

AT THE ORIGINS OF CHOREOGRAPHIC EDUCATION IN UZBEKISTAN

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Abstract: *This article discusses the historical conditions for the birth and formation of choreographic education in Uzbekistan. The author focuses on the synthesis of classical choreography and Uzbek national dance in organizing the educational process at the Ballet School, created in Tashkent. The creative and pedagogical activities of the masters of Russian ballet, who played a significant role in the formation of ballet art in Uzbekistan, are covered.*

Keywords: *tradition, studio, concert, ensemble, ethnography, continuity, genre, teacher, choreographer.*

In 2023, the 90th anniversary of the founding of the Ballet School in Tashkent - the first choreographic educational institution in Uzbekistan, which laid the foundation for the formation of national ballet art and Uzbek stage dance.

The origins of choreographic education in Uzbekistan date back to the mid-1920s. It is known that in 1926 one of the founders of the concert business in our republic, Mukhiddin Kari-Yakubov (1896-1957) created the Mobile State Concert and Ethnographic Ensemble, which played a significant role in the development of national dance art. The idea of creating an ensemble arose from M. Kari-Yakubov during his studies at the Technical School of Theater Arts in Moscow in 1922-1924, where he had the opportunity to see performances by outstanding masters of Russian stage art - drama actors, opera soloists, ballet dancers, pop artists. After the creation of the concert and ethnographic ensemble, which included leading Uzbek performers, the first dance studio was organized with it, where "choreography classes were held using lightweight elements of the European classical dance trend." [1, p. 31]

It is known from the history of Uzbek theater art that as a result of the reorganization of the activities of state theater and entertainment enterprises, two new theaters were formed in 1929. On the basis of the Russian State Opera, founded back in 1918, the Opera and Ballet Theater is being created, and on the basis of the Mobile State Concert and Ethnographic Ensemble, created by the famous figure of Uzbek stage art Mukhiddin Kari-Yakubov in 1926, the Uzbek State Musical Theater is being formed. The creation of new theaters put on the agenda the question of the need to train professional artistic personnel in all areas of stage creativity, including choreographic art. The fruitful artistic, production and creative and production activities of theaters could be ensured with the timely training of young performers, "thanks to which the theater's repertoire would be updated with new stage works." [4, v.1, p.91]

In 1929, Tamara Khanum, already a well-known performer of the lapar musical and dance folk genre at that time, together with Usto Olim Kamilov, a performer on the doira

musical instrument, organized a ballet studio at the musical theater. Based on the experience of generations of folk dancers and using the achievements of the Russian school of classical dance, they are working hard to develop a training system for Uzbek folk dance. They select dance rhythms and systematize the order of their passage, that is, they make up the "lesson" of Uzbek dance - "Doira dars."

It is noteworthy that the studio paid great attention to professional choreographic education. For example, the subject "Classical Dance" was introduced into the curriculum as a mandatory discipline.

Classical dance teachers in the studio were Moscow teacher and choreographer K.A. Bek, ballet dancers who worked at the Russian State Opera - V. Gubskaya, N. Egorov, E.K. Obukhova, formerly an artist of the St. Petersburg Mariinsky Theater.

In 1933, the ballet studio was transformed into the Ballet School under the leadership of Tamara Khanum and became an educational institution. It should be emphasized that the Ballet School became the first choreographic educational institution not only in Uzbekistan, but throughout Central Asia. In this difficult, turning point for Uzbek art, "the famous creator and performer of Uzbek stage dance Tamara Khanum played a huge role in the organization and formation of ballet theater and choreographic education in the republic." [2, p.119]

Under the leadership of Tamara Khanum, the curriculum of the Ballet School was developed according to the samples of leading choreographic educational institutions in Russia. Considerable merit in this belongs to the masters of Russian ballet art, who put all their creative experience, knowledge and skills into the process of forming a completely new direction for Uzbek choreography - classical dance. The first issue included such famous ballet masters as Galia _ Izmailova M. Sherova, T. Litvinova.

The famous ballerina, teacher and choreographer Obukhova Evgenia Konstantinovna (1874-1948) made a significant contribution to the formation and development of choreographic education in Uzbekistan. Her name is mentioned in all books on the history of ballet art of Uzbekistan.

After graduating from the St. Petersburg Theater School, E.K. Obukhova danced on the stage of the Imperial Mariinsky Theater for eighteen years (from 1892 to 1910) at the time when she staged Marius Petipa's performances here. Evgenia Konstantinovna was not one of the legendary Mariinsky ballerinas, but she successfully danced with them on the same stage. She had her own place in the troupe, her own parts and her own personality. Unfortunately, there are very few memories of her work. It is known that she performed the most diverse repertoire. Her track record also includes characteristic roles, for example, the central part in the II rhapsody of F. Liszt (choreography by L. Ivanov) or the dance of Spanish wines in the divertissement of M. Fokin's ballet to muses. A. Rubinstein "Grapevine" (1906), Among the parts she performed were Gamzatti ("La Bayadere"), Khan's Wife ("The Little Humpbacked Horse"), etc.

In 1917-1924, E.K. Obukhova taught classical dance at the Petrograd School of Russian Ballet under the direction of A.L. Volynsky, then at the St. Petersburg Art Studio of

Choreographic Art. By the way, Tashkent ballerina Nina Dovgelli graduated from this studio in 1926.

Demanding, attentive to her students, E.K. Obukhova, not only with her lessons, but also with her reverent attitude to the profession of ballet dancer, passed on her creative experience to them.

In the early 1930s, by the will of fate, E.K. Obukhov moved to Tashkent, where he continued his pedagogical activities. "From 1935 to 1941, she taught classical dance at the ballet school, and from 1944 to 1948 at the ballet studio of the Alisher Navoi Opera and Ballet Theater." [4, 1, 124].

Among the students of Evgenia Konstantinovna Obukhova, who mastered the art of classical dance under her leadership, were such famous masters of ballet art of Uzbekistan as Galia Izmailova, Mukarram Turgunbayeva, Khalima Kamilova, Gulnara Mavaeva, Rajab Tanguriev, Klara Yusupova, who always remembered their mentor with gratitude.

Vera Nikolaevna Gubskaya (1906-1953), who was awarded the honorary title of People's Artist of Uzbekistan in 1944, made a great contribution to the formation of the ballet school of Uzbekistan.

Since 1930, she was the prima ballerina of the Sverdlov Opera and Ballet Theater, Temperament, emotionality, charm was distinguished by her performance of parts: Tao Hoa; Kitri ("Don Quixote"), Zarems. V.N. Gubskaya worked as the chief choreographer of the Mukimi Theater (1941-43 and 1947-48), the Yangiyul Theater (later the Tashsovet Theater; 1943 — 46). In 1948 she entered GITIS at the choreographer department and graduated in 1953. V.N. Gubskaya performed at the Opera and Ballet Theater. Navoi staged such ballet performances as Klebanov's "Stystenok" (1940), Tchaikovsky's "Sleeping Beauty" (1953); Spadavecchia's "The Coast of Happiness" (1953).

In the same years, she taught classical dance at the Ballet School under the guidance of Tamara Khanum, passed on her rich experience to future ballet dancers, thereby continuing the tradition of continuity in choreographic art. Thus, the Tashkent period of creative activity of the masters of the Russian ballet school E.K. Obukhova and V.N. Gubskaya contributed to the fact that, thanks to them, the first generation of Uzbek professional dance masters had the opportunity to absorb the best traditions of classical choreography on the example of the Russian ballet school. The appearance of the Ballet School in Uzbekistan created the conditions for the formation of national ballet art based on the synthesis of expressive means of classical choreography and traditions of Uzbek dance art.

It was to the 1930s that the experience of staging the first national ballet performances dates back to the 1930s, in the creation of which, along with the masters of Russian ballet, leading figures of Uzbek national dance took part. The formation in Uzbekistan of such a complex theatrical and dance genre as ballet relied on a rich source of folk art, on its unique national originality. Between classical ballet dance and centuries of polished dance folk art stretched strong threads of choreographic connections.

In 1933, the first national pantomime ballet "Pakhta" by N. Roslavets (choreographers K.A. Bek and Usta. Olim Kamilov). This was the first experience of creating a multi-act

performance by means of Uzbek folk choreography, which also used elements of classical dance.

The ballets "Shahida" by F. Tal (1939, choreographers A. Tomskey, Usto Olim Kamilov, Mukarram Turgunbaev) and "Gulyandom" by E. Brusilovsky (1940, choreographers I. Arbatov, Usto Olim Kamilov, Tamara Khanum) were next in search of ways of formation. Their production was carried out after the creation of the Alisher Navoi State Academic Bolshoi Theater.

Creating ballets on national topics, choreographers sought new forms of synthesis of classical and Uzbek traditional classical and modern folk dance. The formula for creating a national ballet is argued, where "the European classical dance of romantic ballet becomes the main means of expression, enriching itself by introducing national dances into it." [3, p. 34] In this creative method, almost all subsequent ballets of Uzbekistan on topics from Uzbek literature, folk legends, legends and parables are staged.

Thus, the Ballet School under the direction of Tamara Khanum entered the history of ballet art and choreographic education in Uzbekistan as the first professional educational institution. Her fruitful creative activity served as the basis for the creation of the Uzbek Choreographic School in 1947.

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