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NAXOS

The background is an abstract painting with a textured, woven appearance. It features a central horizontal band of white and yellow, with a large, dark, textured shape on the right side. The overall color palette includes deep blues, blacks, and warm yellows and oranges.

ARUTIUNIAN  
SHOSTAKOVICH  
WEINBERG

Trumpet Concertos

Paul Merkelo, Trumpet

Jae-Hyuck Cho, Piano

Russian National Orchestra • Hans Graf

- Alexander Arutiunian (1920–2012)**
- 1 Trumpet Concerto (1950)**  
 (cadenza by Timofei Dokshizer, 1921–2005) **15:39**  
 Andante maestoso – Allegro energico – Meno mosso – Tempo I –  
 Meno mosso – Tempo I – Cadenza – Coda
- Mieczysław Weinberg (1919–1996)**
- Trumpet Concerto in B flat major, Op. 94 (1966–67) 24:00**
- 2** I. Etudes 8:19  
**3** II. Episodes – 9:42  
**4** III. Fanfares 5:59
- Dmitry Shostakovich (1906–1975)**
- Concerto No. 1, Op. 35, for Piano, Trumpet and Strings (1933)**  
 (expanded trumpet part by Timofei Dokschizer\* and Paul Merkelo\*\*) **21:39**
- 5** I. Allegro moderato 6:10  
**6** II. Lento 6:57  
**7** III. Moderato – 1:30  
**8** IV. Allegro con brio (cadenza by Timofei Dokshizer) 7:00

\*From the 2009 transcription for trumpet and piano (DSCH Publishers, 2009)

\*\*Assisted by Jae-Hyuck Cho and Hans Graf

## ARUTIUNIAN • SHOSTAKOVICH • WEINBERG

### Trumpet Concertos

The three works featured on this recording each has a connection with the trumpeter Timofei Dokshizer. Born in Nizhyn (in the Chernihiv region, now Ukraine) on 13 December 1921, he commenced his concert activity on All-Union Radio when barely 20, and then, in 1947, gained first prize at a competition in Prague. Although he enjoyed a notable career as soloist, he was also for many years principal trumpeter with the Bolshoi Theatre in Moscow, from which his distinctive tone can be heard on many commercial and archival recordings of the operatic and ballet repertoire. He pursued a distinguished academic career, being professor at the Gnessin Academy of Music in Moscow for a quarter-century and giving classes at the International Trumpet Academy in Bremen throughout the 1990s. He died in Vilnius on 16 March 2005, having done much to expand both the solo and the concertante repertoire for his instrument.

Although its repertoire is limited by comparison with other woodwind and brass instruments, the trumpet has had numerous concertos written for it from composers of the Soviet era and beyond. Much of the motivation in this must lie with Dokshizer, who not only commissioned and premiered a succession of such pieces but also made a notable number of recordings (not least of the two 'original' concertos found here) on which his distinctive style of playing can be said to have established the interpretative parameters for those who followed in his wake.

Written for Aykaz Messlayan and premiered by him in Yerevan during 1950, the *Trumpet Concerto* in A flat was a breakthrough piece for Armenian composer Alexander Arutiunian as it soon became popular in the West and latterly a standard test piece at music conservatories and colleges. Aside from its undoubted virtuosity, much of this appeal lies in the unabashed melodicism of its content with much recourse to folk and traditional music of the composer's home country. Also notable is a clear-cut and effective form, its single movement unfolding almost symmetrically such that a lively central passage is framed by a lyrical theme then, in turn, by a livelier one; the sequence prefaced by an introduction then closing with a cadenza and coda. Dokshizer made the first recording and brought the piece to international attention.

Over lower strings and timpani, the soloist declaims a passionate introductory melody which is rounded off by brass, duly launching into a livelier and rhythmically agile theme in harness with the orchestra. Clarinet and harp presently unfold a more expressive theme which is soon taken up by the soloist and lower strings, quickly gaining in ardour before winding down on flute and clarinet – after which, the soloist and orchestra resumes their agile discourse on the way to a climax in which the opening melody returns to the fray. A dramatic pause, then the woodwind brings a pensive transition to the expressive theme, now played by the soloist with mute to haunting effect. Woodwind offers a limpid response, a spirited build-up from strings and brass seeing a return of the agile theme and its curtailment in a cadenza – by Dokshizer – whose brevity is belied by its bravura; the orchestra returning for the tersely decisive coda.

Written during 1966–67 then premiered by Dokshizer with the Moscow Philharmonic Orchestra and Kirill Kondrashin in Moscow on 6 January 1968, the *Trumpet Concerto in B flat* by Mieczysław Weinberg has come to be regarded as a landmark of the instrument's repertoire, of which it has only recently been an established part. With a duration of almost 30 minutes (not for nothing did Shostakovich describe it as a 'symphony for trumpet and orchestra'), the piece falls into three movements whose formal and expressive progress prove anything but predictable. In particular, the dominant role played by quotation, of Weinberg's and other composers' music, in the finale anticipates those postmodernist and poly-stylistic practices which were to become a mainstay of Soviet music throughout the following quarter-century.

The first movement, *Etudes*, opens with vaunting solo gestures against acerbic interjections from the orchestra, leading towards an animated dialogue whose main theme is unfolded in a series of exchanges that highlight various instruments of the orchestra before an engaging and resourceful cadenza. At length the soloist is heard muted against a handful of instruments, continuing the dialogue as if from afar before resuming, much as before, then heading into a coda no less decisive for its peremptory manner. The second movement, *Episodes*, begins with intense declamations on strings and timpani, brass adding a rhetorical edge as makes the continuation on flute and harp the more disarming. The soloist duly picks up on this melodic line, taking it forward alongside solo woodwind and upper strings before the earlier music is resumed, with the alternation of orchestral and chamber textures repeated in modified guise. This time, however, the soloist continues muted alongside solo woodwind and strings – the expressive tension now falling away as flute then side drum effect a pensive transition to the final *Fanfares*. Essentially an accompanied cadenza, this most striking movement is notable for its plethora of allusions to other works – starting with motifs by Mahler and Mendelssohn, then Rimsky-Korsakov and Shostakovich – all in the company of discreet interjections from bells and percussion. Solo woodwind then strings usher in a more continuous if understated dialogue that the muted soloist follows through to the briefest yet most decisive of pay-offs.

When he began composing his *Concerto for Piano, Trumpet and Strings* during 1933, Dmitry Shostakovich had envisaged a work where trumpet was the main instrument and only latterly extended the part for piano as to make it a vehicle for his own playing. Indeed, its premiere with the Leningrad Philharmonic Orchestra and Fritz Stiedry (Alexander Schmidt taking the trumpet part) on 15 October 1933 was a conspicuous success and Shostakovich continued to play the piece throughout the next three decades. Here, too, there are numerous quotations of, or allusions to, his own music and that of others – most often conveyed within a spirit of ironic playfulness. The present recording offers a different perspective on this familiar piece, using an edition by Dokshizer in which (with the endorsement of the composer) he subsumes a fair portion of the piano part into that for trumpet, as well as elaborating the trumpet writing and adding cadenza-like passages for this instrument. The result is to bring the work closer to the ‘double concerto’ model from the Baroque era Shostakovich may initially have intended.

The opening *Allegro moderato* begins with a rhetorical flourish from piano and trumpet, the music then leading off with a pensive theme which is here entrusted mainly to the latter instrument, and with strings discreetly expressive in support. A second theme is audibly more animated as it wends its lively way to an intensive development of these themes with both solo instruments here afforded equal billing. At length the trumpet ushers in a curtailed reprise, now sounding more sombre given the presence of lower strings, and the pensive theme providing an elegiac coda. The *Lento* continues in this manner with a plaintive melody from the violins which is accompanied by lower strings, presently taken over by trumpet and piano. It gains in intensity heading into passionate exchanges between soloists and strings, dying away to leave the latter musing uncertainly before the melody is resumed on muted trumpet then piano for a dialogue whose pathos holds good to the close. Essentially an interlude between the movements either side, the *Moderato* starts with quicksilver piano figuration which soon makes way for darker exchanges between trumpet and strings; piano and strings offering a lucid transition into the final *Allegro con brio*. The piano launches a lively theme that is shared with trumpet in a headlong dialogue which culminates in heady exchanges between soloists and strings. A slightly less capricious transition leads into a strutting theme from trumpet over capering strings, which latter bring back the initial theme in heated exchanges – resulting in an agile cadenza for both soloists, then a coda with piano acrobatics, trumpet reveilles and brusque interjections from strings. All of which sees this modified version of a familiar work through to its effervescent close.

**Richard Whitehouse**

## **Dokschizer and Shostakovich's *Concerto No. 1, Op. 35, for Piano, Trumpet and Strings***

It is a great honour to have been granted permission by the Shostakovich estate to make the first recording of this arrangement of the eminent composer's *Concerto No. 1, Op. 35, for Piano, Trumpet and Strings*.

The first recording of trumpet I came across was brought home by my mother when I was a young boy, and was by my fellow Ukrainian, the trumpet legend Timofei Dokschizer. His unique sound and style completely transfixed me, sparking my imagination and inspiring me to become a professional trumpeter. Upon discovering that he was also a celebrated arranger of works originally written for violin, voice and piano (among others), I began practising these virtuosic and soulful pieces. When Dokschizer passed away in 2005 I started thinking of ways in which I could pay tribute to his inspirational legacy, and honour the impact he had not only on me, but on trumpeters and music lovers worldwide.

When I discovered that the last arrangement he made was of the *Concerto No. 1, Op. 35*, I became fascinated by his interpretation of this work, and discovered that he was a close friend of Shostakovich. Dokschizer had asked the composer to write a trumpet concerto, but unfortunately it never came to fruition. The musician subsequently took it upon himself to transform the existing work – which already had a significant trumpet part – and turn it into a double concerto for trumpet and piano with strings. In his own words, he felt that 'this version was even better than the original'.

This entire album is dedicated to Timofei Dokschizer's legacy, and also features two other significant works written for him – Weinberg's *Trumpet Concerto in B flat major, Op. 94* and Arutiunian's *Trumpet Concerto*, which includes the cadenza written by Dokschizer.

It was recorded in Russia in 2019 with the great Russian National Orchestra led by Hans Graf, itself a fitting tribute to Dokschizer, whose career was predominantly centred around Moscow.

## **Re-arranging *Concerto No. 1, Op. 35, for Piano, Trumpet and Strings***

Although Timofei Dokschizer performed and recorded his arrangement of Shostakovich's *Concerto No. 1, Op. 35, for Piano, Trumpet and Strings* before he passed away in 2005, it wasn't published until 2009, and only then in a version for trumpet and piano. It was this version that was used as a basis for this arrangement, using the original Schirmer orchestral score to 'marry together' this version with Dokschizer's. I first looked at the sketches for Dokschizer's re-orchestration, but decided, after consulting with Maestro Hans Graf and Jae-Hyuck Cho who assisted me with retouching some of the trumpet lines, that one should just use Schirmer's original score for the orchestra, as it was cleaner and more symbiotic. The original orchestral parts remain, therefore, largely unchanged. The listener will notice, however, that right from the beginning of the first movement the trumpet takes over the melodic role from the right hand of the piano line. As the movement becomes more pyrotechnic, and since endurance is an issue when playing the trumpet, there evolves an interesting dialogue between the trumpet and piano, with interweaving scalic semiquaver passages. This continues until the opening melody returns, and once again the trumpet takes the lead line, concluding the movement in the low register with the piano in an accompanying role.

The second movement begins exactly as per the original Schirmer score until the trumpet enters with a subtle trill, taking the piano line, and assumes the main melody until both piano and trumpet intertwine with ascending scales leading up to the double *forte* climax. After this apex the two parts return to Dokschizer's original version, and the trumpet plays the famous soulful muted solo. In the coda section, the piano and trumpet share melodic duties until the end. For this recording I decided to keep the trumpet muted and also play into the stand in order to strike a better dynamic balance with piano.

The orchestral score for the transitional third movement remains largely unchanged; however, as per Dokschizer's version the first violin line is doubled for 15 bars in the powerfully loud middle section through the addition of the trumpet.

The fourth movement finale is a tour de force for both piano and trumpet, with the trumpet taking up the main staccato line with accompanying strings. As the piano joins in, there is a subtle and interesting return to the original orchestral version, which Hans Graf, Jae-Hyuck Cho and I decided to preserve for 20 bars, our reasoning being that the very high piano lines, heard right before the furious *allegro molto* section, sounded more elegant and effortless in their original state. We honoured Dokschizer's version by returning the piano line to the trumpet just before the well-known 'drunken march' trumpet solo. Here, the original orchestral scoring up was preserved until the recap of the movement, where once again the trumpet takes the piano line until the frenetic build up to the cadenza. The trumpet begins the cadenza, but quickly hands it over to the original piano part, and there is a small section of interplay between the soloists just before the coda. The coda was left untouched, with the exception of the 'Russian dance' line, which Dokschizer appropriately gave to the trumpet due to its volume and character.

**Paul Merkelo**

## Jae-Hyuck Cho



Acclaimed pianist/organist Jae-Hyuck Cho is one of the most active concert artists in South Korea. Since making his debut at Carnegie Hall's Weill Recital Hall in 1993 as the winner of the Pro Piano New York Recital Series Auditions, Cho has worked with numerous orchestras including the Seoul Philharmonic Orchestra, Russian National Orchestra, Royal Philharmonic Orchestra and the Orchestre Philharmonique de Monte-Carlo. Cho studied at the Manhattan School of Music and The Juilliard School. His discography includes *Beethoven: Sonatas for Piano* and an album of Beethoven and Liszt's *Piano Concertos No. 1* with Adrien Perruchon and the Royal Scottish National Orchestra (Sony Classical); *Bach, Liszt, Widor: Organ Works at la Madeleine* and *Rachmaninov: Piano Concerto Nos. 2 and 3* with Hans Graf and the Russian National Orchestra (Evidence); and Chopin's *Ballades* and *Sonata No. 3* (Orchid Classics). Cho has been a guest artist on over 250

episodes of *With Piano* as part of *Family Music* on KBS Classic FM, and has been the lecturer for Seoul Arts Center's signature concert series *The 11 O'Clock Concert*.  
[www.jaehyuckcho.com](http://www.jaehyuckcho.com)

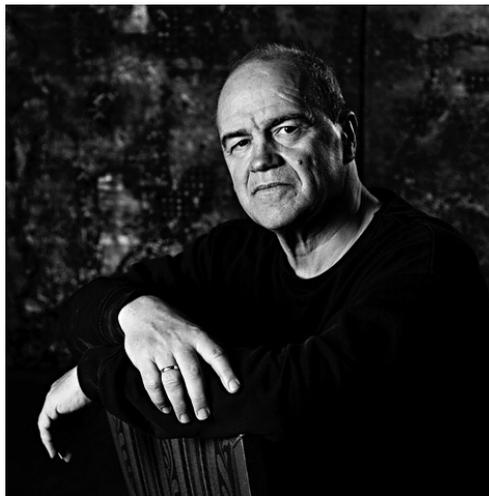
## Russian National Orchestra



The Russian National Orchestra was founded in 1990 by pianist and conductor Mikhail Pletnev, and today is widely recognised as one of the world's top orchestras. Maintaining an active international tour schedule, the RNO appears throughout Europe, Asia and the Americas, and is a frequent visitor to major festivals such as Edinburgh, Shanghai and the BBC Proms. The orchestra presents its own RNO Grand Festival each September to open the Moscow season, and is the founding orchestra of Festival Napa Valley, held every July in California's Napa Valley. RNO concerts are regularly aired on National Public Radio in the United States, the European Broadcasting Union, and Russia's Kultura channel. The orchestra's critically acclaimed discography, launched with a highly acclaimed 1991 recording of Tchaikovsky's *Pathétique*, now numbers more than 80 albums. The

RNO is unique among the principal Russian ensembles as a private institution funded with the support of individuals, corporations and foundations in Russia and throughout the world. In recognition of its artistry and path-breaking structure, the RNO was the first non-governmental orchestra to receive grant support from the Russian Federation. [www.russiannationalorchestra.org](http://www.russiannationalorchestra.org)

## Hans Graf



Hans Graf has been music director of the Singapore Symphony Orchestra since July 2022. He was previously music director of the Calgary Philharmonic Orchestra, Orchestre National Bordeaux Aquitaine, Basque National Orchestra and Mozarteum Orchester Salzburg. He has conducted and works closely with many leading orchestras worldwide, such as the Boston Symphony Orchestra, Vienna Philharmonic, Deutsches Symphonie-Orchester Berlin, London Symphony Orchestra, Aalborg Symphony Orchestra and Philharmonie Zuidnederland among many others. He has appeared at Salzburg Festival since 1983, and has also participated in numerous international festivals, including Bregenz, Savonlinna, Tanglewood and Aspen. Graf has led many performances at the Vienna State Opera, and at the opera houses of Munich, Berlin, Paris and Rome among others. His vast discography includes all the symphonies of Mozart and Schubert, Henri Dutilleux's complete orchestral works, and the world premiere recording of Zemlinsky's *Es war einmal*. Graf is Chevalier de l'ordre de la Légion d'honneur and was awarded the Grand Decoration of Honour of the Republic of Austria. He is also Professor Emeritus for Orchestral Conducting at the Universität Mozarteum in Salzburg.

## Paul Merkelo



Highly acclaimed as a soloist, Paul Merkelo has been principal trumpet with the Orchestre symphonique de Montréal since 1995. He made his New York debut at the Lincoln Center with the New World Symphony and Michael Tilson Thomas in 1998, and in 1999 was appointed Canadian musical ambassador to China for the inauguration of Montreal Park in Shanghai. He has worked with conductors such as Leonard Bernstein, Charles Dutoit, Lorin Maazel, Sir Georg Solti, Zubin Mehta and Valery Gergiev, and as a soloist has been featured with orchestras worldwide, including the English Chamber Orchestra, the Russian National Orchestra, the Sapporo Symphony Orchestra, the Montreal Symphony Orchestra, the Rochester Philharmonic Orchestra, the Eastman Wind Ensemble and the NHK Symphony Orchestra. Merkelo's discography includes *A Simple Song*; the ADISQ Awards-nominated *Baroque Transcriptions* (Analekta); and the 2016 JUNO Awards-nominated *French Trumpet Concertos* with OSM and Kent Nagano. Merkelo is on the faculty at the Music Academy of the West in Santa Barbara and McGill University in Montreal. He is on the board of directors for the Youth Orchestra of the Americas (Canada), and is the founder of the Paul Merkelo Scholarship. Paul Merkelo is a Yamaha artist.

[www.paulmerklotrumpet.com](http://www.paulmerklotrumpet.com)

The trumpet has had many concertos written for it by composers from the Soviet era and beyond. Appealing in its unabashed melodies and colourfully nostalgic feel, Arutiunian's *Trumpet Concerto* became popular in the West, while Weinberg's emotive *Trumpet Concerto in B flat major* was summed up by Shostakovich as a 'symphony for trumpet and orchestra'. Shostakovich's own playful *Concerto No. 1, Op. 35* is recorded here with Timofei Dokschizer's extended trumpet part, bringing it closer to the Baroque 'double concerto' model that the composer may initially have intended.

## TRUMPET CONCERTOS

**Alexander Arutiunian (1920–2012)**

- 1** **Trumpet Concerto (1950)**  
(cadenza by Timofei Dokshizer, 1921–2005) **15:39**

**Mieczysław Weinberg (1919–1996)**

- 2–4** **Trumpet Concerto in B flat major, Op. 94 (1966–67)** **24:00**

**Dmitry Shostakovich (1906–1975)**

- 5–8** **Concerto No. 1, Op. 35, for Piano, Trumpet and Strings (1933)**  
(expanded trumpet part by Timofei Dokschizer  
and Paul Merkelo) **21:39**

**Paul Merkelo, Trumpet**

**Jae-Hyuck Cho, Piano** **5–8**

**Russian National Orchestra • Hans Graf**

A detailed track list can be found inside the booklet

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DSCH Publishers (2009) / Orchestral score, G. Schirmer, Inc **5–8**

Mr Merkelo's proceeds from this recording will be donated to charity in support of the people of Ukraine.

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