

From dream to reality, director Aida Abdullaeva

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Abstract: This article is dedicated to the study of the professional activity of the first symphony conductor from Karakalpakstan, Aida Abdullaeva, whose creative activity is closely linked to the development of musical culture in Uzbekistan. Her achievements in conducting, particularly the leadership of the symphony orchestra, as well as her active role in the cultural life of the region, are considered. This article will tell you about the profession of a conductor, his mastery.

Keywords: Music, conductor, opera, ballet, composer, concert, activity, orchestra, profession.

Introduction: Like all musical professions, "symphony conductor" is also one of the most complex and responsible professions. The musical instrument for the conductor is an orchestra or choir, namely a large collective. In other words, an orchestra is an instrument that obeys the conductor, as the conductor's every

action must be taken into account. The profession of conductor is relatively young. Previously, the role of orchestra leader was performed by the composer himself, a violinist, or a musician who played on a claves. The founders of conducting as an art form were Beethoven, Wagner, and Mendelson.



The profession of conductor is also a heavy work. Every rehearsal, especially the conductor's concert, requires enormous physical and mental effort. In order to

manage a large collective, to bring it up in every way

possible, and consequently to ensure its high professional performance, it is necessary, first of all, that the conductor himself possesses strong knowledge and talent. It is these qualities that make a conductor a genius. Renowned conductors on a global scale include: Carlo Maria Juliani (Italy), Sir Thomas Bichem (England), Arturo Toscanini (Italy), Wilhelm Fürtwenger (Germany), Leonard Bernstein (America), E.V. Moravinskiy, N. Golovanov, P. Kogan, E. Svetlanov, A. Gauk, G. Rodzhennestsky, M. Pletnyov, V. Spivakov, V. Fedoshev, Yu. Bashmet, Yu. Temirkanov, and others.

Among such conductors were the only and first female conductors in the post-Soviet countries - Veronika Dudarova, in Uzbekistan - Dilbar Abdurahmonova, and in Karakalpakstan - Aida Abdullaeva. The conductor, as an architect of this language, manages not only musicians, but also emotions, creating a space for deep perception. Aida Abdullaeva embodies this philosophy

in her art, combining the richness of world classics with the unique culture of her people. During her long career, Aida Abdullaeva conducted a number of operas and ballets.

S.Yudakov's "Maysara's Work," A.Ikromov's "Temur the Great," J.Verdi's "Aida," "Traviata," "Bal - Mascarad," "Rigoletta," J.Puchcini's "Madame Butterfly," "Bogema," "Chio Chio-San," Leonkavallo's "Payats," A.Motsart's "Figaro's Wedding," P.Chaykovsky's "Iolanta," S.Rachmaninov's ".[1.c.89-90]



Aida Abdullaeva was born in 1962 in the city of Nukus, the Republic of Karakalpakstan, to an intellectual family. Her father, Honored Worker of Karakalpakstan, Kenesbay Abdullayev, was a renowned musician (first bassoonist), conductor of a folk orchestra, and melodist-composer. Their house often played music, there were singers, artists, composers such as S.Palvanov, B.Nadirov, G.Syrymbetova, T.Doshumova, D.Kaypov and others. They studied and then discussed new songs or melodies written by K. Abdullaev. [2.c.55]

Listening to these songs in her youth, Aida developed an interest in musical art. She began studying music from an early age, and in 1970 she entered the Glier School of Music for piano. "My interest in conducting began during my studies at the school. I was very interested in watching and listening to the concerts of many famous conductors, especially Veronika Dudarova and Dilbar Abdurahmonov. Observing the performances of these conductors, approaching the television screen, looking at them, she repeated their movements with her hands. My dream was to become a conductor," Aida Abdullaeva recalled. [2.25]

From 1997 to 1981, she studied at the piano department of the J. Shamuratov music school. After finishing his studies, in 1985 he entered the Tashkent State Conservatory named after M. Ashrafi to the faculty of choral conducting, to the class of associate professor N. Kaziyeu. Its teachers were recognized masters of conducting art, as well as composers who formed a multifaceted approach to performance and conducting in it.

In 1990, after graduating from the conservatory, Aida worked as a music college teacher and simultaneously worked as a choreographer at the Berdakh Karakalpak State Theater. On the recommendation of the main conductor of the theater Kurbanbay Zarettinov, he began working in the symphony orchestra. In the autumn of 1993, Aida Abdullaeva performed as a conductor of a symphony orchestra with G. Demesinov's "A Concerto for Piano with Orchestra." [2.23].



Improving his performing skills, working in the theater, he often participates in concert programs as an orchestra conductor and choreographer. However, feeling a lack of knowledge as a conductor-symphonist, Aida, thirsting to know all the basics of musical art, in 1995 entered the Tashkent State Conservatory to the department of opera-symphonic conducting, professor Sunnat Usmanov's class. It should be noted that Aida Abdullaeva studied at the conservatory twice: first as a choral conductor and as a conductor of a symphony orchestra. The learning process in the classroom has always been connected to the practical work of conducting.

In 1996, she was hired as a conductor - trainee at the Alisher Navoi State Opera and Ballet Theater. "My mentor here was the People's Artist of Uzbekistan Dilbar Abdurakhmonova. Being with a folk artist and studying the technique of conducting was for me the greatest pride and school. My personal experience in knowledge of musical art was constantly growing," Aida Abdullaeva recalled.

In 1998, as a diploma work, Aida conducted the opera "Kahramonlik" by Mukhtar Ashrafi, S. Taneev's "Ioann Damaskin" for chorus and symphony orchestra, as well as works by Karakalpak composers, but on the stage of the theater she conducted the opera "Traviata" by J. Verdi.[2.43] It can be said that "Traviata" opened her way to great art. Having thoroughly studied the score and felt every nuance, every stroke of Verdi's music, she was able to convey to the listeners her piercing emotional power and depth. After the "Traviata," she was invited to work as a conductor at the Bolshoi Uzbek State Opera and Ballet Theatre and simultaneously teach at the State Conservatory of Uzbekistan. Thus began a new stage in her professional career, which continues to this day.

One of Abdullaeva's distinguishing features is her ability to create a unique atmosphere in orchestral performances, her ability to work with musicians at a deep, almost intuitive level. Aida Abdullaeva is not limited to classical repertoire, she actively includes the works of Uzbek and Karakalpak composers in the program, striving to expand the horizons of musical culture, her various genres of stage works. One of the important tasks of her work with the orchestra is to set the necessary tempo and indicate the size, to convey the idea of the author's intention to the listener. Her conducting style is distinguished by elegance and deep emotionality.

In her practice, she combines the rigor of the academic school with expressiveness, focusing on the inner perception of music. "Compared to a symphonic work, the tasks and complexities of the opera and the ballet work are the same. The only difference is that in the opera and ballet, the director, moving away from the author's intention, monitors the pace and performance of singers or dancers," Aida believes. [2.23]

Along with conducting in the orchestra, she works at the State Conservatory of Uzbekistan, conducting department of the opera class. Now her students are working in the field of culture and art in many countries outside of Uzbekistan. For example, her student of the duet section teaches at the Nukus branch of the Uzbek State Conservatory, the conductor of the duet orchestra A. Jumabaev. Students of the opera class became laureates of international competitions. Taking

into account her pedagogical activity, she was awarded the title of Professor in 2023.

"Although I have been living in Tashkent for a long time, I still consider myself a resident of Karakalpakstan, so I often go to my house in Nukus, give concerts and work with new stages of opera and ballet of Karakalpak composers," said Aida Abdullaeva. For example, K. Zaretdinov's "Tumaris" opera was staged in 2013 and N. Mukhammeddinov's "Ajiniyaz" opera in 2014.[1.1] In staging new works of Karakalpak composers, she works with the authors of the work with her many years of experience.

For example, in the "Tumaris" opera, she offers several parts of a syllable in partitur, and in other places she makes several repetitions (rondals), so the forms of the work change (naturally agreed with the author). In 2022, Aida applied to the Ministry of Culture of the Republic of Karakalpakstan with a request and proposal to stage a classic work on the stage of the Karakalpak theater. In the same year, P. Chaykovsky's ballet "Shelkunchik" was staged at the Academic Musical Theater in the city of Nukus. The ballet made a good impression on the audience, they were delighted. The ballet was staged thanks to local choreographic organizations (musical school, special school and theater) and the theater's symphony orchestra.

In cooperation with the People's Artist of Uzbekistan Muyassar Razakova, she conducted several concert programs in the Republic of Karakalpakstan and gained the recognition of the audience. In recognition of her merits, she was awarded the title of "Honored Artist of Karakalpakstan" in 1999 and "People's Artist of Karakalpakstan" in 2008.

Aida Abdullaeva was invited to work in theaters of Astana, Almaty and Chimkent, with the performance of J. Verdi's "Traviata," "Rigoletto," S. Rakhmaninov's "Aleco," Donicetti's "Love Drink," Puchiini's "Bogema" and others. [4.1] In addition, in the city of Chimkent, the opera of Kazakh authors such as Rahmadiyev "Kamar Suluu," Mukhammedjanov "Aysulu" and Azerbaijani composer Gadzhbekov "Arshi Mala La" was staged. Also, J. Verdi's opera "Aida" was staged.

Aida's trips in 2006 left a vivid impression on her - a 2-month internship at the Marina Opera and Ballet Theatre in St. Petersburg, as well as performances with the Vladimir Spivakov orchestra. [4.1] Moreover, Russian musicians performed Uzbek classics and songs by Kenesbay Abdullaev. Professionals, such as the virtuosos of Spivakov's orchestra, brilliantly mastered the complex size and intonation characteristic of Karakalpak songs, they sounded fresh and original.

In 2007, at a concert with the participation of opera artists in Tashkent, she conducted by the Russian

People's Artist - Makvala Kasirovshilla and the People's Artist of Uzbekistan - Miyassar Razakov. In the same year, at the "Tashkent Spring" International Opera Festival in Tashkent, she conducted J. Puccini's "Bogema" opera with the participation of Italian opera singers. The opera was splendid.

The conductor Aida Abdullaeva was able to convey the nature of the works, the interpretation of the scores with her professionalism and talent. We can proudly note her mastery in the field of music, as she herself lives in this work and conveys all her feelings without any shortcomings with the harmony of sounds that touch every listener.

In 2008, she participated in the International Opera Festival, dedicated to the birthday of J. Puccini, with the participation of Russian opera masters such as Hibla Gerzmava, Mihail Vekua. [4.2]

Aida Abdullaeva is a talented conductor. Her devotion to music, her ability to combine tradition and modernity, as well as her influence on the development of symphonic music, make her figure significant and inspiring for future generations of musicians. In the personality of Aida Abdullaeva, all Karakalpak musical culture is reflected, which not only promotes symphony music in the republic with its mastery and unique approach to conducting, but also confirms the importance of combining different cultural traditions in modern musical art.

Being one of the leading representatives of the musical elite of Karakalpakstan, Aida Abdullaeva continues to inspire and develop symphonic art not only in the republic, but also abroad. Her work promises new horizons for musical art, and her name will undoubtedly remain an important milestone in the history of the cultural life of Uzbekistan.

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