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SULTAN KAZAKBAEV'S CREATIVE PATH IN THE CONTEXT OF THE DEVELOPMENT OF BRASS PERFORMANCE

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Abstract

This article explores the development of trombone performance in Uzbekistan and the importance of the trombone in contemporary pop music. It examines the creative and pedagogical work of Sultan Kazakbaev, as well as his contribution to the development of a professional school of brass performance. Particular attention is paid to performance skills, the development of music education, and the role of the trombone in symphonic and pop music.

Keywords: *trombone, pop music, brass performance, performing arts, music education, symphony orchestra, brass band.*

The development of trombone performance in Uzbekistan is linked to the spread of brass music in the second half of the 19th century. Beginning in the 1860s, the first brass bands began to appear in the region, first in military units and later in city gardens, parks, and concert venues. Brass bands became an important part of the cultural life of large cities.

The orchestras' repertoire included works by renowned European and Russian composers – Giuseppe Verdi, Carl Weber, Charles Gounod, Pyotr Tchaikovsky, Mikhail Glinka, Nikolai Rimsky-Korsakov, and others. According to the *Turkestan News* newspaper, regimental music and folk singers were played at the opening of a fair in Ming-Uryuk in 1870.

In the late 19th and early 20th centuries, the development of musical arts was fa-

cilitated by the emergence of music clubs, theaters, and educational institutions. The "Lyra," "Music and Drama," and "Symphonic and Chamber Music" societies, as well as the "Turan" theater troupe, founded by Abdullah Avloni, operated in Tashkent, Kokand, Fergana, Samarkand, and Bukhara. Hamza Hakimzade Niyazi's groups also made a significant contribution to the development of musical and theatrical arts.

The opening of people's conservatories in Tashkent, Samarkand, Fergana, and Bukhara was an important milestone. The Turkestan People's Conservatory, established in 1918, was of particular importance. In 1921, Abdurauf Fitrat organized the Eastern Music School in Bukhara, which played a significant role in the development of national music education. In 1928, the Scientific Research

Institute of Uzbek Music and Choreography was opened in Samarkand under the direction of Nikolai Mironov. Future renowned composers and conductors such as Mukhtar Ashrafi, Talibjan Sadykov, Mutal Burkhanov, and others studied there.

The trombone also developed in symphony and theater orchestras – at the State Russian Opera Theater, the Uzbek State Musical Theater, and the State Philharmonic of Uzbekistan.

A major event was the opening of the Tashkent State Conservatory in 1936, which for many years remained the only higher musical educational institution in Central Asia and Kazakhstan and played a vital role in the training of professional wind instrument performers.

Currently, international festivals, competitions, and concerts dedicated to wind and pop performance are regularly held. Such events contribute to the popularization of the trombone and the exploration of its artistic and technical potential. Contemporary composers continue to actively use the trombone in their works, revealing the richness of its timbre and expressiveness.

In Uzbekistan, the art of trombone playing has also developed its own unique path and occupies an important place in the country's musical culture. The trombone plays a particularly prominent role in pop music, where the instrument is widely used in both orchestral and solo performances. Uzbek composers and musicians are increasingly turning to the combination of the trombone's timbre with national musical traditions, creating new artistic expressions in contemporary classical and pop music.

The development of professional musical art in Uzbekistan in the 20th century is inextricably linked with the work of outstanding performers and teachers who made significant contributions to the formation of national performance schools. Sultan Kazakbaev, one of the founders of the Uzbek school of trombone playing and a talented performer, teacher, and educator, occupies a special place among them. His creative work coincided with the active development of professional brass band performance in the republic, a period when a national cadre of musicians was being formed, music education was developing, and ties with the leading

performance traditions of Soviet musical art were strengthening.

Sultan Kazakbaev's career is of particular interest not only as the biography of an outstanding musician, but also as an example of the continuity of the performing traditions of the Leningrad school, which had a significant influence on the development of brass music in Uzbekistan. Thanks to his high professionalism, deep understanding of the artistic goals of musical performance, and long-standing teaching experience, he played a key role in the development of several generations of trombonists.

Sultan Kazakbaev, whose work is closely linked to the traditions of the Leningrad school, became one of the prominent representatives of the Uzbek school of trombone performance in the post-war period. In the post-war years, he studied at the Leningrad Conservatory alongside several future prominent figures in Uzbek musical art: N. Kenzhabaev, M. Nasimov, I. Akbarov, M. Rizaeva, and other musicians who later made significant contributions to the development of national musical culture.

Sultan Kazakbaev's interest in music began at an early age. By the age of eleven, he had already developed the necessary performance skills, allowing him to begin systematically studying wind instruments. The first significant stage in his professional development came with studies in the class of the renowned teacher A. E. Morozov. It was under this musician's guidance that the foundations of performance technique, sound production culture, and artistic thinking were laid for the future master.

Alexey Morozov was one of the leading figures in Russian brass instrument pedagogy. His performance style was distinguished by an even tone across all registers, a free grasp of the instrument, precise intonation, and expressive musical phrasing. In his teaching, he devoted considerable attention not only to the technical preparation of his students but also to the development of their artistic taste, musical culture, and professional discipline. These principles were later reflected in the performance and teaching of Sultan Kazakbaev himself.

In 1939, the musician continued his studies at the ten-year music school at the Tashkent State Conservatory, where he again studied under A. E. Morozov. During the Great

Patriotic War, the evacuation of the Leningrad State Conservatory to Tashkent became a crucial event in the musical life of Uzbekistan. Along with leading professors, the rich traditions of one of the country's strongest music schools were brought to the republic. This gave young Uzbek musicians the unique opportunity to study with outstanding masters of the performing arts.

Of particular importance for the development of brass performance was the work of Yevgeny Aleksandrovich Reiche, an outstanding trombonist, teacher, composer, and one of the founders of the Leningrad school of trombone performance. His pedagogical works, etudes, and methodological developments had a profound influence on the formation of the Soviet school of brass instrument performance. The young Sultan Kazakbayev had the opportunity to attend the professor's classes and become familiar with his performance principles.

The influence of Yevgeny Aleksandrovich Reiche on the development of Sultan Kazakbayev's artistic personality is difficult to overestimate.

He was one of the first to highly appreciate the young musician's talent and recommended that he continue his studies at the Leningrad State Conservatory. This recommendation became an important milestone in the professional development of the future teacher and performer.

In 1946, Sultan Kazakbaev entered the Leningrad State Conservatory. Despite the grave consequences of the war, Leningrad remained the country's major cultural center, preserving high performing arts traditions. The young musician was accepted into the class of Professor Akim Andreevich Kozlov, a student of E. A. Reiche and one of the most respected representatives of the Soviet trombone school.

A. A. Kozlov was an Honored Artist of the RSFSR, an outstanding performer, and a teacher. For many years, he performed with the Leningrad Philharmonic Symphony Orchestra under the direction of the great conductor Yevgeny Mravinsky. His teaching method was characterized by a high demand, attention to sound quality, the development of performance culture, and artistic expression. Studying with such a master played

a decisive role in the development of Sultan Kazakbaev's professional skill.

During his studies, the student actively attended classes in his field, symphony rehearsals, concerts, and lectures by prominent figures in musical culture. Of particular importance was his exposure to the creative principles of conductors Ilya Musin and Nathan Rabinovich, as well as lectures by the renowned musicologist Alexander Dolzhansky. This creative environment fostered a broad artistic outlook and a profound understanding of the principles of musical performance.

On the recommendation of Professor Kozlov, the young trombonist was accepted into the Opera Studio orchestra and later received the opportunity to work with Yevgeny Mravinsky's orchestra. Working under one of the greatest conductors of the 20th century became a crucial professional training for the musician. Mravinsky placed particular emphasis on the culture of orchestral sound, ensemble discipline, and artistic expressiveness in performance. He placed particularly high demands on the brass section, demanding precise intonation, noble timbre, and impeccable ensemble coordination. This experience had a huge impact on Sultan Kazakbaev's future performing activities.

His years of study at the Leningrad Conservatory became a period of intense professional and spiritual development for the musician. It was during this time that his performance views, artistic principles, and understanding of the musician's role in society were finally formed. He subsequently transferred many of the ideas of the Leningrad school to musical practice in Uzbekistan.

After graduating from the conservatory in 1951, Sultan Kazakbaev returned to Tashkent. A new stage in his creative biography began, one marked by active performance and teaching. He worked with the orchestras of the Alisher Navoi State Academic Bolshoi Theater and the State Philharmonic of Uzbekistan, participating in performances of world and Russian classics.

His performance was distinguished by a high professional level. Contemporaries noted the beauty of his sound, the expressiveness of his musical phrasing, his technical freedom, and his profound understanding of the artistic content of works. In his playing,

he seamlessly combined the best traditions of the Leningrad school with his own creative experience, which contributed to the development of a distinctive performing style.

Sultan Kazakbaev's contribution to the development of music education was no less significant. Along with his work in orchestras, he was actively involved in teaching. At Orphanage No. 22, the musician organized a brass band and taught children to play brass instruments. This work had a significant educational impact and contributed to the popularization of music among young people.

Later, Sultan Kazakbaev taught at the V. Uspensky Republican Specialized Music School and the Khamza Music College. Here, his talent as a teacher and mentor was fully demonstrated. During his teaching, he devoted considerable attention to developing students' performance technique, musical ear, sound culture, and artistic thinking. Particular emphasis was placed on fostering responsibility, hard work, and stage presence.

Among his students were V. Azizov, D. Karamzin, B. Isabekov, A. Kim, O. Mangu-tov, and many other musicians. Many of his students subsequently became musicians in symphony, brass, and pop orchestras, continuing the traditions of their teacher and

contributing to the development of Uzbekistan's musical culture. Thus, Sultan Kazakbaev's teaching had a lasting influence on the formation of the national school of brass instrument performance.

The significance of Sultan Kazakbaev's creative legacy extends far beyond his personal achievements as a performer and teacher. His work became an important link between the Leningrad performing school and the national musical culture of Uzbekistan. Thanks to his efforts, the professional traditions of trombone performance in the republic were strengthened, the level of musician training improved, and opportunities for music education expanded.

Thus, the creative and teaching work of Sultan Kazakbaev occupies a significant place in the history of Uzbek musical culture. His name is rightly associated with the establishment of a professional trombone school in Uzbekistan. Through his high performance skills, dedication to his profession, and many years of teaching, he made a significant contribution to the development of national brass music. The musician's legacy remains relevant today, forming an important part of the history of Uzbek performance and serving as a role model for new generations of musicians.

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