

BALLETS BY MIKHAIL FOKIN ON THE STAGE OF THE BOLSHOI THEATER NAMED AFTER ALISHER NAVOI

Sadinov Sardor Batirovich
Uzbek State Choreographic Academy
Teacher

Abstract: the stage of the Alisher Navoi Bolshoi Academic Opera and Ballet Theater tells about the ballet productions of Mikhail Fokin, a mature representative of world classical dance.

Keywords: ballet, cor de ballet, puante, quarte, divirtement, composer, solo

In January 2019, People's Artist of Russia Andris Liepa headed the ballet troupe of the Alisher Navoi State Academic Bolshoi Theater in Tashkent. Andris Liepa is a world-famous dancer, laureate of international competitions, director, producer and author of the Russian Seasons of the 21st Century project, chairman of the board of the Marisa Liepa Charitable Foundation, member of the board of trustees of the Chereshnevyy Les festival, member of the board of trustees of the Vera hospice charity foundation in Moscow...

A. Liepa arrived in Tashkent in the fall of 2018, where he staged two one-act ballets by Mikhail Fokin - Scheherazade by Rimsky-Korsakov and Firebird by Stravinsky on the stage of the Bolshoi Theater.

In the repertoire of the Bolshoi Theater named after A. Navoi, the performances of the outstanding Russian choreographer Mikhail Fokin have occupied a worthy place since the middle of the last century. The romantic "Chopiniana" since 1960 has become a decoration of the Tashkent ballet scene. In 1977, Bernard Kariev and Maris Liepa, at the ballerina's big creative evening.

Together with Andris Liepa, Honored Artist of Russia Igor Pivorovich and Vyacheslav Khomyakov, choreographer-tutor of the Mariinsky Theater corps de ballet, came to work with the Tashkent troupe as assistants to the choreographer. Of course, working with such masters could not but affect the quality of the performing

skills of our artists. Andris Liepa also spoke about this. 'Artists work really well. This is a new choreography for them, a new plastic that they learned in just a month. Our first meeting took place in mid-October. In two weeks we staged both parts of the play, and I flew to Astana, where the premiere of "Scheherazade" recently took place. I want to say that these productions are in great demand in the world. In 1910, the premiere took place on the stage of the Grand Opera in Paris. What the audience will see in Tashkent are my versions, but these are the same performances that conquered France about a century ago. " According to Andris Liepa, Fokine's ballets have been on the best stages in the world for over 100 years, and at the same time they have been saved.

In his performances, finger technique was replaced by half fingers. In classical dance, duets, elements of Isadora Duncan's free dance are visible. The viewer will see this especially brightly in the ballet "Scheherazade." In "Firebird" only the title part is built on the finger technique, all the other heroes dance in soft shoes on high half-fingers. In the ballet "Scheherazade" there are no pointe dances at all.

Another innovation of the master - Fokin's heroes are real, even fabulous. The choreographer believed that "no, the most technically impeccable dance, will reach perfection if the performer is deprived of a sense of rhythm and plastic, if the dance is not saturated with a certain emotional content." He taught this to his students and artists with whom he worked. He demanded from the performers to create a realistic image. And in this, the great choreographer echoed in his searches with another great reformer of the drama theater K.S. Stanislavsky. Here's another snippet of Liepa's interview after passing the spectrum

The attitude of the artists to work on the new ballet simply amazed me. And you see the result: how wonderful the ballerina looked, how she played, danced. When an artist takes on someone's new choreographic text, he must make it his own.

The ballet was once staged on Tamara Karsavina. But today there is a feeling that he was betting on Nadira Khamraeva. And that's very important to me.'

Andris Liepa uttered these words on December 5, when the pre-premiere screening of "Firebirds" and "Scheherazades" took place. The viewer saw the first line-up of performers, and parts of 5 line-ups were being prepared. No one knew who would dance the premiere. "The best!" 'said a press conference. But, while maintaining intrigue, no names were named.

In order to comprehend this work of the ballet troupe of the theater. A. Navoi takes time. Andris Liepa said that you really begin to understand and feel your role only after the 5th performance. But the audience's impressions of the first premiere remained the best.

It should be noted that the artists of the Bolshoi Theater named after A. Navoi masterfully coped with their parts. On the stage of the Bolshoi Theater named after A. Navoi, the ballet production of "Scheherazade" received a new life and began to play with unexpected colors. The artists of the ballet troupe brilliantly embodied the oriental theme in the Scheherazade ballet against the background of bright colorful decorations with many Persian carpets, panjars, silk curtains, old lamps, kumgans for washing feet and other details of oriental life and artistic crafts that immediately attract attention. This set was complemented by an ensemble of national instruments at the back of the stage. The sound of the ensemble was imitated by the instruments of the symphony orchestra under the direction of the chief conductor of the Bolshoi Theater named after A. Navoi Denis Vlasenko. Their sounds were supposed to delight a series of boring hours of the Sultan's concubines. The solo violin was of great importance here, since a considerable load falls on it: a difficult game that requires a lot of skill in transmitting oriental motifs

The magnificent scenography of the legendary artist Lev Bakst was resumed by talented artists Anatoly Nezhny and Elena Netsvetaeva. A significant role was

played by costumes made of the finest silk and satin for performers, decorated with pearls and precious stones.

Choreographer Andris Liepa, together with assistants Igor Pivorovich and Vyacheslav Khomyakov, tried to recreate in the productions all the nuances that could be caught in the choreographic drawing of the original source. It was possible to accurately convey the exclusive Fokin style of ballet: from the turn of the head, the look of the leading soloists to the positions of the hands and feet. The muffled vibrating light with a blue tint (lighting designer - Vlad Zhurakovsky) gave the performance great romance and liveliness. The stage was not filled with massive sets, the painted back curtain elegantly complementing the overall picture.

Expressive choreography by M. Fokin with elements of medieval miniature painting of the East in the new edition by A. Liepa presents sob

The flexible plastic of the dancing artists accurately and subtly conveyed the atmosphere of the eastern harem, the feast of dances. To look at this luxury and exoticism, at least, was curious, and Rimsky-Korsakov's music filled the hearts of the eastern nego. Ballet soloists demonstrated excellent musicality and synchronicity of movements, which they worked out with the assistants of the choreographer - Honored Artist of Russia Igor Pivorovich and Vyacheslav Khomyakov.

The parties of eunuchs, among which the main eunuch, performer Ravshan Charyev, stood out for his fussy awkward gait and obesity, serving the inhabitants of the harem, introduced the necessary satirical moment into the overall picture of the dramatic action. The tragic denouement in the finale of the choreographic drama was full of Shakespearean drama, when his beloved wife Zobeida, who cheated on Sultan Shakhriar (Zamir Fazlutov), without waiting for the inevitable execution, grabs a dagger from him and amazes herself with it. Sultan's younger brother, ruler of Persia Shahezman (Timur

On April 12-13, 2019, the premiere of the third ballet performance of the founders of modern ballet - "La Bayadere" (libretto by M. Petipa and S. Khudekov) took place in Tashkent.

The ballet La Bayadere is one of the most famous classical performances, a ballet extravaganza about the fatal power of romantic passion. Magical East, Indian night and genuine depth of feeling, captured in graceful expressions of the language of music and dance. The plot of the ballet is based on the famous legend of unhappy love. Love makes the heroes of history break their vows and follow the command of the heart, taking risks. The performance reminds the audience that Love exists out of time and in spite of death.

Bright scenery and costumes, expressive characters, an exciting plot - nothing in this production left the audience indifferent. The story of tragic love and jealousy, about love - as the highest meaning of life, unfolds against the background of the colorful color of the palaces of ancient India. Bright costumes, amazing beauty scenery and a magnificent master

"La Bayadère" is one of the most popular ballets of classical heritage. This story about the warrior Solor, in love with the temple dancer Nikia and betraying her for the sake of her daughter Raja, turned out to be timeless. The love story (in the first composition) is told by tremulous dance duets and pantomime dialogues, deployed corps de ballet ensembles and spectacular dances of soloists: Zamir Fazlutov (Dugmanta, Raja) and Madina Yusupova (Gamzatti, his daughter); Honored Artist of Uzbekistan Nadira Khamraeva (Nikia, bayadere) and Ulugbek Olimov (Solor, famous warrior); Ravshan Charyev (Magedawea, fakir); Kamron Imamov (Golden God), Sardor Sadinov (Soloist with a drum) in the first composition.

The colorful large-scale canvas is woven with the most complex choreographic text. The production includes: "Pas de deux," "Pas de sis," "Hindu dance," "Jampe," "Manu dance," a multi-figure painting "Shadows" with three

variations, as well as extras represent different social strata of the Indian people, musicians and hunters.

In March 2020, the world music community celebrated the 200th anniversary of the birth of the Polish composer Frederic Chopin (1810-1849). This anniversary date inspired A. Liepa to restore the ballet performance "Chopeniana." "Chopin managed to make a real revolution in music, showing that it does not have to be thunderous to be heard. His gentle, lyrical compositions are life itself, love, hope. This music has not lost its relevance to this day, sounding modern and unusual. "

The importance of "Chopiniana" in the history of Russian and world ballet art is great. She opened the way for choreographers to use classical music in ballet performances, which was not originally intended to be expressed by means of dance. So ballet art was enriched with new genres, and many musical works that were successfully allowed in dance became more accessible, clearer, closer to the widest circles of spectators.

Literatures

1. Балет. Энциклопедия. – Москва: Советская энциклопедия, 1981.- 482 стр.
2. Бахрушин Ю.А. История русского балета. – Москва: Просвещение, 1965. – 326 стр.
3. Вашкевич Н.Н. История хореографии всех веков и народов. – Москва: Лань, 2016. - 264 стр.
4. Вашкевич Н.Н. История хореографии всех веков и народов. – Москва: Лань, 2016. – 240 стр.
5. Волынский А.Л. Книга ликований. – Москва: 1925.