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A Performer's Guide to Iosif Andriasov's "Concertino for Trumpet"

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A PERFORMER’S GUIDE TO
IOSIF ANDRIASOV’S
CONCERTINO FOR TRUMPET

A Written Document

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Louisiana State University and
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in

The School of Music

by
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B.M., Illinois State University, 2008
M.M., Illinois State University, 2010
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Thanks also to Dr. Brian Shaw, who has been not only a mentor in music, but a mentor in life. No student could ask for a more patient, optimistic, kind-hearted, and knowledgeable professor. Since I began my studies with him in 2010, I have not walked away from a single conversation without feeling encouraged and built up. This project would not have been possible without his guidance and inspiration.

I would also like to acknowledge my committee members; Dr. Joseph Skillen, who is a bottomless pool of knowledge and experience; Dr. Dennis Llinas, who graciously stepped in to fill the position of my minor area professor on the committee; and Dr. Stephen Shipman, the Dean’s Representative from the Department of Mathematics, who shares a love of music.

Additionally, many thanks to Dr. Amy Gilreath, who was my mentor for six years and two degrees at Illinois State University. Her encouragement inspired me to pursue doctoral studies, and her work with Soviet trumpet music continues to be one of the largest contributions to this area of research in the United States over twenty years later.
Thanks to my grandparents, Gloria and Clarence Gerbitz, who are no longer with us, but whose words of encouragement in my younger days continue to echo loudly in my head today.

Lastly, thanks to my parents, Alan and Janice, who have pushed me constantly to finish the work I began, and who have seen me through difficult times on the journey to get here.
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ABSTRACT

Iosif Andriasov’s *Concertino for Trumpet* is an excellent candidate for study and assimilation into the standard trumpet repertoire. A significant composer of Armenian descent from the former Soviet Union, Andriasov wrote his *Concerto for Trumpet* in 1960 and dedicated it to Yuri Usov. Timofei Dokshizer performed it on an album released in 1978 under the Melodya label. After immigrating to the United States in 1979, the composer revised the work and retitled it as *Concertino for Trumpet* in 1995. IMMA Publishing Company in New York made the revised work commercially available in 2001. This paper is presented to increase awareness of this composer and his *Concertino*. It includes a short review of literature on major works of Soviet trumpet music, a biographical sketch of Andriasov, a discussion of the history and form of his *Concertino for Trumpet*, and concludes with a detailed discussion of preparation and practice techniques to allow for a successful performance of this piece.
INTRODUCTION

I have always been drawn to Russian music. As a young trumpet player in high school, I found a particular thrill in performing wind band transcriptions of Dmitri Shostakovich’s Festive Overture and Dmitri Kabalevsky’s Overture to “Colas Breugnon.” These works inspired me to begin exploring many of the great Russian symphonic works by composers such as Pyotr Tchaikovsky, Modest Mussorgsky, and Nikolai Rimsky-Korsakov, which in turn led me to search for solo trumpet music from Russia and the former Soviet Union. At that time in my life, the only solo piece of this genre I was aware of was the Concerto for Trumpet by Alexander Arutunian, which is perhaps one of the most well-known pieces in the standard trumpet repertoire today. As I went into college, my knowledge of Russian/Soviet solo trumpet literature expanded significantly with works by Vassily Brandt, Oskar Boehme, Alexandra Pakhmutova, and others. However, it always seemed to me as though there were relatively few pieces available for trumpet from this area. Further investigation over the years continued to yield few results. As my former teacher, Professor Amy Gilreath (Illinois State University) noted in her 1994 International Trumpet Guild article, “Knowledge of trumpet concertos by composers from the former Soviet Union is extremely limited in the trumpet field, especially in the United States.”¹ This statement is as true today as it was in 1994, as subsequent research in the genre continues to be very limited. This document and accompanying lecture recital/demonstration seeks to expand knowledge of this repertoire by bringing to light a significant work that

originated in the former Soviet Union: Iosif Arshakovich Andriasov’s Concertino for Trumpet. The following chapters contain a review of existing literature and research available on the topic of large works for solo trumpet, a discussion of Iosif Andriasov’s life and work, presents a history and form analysis of his Concertino for Trumpet, and concludes with a guide on performance preparation for trumpet players interested in performing this important yet overlooked piece.

\footnote{A number of various spellings of the composer’s name exist due to translation from the Cyrillic alphabet (Иосиф Аршакович Андреасон); Ovsep Andreasian, Jossif Andriasjan, Iosif Andriasian, Iosif Andriasyan, etc. “Iosif Andriasov” appears to be the spelling he and his family officially adopted in the United States; it is the spelling used by Marta Andriasova in her book Essays on the Music of Iosif Andriasov, and the spelling used by the IMMA Publishing Company.}
CHAPTER I – REVIEW OF LITERATURE, CONTEXT, AND BIOGRAPHY

Review of Literature

Gilreath’s article was based on her own 1993 dissertation, “A Descriptive Study of Selected Concertos from the Soviet Union.” In both documents, she lists eighty-two pieces “variously titled as concerto, concerto-symphony, concerto-poem, romantic-concerto, and concerto.”3 It is a thorough listing of works from the former Soviet Union given to her by Anatoly Selianin, who was the Professor of Trumpet at the Saratov Conservatory at the time; he has since passed away. Despite the number of works uncovered, Gilreath was personally only able to examine just over half of them due to a lack of availability of this music within the United States. She noted that during the course of her research (1990-1991), only one additional piece cited in her list - the concerto by Sergei Vasilenko - became available in the U.S.4 For ten years, Gilreath’s dissertation and subsequent International Trumpet Guild article were the only significant writings that explored the genre of Soviet trumpet repertoire in the United States. It remains the most extensive English-based research into this genre of repertoire to date.

In 2003, two additional academic sources came into existence exploring Russian trumpet music on a large scale. Iskander Akhmadullin’s dissertation, “The Russian Trumpet Sonata: a Study of Selected Representative Sonatas for Trumpet and Piano with an Historical Overview of the Russian Trumpet School, Together with Three Recitals of Selected Works by Viviani, Chaynes, Böhme and Others”5 filled an additional gap in the existing knowledge of Russian

3 Gilreath, “A Bibliography of Trumpet Concertos,” 49.
4 Ibid., 49.
trumpet sonatas, which have been overlooked to an even greater extent than concertos and other major works. In comparing the two large genres, concertos and sonatas, he says “… Russian trumpet sonatas have not enjoyed an equal degree of exposure through performance in the international arena.” In making this statement, he references concertos written by Alexander Goedicke, Sergei Vasilenko, Arutunian, and Pakhmutova. While this statement may seem to indicate that there is a large number of Russian trumpet concertos in the standard repertoire, it should be noted that the four pieces he mentions represent the bulk of Russian concertos commonly performed in the United States.

Also published in 2003, Edward Tarr’s book, “East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution,” is an exhaustive history of the trumpet, performers, and pedagogy for the trumpet in Russia. Although his book is focused almost exclusively on historical information, he did present a bibliography of trumpet repertoire from two sources. One is Gilreath’s list from her 1994 article, and the other is from a syllabus by Yuri Usov, who was Professor of Trumpet at the Moscow Conservatory. He notes, however, that Usov’s list contained works by both Soviet and foreign composers for the purpose of conservatory student performances.

Aside from these three sources, academic interest in Soviet trumpet music has been quite small. Various other dissertations have been written on concerti by Boehme, Arutunian,
Pakhmutova, and Goedicke,\textsuperscript{10} which are already quite prominent in the trumpet repertoire. An additional 2003 dissertation also explored concerti by Eino Tamberg and Sergei Vasilenko,\textsuperscript{11} pieces that are continuing to gain popularity in the United States. It should also be noted that, in searching for various Russian names, alternate spellings often exist. For example, “Boehme” may be spelled as “Bohme” or even “Boeme.” Even more extreme variations of composers’ name spelling may exist: for example, “Arutunian” spelled as “Harut’tunyan.”

While many of the pieces discussed by the aforementioned authors are still not available in the United States, a number of them are accessible through foreign publishers who obtained copyrights after the breakup of the Soviet Union and its various state-owned publishers. Most notably, the Swiss publisher Marc Reift sells several works that were previously unavailable commercially, and can be located in English. Others remain difficult to research without knowledge of the Russian language and the Cyrillic alphabet.

**Iosif Andriasov and his Concertino for Trumpet**

The *Concertino for Trumpet* by Iosif Andriasov is in a unique position to be studied amongst the little-known Soviet trumpet repertoire. First mentioned in U.S.-based research in Gilreath’s dissertation as the *Concerto for Trumpet* by I. Andriasian\textsuperscript{12} (and later as I. Andriasyan by Tarr),\textsuperscript{13} it was both revised and republished as the *Concertino for Trumpet* in New York following the composer’s immigration to the United States in 1979. Originally written as *Concerto for Trumpet* in 1960, it is now published by the IMMA Publishing Company (founded 10 Michael Bryan Reeves, “Russian Trumpet Concertos,” (Doctoral dissertation, University of Alabama, 2014). Retrieved from http://purl.lib.ua.edu/116193
12 Gilreath, “A Bibliography of Trumpet Concertos,” 49.
and operated by the Andriasov family) as the *Concertino for Trumpet*, a revision created by the composer in 1995. The *Concertino* retained nearly all of the content of the original concerto with only a minor reworking of small sections throughout the piece. It is available for purchase with either orchestral accompaniment or a piano reduction (by the composer). This document and my accompanying lecture/demonstration will examine Andriasov’s *Concertino* in detail as it relates to the trumpeter’s repertoire, providing a guide to the technical challenges the piece presents for the performer.

**Biographical Information**

Iosif Andriasov was born in 1933 in Moscow, the son of Armenian parents. His wife Marta Andriasova writes in her book, *Essays on the Music of Iosif Andriasov*, His father, Arshak Osipovich Andriasov, was an economist; his mother, Maria Fyodorovna Bedjanova-Andriasova, was an artist.¹⁴ He began learning music at a particularly early age, studying piano and composition at age three. He went on to begin formal musical training on the violin at the October Revolution music school in 1938 in Moscow. His family was forced to evacuate to Siberia after the German invasion of the Soviet Union began in 1941. He could not resume his formal studies until they were able to return in 1943; that year, he began playing in the State Children’s Orchestra. In 1948, he dropped out of the music school to pursue soccer and boxing at the Central Sports School in Moscow. He continued exploring his interest in music, however, founding a jazz orchestra and playing accordion. Several years later, he began taking private composition lessons from a Moscow Conservatory student.

In 1958, Andriasov was officially enrolled as a student in the Moscow Conservatory, studying composition, orchestration, analysis, and piano. Two years into his studies, he produced his First Symphony; that same year, he also wrote the original version of the Concerto for Trumpet, which he dedicated to Yury Usov, Professor of Trumpet at the Moscow Conservatory, with whom he had developed a friendship.\(^{15}\) In 1963, while still a student, he married Marta Leonidovna Kudryashova, a fellow student at the Conservatory. He also completed his studies at the Conservatory that year, concluding with a performance premiere of his First Symphony. Dmitri Shostakovich attended the performance as Chairman of the State Graduation Exams Committee, and was impressed by Andriasov’s work, exclaiming “I am in awe!”\(^{16}\) Shostakovich recommended that he publish the work, and the following year it was published by the Muzyka International Publishing House in Moscow. Shostakovich praised him further, saying “When the entire world had lost a sense of harmony, composer Iosif Andriasov not only has not lost this sense, but added to harmony a new quality.”\(^{17}\)

Having completed his formal training, he spent time from 1965-1970 studying musical trends in Western avant-garde music and electronic music (through the Museum of Alexander Nikolaevich Scriabin), and took further conducting courses with the Soviet Composers’ Union. By 1974, he wrote his Second Symphony, which won the Soviet Composers’ Competition in Budapest. It would go on to “represent Soviet music at the U.S.S.R. National Celebration

\(^{15}\) Usov was a significant figure in Russian trumpet pedagogy, and an invaluable resource to Western trumpet players. His life and contributions have been discussed in detail in other sources. Unfortunately, to my knowledge, he never wrote about his friendship with Andriasov or his involvement with the Concerto for Trumpet.

\(^{16}\) Ibid., e.

\(^{17}\) Ibid., e.
Concert on October 22, 1974, at the Special Gala Concert…”\textsuperscript{18} This performance was broadcast live throughout the eastern European states of the Soviet Union.

By 1974, Andriasov had become well-known in the Soviet Union as a composer. Around this time, however, Soviet authorities began to take notice of his philosophical ideas. He had begun writing a book entitled \textit{Science on Morality} in 1974, causing government authorities to demand that he “declare that his ideas sprang from the Marxist-Lenin ideology.”\textsuperscript{19} They also requested that he sell his writing to them. He refused on both counts. This conflict continued to grow when he suggested democratic reforms to the government, which were, of course, rejected. Soviet authorities appeared to attempt to placate him by offering him a position as Head of the Special Committee on Music and Moral Matters, and also the highly prestigious Lenin Prize, both of which he rejected. When asked why he would reject such honors, he stated, “By accepting a reward from criminals, one becomes an accomplice to the criminals.”\textsuperscript{20}

By 1977, with the growing ideological conflict, the government had “determined to leave Iosif Andriasov out of the public eye,”\textsuperscript{21} greatly damaging his career as a musician in the U.S.S.R.\textsuperscript{22} Furthermore, authorities demanded that his wife, Marta, who was at this point a professor at the Moscow Conservatory, make an announcement stating that Iosif’s ideas belonged to and should be credited to the Communist Party. She refused this demand, instead

\begin{itemize}
\item \textsuperscript{18} \textit{Ibid.}, f.
\item \textsuperscript{19} \textit{Ibid.}, f.
\item \textsuperscript{20} \textit{Ibid.}, f.
\item \textsuperscript{21} \textit{Ibid.}, g.
\item \textsuperscript{22} While Andriasova does not offer specific details past this comment, I believe the implication of this statement is that Andrasov’s works would no longer be promoted or endorsed within the country. This may not have been entirely true until the family’s decision to immigrate, as the Melodya label (the state recording company), recorded his \textit{Concerto for Trumpet} the following year.
\end{itemize}
announcing that his ideas had been twisted and used without his credit. Her position at the Conservatory was subsequently terminated.

In 1978, with little prospect of advancement within the Soviet Union, some of Mr. Andriasov’s compositions were brought to the Juilliard School in New York.\textsuperscript{23} He was offered a position as Professor of Composition at the School of Musical Education in New York, and Marta was offered a position as Professor of Music History. However, before they could immigrate to the United States, he was forced to turn over his work to the Soviet Composers’ Union. Some pages of his diary were removed and replaced with blank pages. He was also barred from bringing his philosophical writings, although he managed to hide negatives of his book \textit{To My Friends} in his luggage. Several personal documents were also taken by United States officials at the U.S. embassy. One document taken was his diploma from the Moscow Conservatory, which had been signed by Shostakovich. These documents were never returned.\textsuperscript{24}

From 1979-2000, Andriasov continued to teach, compose music, and write philosophical texts within the United States. It was not until 1995 that he and his wife prepared his scores for publication. In total, he produced over thirty significant compositions, many with alternate versions (such as his \textit{Musical Sketch for Clarinet and Chamber Orchestra}, which he adapted also as a \textit{Musical Sketch for Trumpet and Chamber Orchestra}). He died due to heart failure on November 16, 2000,\textsuperscript{25} survived by his wife Marta, their daughter Maria, and their son, Arshak. Marta founded IMMA Publishing Co. the following year. Arshak, himself a composer and

\textsuperscript{23} Andriasova does not provide further details about this, stating only that his music was brought to Juilliard; she provides a parenthetical note simply stating the names Ivan Galamian, Gerard Schwarz, Vincent Persichetti, and David Diamond. Their actual involvement with Andriasov and his music is not mentioned.

\textsuperscript{24} \textit{Ibid.}, g.

\textsuperscript{25} \textit{Ibid.}, i-j.
pianist who studied with his father, is currently president of the company, and a champion of his father’s music in the United States and around the world. Additionally, he is the founder of IMMA Records, which is dedicated to releasing recordings of Iosif Andriasov’s music, as well as his own. IMMA Publishing Co. is the exclusive copyright owner and distributor of Iosif Andriasov’s music.
Andriasov’s *Concerto for Trumpet and Revision as Concertino for Trumpet*

In 1960, during the second year of his study at the Moscow Conservatory, Andriasov wrote his *Concerto for Trumpet*. He wrote it in just one week, dedicating it to Yuri Usov, Professor of Trumpet at the Conservatory, who had befriended the young composer. Andriasov continued refining the piece after delivering his first version to Usov. Two years later, Usov gave the world premiere performance of the *Concerto* with the Symphony Orchestra of the U.S.S.R. All State Radio and Television, under the direction of Vladimir Yesipov in the Grand Hall of the Moscow Conservatory. Usov, one of the most renowned trumpet players and pedagogues from the Soviet Union, said that “Iosif Andriasov is a genuine talent and a genuine human being.”

The two had a close friendship, and prior to Andriasov’s immigration to the United States, Usov gifted him with a text he had written, entitled “History of the Foreign Performing Art on Woodwinds.”

The *Muzyka* International Publishing House in Moscow published the *Concerto* in 1969, but a commercial recording of the work was not undertaken until seven years later. In 1976, the Melodya recording company issued an LP of Andriasov’s *Concerto* alongside three other trumpet concertos by Arkady Nesterov, Eino Tamberg, and Alexander Glasunov. The soloist on the album was Timofei Dokshizer, the most celebrated trumpet player in the Soviet Union, and certainly the most renowned Russian trumpet soloist known outside of the U.S.S.R. To have a piece recorded by Dokshizer held great significance; as Iskander Akhmadullin discovered in writing his dissertation: “…the company [Melodya] has the state plan, according to which only

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26 Ibid., 46
27 Ibid. 46
one trumpet recording per year is produced, and as long as Dokshizer is in good health and is performing, he is the one who makes a recording.”

One implication of this statement is that both the state recording company and Dokshizer himself needed to place high value on anything that was to be recorded. In the annotation that accompanied the recording, Alexander Medvedev (a Soviet musicologist), praised “the magnificent polyphonic effects, extraordinary orchestral colors” of the Concerto. This album was never made commercially available in the United States. Copies of these recordings were destroyed after immigrating to the U.S., but Iosif was able to bring them in secret. Arshak is in the process of digitally remastering these recordings, and has already released two CDs of his father’s music through IMMA Records. At the time of this writing, the Concerto recording has not been commercially released, but Arshak has uploaded the recording to YouTube. It is hoped that a future CD release will include the original Concerto recording by Dokshizer.

In 1995, the composer made revisions to the Concerto and retitled it as Concertino for Trumpet. The world premiere of this revised work took place after the composer’s death in 2001 in Yerevan, Armenia. Shahen Gevorgian played the solo trumpet part with the Armenian National Radio Symphony Orchestra, conducted by Karen Durgaryan in the Aram Khachaturian Concert Hall. This performance of the Concertino was part of an “In Memoriam” concert by the orchestra, which the Andriasov family sponsored. An additional concert in Andriasov’s memory took place in 2002 at the Grand Hall of the Moscow Conservatory in Moscow (also sponsored by

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29 Andriasova, Essays on the Music of Iosif Andriasov, 46.
the composer’s family), but it is unclear if the *Concertino* was performed on that program; Marta Andriasova only mentions the premiere performance in Yerevan in her account of the *Concertino*.\(^{32}\) To date, no one has recorded the revised *Concertino* for commercial release. The piece was published in 2001.\(^{33}\) At the time of writing this paper, both the orchestral version and a version for trumpet and piano are available, with the piano reduction created by the composer himself. IMMA has made both physical and PDF copies of scores and parts available for both versions.

**Form of the Concertino**

The following section of this paper is provided to describe the form and different sections of the piece; specific instructions and advice for solo preparation and performance follows in Chapter 3. The score excerpts and discussion relate to recital performance with the piano reduction rather than orchestral accompaniment. A full orchestral score and parts are available through IMMA Publishing Co. The trumpet solo excerpts are written in concert pitch for C trumpet.

The form of the *Concertino* follows the standard sonata form. In her theoretical analysis of the piece, Marta Andriasova refers to it as a “romantic symphonic poem in one movement, written in the sonata form with a coda.”\(^{34}\) Though there is no formal cadenza as might be expected in a concerto, the recapitulation of the second theme is performed without accompaniment, serving as both recapitulation and a pseudo-cadenza for the soloist. It should be noted that the Dokshizer recording reveals that the original *Concerto* did contain two measures of cadenza-like material at the end of this section; this material was omitted in the *Concertino*,


\(^{33}\) Ibid., 46.

\(^{34}\) Ibid., 46.
although the second theme recapitulation was expanded at the beginning of the solo trumpet’s restatement of the theme.

Table 1: Formal Structure of the Concertino

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>mm. 1-56</td>
<td>56 measures</td>
</tr>
<tr>
<td>Development</td>
<td>mm. 57-132</td>
<td>76 measures</td>
</tr>
<tr>
<td>Recapitulation (Cadenza)</td>
<td>mm. 133-163</td>
<td>31 measures</td>
</tr>
<tr>
<td></td>
<td>(mm. 154-163)</td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 164-179</td>
<td>16 measures</td>
</tr>
</tbody>
</table>

As one can see, the recapitulation is quite brief in comparison to the initial exposition. However, the recapitulation and coda together (47 measures) are nearly the same length as the exposition (56 measures), providing an overall symmetry to the piece.

The exposition is built around two contrasting theme areas as expected in Sonata form; the first is technically and rhythmically driven, while the second is delicate and lyrical. The first theme begins with a short, heroic motive in D minor, which is sequenced throughout the first theme area. Though the first theme area is in D minor, the first statement of the motive makes use of an augmented fourth (D to G-sharp), immediately upsetting any expectation of a true diatonic scale. The initial dotted rhythm and following triplet serve as the primary tools of the motive to develop and sequence throughout its theme area (Figure 1).
Figure 1: First theme area, measures 1-5

As can be seen in Figure 1, accompaniment is sparse in the beginning, providing only punctuated chords alternating between strong and weak beats. The accompaniment begins to expand more in measure 9, where the trumpet statement ends and the accompaniment starts to juxtapose a more lyrical line built around the movement of fourths.

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35 All score excerpts are presented with the gracious permission of Arshak Andriasov, son of the composer and president of IMMA Publishing Company. IMMA Publishing is the exclusive copyright holder and distributor of Iosif Andriasov’s music.
Figure 2: First theme area, measures 9-19
This juxtaposition of lyrical material and the rhythmic motive contributes to the urgency and intensity of the first theme, continuing through measure 19, which reaches a climax through the trumpet ascending a broken C-sharp minor chord in 16th note triplets and arriving on a high A. Here the accompaniment begins a repeat of the motive in its original form. The trumpet interrupts this statement in the second sequence of the motive (Figure 3), offset by three 8th notes, which do not align rhythmically with the position of the motive occurring in the accompaniment.

![Figure 3: First theme area, measures 21-25](image)

This opposition continues until measure 27, where the trumpet begins a series of fast ascending scale patterns that modulate into the second theme, which starts in E Major. These scale patterns are unusual, incorporating hexatonic scales that begin in the middle of each run.
As can be seen in the figure above, the pattern begins as a major scale would (E, F-sharp, G-sharp, A). However, upon arriving on the G-sharp, the scale pattern pivots into a hexatonic pattern, alternating semi-tones and minor thirds (G-sharp, A, C, C-sharp, E, F). The top note of each ascending pattern is then used as the first note in the next transposition of this motive. The speed of these passages, combined with the clashing harmonies produced on the soloist’s arrival on each new pattern, further create a sense of urgency and unease while driving into the more relaxed and lyrical atmosphere of the second theme.

The second theme is a lyrical passage, stated three times. The first statement is done entirely in the accompaniment. It contains a very dense chordal structure, and makes use of what Andriasova calls “soft syncopations, delicate suspensions, the “sigh” motifs…” The second statement begins in the accompaniment in measure 37, and is taken over by the trumpet two measures later (Figure 5). The second theme as performed in the solo part is characterized by beautiful fourth and fifth intervals, and the “sigh” motif. This statement ends on “an abandoned leading tone (d#) – [creating] a mood of sweet bliss, trustworthiness, and confidence.”

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The third statement of the second theme is again presented only in the accompaniment. It is built from material already presented in the first theme area (see Figure 2, measures 13-19). This section contains an unexpected statement of material from the first theme area, as the trumpet plays another ascending broken chord in 16th note triplets in measure 51 (the same rhythmic figure as seen in Figure 2, measures 18-19). The chord this time consists of E, G, and G# over the accompaniment’s simultaneous E major and A major triads, alternating the minor and major third of the E chord in quick succession, before arriving on a B. It produces the effect of quickly rebuilding tension and urgency as the second theme works into the development.

Figure 5: Trumpet solo statement of the second theme, measures 39-48
The development contains two large sections. The first, beginning in measure 57, explores motives from the first theme area. It begins with several short, alternating episodes of material from the first and second themes. The second theme material is the same as was used in conjunction with the first theme motives of the exposition. When the trumpet enters in measure 71, a dialogue between soloist and accompaniment begins.
This dialogue begins with imitative passages in the accompaniment following solo statements, and evolves into more of a fugal passage by measure 75, with accompaniment playing essentially contrapuntal material underneath the solo line. This continues until a climax in the solo part in measure 81, where the accompaniment and soloist begin alternating statements.
for several measures. The solo trumpet returns with full intensity in measure 86, using first theme rhythmic motives and the fast, ascending scale patterns discussed in the exposition (Figure 4) to build to a second climax in measure 91.

The arrival point in measure 91 gives way to the same transition that occurred from the first to second theme in the exposition, and marks the beginning of the second section of the development, which is focused on the second theme. As in the exposition, the first statement of the theme is heard only in the accompaniment, beginning in measure 93. The soloist enters on the anacrusis of measure 94, and begins a second statement of second theme material for three measures that has only been heard in the accompaniment up to this point. Following these three bars, the statement becomes a transposed version of the material from the exposition.

The final portion of this section, beginning in measure 117, presents the first truly developed material from the second theme. It continues to make use of elements from the second theme, but when the trumpet enters in measure 121, it is with a statement that has not been heard before. It is fully in the spirit of the second theme, and makes use of many characteristics of the second theme (such as “sigh” motifs and syncopations), but it is a bold and impassioned climax of the second theme, rather than the delicately lyrical form heard before.
The solo entrance in measure 121 is perhaps the most beautiful and powerful moment of the Concertino. Iosif Andriasov said, “The culmination is loving, merciful, compassionate. The solo trumpet now hits the notes of harmony, and then it does not. All of the tutti cannot muffle
the trumpet.” The accompaniment proceeds to conclude the development with a final statement of the second theme, arriving at the recapitulation in measure 133.

The recapitulation begins identically to the exposition. The first section of the first theme area (measures 1-19) is repeatedly exactly as heard in the exposition in its entirety (measures 133-151). However, rather than repeating the second section of the first theme, it bridges into the recapitulation of the second theme in measures 151-152. Like the first theme, the recapitulation of the second theme is also shortened (and remains in the tonic key of D minor). Rather than three full statements as in the exposition, the recapitulation of this theme begins for two measures at measure 152 (Figure 9), but gives way entirely to the soloist in measure 154.

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38 Andriasova, Essays on the Music of Iosif Andriasov, 47.
As mentioned previously, the original *Concerto* did actually contain a quasi-cadenza that began on the half note D in measure 162. As seen here in the revised *Concertino*, the second theme concludes as it did in the exposition. The revision added the two measures of material in measures 154-155.

The brief coda section begins almost inaudibly in the accompaniment, but quickly produces a chromatic flourish into a restatement of the first theme. The trumpet begins a series of rising and falling chromatic triplets in measure 168 that builds into measure 171 (Figure 10). On arriving in measure 171, the accompaniment begins restating both themes simultaneously. The trumpet concludes with a long series of the previous fast scale patterns first heard at the conclusion of the exposition, culminating in two long trills on G-sharp and A, resulting in a final, triumphant resolution.
Figure 10: End of the coda, measures 168-178
Preparing the First Theme in the Exposition, Development, and Coda

Despite its relative brevity (approximately seven to eight minutes), the Concertino is an intensely challenging piece and requires much technical preparation. In this chapter, I will endeavor to illustrate the major technical hurdles in preparing this piece, as well as offer solutions for overcoming them. I will primarily address technical rather than interpretive concerns (such as phrasing); in an e-mail exchange with Arshak, the composer’s son, he indicated that he is currently in the process of writing on how to perform his father’s music. Having studied with his father, he will certainly address those issues with greater insight than I might. It should also be noted that, while technical preparation is absolutely essential to performing any music, technical mastery is not an end to itself; it should be developed to facilitate musicality and expressive qualities.

The excerpts and exercises given here are written for C trumpet. When I first purchased a physical copy of this piece in 2013, I was sent a C trumpet part, and so I learned it on C trumpet. When I purchased an additional copy of the piece in 2017 (via PDF), the part included was for B-flat trumpet. After comparing both parts, I have chosen to continue performing on C trumpet as the technical nature of the piece feels much more natural for me than the part for B-flat trumpet. The performer, however, may choose either instrument as both parts are available. The Soviet trumpet players who performed the original Concerto almost certainly did so using B-flat instruments, and so it may be considered more appropriate to use a B-flat trumpet from a

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39 Arshak Andriasov, e-mail message to author, September 17, 2017.
historical perspective. If performing on a B-flat trumpet, the performer should transpose the exercises given in this chapter as needed.

The *Concertino* does not require any extended techniques, although many scalar elements in it lie outside of the standard technical studies for the trumpet (and will be addressed in the following section). It encompasses a two-octave range, from low to high C on a C trumpet (low to high D on a B-flat trumpet). Since many passages are highly acrobatic in the sense that the tessitura shifts rapidly from low to high range, sometimes with wide interval leaps, the performer should be able to execute some of the more advanced studies on intervals and flexibility found in the standard technical studies. Multiple tonguing is not necessary for a player who has developed a very fast single tongue, but may be desired in a few short passages.

The beginning of the exposition presents a challenge immediately with a fast tempo and alternating triplet and duplet rhythms. Care must be taken to avoid compressing the triplets into sounding like two 16th notes and an 8th note, as well as to avoid rushing the duplets following each triplet.

![Figure 11: Solo trumpet part of the first theme, measures 1-5](image)

I have prepared a rhythmic exercise that may ease the performer into playing this opening with greater rhythmic integrity. It should be practiced slowly at first, with emphasis on playing the triplets evenly and maintaining consistency of tempo while passing to and from the triplets. Since the opening motive is repeated in various sequences, attention should also be given to the
dotted 16th-32nd note figure at the beginning, to avoid it gradually turning into a triplet rhythm. Once the rhythm can be performed with proper integrity, the speed should be gradually increased until it can be done at the desired performance tempo. Once this has been achieved, the performer can then be confident in playing the first theme as written, though it may be necessary to, again, begin at a slow tempo for fingerings, and also to perfect the articulation in the triplet patterns, which is generally slurred on the first two notes and tongued on the third.

Figure 12: Rhythmic exercise on the first theme motive of the Concertino

I will note here that the final tempo goal I have marked in these exercises is merely my own personal suggestion. Andriasov did not give a specific performance tempo for the various sections of the Concertino, simply marking “Allegro” at the top of the score. A tempo of Allegro can be interpreted as a wide range of metronomic speeds depending on the metronome or definition one uses. In the only existing commercial recording, Dokshizer’s tempo at the start of the exposition lies around 64-68 beats per minute [BPM] (using the dotted quarter note in 6/8 as the beat), or 192-204 BPM (using the 8th note as the beat). Given that this 8th note BPM more accurately reflects an “Allegro” nature, I will be discussing tempos of all first theme material in 8th note BPM. While Dokshizer’s tempo varies throughout the Concertino’s different first theme areas, it generally stays at or above 180 BPM, far above an “Allegro” tempo on a standard metronome. Given the composer’s tempo marking and the tempo of the Dokshizer recording, I
believe the performer should aspire to a tempo range of at least 168-180 BPM, or faster depending on the performer’s ability and desire.

As can be seen in measures 4-5, there are also unusual meter changes throughout the *Concertino*, with a measure of 2/8 placed amongst the measures of 6/8. The music is written so that these meter changes flow quite smoothly and should barely be discernible to the listener. This can be achieved by maintaining a disciplined internal subdivision of the 8\(^{th}\) note. In practicing the opening rhythms, I highly recommend doing so with a metronome beating 8\(^{th}\) notes, rather than beating the dotted quarter (thus the suggested tempos given in 8\(^{th}\) notes). This will also aid in insuring that additional time is not given to 8\(^{th}\) note rests that occur throughout the first theme, as seen in measure 5. It will also help to guarantee rhythmic integrity on the quarter notes, where the performer may inadvertently hold slightly longer than indicated, thus losing tempo throughout this area.

Another challenge arises at the end of the first theme area, with the ascending hexatonic scale patterns mentioned previously (see Figure 4). The fast tempo of the first theme area combined with the unusual quality of these scales can make them quite treacherous to prepare. Additionally, these scale types are unusual even amongst the “standard” collection of hexatonic scales, which tend to be symmetrical (i.e. the whole-tone scale). Even a player who has spent years mastering technical studies by H.L. Clarke and J.B. Arban may be challenged by these passages due to their asymmetry and speed. I have provided an exercise comprised of all the scale patterns using hexatonic scales found throughout the Concertino. Each pattern should be practiced slowly and with many repeats, increasing tempo only when it can be played easily and without strain, and with a full centered sound on each pitch. The enharmonic spellings of pitches here have been kept consistent with the published solo trumpet part.
Once these scales can all be played with proficiency, it becomes another matter to string them together in the sequences given in the *Concertino*. Since each run must move seamlessly into the next semi-tone transposition of the pattern, I have devised an additional exercise to practice this shift, in which the first note of each subsequent run is treated as the arrival note from each previous run.
Figure 14: All transpositions of scale passages placed into rhythmic context and leading to the next semi-tone
These exercises should, again, be practiced slowly at first, being sure to play with a full, centered sound on each pitch, while taking care to place slurs in the correct places. Each scalar passage is given twice; once with a dotted 16\textsuperscript{th} note on the beginning of the measure, and a second time without. This helps with placing the 32\textsuperscript{nd} note properly in rhythm at the beginning of each scale run. Care should be taken to make sure that the dotted rhythms keep integrity, and do not shift into an incorrect rhythm amidst the triplet influence all around them. Passages should be repeated correctly many times to instill proper habits and permanence in finger movements. A crescendo through each ascending line will occur naturally with the rise in pitch, but should be exaggerated by the performer as well. Once all of the individual scale patterns can be performed perfectly in tempo individually, the player should then be prepared to string them together as presented in the *Concertino*. Below, I have provided a final exercise on these figures in which all of the scalar runs in the piece are played in one continuous passage.

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Figure 15: All transpositions of scale passages in continuous succession
If the trumpeter can perform this final exercise with ease, then they should have no difficulty in performing each passage as they arrive in the *Concertino*. If a particular instance of runs continues to trouble the performer, it should be isolated slowly and with many repetitions, gradually increasing tempo once technical mastery is achieved. The exposition and development only feature four scalar runs each; the exposition contains the D, E-flat, E, and F transpositions, and the development features the F-sharp, G, G-sharp, and A transpositions. The coda incorporates all transpositions except for G-sharp and A.

While it presents no new material of its own, the development of the first theme area should be given care again with respect to rhythm and time, specifically in measures 71-84. In these passages of dialogue between soloist and accompaniment, the solo line must not lose time; every effort should be made to insure seamless transitions from solo to accompaniment.

The last great technical challenge from first theme material lies in three measures of the coda, with a series of fast chromatic movements and leaps in thirds, again in 16\textsuperscript{th} note triplets and ending with a 32\textsuperscript{nd} note quintuplet flourish.

![Figure 16: Solo trumpet part in the Coda section, measures 168-171](image-url)
In practicing this passage, I have found it extremely useful to prepare different arrival points as illustrated below.

![Figure 17: Coda section, measures 168-169, with suggested fermatas on arrival points for slow practice](image)

Practicing slowly with brief pauses on these arrival points will allow the player to develop good control over the rhythmic groupings while also practicing the finger and tongue speed on the note movements between them. These pauses also help to prepare the alternating major and minor third leaps that occur throughout this passage. Once mastery of the fingering, articulation, and intervals is achieved, the pauses should be removed and the passage performed in tempo slowly, gradually increasing speed. The player should also note that while the scalar movements in this passage are mostly chromatic, there are two whole tone movements that occur. The first is at the very beginning in measure 168, D to E, and the second takes place in measure 169, F to E-flat. It should be noted that tonguing the 32nd note quintuplet in measure 170 at this tempo is incredibly difficult. However, it may be forgivable to slur the chromatic run in measure 170, including the quintuplets; Dokshizer did this himself in his recording of the original *Concerto*. 
Preparing the Second Theme in the Exposition and Development

In the transition from the first theme to second theme in the exposition, Andriasov noted that the tempo of the large beat should remain consistent; the quarter note in the new 4/4 should retain the speed of the dotted quarter note from 6/8. However, if the beginning of the exposition is performed at 8th note = 168-180, this would result in the second theme occurring at a speed of approximately 56-60 BPM (in quarter notes). Dokshizer’s recording of the original Concerto stays significantly faster than this, ranging from about 78 to 90 BPM (again in quarter notes). Also, two live YouTube recordings of the Concertino (with Andriasov’s son at the piano and trumpeter Scott Macomber)\textsuperscript{40} ignore the composer’s indicated tempo relationship, similar to the Dokshizer recording. Given these precedents, I believe the transition into the second theme should retain a tempo closer to the 8th note BPM of the first theme, perhaps slowing slightly (10-20 BPM slower than the first theme).

While it is far more forgiving technically than the first theme, the second theme and its material in the development come with their own challenges for the soloist. In the exposition (see Figure 5), although the soloist only plays the third statement of theme material, the performer needs to play with a singing quality, quietly, in the upper register. This passage makes use of nearly the full range of the instrument, and there is a potentially treacherous leap from E to high C and back down to E. This can either be an achingly beautiful moment if executed well, or a tragic mess if not. A simple slur exercise can assist in making this leap happen more easily.

\textsuperscript{40}https://www.youtube.com/watch?v=_g505LzDpXZc
This exercise should be done at a comfortable dynamic with good sound; softer dynamics should be introduced once adequate control is developed. Ideally, the dynamic will not exceed a mezzo-forte at the highest tessitura (balanced to the accompaniment, whether with piano or orchestra). Once this exercise can be done with relative ease as written, the player should remove the slurs, taking care not to “prepare” the higher notes by stopping the breath. A crescendo through the E before the leap can assist with this, and may also be musically desirable to the performer. There is even precedent for slurring this leap in performance; in the recording of the original Concerto, Dokshizer slurs the upward movement from E to C, although this passage was composed an octave lower in the original version. Although it is not indicated in the score, a ritard in measure 47 should be considered. If a ritard is executed here, the performer must be aware of the accompaniment movement in measure 48 leading into measure 49 which requires strict time to return as soon as the soloist arrives on the D-sharp in measure 48.

In the solo statement of the second theme material in the development, the transposition of the theme stays in a more comfortable middle-upper range on the trumpet rather than moving through the full range of the instrument, making it easier to play lyrically. However, another leap of a minor 6th occurs, this time from a C to A-flat and back.
If the player struggles with accuracy or centering pitch in the C to A-flat leap, the same slur exercise done to achieve the earlier E to C leap can be done here on the transposed pitches. As with the end of the exposition, a ritard in measures 115-116 is entirely appropriate; a fermata on the whole note B in measure 116 could be considered since there is no activity in the accompaniment at this point.

Following this section, the soloist has four measures to rest before a forte entrance of developed second theme material. With the dynamic opened up to forte, this passage is easier to navigate in terms of range. However, it is riddled with leaps into the high register, and requires the trumpet to cover a very wide range in short spans of time.
Figure 20: Solo trumpet Forte statement of developed second theme material in the development

As can be seen, this statement features several places where the performer must move nearly an octave or more within just a few beats. The opening statement itself moves from D to G, and then high C. The following measure begins on F-sharp and travels to a high A within a few beats, and to high B three beats later. The performer then must leap from D to high A-sharp in measures 123-124, and then move from a low D-sharp up to a high B within a few beats again. An excellent tool for preparing this passage is Earl Irons’ 27 Groups of Exercises,41 Groups 20-22, which focus on interval work and slurs throughout the full range of the instrument. The slur exercise used earlier (Fig. 9-3) can also be applied to leaps in this passage. While many of the leaps in this passage are perfect fourths and fifths, one should take care with the D to A-sharp (an augmented fifth / minor sixth leap as seen in earlier passages), and the ascending line on beats three and four of measure 124. It may be helpful for the player to reimagine the D-sharp in beat four as an E-flat and the A-sharp as a B-flat, creating a broken minor seventh chord leading into the B in measure 125.

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The last solo statement of the second theme occurs in the recapitulation. It is identical in rhythm and material to the exposition statement, but it is transposed to be in the same key (D minor) as the first theme. It features the same minor sixth leap that may have caused difficulty in earlier passages, and the same pitches featured in the same leap in the forte section of the development, D to A-sharp (this time spelled as a B-flat). The greatest difference in this passage is that it is played unaccompanied, and essentially serves as a pseudo-cadenza moment for the soloist. While it should not be played as a true cadenza ad lib., the soloist should feel comfortable taking more liberty with rubato and stretching phrases than in earlier statements of the second theme. Again, a ritard is not indicated at the end of this passage, but is more than appropriate; a fermata is placed on the final note of the statement in this occurrence of the second theme.

Figure 21: Pseudo-cadenza solo recapitulation of the second theme, measures 154-163
CONCLUSION

For decades, there has been a large gap in knowledge in the United States regarding trumpet music from the former Soviet Union. The average trumpet player generally cannot name more than a few major works by Soviet-era composers for trumpet, and yet there is a large number of works available that remain virtually unknown. It is my sincere hope that the information presented here will be of assistance in filling this gap by offering information about Iosif Andriasov and a detailed discussion of his Concertino for Trumpet. This piece represents both a challenging and musically rewarding addition to the current repertoire for either performance in recital or with an orchestra. I hope that my work may also inspire future exploration of other little-known Soviet trumpet music. As discussed earlier, much of the groundwork for this research has already been done; bibliographies of concertos and sonatas from the former Soviet Union have been available for many years. It is past time for trumpet players to more thoroughly explore this music!
BIBLIOGRAPHY


APPENDIX
LETTER OF PERMISSION

IMMA Publishing Company

Arshak Andriasov

Dear Andrew,

I first have to say thank you so much for your amazing work. Such a dedicated and technical details towards this composition. I can say for sure that you really love this piece, and I am truly grateful for this and for your writing such a strong work. I would love to play this piece with you one day. You are the kind of people that through positivity and thoughtfulness make the world a better place. Your care for my dad and his music touched me on many different levels and I want to thank you for this. Wonderful job! With great honor, definitely submit this work. Even though the 16th of November is a sad day for us, your submission will bring something positive to this day.

I grant permission to use the score excerpts for your Concertino for Trumpet - "A Performer's Guide to Iosif Andriasov's Concertino for Trumpet."

Thank you very much,
Arshak

Andrew Gerbitz wrote:

Hello Mr. Andriasov,

I hope the day is finding you well! I am attaching here for you a copy of the document I have prepared on your father's Concertino for Trumpet - "A Performer's Guide to Iosif Andriasov's Concertino for Trumpet." This document and my lecture recital were both presented to my dissertation committee last month, and the committee has approved it for submission to the Graduate School at LSU for the completion of my Doctor of Musical Arts degree.

As you requested, I am sending it to you for your review before making my final submission. I would greatly appreciate any additions, insights, or corrections you may have to offer. It is my earnest hope that I have done at least some small justice to your father's work and this brilliant concerto.

Also, prior to my final submission to the university next Thursday (11/16), I am required to receive explicit permission from you to use the score samples currently present in this paper.
Louisiana State University will upload this document to the LSU Digital Commons, an open access repository of theses and dissertations, and will reserve a nonexclusive, paid-up, royalty-free right to distribute copies of this document, both internally and to third parties, whether by electronic means, microfilm, or otherwise. Neither the university nor I can earn any profit from making this document available - its sole purpose is to be a resource for trumpet players to learn about your father and his concertino. With that being said, I would like to humbly ask - would you send me a brief statement granting permission to use the score excerpts that I have included in this paper?

Thank you in advance!

--
Andrew Gerbitz

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VITA

Andrew Gerbitz is currently pursuing the Doctor of Musical Arts degree through Louisiana State University in Baton Rouge, Louisiana. His major area is trumpet performance, with a minor in wind conducting. He holds both a Bachelor of Music degree (2004) and Master of Music degree (2010) in trumpet performance from Illinois State University, where he studied under Dr. Amy Gilreath; he served as her graduate teaching assistant and second trumpet in the Illinois State University Faculty Brass Quintet from 2009-2010. During the course of his study at ISU, he was also active as a private lesson teacher for Illinois State University’s Community School for the Arts, and freelanced throughout Central Illinois.

Andrew moved to Louisiana in 2010 to begin his doctoral studies at LSU. From 2010-2014, he taught private trumpet lessons through LSU’s Performing Arts Academy and the Acadiana Symphony Orchestra Conservatory of Music in Lafayette, as well as freelancing as a classical trumpet player throughout Southern Louisiana. He has played with the Acadiana Symphony Orchestra, Baton Rouge Symphony Orchestra, and the pit orchestra of the Theatre Baton Rouge.

In 2014, Andrew moved to Texas to pursue a more active role as a trumpet pedagogue in the Dallas-Fort Worth area. He has taught as a private lesson and master class instructor for schools in Kennedale, Burleson, Dallas, Cleburne, Carrolton, and Mesquite, and is regularly requested as a judge for various TMEA region auditions in the area. He continues to freelance, and also plays with the Panther City Brass Quintet. He currently resides in Arlington, Texas with his cat, Kala.