

## Development of the wind instrument performance in Russia from 1990 to 1999.

by Anatoly Dudin

*From a speech given at the BASBWE/RNCM International Wind Festival by the organising secretary of the Russian WASBE section, Anatoly Dudin, Pro-Rector of the Conservatory at Magnitogorsk*

"First of all I want to thank the organising committee of your festival for the great help given me so that I could attend this wonderful and useful holiday of wind music. I'm sure that its resonance will influence the wind instrument performance of the future and will be heard even in the Ural Mountain Region that is so far from this place.

Nowadays Russian musicians, teachers and conductors of orchestras are able to attend such foreign cultural events, but because of the hard financial problems it's quite impossible to carry out such trips.

In my report I'll try to tell you about present state of things in the wind instrument performance of Russia. Social changes and economic instability in Russia undoubtedly reflect on the development of culture in general, and particularly on wind instrument performance and teaching. Preparing for the future, great attention is now being paid to the teaching of wind and percussion instruments (the primary link in the system of education in Russia). New musical studios on the base of secondary schools are being established, by means of uniting several departmental educational institutions. For instance a school, a music school and trade union house of art or secondary school and a music college work together. Such a unity is necessary; a single educational institution can't provide professional education of children because the government financing of education is too small. Specialist wind music schools are established in towns where the quantity of students at every school is more than 200 children (Zlatoust, Ekaterinburg, Moscow, Ufa).

The State College of Wind has been successfully developed in Moscow (the middle link in the system of education). There are complete departments of wind and percussion instruments in every central music school of a town, with as a rule about 50-60 children. Now a new system of education based on the example of the West is gradually coming to replace the old system of special professional education, and if the upbringing of new wind instrument performers is rather stable at the primary link of education, further education at the institutions of higher education is having a hard time. Understanding the poor prospects of a professional performer in Russia (low wage, bad social support, etc.), the youth of today do not want to take up culture as a career. Because of these conditions, highly professional teachers and performers go away from Russia to work abroad. Due to this, nowadays there is no longer the contest that there used to be for entry to a conservatory.

One of the biggest changes of today is from free education to paid. Different experimental centres, institutes, private and other educational institutions are being established. For example an Institute-complex was established in Magnitogorsk. At that institute the educational process is being led from the kindergarten to the postgraduate school (a kindergarten of talented children, lyceum, college, conservatory, postgraduate school). The rector of the institute complex realises the general guidance of the educational process. Our conservatory has a theatre of opera and ballet. The best postgraduate students and teachers of our conservatory work at that theatre. Since the beginning of development of basics of democracy in Russia we are actively looking for the best way, and if the way you find is really effective and has its perspectives, then it is partially supported by the government. But due to the present economic situation in Russia, we don't wait for the necessary help from our government, but look for the money and earn it ourselves.

Reduction of state budget payments to culture restricts the general quantity of the professional music state educational institutions and professional creative groups. But in spite of it, new educational institutions and groups are being created due to local municipal money and help of sponsors. In the last ten years wonderful professional wind orchestras of about 35-64 members were again established in Saratov, Rostov on Don, Tumen, Novgorod, Samara, Magnitogorsk, Orsk and so on (in general about 60). This tendency of creating municipal and philharmonic orchestras and ensembles is developing, and finds support in different towns and regions of Russia. However, at a time of cuts in the Military Forces of Russia, the quantity of military wind orchestras has been greatly reduced. A falling level of amateur art, because of insufficient funds also has led to negative consequences.

Due to the long isolation from the outer world it is necessary today for Russian musicians and teachers to study as deeply as possible the experience of foreign colleagues and apply it to their activity. The attendance and participating in creative and scientific forums, exchange of creative groups and other similar forms of activity will bring a great use. We have to learn a

lot from your experience, but we also have things to share with you. Contests and festivals are now frequently organised in different regions of Russia. One of the good examples is the annual festival of wind music 'Ural Fanfares'. The contests of soloists, ensembles and youth orchestras are held annually in the three towns of the south Ural: Magnitogorsk, Zlatoust, Chelyabinsk. Such a system of this festival lets us observe and stimulate the education of young performers. Other regions and towns of Russia have run similar festivals and recently, a strong system of contests has developed throughout Russia, with different international contests organised in Moscow, Novgorod and St. Petersburg.

We also have a serious problem in manufacturing wind instruments. The only factory which is situated in St. Petersburg does not correspond to the needs and contemporary demands of quality, and because of the high prices for foreign instruments, beginners can't afford to buy them. At present there are a lot of foreign joint enterprises in Russia; there are real possibilities of mutually profitable interest in creating such an enterprise to manufacture wind instruments. A lot of highly qualified workers have no job. They would be able to master any kind of new technology in a short period of time, and they earn low wages in comparison to Europe. Due to this, the price for such instruments would be much lower than it is abroad. There is a great open field of activity for foreign businessmen.

The publication of sheet music, literature, audio and video products is at the same situation. I apply to the businessmen of the West to cooperate more actively with us in this direction. Staff, cheap labour force, necessary workspace, equipment, urgent need of these products, perspective of profitable trade - all these factors you can find in Russia. The only thing we need is your enterprise, contemporary technology and desire to help Russian colleagues.

Speaking about financial problems in Russia I'll try to be short and tell you about our creative goals. For the last years different creative ensembles and foreign specialists come to visit different towns of Russia and conduct concert or master classes. Nowadays it has become possible to have compositions of foreign composers on the repertoire of Russian orchestras. This helps us to learn more about modern music and culture of the West. Together with famous Russian composers, who traditionally write for wind instruments, the following composers have created interesting compositions as well: O. Oblov, K. Molchianov, A. Bestibaev, M. Gotlib, A. Kalinkovich, B. Puchkov. There is a beginning already. For example a Brass-music centre 'Ural Fanfares' has been established at the Magnitogorsk State Conservatory. Sections of different professional music organisations are being formed. For two years of work due to the cooperation of centre and help of administration of the ITA, ITG, TUBA, WASBE, ITC, HBS many musicians from different towns and regions of Russia have been involved in the activity of these organisations, articles from the magazines are being translated into Russian and our centre helps to carry out foreign trips of the representatives from Russia to visit foreign festivals and contests. Support to our efforts has been given by Boosey & Hawkes, Leblanc, King, Hipbone, Doblinger, Bim, Schulz, Rosehill.

At present we need a mini publishing house for the centre, but we don't have enough money to purchase it. And here it is possible to make a mutually profitable project with foreign colleagues. Special equipment will cover its cost in Russia. Because of low wages it is improper to invite foreign specialists to work in Russia, though there is such a need. And I want to thank those romanticists who decide to help us and come here. Due to financial problems it's more difficult for any Russian teacher, student or performer to come to any foreign country for probation period or any other professional measure. But we are looking for ways to make it real and in future we will unite our possibilities for the development of Russian and international wind performance and move ahead. A lot of interesting methodical works of foreign authors appeared in Russia. They are very necessary and useful for us. And we want to thank everyone who decides to come to Russia and help Russian colleagues. It is necessary to enlarge this activity not only in capital institutes and universities, but also in other towns of Russia. The active enlightener of the foreign experience is Professor of the Saratov Conservatory, manager of Volga Brass Band - Anatoly Selyanin. But it's very difficult for him to carry out this work alone and conduct it on the necessary contemporary level and that's why it is necessary to create informational centres for expanding foreign experience."

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