

Views On Improving Musical Theatre Activities: The Case Of Director Bahodir Nazarov

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Abstract

The article is dedicated to the work of the prominent director Baxodir Nazarov in the field of musical theatre and addresses a number of issues reflected in his program. It focuses on the professional activity in today's academic musical theatre and highlights aspects of effectively organizing creative and administrative processes

Keywords: Musical theatre, director, dramaturgy, stage work, rehearsal, organizational work, creative work, play, audience, idea, performance, choir ensemble, utility staff, national idea, orchestra, national musical instrument, talent, ability.

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The goal outlined in the Resolution No. PQ-399 of the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, dated November 22, 2024, "On Measures to Increase the Importance of Theaters in the Cultural Life of Society and Further Support Their Activities," is to further develop theatrical art in our country, improve the activities of theaters and strengthen their material and technical base, ensure creative cooperation and freedom in the field, support the enhancement of the artistic quality of performances, ensure the effective use of budget funds and other resources, as well as introduce advanced international experience and modern technologies into the sphere of theater arts.

As a result of these reforms, it is especially important to note that the prestige of the Muqimiy nomidagi O'zbekiston davlat akademik musiqali teatri has significantly increased. It was granted the status of an academic theater. From now on, it is officially called the "Uzbekistan State Academic Musical Theater named after Muqimiy." This, in turn, places both honorable and highly responsible tasks before the theater. The effective organization of the administrative and creative activities of the Muqimiy nomidagi O'zbekiston davlat akademik musiqali teatri encourages specialists in the field to engage in new research and innovative approaches.

Having thoroughly studied the 38 tasks and measures specified in the resolution, and fully understanding the mechanisms for their practical implementation, Bahodir Nazarov — an honorary professor of the O'zbekiston davlat san'at va madaniyat instituti and former chief director of the Muqimiy State Academic Musical Theater for many years — recommends the following ten aspects:

1. Ensuring that newly staged works serve the process of forming national ideas and national ideology.

In this regard, it is important to widely use methods of portraying contemporary heroes and morally mature individuals on stage and expressing their images through artistic forms. The possibilities of theater should be utilized in preventing and combating spiritual impoverishment during periods of economic development. Demonstrating the negative consequences of placing material wealth above spiritual values in an emotionally impactful manner is also an essential factor. Therefore, the main focus should be directed toward the heroes of today. Naturally, the question arises: who are they? The answer is people who, regardless of nationality, race, gender, or religion, live with concern for a peaceful and prosperous society, lead honest lives, think constructively, and create innovations and discoveries aimed at improving people's lives. These are the true heroes who inspire society toward new goals and motivate people to act.

2. Preserving the unique traditions of musical theater while restoring its creative identity in accordance with modern demands.

Performances in the genre of musical theater possess a distinctive school of performance within Uzbek theater art. While world theaters have genres such as opera and operetta, there are no theaters specifically devoted to musical drama. This genre is unique to the Uzbek nation and represents one of the people's great artistic achievements. Until now, musical drama has primarily been distinguished by musical scenes rather than dramatic scenes. Audiences often attended performances specifically to listen to a particular aria or duet, and sometimes even requested encores during performances, forcing actors to repeat musical scenes. Until the 1980s, greater emphasis was placed on vocal ability rather than the structure and dramatic execution of scenes. Today's requirement is to achieve a balance between dramatic and musical performance in musical theater, which represents the synthesis of two great arts. It is necessary to create new works using genuine emotional expression in acting and ultra-modern expressive means in directing.

3. Establishing a creative laboratory for playwrights and composers.

A new play has always reached perfection within the theater, during the rehearsal process. Only when a playwright's work successfully passes through the creative workshop of the director, composer, artist,

choreographer, choirmaster, and conductor can it appear on stage. None of these aspects should be weak; otherwise, it is impossible to claim that a complete musical drama has been created. A theater must maintain a laboratory capable of continuing established traditions and professionally introducing talented young artists to the secrets of this artistic school.

4. Organizing creative cooperation with other theaters.

Familiarity with the creative activities of theaters and access to information about them are essential for comprehensive development. Awareness of the lifestyles, work processes, and creative opportunities of neighboring republics' and foreign theaters contributes to the formation of universal cultural values. It also enriches theater with diverse genres and colorful performances, helping it avoid monotony. Knowledge of the achievements, shortcomings, and problems of world theater assists in determining the correct creative path.

5. Ensuring that repertoire policy is not limited solely to national themes.

The repertoire of Uzbek musical theater has traditionally been enriched with performances based on national plays, epics, and dramatizations. However, theaters should also actively turn to world literature and international works. At the same time, it should not be forgotten that under contemporary conditions performances must also attract audiences and be commercially successful.

6. Transforming the choir into a collective capable of performing dramatic roles.

Attracting young people to theater and discovering and educating new creative talents is one of the most delicate and important processes. However, the limited number of actor-vocalist positions in theaters requires finding ways to make more effective use of existing staff units. Therefore, it is highly desirable for members of choir, dance, and ballet groups to be capable not only of fulfilling their primary artistic duties but also of performing dramatic roles.

7. Enriching the orchestra not only with symphonic instruments but also with national musical instruments.

One of the main pillars of musical drama is the orchestra. Without the symphonic sound, the composer cannot fully express the laws of drama. National instruments may enrich the orchestra and add unique color to the symphonic performance, yet they cannot entirely replace it. In expressing dramatic situations, the symphonic orchestra remains the foundation. This is an unchanging principle of the musical drama genre. Therefore, the concept of a "national orchestra" should be understood as finding ways to nationalize the performance style of the existing symphonic orchestra.

8. Selecting exceptionally talented young performers and creating favorable conditions for them.

This issue relates to another important challenge of the theater — the creative troupe. Actors are, first of all, human beings, and personal qualities inevitably influence performance. Although artists are constantly advised not to bring personal problems onto the stage or into rehearsals, people differ in their ability to separate life from art. Another important matter is the master-apprentice tradition, the responsibility of which largely falls upon experienced mentors. A true mentor willingly shares the secrets of the profession, life experiences, thoughts, and artistic worldview with students. Sometimes these relationships become even more delicate and profound than family ties. The masters of the musical drama genre have reached peaks known as public recognition and admiration. Audiences immediately recognize talented young artists moving toward this peak and reward them with applause, flowers, admiration, and sincere affection. Therefore, theaters must create favorable conditions for the development of the mentor-apprentice tradition. Young people entering the theater should learn more about the theater's history and the artists who devoted their lives to stage art. Organizing creative meetings, memorial evenings, and artistic events with veteran theater figures under the title "Following the Masters" would be highly effective.

9. Ensuring constant cooperation with the O'zbekiston davlat san'at va madaniyat instituti, which serves as a training center for new specialists. It is necessary to find new forms of creative cooperation so that the Department of Musical Theater Art of the institute can serve as a base for the theater. One effective solution is the organization of joint creative projects. In recent years, the work carried out between the institute administration and theater management deserves special recognition. For example, the theater allocated and specially equipped a training laboratory on its premises for the institute's Department of Musical Theater Art. Experienced theater artists have also been involved in educational activities, and collaborative creative productions have been developed.

10. Paying special attention to employees working in the economic and technical sectors of the theater. Theater support staff should be highly valued and respected. They are close companions of creative artists, almost like family members. They are the first admirers, first spectators, analysts, and sometimes even critics of theatrical works. Their opinions and observations are extremely valuable. They represent the face of the theater, and the success of creative work largely depends on them.

The conceptual approach proposed by Bahodir Nazarov regarding the improvement of musical theater is not only aimed at raising the artistic quality of stage art but also at transforming theater into an integral part of modern cultural life through a consistent and deeply considered strategy. This program will undoubtedly elevate theater to a new stage of

development, inspire young people with a love for art, and ensure the sustainable progress of the national theater school.

In conclusion, it can be said that the views of outstanding representatives of modern Uzbek theater art, such as Bahodir Nazarov, contribute to transforming contemporary theater into a modern, interactive, and emotionally influential form of art.

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