

# STAGES OF THE FORMATION OF THE PERFORMING SKILLS OF WIND INSTRUMENTS AND MASTER MUSICIANS OF THE 18<sup>TH</sup> - 20<sup>TH</sup> CENTURIES

## Khabibullaev K.R.

*Khabibullaev Kakhramon Rofik ugli - Senior Lecturer,  
DEPARTMENT OF WIND AND PERCUSSION INSTRUMENTS,  
STATE CONSERVATORY OF UZBEKISTAN,  
TASHKENT, REPUBLIC OF UZBEKISTAN*

**Abstract:** *the second half of the 18th century and the first half of the 19th century were the golden age of the development of virtuosity and concert performance of wind instruments. The work of L. Beethoven opened a new era in the musical art of the XIX century. Among the composer's chamber works are three duets for clarinet and bassoon, a sonata in F major for horn and piano, septets for violin, viola, clarinet, bassoon, horn, cello and double bass. The essence of the changes was to expand and rethink musical instruments.*

**Keywords:** *music, chamber music, romanticism, orchestra, sonata, horn, clarinet, timpani, flute.*

# ЭТАПЫ ФОРМИРОВАНИЯ ИСПОЛНИТЕЛЬСКОГО МАСТЕРСТВА ДУХОВЫХ ИНСТРУМЕНТОВ И МАСТЕРА-МУЗЫКАНТЫ XVIII - XX ВВ.

## Хабибуллаев К.Р.

*Хабибуллаев Кахрамон Рофик угли - старший преподаватель,  
кафедра духовых и ударных инструментов,  
Государственная консерватория Узбекистана,  
г. Ташкент, Республика Узбекистан*

**Аннотация:** *вторая половина XVIII века и первая половина XIX века были золотым веком развития виртуозности и концертности духовых инструментов. Творчество Л. Бетховена открыло новую эру в музыкальном искусстве XIX века. Среди камерных сочинений композитора три дуэта для кларнета и фагота, соната фа мажор для валторны и фортепиано, септеты для скрипки, альты, кларнета, фагота, валторны, виолончели и контрабаса. Суть изменений заключалась в расширении и переосмыслении музыкальных инструментов.*

**Ключевые слова:** *музыка, камерная музыка, романтизм, оркестр, соната, валторна, кларнет, литавра, флейта.*

F. Schubert is the founder of romanticism in chamber music. Instrumental interpretation of Schubert's works. Performance analysis of "Introductions and themes and their variations" for flute and piano.

K.M. Weber (1786 - 1826) is a great representative of romantic musical art. Weber's compositions for wind instruments: Concerto for bassoon and orchestra, Concertino for French horn, Concertino for clarinet and orchestra, iii Concerto, Grand Concerto Duet for clarinet and piano. Quintet with Clarinet. Functions of wind instruments in Weber's orchestra.

The study of the culture of Russian musical instruments, which is directly related to folk music, deserves special attention. We can see that the ancient annals and historical annals also mention the information about the use of musical instruments of the Russian people in ceremonial and military music, as well as in playing household music. For example, traditional Slavic instruments: ocarinas, flutes, sopels, jaleikas, trumpets, horns (rogs) and wooden pipes. During the period of Kievan Rus, there were military orchestras in the princely armies. In the XI - XVI centuries, the art of skomoroks was widely developed. Among their musical instruments were guslis, domras, straight pipes, sopels and other instruments.

An orchestra consisting of Western European musical instruments appeared in Moscow for the first time in 1606. It included violinists, lute players, flutists, oboists, trumpeters and timpani players.

Until the 18th century, the musical art of Russian folk dances took a practical form, first of all, connected with theatrical mysteries. Theater under the Moscow Palace during the reign of Alexander Mikhailovich Shokh. Theater and music school of Boyarin A. Matveev.

A new stage in the development of musical, especially musical instrument culture is associated with the educational activities of Peter I. Invitation of Western European musicians to the imperial court.

Military orchestras and their composition (oboes, trumpets, horns, timpani and drums) in the period of Peter I. Training his own brass players: In 1704, a group of singers was recruited to learn to play brass instruments (oboes and bassoons). By 1705, "schools of pipers" appeared [1].

In 1741, the structure of the instrumental classes of the Palace Chapel. In the second half of the 18th century, playing musical instruments was taught at universities, at the Art Academy, at the corps of land slyakhta, at the theaters of Knipper and Maddox, and at the school at the Moscow educational institution. Opening of the imperial theater schools in Petersburg (1779) and Moscow (1809). Conducting trainings on performing musical instruments in theater educational institutions.

In 1729, Duke Holshtinsky's chapel was transformed into the first palace orchestra. It was led by the violinist Johann Gübner (1696-1750). Expansion of the state of the palace orchestra. It is divided into two groups: for cameras and points.

The appearance of the clarinet in Russia (in the 50s of the century). The first clarinetists were German musicians invited to the imperial chapel: Lancammer, I.Grimm, I.Brunner, K.Manstein. The first Russian clarinet player F. Ladunka. Creative activity of clarinetist-virtuoso Joseph Beer in Russia.

Musical instrument production factories. Constructive improvement of brass instruments: court chamber musician Kelbel (1708-1787) - inventor of valve mechanism (1760).

Jan Maresh (1719-1794), a student of the famous virtuoso-horn player Gampel, the creator of a unique phenomenon of world music culture - the creator of the horn orchestra.

The second half of the 18th century. In the first half of the 19th century, concerts of performers on classical instruments: flutists Hartman, Turner brothers, oboist Sharendon, horn players Lear and Pollack, clarinetists A. Stadler, I. Beer, B. Kruzel, G. Berman and K. Berman, A. Blaise, bassoonists Pullo and Bullyante.

In the 20th century, one can name a lot of players of the ukulele. Flute player - M. Debro, J. Letroker, J. Rampal, F. Czech, V. Jilka, Kincaid. Oboe player: J. Truba, M. Burg, L. Gussens, E. Rotuel from the female musicians. Clarinet Saxophone player: B. Goodman, S. Mayer, C. Naydik, M. Etlik. J. Londeix. Horn and trumpet player: B. Tekvel, I. Gobik, R. Sabarish, M. Andre, J. Mer, A. Sherbaum, V. Yunek, Trombone player: V. Batskikh, V. Blajevich, Yu. Petrakhovich .

L. Shpor and his concertos for clarinet. The work of the composer I. Gummel (1778-1837) for wind instruments.

G.Berlioz is a great innovator of the orchestra. His treatise on orchestration. R. Wagner is a follower of Berlioz in the field of interpretation of musical instruments in the symphony orchestra.

In the music of Dj.Rossini, relaxing instruments are interpreted in a bright, virtuosic way. He uses reverberant sounds and melodic embellishments in restful instrumental parts, lightly and freely. The composer's works for wind instruments: quartets for flute, clarinet, horn and bassoon, variations for clarinet and piano [2].

I.Brahms's (1833-1897) chamber-instrumental work for wind instruments. Sonatas for clarinet and piano, Quintet for clarinet, two violins, alto and cello, Trio for clarinet, cello and piano. There are two directions in the development of the Russian orchestral style: the first one is associated with the name of the composer Dj. Sarti. The second is with the development of Russian opera. The first Russian opera "Cephalus and Procriss" (music by F. Arayi) was performed in 1755. The orchestra of the Palace Theater consisted of 24 musicians at that time. In the works of Russian composers of the 18th century, D. Bortnyansky, E. Fomin, and V. Pashkevich, musical instruments were of great importance. A.A. Alyabev (1787-1851) created a Quintet for wind instruments. N.A. Rimsky-Korsakov's Quintet for piano, flute, clarinet, horn and bassoon is a vivid example of a wonderful interpretation of time instruments. Concerto in B flat major for trombone, Variations in G minor for oboe, and Concerto in E flat major for clarinet and wind orchestra. The roughness and seriousness of the form, Russian folk color, classical traditions are the distinctive features of these works.

A. N. Skryabin continued and developed the principles of Rimsky-Korsakov orchestration. In Scriabin's music, the tendencies to distinguish the timbres of the rest instruments and to give them figurative and expressive importance were clearly demonstrated. Scriabin's musical instruments reveal rich expressions. Romance in A minor for French horn and piano, dedicated to the French horn virtuoso Louis Savar. For wind instruments by A.Glazunov ("Grezy Vostoka" for clarinet and string quartet, 10 duets for various wind instruments, "Idyllia" for horn and string quartet, etc.), S.Taneev (for clarinet and string orchestra "Cantsona"), A. Arensky ("Concert Waltz" for trumpet and piano), A. Grechaninov (Sonata for clarinet and piano).

In the second half of the 19th century, the development of Russian musical art raised the issue of developing a system of music education that would meet the requirements of the time and allow to produce knowledgeable composers, singers and orchestra players. St. Petersburg (1862) and Moscow (1866) conservatories, as well as music schools of the Russian Music Society under the Emperor were involved in solving these issues.

Classes for recreational instruments were opened at the St. Petersburg Conservatory. Flute class: C. Chiardi, oboe class - W. Schubert (from 1866) and W. Gede (from 1906, student of W. Schubert), clarinet class - E. Cavallini, K. Nidman (from 1869), V. Brecker (from 1897). Bassoon class - K. Kushtbach (from 1869) and E. Kotte (from 1875). Trumpet and French horn classes were led by G. Mettsdorf. He was replaced by the famous solo cornetist V. Wurm. He is the author of a number of training manuals, processing (perelogeny), works for the pipe. His best students were A. Johansen and A. Gordon, excellent trumpet players, later professors of the St. Petersburg Conservatory.

French horn classes were taught by famous musicians F. Gomilius (since 1870) and J. Tamm (since 1897). From 1870, Austrian musician F. Turner taught the trombone and tuba class, and from 1906, the excellent Russian trombonist P. Volkov taught the trombone class.

From 1895, the flute class was taught by F. Stepanov, the soloist of the Mariinsky Theater, who was the first flutist in St. Petersburg to teach performance on the Behm flute.

H. Bork, professor of trombone and tuba classes, also conducted performance classes on percussion instruments. His students, later professors of the Moscow Conservatory, were the famous trombonist V. Blajevich and the udarnik player M. Kupinsky.

*References / Список литературы*

1. *Asafyev B.* Ob issledovanii russkoy muziki XVIII veka v dvux operax Bortnyanskogo // Muzika i muzikalniy bit staroy Rossii. L., 1927.
2. *Berni Ch.* Muzikalnie puteshestviya. Dnevnik puteshestviya 1770 g. po Fransii i Italii. L., 1961.