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FORMATION AND DEVELOPMENT OF THE UZBEK OPERA SCHOOL

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Abstract

This article examines the formation of the Uzbek classical vocal school, where a detailed analysis of the historical concept of the national opera school is carried out and the influence of Uzbek culture and national traditions on the development of opera in the country is highlighted. Special attention is paid to the current state of opera in Uzbekistan, its significance in the global context and development prospects. This study opens up the possibility of a detailed study of the evolution of Uzbek opera performance and its contribution to the world singing heritage.

Keywords: *Uzbek opera school, performer, opera, art, singer, production, tradition, director, international, modern, world, performance, theatrical stage action, theater*

Opera is not only a theatrical performance, but also an important part of cultural heritage that shapes national identity. The Uzbek opera school is one of the most outstanding phenomena in the world of opera art. Despite its relative youth, it has already managed to establish itself as the owner of a rich cultural heritage and a legitimate place among the largest opera schools in the world. The history of the national vocal school is closely intertwined with the traditions of classical Western European opera art, but at the same time enriched with unique national features, as well as cultural traditions and unique artistic expressions. It has decades of creative searches and creations of great masters of the vocal world, who made a significant contribution to the development of opera art in the region. Modern Uzbek opera performers continue to develop the traditions of their predecessors, combining the harmony of classical music, the richness of oriental melodies,

as well as innovative approaches to teaching and the creative process. Its emergence is associated with the period of formation of national Uzbek art in the late 19th – early 20th centuries. Opera became a popular genre in Uzbekistan in the nineteenth century thanks to the touring and performing activities of Russian vocal troupes and singers from the international and Russian opera scenes.

In my opinion, the vocal and performing culture of the Uzbek opera has undergone long and painstaking work in identifying its own concept of building an individualized approach to revealing professional development. The main problem of the Uzbek opera in the vocal and technical plan was the throaty delivery of sound, which prevented the full disclosure and display of the musical treasure trove of the work, requiring from the performers a more natural, freely flowing singing with a demonstration of a beautiful vocal classically

framed voice timbre. In his work “Uzbek Opera” Jan Pekker focuses on the consideration of this aspect. “If at the early stages of the development of musical and theatrical art in Uzbekistan, unison music and the oriental folk singing style did not raise objections, then with the establishment of polyphony and symphonic orchestral accompaniment in opera, the folk vocal style, in the author’s opinion, comes into conflict with the very nature of the opera genre, which, as is known, at its origin was inextricably linked with singing based on mastery of chest breathing. The author decisively rejects the opinion about the possibility of preserving the folk vocal performance style in Uzbek opera, rightly believing that without Uzbek singers mastering the vocal style generally accepted in opera, it is deprived of the prospects for further development and enrichment” (Pekker Ya. B., 1984. 7–8).

The vocal school in Uzbekistan arose under the influence of classical European opera, but quickly acquired unique national features and character. The thematic basis of opera compositions often originates from folk cultural and historical interrelationships, reflecting the spirit of the people and its traditional formation. Uzbek opera music is distinguished by a wealth of ornamental decorations, smooth melodic performances and a deep substantive and semantic excursion, which makes it more recognizable and unique. The basis of Uzbek opera is an abundance of oriental motifs, which are reflected both in the music and in the plot of the works. Opera performance in the Uzbek language is characteristic, which has its own specific features in the field of classical singing and stage culture.

“In performing works in the Uzbek language, it is important to emphasize the national flavor. It is an ornament, a characteristic feature that decorates, enriches, and makes works in this language brighter. Uzbek operas show great emotionality, sensuality, brightness, color, impetuosity, and richness. All these feelings are combined with deep philosophy, high morality, spirituality, and great meaning. In technical terms, the Uzbek language requires good, clear pronunciation, large words, close sounding, bright resonance, soaring sound, a mobile larynx, a high singing position, and well-supported breathing” (Nesterova A. S., 2020. 310).

The modernity of the Uzbek classical vocal school is associated with the further development and improvement of traditional and innovative artificial accents. Young composers and performers continue the creative path of their musical and vocal ancestors, paying attention to both preserving national identity and discovering new artistic possibilities. Modern opera productions in Uzbekistan combine classical style and modernist trends, while maintaining the authenticity of the national classical vocal school, which continues to be one of the brightest symbols of the country’s cultural heritage, attracting attention and respect both within Uzbekistan and beyond.

The first stage of the development of Uzbek opera is associated with the creation national opera works based on Uzbek folk music and traditions. The second stage of development of the national opera came in the post-Soviet period, when the opera school was striving for new heights and international recognition. At this time, new talented composers and performers appeared, opera troupes began to perform on world stages. At present, the Uzbek opera school continues to develop and attract the attention of the public with its outstanding performances. Uzbek opera is becoming an integral part of international opera art, and its future promises to be even brighter and more successful.

Gifted singers and musicians of our time receive high-quality education and the opportunity to prove themselves on the world stage. The training of performers plays a key role in maintaining and developing the Uzbek opera tradition. In Uzbekistan, there are specialized music educational institutions, such as the State Conservatory of Uzbekistan, where talented students receive professional education. Lectures, practical classes and master classes from famous performers contribute to the high level of training of students, which is clearly reflected in their further creative work and promising opera and stage future.

The uniqueness of national opera singing lies in the synthesis of Eastern and Western musical traditions, which gives Uzbek opera a special depth and melody. The main characteristics of Uzbek opera art reflect the national and cultural specifics of this country. One of the main aspects that determine the national opera is the use of rhythmic and me-

lodic lines of Uzbek folk music in musical and vocal constructions, which gives the works a deep national flavor. Another characteristic of Uzbek opera is its unique performance style. Vocalists of Uzbek opera are known for their powerful and emotional voices, capable of expressing the most complex feelings and experiences. Their performance is filled with emotionality and deep understanding of the musical material, which makes the performances of national opera singers surprisingly bright and unforgettable.

It can be said that the Uzbek opera school is distinguished by an individualized combination of national traditions and world opera standards. Its main characteristics – folk music, a unique style of performance and a deep emotional impact – make Uzbek opera one of the brightest and most interesting schools of opera art.

Today, the national classical vocal school is at the peak of its development. Modern trends in Uzbek opera are characterized by a desire for innovation and experimentation. Young talented opera singers and directors bring new ideas and aesthetics to their own stage and theatrical productions. In recent years, specialized opera projects have been developed and successfully stabilized in Uzbekistan, where both classical works and modern innovative productions are presented. The repertoire of the State Academic Bolshoi Theater named after A. Navoi, the main opera stage of the Republic of Uzbekistan, includes both classical works such as Carmen

by G. Bizet and Tosca by G. Puccini, and modern operas written by Uzbek composers – Sadokat by R. Abdullaev, Khamsa by M. Bafoev. National opera artists have the opportunity to take part in international and republican vocal festivals and competitions, which contributes to their professional growth and recognition abroad. Cooperation with foreign opera houses and vocal artists also helps introduce new elements and trends into the Uzbek opera scene, making it more diverse.

The modern Uzbek opera school also actively introduces new technologies and approaches to staging operas, using modern stage effects and technical means, which allows creating unique and exciting performances that attract the attention of the public and help maintain interest in the art of opera.

The future of the Uzbek classical vocal school faces a number of challenges and has certain prospects. In the modern world, technological changes and globalization affect the development of art, including opera performance. Despite this, the Uzbek opera school continues to inspire and shape a new generation of vocal performers who boldly and successfully represent their own country at international theater and concert venues. Its contribution to the world opera and music culture remains significant and continues to develop, attracting attention and respect from the world audience. Based on its rich heritage, it strives to integrate into the world musical space, remaining true to its historically established roots.

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