio and Scherzo – **German Grigoryevich Okunev** (1931-1973)



German Okunev was a pianist and composer who as a graduate student studied with Dmitri Shostakovich in the 1960s. Okunev died on his 42<sup>nd</sup> birthday due to complications from a car accident.<sup>120</sup> His Adagio<sup>121</sup> and Scherzo for trombone were recorded by Christian Lindberg on his 1991 *Russian Trombone* compact disc.<sup>122</sup> According to my survey of recitals reported to the *International Trombone Association Journal*, there have been no performances of this piece in the United States.

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<sup>119</sup> *Пьесы Советских Композиторов для Тромбона и Фортепиано*, [P'esy sovetskikh kompozitorov dlya trombona i fortepiano (Pieces by Soviet composers: for trombone and piano)] (Moscow: Muzyka, 1986.). Available at Northwestern University (INU), and Ohio State University (OSU) libraries.

<sup>120</sup> "Composer German Grigorievich Okunev," *Memorial Site*, accessed August 1, 2015, <http://www.okynev.spb.ru/biography.php>.

<sup>121</sup> German Okunev, "Adagio," in *Пьесы Советских Композиторов для Тромбона и Фортепиано* [Pieces by Soviet composers: for trombone and piano], 27-37.

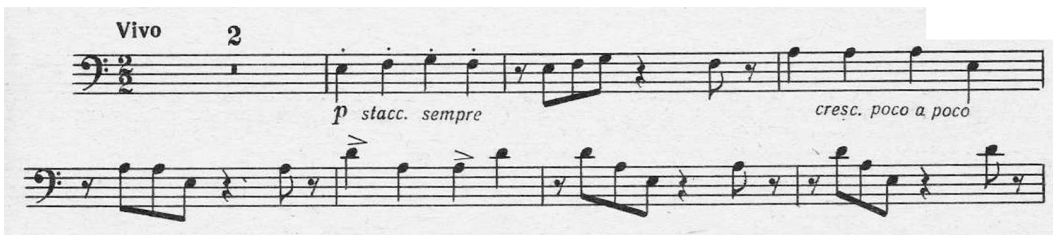
<sup>122</sup> Christian Lindberg and Roland Pöntinen. *The Russian Trombone*. © 1990 by Gramm.ofon AB BIS, Djursholm. CD.

The Adagio and Scherzo were both dedicated to Victor Venglovsky. The Adagio is a lyrical piece that demands smooth legato articulation and very agile playing through large, seamless and slurred intervals (Example 44).



Example 44. German Okunev. Adagio for Trombone, mm. 25-32. Muzyka, 1986.

The Scherzo contrasts the Adagio and is marked *vivo* with very short notes and syncopated rhythms throughout the piece (Example 45). The piece also has time shifts between fast 2/2 and 3/4 time signatures that give a lot of rhythmic intensity and interest for the listener (Example 46).



Example 45. German Okunev. Scherzo for Trombone, mm. 1-9. Muzyka, 1986.



Example 46. German Okunev. Scherzo for Trombone, mm. 57-60. Muzyka, 1986.

This piece demands a high level of control and technique from the player. At rehearsal number 6, fast descending eighth notes in leaps of 5ths are very challenging to execute. This piece is very interesting and would be a great challenge for any advanced trombonist.

#### Concert Piece for Trombone – **Sergei Vasilyev**

(No picture available)

Sergei Vasilyev was a Russian tuba player who composed several pieces for trombone.<sup>123</sup> In addition to his trombone solos he wrote *24 Melody Etudes for Tuba*<sup>124</sup> and *18 Intermediate Etudes for Trombone*.<sup>125</sup>

Vasilyev wrote an effective Concert Piece<sup>126</sup> for Trombone. The beginning is full of rhythmic drive and alternating staccato and accented articulations (see Example 47).

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<sup>123</sup> Andrey Kharlamov. Correspondence by e-mail, 8 August 2015.

<sup>124</sup> S. Vasilyev, “24 Etudes for Tuba,” (North Easton: R. King Music, 2004).

<sup>125</sup> S. Vasilyev, “18 Etudes: Intermediate Etudes for Trombone,” (New York: International Music, 1982)

<sup>126</sup> S. Vasilyev, “Concert Piece,” *Пьесы Советских Композиторов для Тромбона и Фортепиано* [P'esy sovetskikh kompozitorov dlya trombona i fortepiano (Pieces by Soviet composers for trombone and piano)], 17-26.

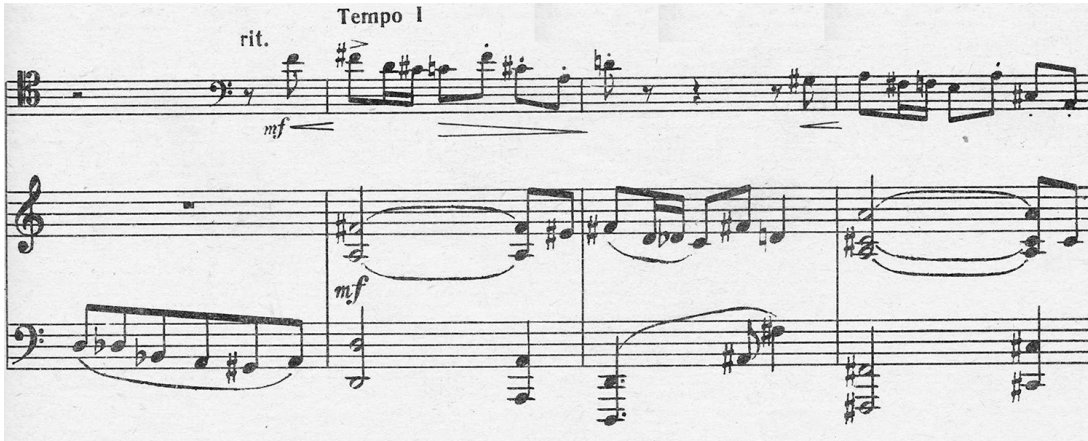
The opening section is followed by a contrasting Largo Espressivo that features beautiful, melodic contours and phrasing (see Example 48). The recapitulation then takes place with the melody up a minor third higher with a melodic sequence of the opening statement (see Example 49). A challenging cadenza follows requiring very quick, light tonguing and a held high C (see Example 50).



Example 47. Sergei Vasilyev. Concert Piece, mm. 1-3. Muzyka, 1986.



Example 48. Sergei Vasilyev. Concert Piece, mm. 36-40. Muzyka, 1986.

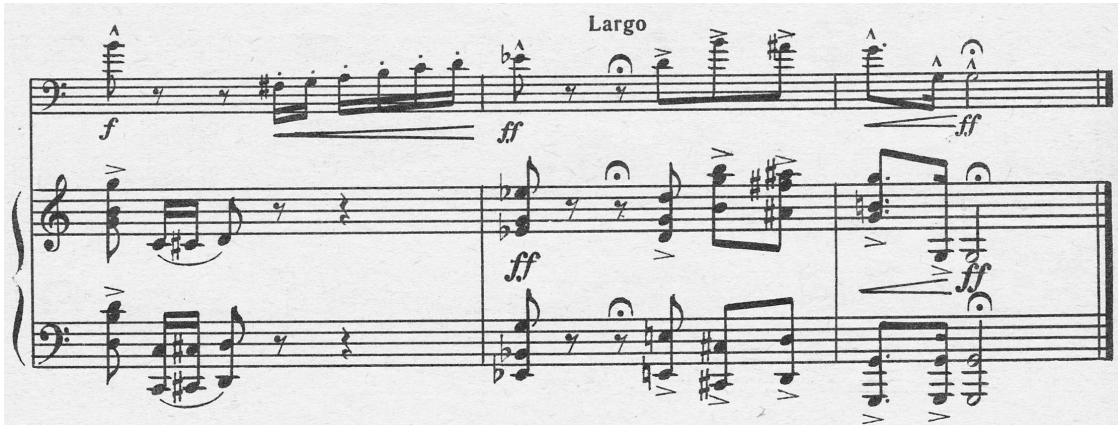


Example 49. Sergei Vasilyev. Concert Piece, mm. 64-67. Muzyka, 1986.



Example 50. Sergei Vasilyev. Concert Piece, mm. 114-123. Muzyka, 1986.

The cadenza leads to a very fast ending section with many sixteenth note runs and loud dynamics. Vasilyev adds a deliberate slow ending marked as Largo with high, loud, and slow trombone notes accompanied with wide piano chords that offer a dramatic conclusion to the piece (see Example 51).



Example 51. Sergei Vasilyev. Concert Piece, mm. 152-154. Muzyka, 1986.

**Concerto for Trombone and Orchestra – Sergei Vasilyev and  
Vladimir Robertovich Enke (1908-1987)**

Vasilyev co-composed a Concerto for Trombone and Orchestra with Vladimir Robertovich Enke (1908-1987). Enke was a member of the Moscow Composers' Union and composed operas, operettas, oratorios, piano sonatas, and vocal compositions; he was also a respected pedagogue and critic.<sup>127</sup>

Vasilyev and Enke's Concerto<sup>128</sup> is a three-movement work available at several different libraries. The first movement is marked *Allegro risoluto* and begins with a rhythmic and melodic sequence that is used throughout the whole Concerto. The opening figure – an eighth note rest followed by a series of eighth notes – is played by the trombone from the beginning of the piece and then developed through the opening

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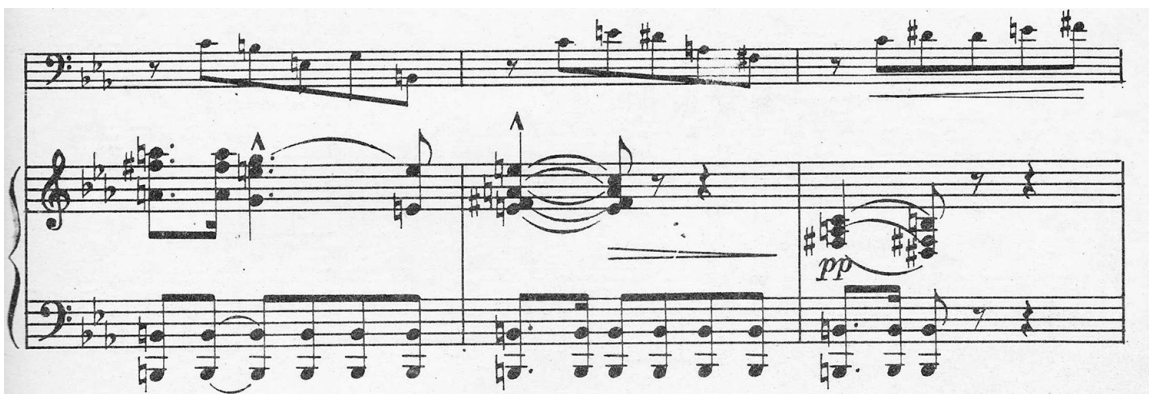
<sup>127</sup> Vladimir R. Enke, “*Belcanto.ru*” <http://www.belcanto.ru/enke.html>.

<sup>128</sup> Sergei Vasilyev and Vladimir Enke, *Концерт для Тромбона и Оркестра*, [Kontzert dlya Trombona i Orkestra (Concerto for Trombone and Orchestra)] (Moscow: Muzyka, 1967,) 3. The piece is available at Illinois State University (IAI) Eastman School of Music (RES), and Griffith University [Australia] (G2U) libraries.

section of the first movement (see Example 52). This sequence appears in several variations in all movements, such as an appearance in the slow second movement (Example 53) and an augmented rhythmic sequence of the opening statement can be heard in the fast, technical third movement (see Example 54).



Example 52. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 1, mm. 1-3. Muzyka, 1967.



Example 53. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 2, mm. 30-32. Muzyka, 1967.



Example 54. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 3, mm. 175-178. Muzyka, 1967.

Consistent with most Russian solos, a lyrical melody marked *espressivo* appears in the middle of the first movement (Example 55). The first movement then changes to a 6/8 compound meter with constant flowing eighth notes (Example 56).

Example 55. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 1, mm. 42-44. Muzyka, 1967.





Example 56. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 1, mm. 184-188. Muzyka, 1967.

The second movement, marked *Molto sostenuto ed espressivo*, features lyrical melodies (Example 57).



Example 57. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 2, mm. 33-36. Muzyka, 1967.

The third movement is marked *Allegro Rustico* and begins with a variation of the rhythmic sequence developed at the beginning of the first movement (Example 58). The third movement also includes a section titled *Moderato assai (con Humore)*. In this section, Vasilyev and Enke use the glissando in a humorous way (Example 59).

The opening rhythmic sequence with and eighth note rest is noticeable in both the accompaniment and solo part (Example 59). The opening sequence can also be found in the cadenza through the use of tied eighth notes that give the impression of an eighth rest followed by an eighth note run (Example 60).



Example 58. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 3, mm. 1-6. Muzyka, 1967.



Example 59. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 3, mm. 114-118. Muzyka, 1967.



Example 60. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 3, mm. 183-198. Muzyka, 1967.

The conclusion of the finale builds to a fortissimo high cc. The fermata on the rest following this pinnacle high note gives a dramatic pause and sets up the last use of the opening rhythmic sequence. The trombone plays a fast, ascending unaccompanied run to end the piece on sixteenth note middle F's (Example 61).

The image displays two systems of musical notation. The first system consists of a single bass clef staff at the top and a grand staff (treble and bass clefs) below it. The second system also consists of a single bass clef staff at the top and a grand staff below it. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The first system features a melodic line in the bass clef staff with accents and a dynamic marking of *ff*. The grand staff below it contains chords and rhythmic patterns. The second system features a melodic line in the bass clef staff with accents and a dynamic marking of *ff*. The grand staff below it contains chords and rhythmic patterns. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature.

Example 61. Sergei Vasilyev and Vladimir Enke. Concerto for Trombone and Orchestra, mvt. 3, mm. 247-249. Muzyka, 1967.

## CHAPTER 8

### CONCLUSION

My stated goal for this Doctoral project was to investigate and find additional substantial works for trombone solo by Soviet-era Russian composers that are worthy of introduction into the standard repertoire of performance for trombone. This I have achieved. Through the process of researching Russian trombone solo repertoire I have found many trombone solos that can and should be used to expand solo and recital repertoire choices for American trombonists. Several of these pieces formed the core of two of my Doctoral bass trombone recitals at Arizona State University and my recital programs and recordings are available to the public through the Arizona State University School of Music Digital Repository.<sup>129</sup> Trombone players today have access to many of these solos through either purchase or inter-library loan, but without knowing what to look for, the pieces remain unperformed. The original trombone solos by Denisov, Okunev and Schnittke recorded by Christian Lindberg should have served as an inspiration for all American trombonists to ask the question, “What other trombone solos are available from Russia?” My further exploration into this repertoire will, I hope, lead others to answer the question.

The long-established works by Lebedev, Rimsky-Korsakov and Blazhevich will undoubtedly continue to fill recital halls in the United States. However, compositions by

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<sup>129</sup> Jay Roberts and Aimee Fincher, DMA Bass Trombone Recital 29 March 2013. <http://repository.asu.edu/items/18636>.

Jay Roberts and Aimee Fincher, DMA Bass Trombone Recital 13 February 2014. <http://repository.asu.edu/items/21952>.

See Appendix A for Recital Programs.

Chudova, Vasilyev, Okunev, Kalinkovich, Uspensky, Schnittke, Smirnov, Saliman-Vladimirov, Kulyov, Chebotaryov, and undoubtedly many others are certainly worthy of being included in American trombone recital programs.

I was very fortunate to stumble across many Russian works for trombone that are unknown in the United States. When Douglas Yeo handed me the books of Russian trombone music that had been given to him by Victor Venglovsky, we had no idea what they contained and could not have predicted they would be an inspiration for me to embark on this project. Those books, sent in friendship by a pen pal, piqued my interest and led me to continue exploring and finding a “lost repertoire” that I believe could significantly change the makeup of trombone recital programs outside of Russia. My recitals of some of this music at Arizona State University are just the beginning of my advocacy of this music, and my ongoing research continues to lead to discovery of additional works.

The last of the pieces that I discovered and discuss in this project was Sergei Vasiliev and Vladimir Enke’s Concerto for Trombone and Orchestra. After receiving it through interlibrary loan, I looked over the score, studied its contents and realized that the book in which it appeared had probably never been opened before. As I held the score in my hands, I noticed that it was printed nearly 50 years ago. Despite the poor quality paper that was typical of music publications from the Soviet era, the pages were still crisp, the binding was tight and no markings filled the pages. I had to ask myself, “How long has this worthy concerto sat untouched in Illinois State University’s music library?”

This question serves as a validation of my initial thesis. As I have shown, a large repertoire of music written by Soviet-era and other Russian composers exists. While

some of it has been available to trombonists in the West, it has been utterly neglected. Russian composers for trombone have created a vast body of music written as successors to the great cultural stream of music written by Tchaikovsky, Rimsky-Korsakov and Shostakovich. This music has been imprinted with their unique perspective of operating for most of the twentieth century under difficult cultural and political conditions that informed their artistic expression. Trombonists owe it to themselves to expand their repertoire with this music and recognize the contribution that Russian composers have made to the pedagogy and literature of the trombone.

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APPENDIX A

JAY ROBERTS DMA TROMBONE RECITAL PROGRAMS

**Jay Roberts, Bass Trombone**  
**Aimee Fincher, Piano**

Katzin Hall  
DMA Recital  
March 29, 2013 • 7:30PM

*Concerto for Bass Trombone and Orchestra* Christopher Brubeck (1952-)  
I. Paradise Utopia  
II. Sorrow Floats  
III. James Brown in the Twilight Zone

*Suite for Unaccompanied Bass Trombone* Eric Culver (1943-)  
I. Fantasia  
II. Dance of the Delicate Sorrow  
III. Ballade  
IV. The Jubilant Gallop

*Rhythm in Blue for Bass Trombone and Piano* Daniel Schnyder (1961-)

**\*\*Intermission\*\***

*Scherzo* V. Smirnov (?)  
(Adapted for Bass Trombone by Jay Roberts)

*Vocalise* Sergei Rachmaninoff (1873-1963)

*Small Suite No. 2* Vladislav Blazhevich (1881-1942)  
I. Allegro Moderato  
II. Lento Lugubre  
III. Allegro  
IV. Allegro Moderato

Ryan Miller & Jason Roseth, Tenor Trombone

*Sonata for Trombone* Tatyana Chudova (1944-)  
(Adapted for Bass Trombone by Jay Roberts)



## School of Music

This recital is given in partial fulfillment of the Doctorate of Musical Arts degree in Trombone Performance. Mr. Roberts is in his second year, studying with Professor Douglas Yeo.

(Spring 2013 Recital)

**Jay Roberts, Bass Trombone**

**Aimee Fincher, Piano**

Katzin Hall  
DMA Recital

February 13, 2014 • 7:30PM

*Concertino* Pavel Saliman-Vladimorov (1929-)

- I.
- II.
- III.

*Choral Variations* Edison Denisov (1929-1996)  
(Adapted for Bass Trombone by Jay Roberts)

*Rondo* Sergei Chebotaryov (1949-)  
(Performed on Contrabass Trombone)

**\*\*Intermission\*\***

*Descensio* Sofia Goubaidulina (1931-)

Jason Roseth Trombone  
Leanne Hanson Trombone  
Jay Roberts Bass Trombone  
Eric Retterer Percussion  
Neil Hathaway Percussion  
Danielle Moreau Percussion  
Aimee Fincher Celesta/Piano  
Amy Buescher Harp  
Garrett Haas Harpsichord/Celesta

*Concertino* Vadim Kulyov (1948-)



**School of Music**

This recital is given in partial fulfillment of the Doctorate of Musical Arts degree in Trombone Performance. Mr. Roberts is a student of Professor Douglas Yeo.

(Spring 2014 Recital)



APPENDIX B  
IRB APPROVAL

**To:** Douglas Yeo

**From:**  Mark Roosa, Chair   
Soc Beh IRB

**Date:** 09/09/2013

**Committee Action:** Exemption Granted

**IRB Action Date:** 09/09/2013

**IRB Protocol #:** 1309009618

**Study Title:** Out of the Motherland, Into the Heartland: A Study of Soviet Trombone Literature

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.