Comparison between
J. Haydn Trumpet Concerto in Eb
and
A. Arutiunian Trumpet Concerto in Ab

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Music A level project 1999
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I have chosen to explore the two trumpet concerti by Joseph Haydn and Alexander Arutiunian because having played the trumpet for over nine years now I have discovered a particular interest in Russian brass music. I have seen John Wallace play the Arutiunian Trumpet concerto, accompanied by the Williams Fairey Brass Band in an arrangement by Roger Harvey at the Bridgewater Hall in Manchester last year. However, the Haydn trumpet concerto was my introduction to brass concertos and it was the first concerto I performed (2nd movement in 1998). I also intend to play the Arutiunian concerto for my A-level practical examination. The Haydn trumpet concerto is the most famous trumpet concerto written and is Haydn’s most well known concerto for any instrument so it serves as benchmark to contrast against the relatively modern and obscure Arutiunian concerto.

I have studied Russian music as part of the Music A-level history syllabus and I enjoy the music of Oskar Bohme, Alexander Goedicke, Vassily Brandt, Alexandria Pakhmutova, and of course, Alexander Arutiunian. These are all Russian composers who made a significant contribution to the solo trumpet repertoire in the twentieth century. I was excited to discover that Mr Arutiunian still lives in his native town of Erevan. Through the use of the Internet I have been fortunate enough to be able to converse with him with the use of a translator.

After analysing the two concerti I thought that the best way to produce a report was to compare them by using the most interesting musical elements that I discovered in my analysis. The basic important elements I chose that stood out from both concerti are rhythm, melody, texture and timbre, and form. These will help draw out the contrasts and similarities in the two works. By looking at these concertos I should be able to comment on how similar, but also how different these concertos are, even though they were written over 150 years apart.

Having analysed both the Joseph Haydn and Alexander Arutiunian trumpet concerti I have decided to present this report as a comparison.

I have included the full solo trumpet parts in the project as some of the comparisons contain references to rehearsal figures in the Arutiunian (e.g. bold letters, A, B, C etc…) and bar numbers in the Haydn (e.g. b.100).

They are referred to because they illustrate the relevant points I have made more clearly. There is an audio tape which runs along side the project and should be played on cue. The audio extracts come from ‘The World of the Trumpet’ (the Haydn) and ‘Trumpet Rhapsody’ (the Arutiunian). Also see the discography at the end.
History of the Haydn and Arutiunian Trumpet Concertos

Joseph Haydn

Born 1732 in Austria
Died 1809 in Vienna

In 1749 he left school to become a freelance, playing the violin, organ and teaching. He was largely self-taught at composing, but studied works of C.P.E Bach. He became Musical Director to Count Morzin in 1759, and two years later he entered the service of the Esterhazy family, near Vienna. Haydn took the post of Kapellmeister: he was in charge of the music library and instruments and also responsible for all the musical entertainment. It was a demanding job as he had to compose in a wide range of media.

Haydn was a very original composer as he was isolated for much of his time at Esterhazy. However, with the Prince’s permission was allowed to publish a few works and his fame spread.

In the 1760’s he composed many symphonies, divertimentos, chamber music, operas and pieces for the baryton (an instrument the Prince played). Other compositions include many piano trios, 19 operas, 107 symphonies (also nicknamed ‘the father of the symphony’), 68 string quartets, 62 piano sonatas, and 15 concertos. Many of these, especially his operas, were to accommodate the talents of the Esterhazy company.

Dramatic surprise, often turned to humorous effect, is characteristic of his style, as is his fondness for folk-like melodies. His manner of turning a simple tune into complex developments was admired by his contemporaries. This is evident in his Trumpet Concerto in Eb (1796) which was Haydn’s last work for purely orchestral forces and is a truly fitting climax to more than four decades of outstanding achievement in this medium.
Alexander Arutiunian

Musical life in Armenia has a long and distinguished history, but it is only in comparatively recent times that it has become known in the west. Among the 20th c. composers who have wedded native Armenian musical impulses to the Western Classical tradition, Aram Khatchaturian is surely the best known, but also high on the list is Alexander Arutiunian.

Alexander Arutiunian was born in 1920 in Erevan, Armenia (USSR). He is one of the best known and most highly esteemed composers in the Soviet Union. He studied composition and piano at the Komitas Conservatory in Erevan before going on for further studies in Moscow with H. Litinsky (1946-1948). He returned to Erevan when in 1954 he was appointed professor of composition at the Conservatory and artistic director of the Armenian Philharmonic Orchestra. In 1970 he was made a People’s Artist of the USSR.

Alexander Arutiunian enjoys international renown and his works are frequently played and recorded throughout the world. He has written operas, cantatas, symphonic works and chamber music. His catalogue includes many works inspired by Armenian subjects (Cantata on My Native Land, Tale of the Armenian People, From my Fatherland, and Armenian Rhapsodies), but he is best known for an impressive number of concertos, including works for piano, horn, oboe, flute, and above all his famous trumpet concerto. The latter, written in 1950, is his best-known composition abroad, and is a mainstay of every trumpet player’s repertory. Other trumpet works by Arutiunian include a Scherzo composed in 1955 and a Theme and Variations.

“Alexander Arutiunian... whose music alternates between beautiful reflections of impressionism and rough folk dances… and whose volcanic and sentimental works are irresistible...” ~ Jacques Longchampt, Paris, 1977

In May 4th, 1990, for his 70th birthday, the Armenian Chamber Orchestra, directed by Rouben Aharonian, gave an extraordinary concert at the Gaveau Hall in Paris, with a program devoted entirely to the composer. This was also the occasion of the French premiere of his Violin Concerto (soloist: Rouben Aharonian)."
Rhythm

“Rhythm is one of the most striking features of 20th century music. There can be no music without rhythm.” ~ Stravinsky

Both concerti have rhythmic material which is stated first (Arutiunian at A and the Haydn in the opening solo bars in the first movement) which forms the basic foundation for the rest of the movement (or section in the case of the Arutiunian). The rhythm from the opening is also used in the development sections in both concerti, however, not always in full. This is an example of motivic use of rhythms and was used extensively in the Classical period. In a recording of the Haydn trumpet concerto (by Ludwig Guttler) he inserts his own cadenza at the end of the last movement (at the pause before b.280) which incorporates thematic material and therefore rhythmic motives that sum up the whole concerto. This is also true for the Arutiunian where Timofei Dokshizer (see appendix no.1) has written a cadenza to the Arutiunian concerto which also includes rhythmic patterns that are common in all parts of the concerto.

In all these examples and many other places during both concertos the main beats of the bar (i.e. first and third in 4-4 time) are highlighted to give the piece momentum and almost all the accents lie on these strong beats as well. For example, an extract of the bass in the Haydn:

\[ \text{MUSIC EXAMPLE ~ Haydn: Bass part at b.137 (1st movt)} \]

These are all features of the Classical period and most of these features can be seen in works by other composers during this time (1750-1810). However, there are no changes of meter or syncopated rhythms in the Haydn concerto, which were Classical features. There are also no interlocking contrasting rhythms, which Haydn mastered in his string quartets. However, in the second movement there are many phrases that are tied across the bar lines (e.g. b.10, 34, 43 in the solo part). While the solo part is playing through the bar lines the accompaniment is playing on the beat. You may think that this is syncopated, but the movement is usually taken slow enough to be counted in six rather than two (quaver = 76) so the tied quavers sound more like suspensions.

Haydn uses rhythmic motives more often as an element of the overall structural unity. Not only did he use sudden accentuations (both on strong and weak beats), but there is a rhythmic pulsation in his motives, and also in other composers of his time, which adds to a unique character in their music and which also propels their music forward. As expected, rising scales and rising melodic figures always go towards the first beat of the bar. For example in b.109-110 of the first movement in the Haydn. This is also seen in the Arutiunian in the soloist’s last note before D and is especially effective as the high Bb is the highest note in the concerto. Writing notes with shortening note values, like this, gives the impression to the listener that there is a big accelerando towards a climax.

\[ \text{Listen to sample no.1} \]
This is also a good example of the concerto’s intense rhythmic energy which is what I think is the main characteristic of the Arutiunian. (The main theme at A is a good example of the driving rhythmic force present in many Russian folksongs.) However, Haydn’s concerto is much more rhythmically tame as there are no accelerandos or changes of meter. This, however, is used frequently in the Arutiunian and conceals the obvious regular pulsations. An example of this, highlighted by the use of displaced accents and can be found at P.

\[
\begin{align*}
| 3 \quad > \quad | 2 \quad > \quad | 3 \quad > \quad | \quad \_ \quad \_ \quad \_ \quad | \\
| > \quad \_ \quad | 4 \quad \_ \quad \_ \quad \_ \quad \_ \quad \_ \quad | \\
| 3 \quad > \quad | \quad \_ \quad \_ \quad \_ \quad \_ \quad \_ \quad | \\
\end{align*}
\]

\[MUSIC\ EXAMPLE\ \sim\ Arutiunian:\ rhythm\ at\ P\ (displaced\ ac)\]

It is used here to create a rhythmic ambiguity and an unsuspecting outcome. The displaced accents is another tension-creating rhythmic device as it temporarily disrupts the rhythmic flow, as seen at A and P (shown above) in the Arutiunian. The use of displaced accents go hand-in-hand with the changing metres and help to propel the music along. These ideas are used more sparingly in the Classical period but there are no clear examples in the Haydn. Although there are no displaced accents as such, the impression is given when there is a rise in pitch on weak beats of the bar.

E.g. b.66, b.68 in the solo part there are leaps of a 4th to the 2nd beat of the bar.

\[Listen\ to\ sample\ no.2\]

\[MUSIC\ EXAMPLE\ \sim\ Haydn:\ b.66\ (1\textsuperscript{st}\ movt)\]

There is a 2-4 bar thrown in at G which disrupts the rhythmic flow. This gives a sense of hurriedness. However, having said this, the soloist plays almost always in 4-4 time: Another similarity, as the soloist in the Haydn always stays in the time-metre stated at the beginning of the movement.
One major difference in rhythmic features is that of syncopation. Syncopation seems to feature a lot in the Arutiunian concerto and sometimes in unlikely places, such as the slow sections D and M in the accompaniment.

MUSIC EXAMPLE ~ Arutunian: accomp. at M

There is also the off-beat syncopation, such as 13 bars after A. Both types of syncopation can be found at B and are used in these instances to create tension in the piece. There is no syncopation in the Haydn trumpet concerto at all. Movement two of the Haydn may seem to have syncopated rhythms in it but it is actually rhythmically simple as the quaver receives the beat with no syncopated rhythms.

The use of cross-rhythms was used both in the Classical period and the 20th century. There are just a few examples in the Arutunian (see E where there are triplet-quavers played against quavers). In the Haydn there are very few triplets or dotted rhythms so therefore there cannot be any cross-rhythms.

Rhythm occupies a more dominant role in the music of the 20th century than it ever has done. The main features I found were the irregularity and unpredictability of rhythms, the tendency for Arutunian to use the changing meters, polymeters, displaced accents, and many types of cross-rhythms, all tension-creating devices that often have a jolting effect upon the listener. The rhythmic element has become more flexible and irregular that the meter signature is often a convenience merely for the conductor and not for the players, as seen at P.
Melody

Many critics and countless listeners claim that contemporary music is ‘tuneless’, that is, devoid of melody. I would argue that this is not the case and there are many tunes in the Arutiunian that you will be whistling away to after hearing this work. Melodic organisation in the Classical period were usually symmetrical (i.e. based on a 4 + 4 bar plan). The proposition stated in the first 4 bars (antecedent) would be answered in the second 4 bars (consequent).

There are many clear examples in all movements of the Haydn. The clearest is the arching opening four bar phrases in the second movement:

*Listen to sample no.3*

**MUSIC EXAMPLE ~ Haydn: Opening solo part (4+4)**

The melodic component in the 20th century is hard to define. Often melodies do not have a symmetrical structure and has less predictable paragraphing, which can be seen in the Arutiunian at E where the phrases are between 1½ bars and 4 bars long. It is also hard to determine where the phrases start and finish. Like the Haydn, the Arutiunian does have sections with the ‘Question & Answer’ phrases, such as at M. It is not so easily recognisable though, so the sample will show this more clearly.

*Listen to sample no.4*

Having researched Joseph Haydn and other classical composers I found out that a primary interest, whilst composing, was the overall architecture of their piece and also the elaboration of their melodic ideas. This is no exception in this concerto as the first movement is in Sonata form where Haydn’s melodies and motifs are later developed. An obvious example is the opening melodies in the solo part.

*Listen to sample no.5*

In this example you can see that it is built on scale steps and the notes of the common diatonic chord (Cmajor). This tendency was dominant of the Classical period. The Haydn concerto is definitely no different as it continues in step-wise fashion until bar 45 where it plays a short motive in 3rds followed closely by a chromatic motive. However, there are exceptions to this and during the development section of the first movement there are some massive leaps for the soloist.
In the Arutiunian I found out that he often resorted to other scale systems other than the well-known major and minor modes of the diatonic scale. In sections, such as D-F, it has a sense of wandering tonality as it modulates frequently. During the slow sections at D and M the melody is made up of many whole tones. This means there are few cadencing points because there are not many leading notes. This use of whole-tone figures at M gives the Arutiunian a Russian sound.

The two concerti, however, do have melodic ideas in common, such as they both have tuneful melodies that are singable and have slow lyrical sections for the trumpet in the middle range. The latter is particularly important noting that the Haydn was the very first brass concerto to have lyrical passages in the lower to middle range of the instrument. Haydn consciously exploited these low narrow chromatic intervals, especially throughout the second movement, previously unattainable on any other brass instrument of its time and to great effect too.

Looking at the ranges of each concerto, Haydn wrote for the new keyed trumpet (see appendix no.4 & 5) to play in its very extreme range. This too was never done before, as it was impossible to play at this pitch and speed.

Listen to sample no.6

In the first movement the trumpet covers basically the whole range of the instrument (G – 3Bb in Eb pitch). Even on a modern Eb trumpet this is hard to play. This shows us the range used in each concerto (Bb pitch):

The Haydn also has wider leaps and a wider range of notes than the Arutiunian. This may seem unusual as most 20th century pieces are far more technically difficult to play than Classical repertoire. Large skips are not inevitable features of 20th century music, esp. in the Arutiunian where large intervals would be unpractical as it is technically difficult to play. Arutiunian had the performer in mind when composing this work and was concerned with the performer’s restrictions, he wrote it centered around Bb major because it is a convenient key for the trumpet to play in (see appendix no.2, Q.6)

On the whole, melodies with larger intervals in will have longer phrase lengths, while melodies with narrower intervals are more likely to be broken down into smaller phrases, separated by rests. The melodies with the narrower intervals are generally dominated by rhythmic forces. The Arutiunian has no interval greater than an octave.
Other differences looking at the melodic aspect includes the Arutiunian having more rubato, frequently modulating melodies, and there is a greater emphasis on rhythm and dynamics. After comparing these two concerti it may be said that 20th century melodies are not as dominant as in the classical period. The melodies are more irregular and less predictable, with more emphasis on larger interval (e.g. 7th and 9th) or very small intervals and also augmented intervals. Often the melody is more dependent on its rhythmic energy (as in the main theme of the Arutiunian).
Texture / Timbre

In the 1750’s Haydn felt that homophony and polyphony were irreconcilable within the same movement, a notion suggested by some of his earlier quartets. However, he strove for a reconciliation of the 2 styles in his later compositions, in which rich contrapuntal lines enliven the essentially homophonic texture.

All 3 movements are homophonic in texture (i.e. a single melody by the trumpet is heard against a chordal accompaniment). In the accompaniment basically the same rhythm moves in all the parts.

The Arutiunian is basically homophonic in texture as well, but it does have intermissions of counterpoint too. Such as at E where the cellos and horns duet with the trumpet that plays a countermelody. At this point the two strands of melody run parallel, each on its own plane, seemingly unrelated and independent. This results in a couple of diminished intervals. It is fairly hard to listen too because each separate line interweaves with each other.

In the Haydn orchestra the separate groups of instruments were held in balance, and overemphasis of a single instrument was generally avoided. The orchestra depended on the sound image of the string tone for its main tone colour. The woodwinds, although occasionally used brilliantly, occupied a secondary role. The number of instruments used was not large. On the whole, transparency and clarity prevailed as Haydn strives to keep melody, rhythm, and harmony in proportion. Haydn includes all the ‘standard’ instruments in this concerto (see appendix no.3). However, he does not include clarinets and the wind and brass are used more sparingly in the slow movement. The latter can be said for the Arutiunian too.

Another textural factor is the size of the performing group: the Haydn concerto sounds light and transparent when performed by a small orchestra and the Arutiunian sounds heavy-textured when played with its full complement of the full orchestra. This is also highlighted by the fact that there are more lines written at any one time in the Arutiunian than the Haydn.

As the woodwind and brass instruments underwent significant mechanical improvements, the orchestra accepted an increasing number of instruments in its standard complement. Along with more demanding parts, the new generation of players became more versatile instrumentalists.

Percussion instruments were used in moderation in the Haydn concerto to either underline rhythmic accents or to achieve high points in dynamics.

The percussion used in the Arutiunian is now a full section with tuned and other percussion instruments. They have grown in importance and number (see appendix no.3).

In the Haydn the changes of timbre come more from changes of dynamics rather than instrumental colours. However, the winds and the occasional use of brass and timps gives the concerto different colours.
MUSIC EXAMPLE ~ Haydn: First page of the score
However, this is not the case in the Arutiunian. Although Arutiunian still employed the new large orchestra and was able to use the wind and brass to that effect, the textures are subtly drawn, usually with the help of only a few instruments.

*Listen to sample no. 7*

As heard in that example there is more emphasis placed on individual timbre and colours rather than on large combinations of instruments. Musical lines are characterised by colour qualities as well as the density of instrumentation and new effects and nuances were achieved by muted brass and by divided muted strings that separate their sound even more from the different timbres of the orchestra. Additional determinants of tone colour are loud and soft, vibrato and nonvibrato, pizzicato and arco, legato and staccato. This extract shows the soloist using very strong vibrato, a technique employed by most Russian brass players: this adds to the Russian sound.

*Listen to sample no. 8*

The string sound ceased to maintain its dominance as the chief ingredient of the orchestral tonal image as the brass, percussion and woodwind emerge. The strings become more utilised for their percussive potential, rather than for their songfulness.

*Listen to sample no. 9*

Instead of the strings, now the woodwind and brass instruments become the virtuosi of the orchestra.

In 20th c. music texture is decidedly more contrapuntal than in the preceding century. The sound aspect of texture is seldom based on sensuous beauty. As a consequence, the stringed instruments are rarely used in the traditional manner. Percussion instruments gained greatly in importance and the percussive potential of traditional instruments, particularly the strings, is often stressed.

The woodwind and brass instruments are featured with even more emphasis, consolidating the gains made during the 19th century.
I think that one of the most striking differences between the two concerti is the structural differences. The Haydn is a typical Classical concerto and is written in the form of three movements: fast – slow – fast. The Arutiunian is written without a break and is divided into perhaps six sections. The Haydn opens with an allegro in Sonata form and apart from a brief episode in C minor, the structure of the three sections of a sonata form: exposition, development and recapitulation is reasonably regular, in both form and tonal structure. Consequently, the interest lies mainly in the beautifully varied rhythms of the solo part, which soars up to the high Bb in bar 110. The second and third movements are again very regular in form, using ternary and binary forms, which were used extensively in the Classical period.

So, as you can see the two concerti are quite different in form. You can see this more clearly by looking at the comparison (look forward two pages). The Haydn and Arutiunian are similar in that they both last approximately the same in duration (the Haydn c.14-15mins and the Arutiunian is c.15-16mins), but the main similarity comes from looking at the first movement of the Haydn and the Arutiunian as a whole because the Arutiunian is, strictly speaking, a concertino rather than a true concerto, as revealed in its formal outlines. So the Arutiunian is like a massive extension of the first movement of the Haydn as the Arutiunian is a single sonata-form movement with a slow episode inserted between the development and recapitulation sections. Arutiunian said when I asked him about the form he composed it in:

“I tried to avoid the 3-movement structure of the piece and gathered in one part, with the middle section slower, under the sourdina. Later on, in 1977, a wonderful cadence was written for the Concerto by a well-known trumpeter, soloist of the Bolshoy theatre Timofey Dokshitser”

Another similarity is that they both have one cadenza, although not at the same place during the concerto. The cadenza in the Haydn comes at the end of the first movement and the cadenza in the Arutiunian comes a few bars before the end of the entire work. At the beginning of the Arutiunian he blends a cadenza-like opening for the trumpet which has a fairly static accompaniment.

Listen to sample no. 10

They both start and finish in the same key and the main themes are usually in the tonic, except for the development sections, because the basis for the form they are written in requires them to do so. In this sense, the opening themes of each concerto (at b.37 and A) are also used in the development sections. Both concerti have orchestral introductions before the trumpet soloist takes up the main theme.

The Haydn has clear-cut sections and movements indicated by a change of key or tempo. Arutiunian manages to link the sections with more variety. He gives the orchestra smooth linking bridges into the slower sections with the use of ralls, rits, and the diminution of a melody so the music effortlessly glides into the slow episodes. But when the tempo 1 (e.g. at G) returns then there is a sudden change of tempo and key.
Proportion and balance has always been a Classical feature and the Haydn is no exception as all three movements are roughly the same in duration. Both the Haydn and Arutunian are based on the principles of repetition and contrast, variation, and development.
Conclusion

I generally think, in my experience, that 20th century pieces are harder to perform than classical works because of the increased technical demands that are placed on the soloist. But I believe that the Haydn Trumpet Concerto is not easy to play compared to the Arutiunian and in some respects even harder. Having compared the two concerti, I found that there was surprisingly a lot in common.

They both:

- Have chromatic slow, lyrical sections with the use of infrequent cadencing to build the tension.
- Are the composer’s most famous concerto for solo instrument, which makes them also very popular.
- Have faster, more energetic outer sections.
- Have a similar pitch and dynamic range.
- Are more similar than I thought when I began this project.
- Are technically and physically difficult to play.
- Have only one cadenza.

The differences can be attributed to the fact that they were written over 150 years apart. The Haydn is much more rhythmically unadventurous as there are no changes of meter, tempi, etc…, but it does serve as a model Classical concerto.

I found that the Arutiunian had the following qualities:

- Lyrical, song-like melodies
- More adventurous modulations
- Harmonies are very rich
- Powerful use of discords
- Chromatic notes
- Perhaps a closer link with art and literature (see appendix no.7)

Only a couple of these qualities existed in the Haydn.

Another new development in the Arutiunian is the blending of the Cadenza with the general flow of the concerto by accompanying it instead of letting it be a solo bravura part. The whole tone melodic ideas and the intense rhythmic drive of the work also gives the concerto a Russian folk feel.

These are all traits from the Romantic period and having researched Russian Trumpet concerti (see appendix no.6) I can conclude that the Arutiunian is a Neo-Romantic Russian Trumpet concerto.

I might even suggest that if Haydn was alive today he may well have written a work very similar to the Arutiunian concerto.
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- Program notes from the “New Hampshire Philharmonic Orchestra ’98”
  Program notes from the “Harrogate Symphony Orchestra ‘93”
  (see appendix no.8 & 9)
- Internet

Scores: ‘Concerto in Eb major for Trumpet and Orchestra by J. Haydn’
  (Edition Eulenburg) full score
  ‘Concerto for Trumpet by Arutunian’
  (International) piano reduction

Discography: ‘Trumpet Rhapsody’ (Melodiya) soloist: Timofei Dokschizer
  ‘The World of the Trumpet’ (Decca) soloist: Alan Stringer
  ‘The Trumpet’ (Daily Telegraph) soloist: Ludwig Guttler
  ‘James Watson’ (Doyen) soloist: James Watson

Acknowledgements: I am very grateful to the following who have supplied me with some very useful and interesting information:
Ole J. Utnes, B. Showerman, D. Lancaster, Mr Alexander Aroutiounian, Anahit Bobikian, A. Brown, Jean-Pierre Mathez, and S. Olans.
Appendices

Timofei Dokshizer
(b.1921)

Timofei Dokshizer is considered to be the leading soloist in all of Russia and is the primary soloist who made the Russian trumpet concerto popular. In 1945, Dokshizer, became the cornet soloist with the Bolshoi Theater Orchestra. It is the performer's responsibility to represent the composer's intentions and Dokshizer achieves this by increasing the tension in fast passages, employing constant fluctuation in sound (volume) to adequately express the emotions of the music and his constant searching for motion in slow passages and therefore trying to represent the unique qualities of the concerto.

Arutiunian had been fond of the trumpet since his childhood and it was natural that he would want to have written such a concerto.

The Concerto was written in 1950 not commissioned by or for anyone. But, Arutiunian originally intended to write it in 1943 for a student of Tabakov, Zsolak Vartasarian, who was principal trumpet in the Armenian Philharmonic Orchestra. He was kind of Arutiunian’s stimulus for writing the concerto. However, Vartasarian died in the war and the concerto was not completed until 1950; Aykaz Messiayan was the first performer of the Concerto and Timofei Dokshizer was the first recording artist of this concerto.

Interview with Arutiunian

November 12, 1998
Dear Mr Davidson,
I passed your message on to Mr Harutjunian and here is his answer:
The delay was conditioned by my absence for business, I hope we are not too late with this message. Anahit

Was the concerto commissioned for anybody? If not, what were the reasons for writing it?
1. The Concerto was written in 1950 not commissioned by or for anyone. I have been fond of the trumpet since my childhood and it was natural I would want to have written such a concerto. Then, I had a friend, Tsolak Vartazarian by name, an excellent trumpetist, who also was kind of a stimulus for my Concerto. The first performer of the Concerto (that could perhaps interest you) was Aykaz Messiayan.

Please could you comment on the style you wrote it in?
2. The style is, they say, characteristic of my work general, here no folk melodies have been used. All the intonations and thematic peculiarities serve to make the piece of universal human value, understandable to all people in the world. I think I succeeded in this, considering the popularity of the piece all over the world.

It has an unusual form, as it runs straight through with no obvious three-movement structure. Why is it written in sections rather than movements?
3. I tried to avoid the 3-movement structure of the piece and gathered in one part, with the middle section slower, under the sor-dina. Later on, in 1977, a wonderful cadence was written for the Concerto by a well-known trumpetist, soloist of the Bolshoy theatre Timofei Dokshizer.

**Are there any reasons for your particular scoring of the instruments?**

4. The scoring for the instruments expresses my particular perception of music, and is based on my original intent.

**Why were the cellos chosen as such a prominent part ~ often duetting with the soloist?**

5. It is prompted by the music itself and my specific way of self-expression; the introduction of cellos was conditioned by my vision of the piece.

**Ab seems an unusual key to write a concerto for Bb instrument, what were the reasons for this?**

6. I was guided by the convenience of this key for the trumpet, at least in my understanding. Moreover, the performing experience of the Concerto proved that I was right. The key is really very convenient.

**Was the Haydn or any other trumpet concerto in your mind while composing this work?**

7. No, I wrote the piece without even knowing at the time about the Concerto of Haydn and can surely state that no other influences were there while writing this Concerto.

**Any comments between the 2 concertos….**

8. None.

**Do you have any similarities / differences between the 2 you wish to comment on?**

9. Each Concerto has its own style and its own face.

**Does the concerto attempt to ‘tell a story’ so that it conjures up images in the mind of the listener. I was told that the concerto should be approached as though telling the story of the brave Armenian people that were massacred early in the 20th century. Could you give me more information on what images or events the music describes.**

10. This is a purely concert piece, specific, intended for all kinds of audiences, and does not tell a story of our people (or tells that only to the extent to which I am a representative of the Armenian people). Its aim is for all the listeners to perceive it on their own. It is written in colourful, bright tones, except for the middle section.

**Could you suggest any further areas of reading or any useful links?**

11. No, I would not.

**Do you have any further comments?**

12. Due to the clear thematism of the Concerto and the orchestra arrangement, which is the indivisible part of the overall piece, the Concerto has been able to gain universal recognition everywhere.

In the end I want to thank you for the interest in my work. I also wish you great successes.

Best regards,
Alexander Aroutiounian
Comparison of the instruments of each orchestra

<table>
<thead>
<tr>
<th>Haydn Orchestra: (a typical Classical orchestra)</th>
<th>Arutiunian Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strings</strong></td>
<td>Strings</td>
</tr>
<tr>
<td>Violins I/II</td>
<td>Violins</td>
</tr>
<tr>
<td>Viola</td>
<td>Violas</td>
</tr>
<tr>
<td>Double bass</td>
<td>Double bass</td>
</tr>
<tr>
<td>Harp</td>
<td>More to maintain the balance</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Woodwind</strong></td>
<td>Woodwind</td>
</tr>
<tr>
<td>2 flutes (1 in movt II)</td>
<td>Piccolo &amp; 2 flutes</td>
</tr>
<tr>
<td>2 oboes</td>
<td>2 oboes</td>
</tr>
<tr>
<td>2 bassoons (1 in movt II)</td>
<td>2 bassoons</td>
</tr>
<tr>
<td>NO clarinets</td>
<td>bass clarinet &amp; 2 clarinets</td>
</tr>
<tr>
<td><strong>Brass</strong></td>
<td>Brass</td>
</tr>
<tr>
<td>2 trumpets (+solo part in Eb)</td>
<td>2 trumpets (+solo part in Bb)</td>
</tr>
<tr>
<td>2 Eb horns (Not in movt II)</td>
<td>4 F horns</td>
</tr>
<tr>
<td></td>
<td>3 trombones</td>
</tr>
<tr>
<td></td>
<td>1 tuba</td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
<td>Percussion</td>
</tr>
<tr>
<td>Timpani (B and E)</td>
<td>More varied and colourful</td>
</tr>
</tbody>
</table>

The Keyed Eb Trumpet
(or ‘Italian Keyed Trumpet’)

Anton Weidinger invented the keyed trumpet in 1793 and this trumpet (unlike the earlier natural trumpet) had 4-6 holes or keys.

The keys were used before valves to fill in the missing chromatic notes (or gaps between the ‘open’ notes of the natural trumpet). He borrowed this idea from woodwind instruments, as the keys themselves resemble woodwind keys of the period (see picture), strategically sited holes, mounted on brass saddles, two of them usually on cross-struts, and are heavily sprung to close.

It was awkward to hold the trumpet and there were still many technical difficulties that still had to be overcome (e.g whole tone trills and it was played using both hands). Also the keyed notes sounded thin and bloodless.

The Concerto was presumably written for a Viennese trumpeter, Anton Weidinger, the inventor of the keyed Eb trumpet. It could produce all the chromatic tones between (Eb) G and 3Bb, but would usually be played at a lower pitch because of the range of the concerto. This Eb trumpet was evidently a forerunner of his 4-6 keyed trumpet (c.1801).

There is some evidence that Weidinger knew Haydn before requesting the Concerto, and Haydn may well have been the best man at Weidinger’s wedding in 1792.

The keyed trumpet however, had a short life. It was used for the Hummel concerto, composed in 1803, which was also written for Weidinger. It was rarely used after that because in 1813 it was superseded by the valved trumpet. It is now more commonly performed on the modern Eb trumpet, and occasionally on the Bb.
The concerto was completed in 1796, but not premiered until 1800 in Vienna. Part of the wonderful response of course came from the fact that not many had heard a trumpet play a chromatic scale of any type, and the big premiere in Vienna was a landmark.

It is possible that Weidinger had a prototype of the keyed trumpet which Haydn was aware of. In both concertos the solo material is mainly diatonic with extensive chromatic passages, even in the instrument’s lower and middle registers (e.g. 2nd movt of Haydn). Use of chromaticism in this way was impossible with another other brass instrument available at the time and was the first piece written for trumpet with lyrical passages in the middle register.

**Russian Influences**

In the beginning of the eighteenth century, Russian music was represented largely by folksong, ecclesiastical chants, and the simplest genres. However, by the end of the eighteenth century, Russian opera, symphonic and chamber music were all beginning to take shape.

In order to understand the significance of Russia's historical influence on solo works written for trumpet, it is important to understand its position in music history during the nineteenth century. The folksongs were a significant resource for Russian composers from the nineteenth century forward and were important contributions to a unique “Russian” sound.

Many of Arutiunian’s works were inspired by aspects of Armenian folk music, a quality, I think, exists in the thematic material of this concerto:

- **Non-Western scales (e.g. whole tone) as the basis for his melodic lines.** The best example of this is at D, with the use of whole-step/half-step movement and brief modulatory passages, the section clearly defines the emotional element that is present in Russian folksong. Constant forward motion with very few leading note cadence points provides the music with a sense of wandering tonality.

- **Intense rhythmic energy**
  The main theme at A is a good example of the driving rhythmic force present in many Russian folksongs.

- **The use of irregular phrase lengths** is another trait of folk music present in the concerto at D.

- **Ostinato technique**
  Rhythmic and melodic patterns characterised by trance-inducing repetitions, such as the slow section at M.

However, in an interview with Mr Arutiunian he states ‘no folk melodies have been used’ (see appendix no.2, q.2)
I think that Alexander Arutiunian successfully represents the people of Russia through the use of certain musical devices (mentioned above) which contribute greatly to a unique "Russian" sound and a folk “feel” even though Arutiunian says he included no folk melodies in his concerto. The Erevan choir said that Arutiunian’s concerto attempted to conjure up pictures in the listener’s mind and that it told the story of the brave Armenian people that were massacred.
early in the 20th century. Having analysed his concerto I too thought this may be true (see appendix no.7). However, Arutiunian said:

This is a purely concert piece, specific, intended for all kinds of audiences, and does not tell a story of our people (or tells that only to the extent to which I am a representative of the Armenian people). Its aim is for all the listeners to perceive it on their own. It is written in colourful, bright tones, except for the middle section.

To me it sounds like he combined certain aspects of Russian folk music into his concerto. This enabled him to express new musical ideas founded on old roots (i.e. Russian folk music). Arutunian's music is predominately derived from folksong; the fact that the concerto, composed in 1950, utilizes folk elements along with Romantic harmony, modified sonata form, constantly modulating melodies and the points made on the previous page. However, after my interview with Arutiunian it seems that the concerto is only representative of the Russian people to the extent that he is Russian and his music is Russian.

**Programme Notes (HSO)**

The Trumpet Concerto is probably Haydn’s most famous concerto for any instrument. It was written in 1796 as a vehicle for the Viennese trumpet player Anton Weidinger, who had recently invented a new trumpet with keys, permitting much greater freedom in melodic writing for the instrument. Up until this point, the trumpet’s range of pitches was restricted to the overtones generated by the harmonic series. Weidinger’s new trumpet incorporated a system of five keys which could be operated by the player’s left hand. These keys opened and closed holes drilled along the length of the tubing, much in the manner of modern clarinets.

The concerto opens with the main theme played not with fanfare and brilliance, but in the subdued tones of quiet violins. The soloist’s first entry is not to this theme, but rather a few ‘warm-up’ notes during the orchestral exposition. The orchestra is no mere accompaniment to the soloist: the whole movement is solidly constructed on symphonic principles, almost on the level of a full-fledged symphony movement with trumpet obligato.

The second movement is typically songful in nature, and exploits the soloist’s new-found ability to play lyrical chromatic lines in its middle range. Robbins Landon has pointed out that the audience at the concerto’s premiere was surely so used to hearing trumpets play nothing but notes from the harmonic series that the effect of the Haydn’s concerto “must have been so incredible as to suggest some kind of prestidigitation”. He has also surmised that the tradition of expressively poetic, lyrical trumpet music by Viennese composers, such as Bruckner and Mahler began right here.

The finale is chock full of sparkling humour, high spirits, dramatic surprises (sudden alternation of f and p, full and thin texture), harmonic detours, and brauva work for the soloist, a splendid and fitting conclusion to a path-breaking work.