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MY LIFE AND CREATIVE PATH

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¹ Honored Artist of the Russian Federation

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Abstract

The article analyzes the creative and professional career of Murat Mukhitdinov, an outstanding trumpeter and pedagogue, Honored Artist of the Russian Federation. The purpose of the study is to examine the formation of the author's performance school within the context of Soviet and contemporary orchestral culture. The research methodology is based on biographical, historical-cultural, and analytical approaches. The results identify key factors influencing the musician's professional development, including mentorship by prominent teachers, extensive performance practice in leading symphonic and opera orchestras, and the integration of performance and pedagogical activities. The study concludes that Mukhitdinov's experience represents a significant contribution to trumpet performance and music education, with practical relevance for training young professional musicians in the Republic of Uzbekistan.

Keywords: *trumpet performance, orchestral art, music pedagogy, performance school, professional training, symphony orchestra*

My life and creative path began in 1958 in Tashkent, in a boarding school for students with musical education.

My first teachers were Pyotr Aleksandrovich Talaevsky (now 99 years old) and Alexander Grigoryevich Zandin.

However, a special place in my life was occupied by a great, wise, intelligent, well-rounded and extremely humble person – Vasily Fyodorovich PULATOV, a trumpeter with a great talent given by God, an artist who conquered Moscow and the entire Union.

He was a professor at the Tashkent State Conservatory (now the Uzbekistan State Conservatory), a soloist of the USSR State Academic Bolshoi Theater (GABT USSR) and the Alisher Navoi GABT. In 1960–1968,

Vasily Fyodorovich came to us every morning at 6:00.

From 6:30, we began training with long sounds (long notes) to strengthen the performance apparatus: lips, muscles, basic basic exercises.

At 8:30 we had breakfast at the boarding school.

V. F. Pulatov's wisdom was that every morning at 6:00 he brought us food from his home. We ate with appetite, practiced with enthusiasm, played long notes in unison, stretching them out to hear the intonation clearly. This situation lasted for several years. Later, we realized that all this work was being done only for us, and training became an integral part of our lives. There was no turning

back now – only competitions, the conservatory, then good orchestras and work... everyone has their own destiny.

The foundation of my career as a trumpet player was firmly laid by V. F. Pulatov. Vasily Fyodorovich Pulatov studied at the Moscow Conservatory with M. I. Tabakov and G. A. Orvid, then was accepted as a soloist at the State Academic Opera and Ballet Theater of the USSR on a competitive basis and worked for several years. After long and difficult thoughts, he decided to leave the Bolshoi Theater in Moscow and return to his homeland – Uzbekistan. His goal was to train national personnel and serve in the theater and conservatory.

I – a first-year student – was the greatest success!

V. F. Pulatov recommended me to try playing the first trumpet in the State Symphony Orchestra of Uzbekistan. The conductor was People's Artist of Uzbekistan, Professor Zahid Vahidovich Khaknazarov. This work was absolutely free!

As a result of working on orchestral parts and solo music pieces every day, my first concert took place on September 26 at the Philharmonic.

Mirsodik Tojiyev's symphony was performed. The work was complex, I was very excited, but the concert was very successful. The conductor was Z. Khaknazarov, and after the concert the author himself thanked me.

A month later I was invited to work at the opera studio of the conservatory. There, P. Tchaikovsky's "Eugene Onegin" and S. Rachmaninov's "Aleko" were being staged. N. A. Goldman was at the conductor's desk. And in the evening, I was invited to the Mukimi Theater as the first trumpeter, where the wonderful trumpeter J. Kh. Eshmatov worked.

So, my day went like this:

- 10:00–14:00 – State Symphony Orchestra of Uzbekistan.
- 15:00–18:00 – Opera Studio at the Conservatory.
- 19:00 – Mukimi Theater.

N. Khalilov and E. Toshmatov were conductors at the theater.

This period was a real TREASURE for me – performing experience and learning from teachers. Every day after the perfor-

mance, I would go to the Aktash Mountains, to my house, on a moped – 80 km there and back. All this became my GOLDEN FUND FOR THE FUTURE.

In 1974 I graduated from the conservatory. In October 1969 V. F. Pulatov sent me to Moscow for a week, to G. A. Orvid – to listen to the capital's trumpeters and communicate with them.

I got to know the Bolshoi Theater trumpeters – L. V. Volodin, Yu. F. Krivosheyev, as well as the great T. A. Dokshitser. Every evening I went to concerts in the Great Hall of the Moscow Conservatory, in the Moscow Philharmonic and in the Bolshoi Theater.

It was both education and practice at the same time – as if I was studying at two universities between Tashkent and Moscow.

In early October 1969, I had the good fortune to go on tour with the USSR State Orchestra to America. We performed A. Scriabin's Poem of Ecstasy (Poème de l'extase, op. 54) at Carnegie Hall, where I played the fifth trumpet. After the concert, we met the legendary Louis Armstrong in New York. As a gift, he was presented with 0.7 liters of wheat vodka and two cans of black caviar brought from the USSR. Armstrong tasted them and, as a token of gratitude, played "Ochi cherniye" on his GOLDEN TRUMPET and sang in his hoarse voice.

Then I served in the Soviet Army. I was accidentally sent to a tank school and I even learned to drive a tank. On May 9, 1975, after the parade, we tried to parachute with the paratroopers.

When it was my turn to go down, I was very scared, but they pushed me anyway. As I was flying, I thought: "It's all over"...

In June 1975, I was sent to graduate school at the Moscow State Conservatory. There was a competition for the position of soloist-regulator in the Grand Symphony Orchestra (Gosteleradio USSR). The conductor was Vladimir Fedoseyev.

The prize was a Moscow residence permit and a room in the utility room.

I performed the famous solo from Tchaikovsky's "Italian Capriccio" and won the competition. I worked in the Grand Symphony Orchestra for 18 years.

Later, for 4 years at the Moscow Conservatory, I was an assistant to G. A. Orvid.

In 1991, I was invited to work in the USSR State Symphony Orchestra (conductor – E. F. Svetlanov). In 1998, I was invited to work on a contract basis as a soloist in the Hong Kong State Symphony Orchestra (AA class). Since 2002, I have been working as a soloist and concertmaster in the State Academic Symphony Orchestra “New Russia”. The chief conductor is People’s Artist of the USSR, Hero of Russia Yuri Bashmet. In 2010, I was awarded the honorary title “Honored Artist of Russia”. In 2016, the Moscow Trumpeters’ Guild awarded me the status of “Golden Trumpet of Russia”. In 2022, I gave concerts in military hospitals in the DNR and

LNR. In 1983–1984, I participated in concerts in support of Soviet troops in Afghanistan, in Kandahar, together with I. D. Kobzon. In September 2022, I was invited to the State Conservatory of Uzbekistan as a senior teacher. My students have been winning prizes in international competitions. During my 50 years of performing and teaching career, I have been fortunate to work with the world’s great conductors and soloists.

I want to dedicate all my 50 years of experience to the development of young personnel in the great and beloved Republic of Uzbekistan!

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