

Pécs University of Arts and Sciences, Faculty of Arts
Doctoral School

Bakos Tibor

The Development of Russian and Ukrainian
Trombone Schools from Their Inception to The
Present

Theses of the DLA Dissertation

Topic Leader: Dr. István Péter Farkas, Trombone
Artist, University Professor

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Preliminaries of the Research, Motivation

I have chosen as a topic of my dissertation development of the Russian and Ukrainian trombone schools. These two schools have undergone tremendous development, which is primarily due to the methodological achievements of the educators. I completed part of my formal training in Ukraine, and while participating in their local and national competitions I observed that playing differs significantly from location to location. For example, there were significant differences between the Leningrad and the Moscow representatives of the Russian school. At that time the question of why these differences occur sparked my curiosity and later, triggered the decision to seek the causes of these differences.

Russia lived in isolation from Europe in the XV.th century. The same befell Ukraine when it became part of the Russian Empire. The Orthodox Church's rejection of instrumental music greatly influenced the development of the musical culture of these countries. Western Ukraine was a notable exception. Being under the rule of Poland at that time allowed the musical guilds to flourish. The XVII.th century brought significant changes. Tsar Alexei Mikhailovich contracted foreign musicians and brought them to Russia. Later, under the reign of his son Peter I, the first school for military musicians has been established. By a 1711 royal order, every regiment had to establish an orchestra. As the schooling of military musicians in Russia just started, trained musicians had to be contracted abroad. Many excellent musicians including trombonists were brought to Russia at that time. These musicians arriving mainly from German-speaking countries started to educate the local youth, predominantly orphans and children from less fortunate families. Studying the lives of the founders of Russian and Ukrainian schools one often comes across people who have been brought out of poverty by joining military brass bands, and after appropriate basic training continued their studies on undergraduate and graduate level. After the completion of their studies they joined top symphony and opera orchestras, continued their careers as teachers, often leaving behind a lasting legacy.

There is no Hungarian - language publication on the founders of neither the Ukrainian nor the Russian trombone schools. The majority of students have no knowledge about such significant figure as Blazhevics and his difficult etudes. The fact that Eugen Reiche spent a great part of his life in Russia, and actively took part in the establishment of the Russian trombone school is also obscure.

Very few know that the creator of the brass quintet genre, Victor Ewald was born and wrote his quintets in Russia. In my work I represent the results of my research on the lives of the founders of the Russian trombone school who lived in the XIX and XX centuries and their legacy

Sources

I found ample Russian and Ukrainian source materials related to the topic. The most important among them were: Viktor Sumerkin Trombon (Moscow: Muzyka, 1975) Metodika obuchenija igre na trombone (Moscow: Muzyka, 1987) Methodology obuchenija igre na trombone (Sankt - Peterburg: Politechniceszkij Universzitet, 2005), Gerold Marcenyuk Ukrajinszke trombonove vykonavsztvo v kontekshti misztectva Jevropejszkiego duhovogo muzycsnogo (Kiev. Inform - analyte agensztvo, 2013), Boris Manzhora Metodyka navchannja gry na Trombone (Kiev: Muzycsna Ukrajina, 1976), Jurij Uszov, Isztorija Otecsesztvennogo iszpolnitelyszstva na duhovyh insztrumentah (Moscow: Muzyka, 1986) Istoria zarubezhnogo iszpolnitelstva na duhovyh instrumentah (Moscow: Muzyka, 1989), Sz. Levin Duhovyje instrumenti v Isztorii muzykalnoj kultury I - II (Leningrad: 1973, 1983). Adam Carse Istoriya orkestrovki (translation from English, Moscow: Muzyka, 1989).

I especially consider to be a very high-quality work the three volumes by V. Sumerkin. The first volume presents the history of the trombone, the second and third volumes discuss issues related to trombone performance. The last two volumes are regarded as the desktop bible of all Russian and Ukrainian trombonists. Viktor Batashov, a professor at the Moscow Conservatory regards the Sumerkin books as a fundamental methodological work, which combines the contemporary foreign methodological views with the principles used at the St.

Petersburg in the Moscow Conservatory. Gerold Marcenyuk's book is also an excellent work. It turned out to be a great source for researching Ukrainian trombone school.

Boris Manzhora's book was the first trombone methodology published in Ukrainian language in the Soviet Union. Manzhora pays attention to the smallest details discussing them with high precision. His conclusions and advice are still up to date. In addition to literature written in Russian and Ukrainian, I studied Trevor Herbert *The Trombone* (Yale University Press, New Haven and London, 2006) and David M. Guion *The Trombone, Its History and Music, 1697-1811* (New York London Paris Montreux Tokyo Melbourne: Gordon and Breach, books by 1988) as well, which helped me with my research on the history of trombone and the development of the European trombone schools.

I was very fortunate to be able to conduct research at the libraries of the Lviv National Academy of Music and the Kiev National Academy of Music, at the Lviv Regional Archive and the Luck Volyn Regional Archive as well. I owe a lot of gratitude to my countless colleagues and friends who work in Moscow and St. Petersburg for helping to identify sources. I was able to exploit some opportunities through Internet like browsing through the information available at Will Kimball's kimballtrombone.com website and the Russian Trombone Association's website. Some of the articles and studies available at these websites can't be found elsewhere and turned to be quite valuable in my research. I had countless Skype conversations with trombonist colleagues who personally knew several founders of the Ukrainian and Russian trombone schools who were in the scope of my research.

The Structure of the Dissertation, the Examined Fields

My dissertation consists of six parts. The first chapter discusses the development and evolution of the trombone, as well as the fields of its use. Because of the tight framework of this study, this chapter was not designed to be comprehensive and detail oriented. The second chapter examines the historical and cultural conditions and circumstances of the development of the music scene

in Russia and Ukraine, which eventually led to the formation of national trombone schools in both countries. In the third chapter, I discuss West European trombone school that had effect on the formation of the Russian and Ukrainian schools. The fourth chapter examines the use of the trombone in compositions written by West European, Russian and Ukrainian composers. In the fifth chapter I discuss the lives work and legacy of the founders of the Russian and Ukrainian trombone schools. The methodological works on trombone teaching methods by Russian and Ukrainian authors are discussed in chapter six.

Methods and Results

My research was based on the thorough study of the available literature, research conducted at archives and libraries, studying of scientific works and theses related to the subject, and information gathered via personal conversations. The novelty of my thesis stems from the novelty of the topic, the novelty of its approach, the simultaneous study of the musical culture, trombone schools emerging in both countries. During my research, I discovered volumes of valuable information that was previously unknown to me. These include the development of the Russian and Ukrainian serfs orchestral culture, and the particular form of education used in these orchestras.

I was pleasantly surprised to discover Tsar Alexander III's love for brass instruments and his activities in the field of brass chamber music. During my research, I discovered several methodological works, which will be helpful in tackling multiple problems and problem areas that often arise in teaching trombone. In the future, I intend to broaden the scope of the research examining the development, achievements and the current state of trombone schools in all Slavic countries.

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