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 décembre 2020, mai 2021, octobre 2021

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Vladislav Blazhevich (1881–1942)

Concert Duets for two trombones

- | | | |
|----|---|--------|
| 1 | Duo No 29, Andante | 02'13" |
| 2 | Duo No 30, Lento | 04'05" |
| 3 | Duo No 34, Allegro | 02'25" |
| 4 | Duo No 35, Moderato | 04'31" |
| 5 | Duo No 36, Tempo di Polacca | 03'38" |
| 6 | Duo No 38, Veloce | 03'02" |
| 7 | <i>Terzetti</i> for three trombones
Allegro moderato — Andante — Allegretto — Moderato | 08'58" |
| 8 | <i>Second Suite</i> for three trombones
Allegro feroce – Lento fantastico — Allegro — Moderato buffonescamente | 06'29" |
| 9 | <i>Concert Piece No 5</i> for trombone and piano | 06'14" |
| 10 | <i>Concerto No 1</i> for trombone and piano
Moderato – Allegro moderato – Andante sostenuto – Allegro energico | 10'44" |
| 11 | <i>Concerto No 6</i> for trombone and piano
Moderato e pesante — Lento — Allegro con moto – Poco scherzando | 13'15" |

Joachim Stutchevsky (1891–1982)

- | | | |
|----|--|--------|
| 12 | <i>Monologue</i> for trombone solo
Allegro giusto – Andante sostenuto – Allegro giocoso | 07'14" |
| | | 73'18" |



1§. INTRODUCTION

This document is dedicated to the memory of Zvi (Grisha) Ostrowski (1922–2015)¹. Thanks to him I became a trombonist. Originally from Poland, Ostrowski was trained by the Russian brass school. He was a trombonist with the Israel Philharmonic Orchestra (IPO) and was my teacher. From my earliest years as a trombone, I was exposed to Blazhevich's studies. Thus, the Clefs Studies, which systematically exploit all the tones of the trombone with the three keys, have become familiar to me.

Later, I became acquainted with his concertos for trombone and piano. First those available in the West (Nos 2, 5, and 10) then thanks to William (Bill) Cramer, (professor of trombone at Florida State University) to the set of thirteen concertos. I consider them as study concertos, like many pieces for violin and piano, which allow young musicians to perform with piano accompaniment. These pieces are not played in a concert hall, because their piano accompaniment exists only in this reduced form. But, they exploit the full range of the instrument and its technical aspects.

In February 1990, I visited the USSR, passing through Moscow and Leningrad (with Pierre Boulez, IRCAM and the Ensemble Intercontempo-

¹ The melody of my life (מנגינת חיי) en hébreu, 2014.

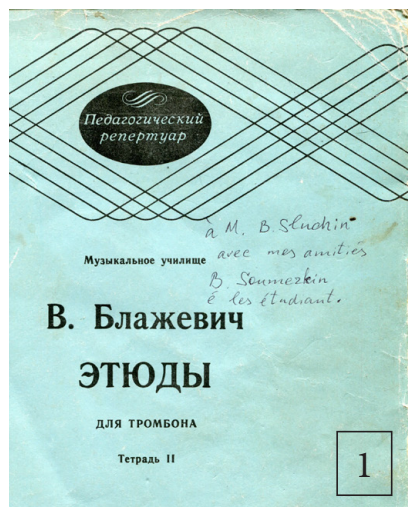
² Michel Fingerhut, IRCAM-MOSCOW, *Fontes Artis Musicae*, Vol. 58, No. 1 (January-March 2011), pp. 55–71

rain2). This allowed me to visit the two conservatories in these cities and to meet Victor Sumerkin. (Figure 1)

As a teacher, Blazhevich's various works have helped me enormously. To complete this educational work, I began to consider the production of a discographic document around his duets and concertos. A long selection process was necessary. This evolving project did not take its final form until the end of 2021. We have chosen a few duos to appear on this document. Two concertos are presented: Concerto No 1 which appeared under my responsibility in 1982 (Editions BIM) and Concerto No 6, a rare exception, which has not yet been published.

The program was completed by two Trios in order to broaden the vision of its production. Nevertheless, we remained modest with the limit of three musicians for this project. The Concert Piece No 5, is one of Blazhevich's most performed pieces, it was added late to the project (a version captured in 1998, but never published).

Listening to these works, the listener will be able to appreciate the composer, trombonist and pedagogue, Vladislav Mikhailovitch Blazhevich, who so influenced the trombone repertoire.



The theory doesn't prevent us from existing, neither does the madness of the rulers.²

Tribute to a great Russian musician who blows the wind.

2§. VLADISLAV MIKHAÏLOVICH BLAZHEVICH³

Владислав Михайлович Блажевич

On August 3, 1881, at the Treguvobka farm, Smolensk province, the seventh and last child was born in the Blazhevich family. He was called Vladislav Mikhailovich. The year the boy was born, his father, a former prisoner for political beliefs and sympathy with the Polish uprising against tsarism, who had returned from exile shortly before, died. A small house and an orchard are the only wealth of the Blazhevichs. When Vladislav (Vladik) is six years old, he also loses his mother.

² "La théorie ça n'empêche pas d'exister" Jean-Martin Charcot (1825–1893).

³ This text is rooted in "The creative journey of a musician, teacher and composer," by Garifyanov Ilshat Vilyich (2014) translated from the Russian language, and presented especially for this project by Sylvain Rappaport. This very dense text relates with warmth and respectful admiration the life of an instrumentalist evolving in his cultural, institutional and political environment. It is therefore a very valuable document.

After the death of his mother, the house and the garden become the property of the uncle (brother of the father), a harsh and despotic person. The situation in the new family is not easy. The children, together with the adults, work in the garden. Sometimes their life is more like the life of farm laborers than life in their own home. Suffice it to say that Vladik didn't wear leather shoes until he was twelve years old.

But time passes, the boy has grown up, at the age of twelve his life changes radically; with the consent of his uncle, it is decided to send him to Smolensk. He became a student of the band of the 3rd Reserve Artillery Brigade. He hears a real orchestra there for the first time, sees many instruments. As if bewitched, he walks around the rehearsal room,



touches the instruments with his hands, presses the valves, looks and listens. Everything is new, interesting, exciting. A world of unknown feelings, a world of sounds: Music, opened before him. The orchestra team treats the newcomer warmly. Everyone likes the calm and modest boy. It is an atmosphere of simplicity and cordiality in the team, and a smile often begins to appear, the past goes away.

The young Blazhevich perfectly mastered the baritone (baritone saxhorn) in three years, he became a soloist in the orchestra. With great skill and artistic taste, he performed various opera arias Eugene Onegin, Prince Igor, Ivan Susanin, Ruslan and Lyudmila, Rural Honor, Pagliacci, Rigoletto and