

Section 2. Musical art

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THE COLLABORATION OF THE CONDUCTOR AND THE DIRECTOR IN THE MODERN UZBEK OPERA

*Azimov Kamoliddin Xayritdinovich*¹

¹The State Conservatory of Uzbekistan Tashkent, Uzbekistan

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Abstract

Object: cooperation between conductor and director, practice and theory in modern Uzbek opera.

Methods: scientific and practical, comparative analysis, interviews.

Results: features of the conductor-director cooperation on the example of the opera "Kumush". Approaches to the tasks of an opera conductor and their application in practice, etc.

Scientific novelty: new stages of conducting and directing cooperation in modern Uzbek opera are investigated.

Practical significance: this article serves as a methodological resource on creative processes in the theater, as well as the practice of young researchers, conductors and directors.

Keywords: *Opera, conductor, director, performance, score*

Introduction

Since the inception of the Uzbek opera, a number of practical works have been carried out in the relations of cooperation between the conductor and the director. Among those who created performances as stage directors for the first time in practice, such names as M. Ashrafi, B. Inoyatov, F. Shamsutdinov, D. Abdurakhmanova, F. Yakubzhanov, B. Khudoykulov can be mentioned. But these conductors also successfully continued their creative work in direct directorial cooperation. It is no coincidence that this section specifically addresses the issues of coopera-

tion between the conductor and the director. Today, the analysis and study of this issue in modern national opera performance remains an urgent problem, not only from a practical but also from a theoretical point of view.

The famous opera director B. Pokrovsky believes that "the world's modern opera, starting with the work of M. Mussorgsky, now adheres to the point of view that opera itself should create situations on stage, and not talk about them, depict them". Only in the director's work of S. Yudakov in the opera "Maysaraning ishi" can you find various staged versions. B. Khudoykulov, conductor

of the GABT. A. Navoi, says about this performance: for the first time, the opera “Maysaraning ishi” was staged in collaboration with director V. Kandelaki M. Mukhamedov (conductor F. Shamsutdinov) (1959), in the interpretation of which we are fully aware of the stage work. After a while (1986–1987.) Under the guidance of F. Safarov (conductor D. Abdurakhmanova) saw the stage face with new creators again. And in 2002, X. Kasimov in the director’s work (conductor F. Yakubzhanov) the scene of the “dungeon” in the second act of the opera can be seen cleaned up. To this day, the opera is staged with the abbreviations introduced. The Safarov-Abdurakhmanova collaboration, which takes place in the Uzbek opera performing arts, served as an impetus for the fact that the performance will live for a long time. Here F. Safarov places more emphasis on the literary source, that is, on the idea in Hamza’s work, and on this basis strengthens the drama in the opera. The real event in the fate of the production was the staging of the opera on the stage of the A. Navoi GABT under the editorship of Safarov. The new play is significantly dynamized, built in close-up at the intersection of the traditions of the national theater, which is interested in modern dramatic technique “theater in the theater”. The events of the opera in the new production were also interpreted through the perception of contemporaries.

In the context of the opera “Kumush”, the collaboration of the conductor-director was short-lived, but long-lasting. It is important that the score is reflected correctly on stage, that the conductor represents the events on stage, and that these hypotheses correspond to the director’s interpretation. The integrity of the overall concept of the performance was facilitated by the fact that in the process of creating a new version of the opera, the composer, together with M. Makhmudov, participated in the conductor and director. According to director A. Slonim: the main problem of today’s Uzbek opera is that now the search for certain forms uniting certain stable traditions based on the distant past is a disadvantage in the development of modern approaches. 4 The main task of the modern opera house is the synthetic thinking of each performer. In Uzbek operas, such a task is

difficult to accomplish in collaboration with a single conductor-director. As long as all the participants of the opera feel the synthetic genre equally, it turns out to be an ideal stage work. It has already been proven in practice that the conductor is not limited in the score to a picture of not only musically expressive characters: dynamics, strokes, tempo, but also must understand the events on stage, as a composer and director. But it is important that soloists, choruses and orchestral performers think synthetically, even mimes. Achieving an organic harmony of music and stage in an opera performance, that is, a full-fledged musical and scenic disclosure of an opera work, is unthinkable without the ideological and artistic unity of the conductor and director. Creative unity of views is achieved only if the director has the same talent as the musician, musical culture, is able to think when working with music, and the conductor has the “musical director’s” ability to think from a stage point of view.

During the rehearsals of the opera “Kumush”, the work of the conductor-director was full of controversial processes. First of all, when studying a new score for the conductor and finding the right solution to it in action, the composer will have to be able to draw conclusions from the discussions between his idea and the stage interpretation of the director. For example, the second curtain depicts the house of Yusufbek Hoji in the sixth appearance, the entrance in an orchestral performance written by the composer, and although the director’s decision is to abandon the ensemble in the trio of Hasanali, Oyboldok, Yusufbek Hoji, instead go to the mosque to the sounds of the azan and happily go on stage to call Oyboldok “suyunchi”, the perfect realization without the direct participation of the conductor did not exceed.

However, in the staged version (picture 1), the pedal sound begins to synchronize with the recorded azan sound. At the same time, the conductor should pay attention to the intonational purity of the “mi” note on the French horns. At the same time, the rhythm on the harp and timpani should give a certain authenticity to the tempo, expressing mystical characters corresponding to the steps of the method.

Using the example of this sentence, it can be understood that the duties of the conductor and the director are different, but they serve to ensure that the idea and the idea that the composer wanted to convey are more holistic. It is also the right decision to preserve the drama of the work. In this regard, one more example can be given below. Kumush's death in the final scene, Zaynab's insane state, and the image of light in the finale, in order to embody all this at the same time, the conductor will need to demonstrate a deep sense of what is happening on stage not only in the movements of the participants, but also through the timbre and dynamics in the orchestra, the ability to convey a tragic atmosphere to the viewer. At the same time, despite the fact that the director achieves his goal in rehearsals with actors-singers and chorus artists, the conductor must clear-

ly reflect this process during a performance with musical accompaniment and serve to increase its expressiveness. These three opposite (contrasting) situations, which are considered quite difficult in the final scene, are due to the result of the consent of the conductor-director.

Depicting the tragic death of Kumush, the conductor must harmonize the textured, harmonic, dynamic growth of the soloists, choir and orchestra with the situation on the stage. The incessant contrasts between Zaynab and the orchestra, the elements of Passage and leitmotif, the dissonant three-part harmony help to reveal the inner feelings of the actor. And it is important that it is the Bassoon, trumpet, second violin, viola and cello, considered the culmination of the opera, that led Tutti to perform *ff*, shocked the viewer, and brought to the surface the director's findings.

Example 1. Case 3 in the final scene. The last Light

The image displays a musical score for a vocal soloist and piano accompaniment. It is divided into three systems. The first system features a vocal line for T. Otabek and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows piano accompaniment. Dynamics include *pp*, *p*, *mf*, and *ff*. The lyrics are in Uzbek: "Не чун ин сон аф гор?", "Би о лам хун хор? Хун хор?".

The above example focuses on the sound of a chord from minor to major, the dynamics of *pp*, the repeated accentuated sounds of woodwinds and strings in weak parts, the expression of regret and a sense of separation from a friend. Although the composer fully described this situation, the fact that the

director introduced a defiant element into the light made the situation even more clear. This is the child of Otabek and Kumush, that is, the crying of the child and his appearance on the stage by Uzbekoyim (children's props) extinguished the tragic atmosphere. It is worth noting that the director introduced

many such props, which, however, were not expressed in the libretto, serving as a generalization of the opera's content. One of these is a small prop — a “program”. It is bound throughout the performance.

The process of staging the opera “Kumush” by the director and conductor took 24 days. The director applied a special approach to the modern score, starting with scenes that were initially difficult with the actors-singers. At first, it was the 2-nd act of 5–6 viewing sessions that helped all the opera participants imagine the idea and drama of the play. This beginning of the mise-en-scene plan increased labor productivity.

The opera “Kumush” is one of the most successful plays staged on the theater stage in

recent years. That is why, using the example of this opera score, the issues of conducting and directing cooperation were approached from a scientific point of view. The creative work and problems shown in practice were studied in detail and analyzed using examples. Although the tasks, methods of work and principles underlying the work of a conductor vary depending on the nature of the score, it serves to describe the composer's idea.

The theoretical study of the issues of cooperation in modern Uzbek opera in the art of conducting makes a significant contribution to the further development of this field. Its place and significance, as well as goals and objectives, are expanding.

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© Azimov K. X.
Contact: kamol1990azimov@gmail.com