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THE CREATIVE PATH OF A YOUNG CONDUCTOR

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Abstract

Object: This article is devoted to the professional activity of the young conductor Kamoliddin Azimov. The study examines his career through the lens of his scholarly research and creative work.

Methods: His activity was studied and comparatively analyzed based on theoretical sources as well as interviews conducted with the artist.

Results: As a result of the research, the young conductor's creative style, professional path, and methods of working with performers were identified and analyzed.

Scientific novelty: The creative and scholarly explorations of K. Azimov were examined, and his role and significance within the field of conducting were determined.

Keywords: *conductor, opera, composer, folk instruments, interpretation, performance, style, etc.*

Introduction

In recent years, special attention has been paid to the development of culture and the arts by the President of the Republic of Uzbekistan. In the process of developing this sphere, broad opportunities have been created to promote national Uzbek music while simultaneously mastering and studying the masterpieces of world music. In particular, the Decree of the President of the Republic of Uzbekistan "On Measures for the Further Development of Opera and Ballet Art" prioritizes such objectives as "the further development of opera and ballet art in the country, the improvement of the activities of the Alisher Navoi State Academic Bolshoi Theatre of Uzbekistan, the wide promotion of national opera and ballet art, and the strengthening

of its position and prestige in the global artistic arena" (Decree No. PQ-64. 2021).

Undoubtedly, such legislative support has served as moral encouragement for leading figures in the field of instrumental performance who carry out their professional activities with dedication and devotion. Consequently, today special emphasis is placed on orchestral performance, operatic and ballet stage productions, and the study of outstanding works by composers. At the same time, favorable conditions have been created for performers to engage in creative research and artistic exploration.

One of the multifaceted artists contributing significantly to the development of polyphonic ensemble performance art in Uzbekistan is Kamoliddin Azimov. He entered the

world of music through his exceptional talent. Azimov Kamoliddin, Associate Professor of the Uzbekistan State Conservatory and Doctor of Philosophy (PhD) in Art Studies, is distinguished primarily by his deep intellectual curiosity and constant pursuit of knowledge.

He was born in 1990 in the city of Bukhara. From 2003 to 2006, he studied in the class of the Kashgar rubab at the Bukhara College of Arts (currently the Bukhara Specialized School of Arts). Even during his college years, he impressed his teachers with his exceptional musical abilities. Among his peers, he stood out for his strong focus on learning, attentiveness, and sharp intellect.

After successfully graduating from college, driven by his strong interest in instrumental performance, he was admitted in the same year to the Department of Folk Instrument Performance at the Uzbekistan State Conservatory. During his years of study, alongside mastering the Kashgar rubab, he also became deeply engaged in the field of conducting, which had previously been unfamiliar to him. His interest in conducting grew steadily, and as a result, he graduated from the conservatory as both an instrumental performer and a conductor of the Uzbek folk instruments orchestra.

At the master's level, he studied conducting under the supervision of Honored Artist of the Republic of Uzbekistan, Professor F. R. Abdurakhimova. Throughout his studies, his innate musical abilities contributed significantly to achieving high artistic results. A refined sense of rhythm, strong memory, and advanced technical skills enabled him to become acquainted with the works of representatives of world classical and Romantic music with ease, thereby enriching his performance repertoire. He participated in national competitions as an instrumental performer and achieved top distinctions.

During his years of study, he conducted the senior students' orchestra as an assistant to his mentor, F. Abdurakhimova. He also conducted orchestras at various celebrations, official events, and report concerts held at the conservatory, attracting audience attention with engaging and well-structured programs. After completing his master's degree, recognizing his devotion to the "art of conducting,"

F. Abdurakhimova invited K. Azimov to join the Department of Orchestra Conducting.

As a young lecturer, he is distinguished by his high standards for himself and his diligence. In addition to training young conductors, he has made significant contributions through the preparation of educational and methodological manuals and scholarly articles that serve as essential support for students' academic development and independent study. It is well known that folk instrument orchestras perform not only works by Uzbek composers but also masterpieces of the world classical repertoire. This requires adapting works originally written for other types of orchestras to ensembles of folk instruments, which demands specialized knowledge and professional skills in orchestration and arrangement. In this regard, he demonstrates a creative approach and successfully fulfills these complex artistic tasks.

Alongside his professional work, K. Azimov studied orchestration, arrangement, and composition under the guidance of composer M. Makhmudov. For him, renewing and expanding the repertoire of the orchestra he conducted became an essential aspect of his creative activity.

The formation of Kamoliddin Azimov's compositional style was strongly influenced by representatives of the European classical tradition, including W. A. Mozart, L. V. Beethoven, the Russian composer P. I. Tchaikovsky, the modernist composer I. Stravinsky, S. Rachmaninoff – recognized as one of the last representatives of Russian Romanticism – and S. Prokofiev, a prominent figure of Neoclassicism. Their symphonies, concertos, operas, and ballets served as an artistic and pedagogical foundation for his creative development.

Alongside these influences, he studied the melodic traditions of Uzbek classical music, conducting research into the similarities and distinctions among local performance styles. Particular attention was given to region-specific traditions, including Bukhara–Samarkand, Surkhandarya–Kashkadarya, Fergana–Tashkent, Khorezm, and Karakalpak performance practices. These traditions became a primary source for understanding diverse stylistic approaches and were actively demonstrated in concerts and master classes held at the conservatory and other cultural venues.

Opera and ballet productions also remained within his constant field of interest. He continuously enriched his knowledge of the musical arts, and during this period he composed works in large-scale genres. Among them are the oratorio “Ancient Bukhara, the Wonder of the World!” (lyrics by Kh. Davron, 2012) and a Concerto for Piano and Symphony Orchestra (2013), among others.

As a result of his persistent artistic aspirations, Kamoliddin Azimov decided to pursue a second master’s degree specializing in opera and symphonic conducting. He successfully completed this program under the supervision of Honored Artist of Uzbekistan, Professor E. S. Azimov. During his studies, K. Azimov became closely acquainted with the operatic genre and, as part of his state examination, prepared the full score and conducted for the first time M. Tojiyev’s previously unstaged opera “Kumush.”

Opera is the largest synthetic dramatic genre in music, integrating several art forms into a single whole. In opera, music not only accompanies dramatic events but also conveys the development of meaning, emotional atmosphere, and psychological states. Not all graduates specializing in opera and symphonic conducting are able to fully engage with the operatic genre. According to M. Teslenko, “all expressive means involved in the process of artistic interpretation are aimed at interconnection: composer – conductor – performer (orchestral musician) – listener. Within this chain, certain levels of interaction are always defined by the hierarchy of technological and intonational-expressive elements” (Teslenko M., 2016).

Kamoliddin Azimov set himself the goal of staging a national Uzbek opera. On the advice of composer M. Makhmudov, he undertook a new production of the opera “Kumush,” based on Abdulla Qodiriy’s novel “Bygone Days” (O’tgan kunlar). After thoroughly studying the work, he fully memorized the score and distributed the parts among the performers. The rehearsal process was marked by intense creative discussions and debates, which ultimately led to results exceeding expectations.

The premiere of the two-act opera “Kumush” by M. Makhmudov (based on an idea by M. Tojiyev) took place on November 10, 2019, on the stage of the Alisher Navoi State Academic Bolshoi Theatre.

“In the process of creating the opera, I encountered a number of creative challenges. Since the theatre ensemble is multinational, considerable effort was required to work on national intonation, vocal style, and correct pronunciation. In addition to working with the orchestra, I rehearsed with soloists using piano accompaniment. I had to become closely acquainted with and study in depth all artistic components related to opera, including stage directing, chorus, ballet, vocal performance, set design, and other theatrical elements. Along with developing professional knowledge and skills, I learned to observe the specific laws of the stage and to establish effective methods of communication with the director, choir, and soloists. My main goal was to stage a national Uzbek opera, and this process became a valuable school of experience for me,” said K. Azimov in an interview.

The opera was warmly received by music enthusiasts in Uzbekistan, and M. Makhmudov’s “Kumush” became part of the theatre’s permanent repertoire.

To this day, K. Azimov continues to teach conducting, orchestral class, orchestration, and methods of working with an orchestra at the Department of Orchestra Conducting. His classes are consistently well attended by students. Young conductors who have graduated from his class actively promote polyphonic performance on folk instruments across all regions of the republic.

Responding to the demands of the time, and despite his young age, K. Azimov decided to continue his professional activity in the academic field, drawing on his practical experience. In 2021, he began his doctoral studies as an independent researcher (PhD). He closely connected his scholarly research with stage performance practice. The topic of his dissertation is “Conducting Interpretations of Contemporary Uzbek National Operas.” His experience of bringing operatic works to life on the theatre stage and presenting them to audiences formed the basis for selecting this research topic.

The relevance of the study lies in demonstrating the distinctive national school of conducting in Uzbekistan, analyzing the creative work of its representatives, and identifying their role in contemporary national performance practice. The dissertation focuses

on the school and stylistic features of Uzbek opera conducting, as well as modern conducting interpretations of operatic works. In particular, the conducting interpretations of M. Makhmudov's "Kumush" and M. Bafoyev's "Alisher Navoi" serve as the primary analytical foundation of the research.

In 2025, under the supervision of Doctor of Art Studies, Professor A. N. Azimova, K. Azimov successfully defended his doctoral dissertation.

Despite the relatively short span of his professional career, his achievements are substantial. We wish continued creative success to this talented and proactive young scholar in his multifaceted and dedicated professional activity. There is strong confidence that K. Azimov's original compositions will continue to enrich orchestral repertoires for many years to come.

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