

Operas that Contributed to the Emergence of Uzbek Opera

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Annotation: The works created by several composers who have contributed to the Uzbek opera art still form the basis of Uzbek opera. The analytical part of scientific works on the creation and development of Uzbek opera is considered here.

Key words: Uzbek opera, musical theatre, Department of Instruments and Songs, Musical Heritage, Future Generation, Musical Education, Uzbek Folk Musical Heritage.

The second half of the 30s in Uzbekistan is characterized by a high rise in musical, social and cultural life. At this time, a number of major events took place that were important for the emergence and formation on a national basis of highly developed professional musical genres - from symphony to opera.

In 1936, a conservatory and philharmonic society were organized in Tashkent. In 1937, the House of Folk Art was opened. Preparations begin for the first decade of Uzbek musical art in Moscow, which took place on May 1, 1937, which was a prerequisite for the creation of the Uzbek Opera Theater in 1939. In 1938, the Union of Composers of Uzbekistan was organized. In the same years, musical and drama theaters were organized in Tashkent and other cities of the republic. All this opens up a broad perspective for intensive artistic and creative activity.

The formation of the Uzbek national opera took place in a tense atmosphere of searching for the most correct ways to create it. There was no disagreement about what the national opera should be, what would serve as the basis for it: the opera should preserve its time-tested musical-dramatic and formative patterns. However, its content, the musical embodiment of the images reproduced in it, the dramatic collisions should be deeply national. In Uzbekistan, the people who possessed priceless musical treasures did not know musical notation. In a short historical period, a lot of work was done to build Soviet Uzbek musical culture. And yet, young Uzbek composers were not fully prepared to embody complex creative ideas. The task of creating an Uzbek opera set before them could be solved only in close cooperation with Russian composers. The venerable S.N. Vasilenko and R.M.Glier came to the aid of the young Uzbek composers M.Ashrafi and T.Sadykov. In collaboration with them, the first Uzbek operas were written: "Buran", "The Great Canal", "Leyli and Majnun", "Gulsara". New observations on the development of the opera genre in Uzbekistan, which have deepened into understanding a number of fundamental issues of the development of musical cultures of the East, prompts the creation of a significantly expanded bibliography. In the process of analysis, the principles of parallelism are consistently implemented in the consideration of the literary and poetic primary source of its interpretation in the libretto, followed by a musical analysis of each opera, indicates the peculiarities of the musical language associated with the creative individuality of the authors and the content of the work, identifies new trends, concerns the problems of the formation of the national opera style, the synthesis of Eastern and European elements in it. In the textbook "History of Uzbek music" (Moscow, 1979), and in the collection "Musical culture of the Uzbek SSR" (Moscow, 1981) the development of Uzbek opera is sanctified from clear socio-historical and ideological positions.

Close communication of representatives of Russian musical culture with Uzbek musicians had a positive significance for the national musical art. Ya.B.Pekker attaches great importance to the issue of national specificity

with professional musical creativity, resolutely rejecting concepts that ignore national musical character in creativity. He pays a lot of attention to the issue of the content of the opera and the related problem of the libretto. The imperfection of opera librettos, in his opinion, causes the shortcomings of musical drama. That is why many Uzbek operas were repeatedly reworked after the premiere. Expressing disagreement with the idea of I.I. Sollertinsky about the need to train professional librettists, the author believes - and this is confirmed by creative practice - that the best libretto is that created either by the composer himself, in case of his special talent, or with his active participation.

The closest connection with folk music distinguishes all Uzbek operas. The musical forms used by composers in operas, well-known and beloved by the people, evoke broad and vivid associations among the audience, facilitate musical perception and contribute to the popularity of this complex and previously unfamiliar genre. The copious quoting of folk song material, observed at the first stage of the development of Uzbek opera, was quite appropriate in operas of legendary romantic content. However, in operas based on modern plots, it often leads to a discrepancy between the quoted melody and the semantic and psychological content of the embodied images. Quoting melodic material in the professional music of national republics is not a completed stage. But the measure and method of quoting folk art among composers are changing.

The problem of creating a meaningful melodic recitative in Uzbek opera has become particularly acute. This has become the subject of controversy among composers and musicologists. During his work on the musical drama "Farhad and Shirin", V.A.Uspensky emphasized the great importance of recitative in the national opera. The source for creating a national recitative can be, in his opinion, the speech intonations of the Uzbek folk dialect, or a folk song in the genre of the Fergana katta ashula, the characteristic features of which are musically recitative expressiveness, declamation, emotionality, dynamism.

The problem of dramaturgy in the national opera has also become an important problem. After all, the laws of opera dramaturgy are not definitively established and can change. They are in connection with the ideological idea and genre affiliation of the opera, with the peculiarities of the national style. Basically, in Uzbek opera, the method of embodying artistic images is carried out by means of solo vocal numbers completed in their structure, in which the most typical intonation features of the singer's part are concentrated. Thus, the aria in them serves as the main means of psychological disclosure of the image. Ensembles also began to occupy a significant place in Uzbek opera. However, they are not always organic and effective. Perhaps it was only in the opera "Ulugbek" that they acquired an effective dramatic role.

Vocal performance culture has become one of the most urgent and complex problems on the way of formation of Uzbek opera. If at the early stages of the development of musical and theatrical art in Uzbekistan, unison music and the oriental folk manner of singing did not cause objections, then with the approval of polyphony and symphonic orchestral accompaniment in opera, the folk vocal style comes into conflict with the very nature of the opera genre, which, as is known, is inextricably linked with singing based on the possession of chest breathing. Pekker rejects the opinion that it is possible to preserve the folk vocal and performing manner in Uzbek opera, believing that without Uzbek singers mastering the vocal style generally accepted in opera, it loses prospects for further development and enrichment.

The study touches upon a number of complex modern general musical problems, including the problems of interaction between European and Eastern musical cultures and the resulting notorious theory of "incompatibility" of various national cultures. A lot of controversial opinions arise on the issue of the future prospects of the opera genre, since there is a constant discussion around the opera about its alleged non-viability due to its inconsistency with the dynamic era of scientific and technological progress. Such views entail the desire to "modernize" opera through the introduction of non-modern means of expression - cinema, radio, television. Without denying the influence of the epoch on works of art, Pecker argues that the means enriching art "should be rooted in the

inherent features of the organic nature ... of opera art" and be based on "the renewal of vocal melos, the identification of new expressive possibilities of the human voice."

The study of the development of Soviet opera is one of the most important tasks of musicology. Of particular value are the works devoted to the formation of musical and stage genres in republics whose peoples were not introduced to modern highly developed forms of musical art before the revolution. The emergence and formation of the national musical and scenic art in Uzbekistan, all the fruitful and progressive that was achieved by Uzbek composers in the process of forming the opera genre and at the same time in short supply, creative miscalculations and mistakes require consideration and elimination, without which further progress is impossible.

Despite the short duration of its history, Uzbek musical and scenic art has managed to go through several phases of development - from folk performances through musical drama to opera. Having become a recognized and beloved genre among the people, Uzbek opera attracts close attention with each new premiere, achievements in this field of creativity largely reflect the general rise of the musical culture of the republic.

Pointing out the fundamentally important importance that musical drama had for the emergence of the Uzbek national opera, it should be noted at the same time that this genre in the future, when the opera house was already created, did not cease to exist and continues to develop along with opera at the present time.

Musical and dramatic productions make up the main repertoire of the Mukimi Theater, established in 1939 in Tashkent.

Opera "BURAN" (S.N.Vasilenko and M.Ashrafi)

In 1938, the Russian composer Sergei Nikiforovich Vasilenko, inspired by the events of the recent historical past of Uzbekistan, began, together with a young musician at that time, Mukhtar Ashrafi, to write the first Uzbek opera. The actual material for the librettist Kamil Yashen was the popular unrest that took place in Turkestan in 1916, which escalated into open demonstrations against local exploiters and the tsarist administration. The opera was named after its central character - "Buran".

The opera touches on a socially significant topic – the solidarity of working people of different nations – Uzbeks and Russians. The composers understood well who they were writing for and took into account the degree of training of the singers and listeners. Therefore, in opera, the vocal side almost necessarily has orchestral support in the accompaniment. But this did not prevent the creation of a real opera work that uses, in full, all the artistic means of expression inherent in this kind of art.

Started on October 1, 1938, the opera "Buran" was completed on March 25, 1939. The production was made in record time - in a month and a half, which spoke of the increased creative possibilities of the theater as a whole, although such excessively tight deadlines led to some director's mistakes, along with successful mise en scenes, beautifully made paintings. On June 11 of the same year, its premiere took place. The opera was directed by E.I. Jungwald - Khilkevich. The appearance of "Buran" was welcomed by the public. The birth of the national opera was marked by the decree of the Government of the Republic on the renaming of the Uzbek Musical Theater from June 20, 1939 into the State Uzbek Order of the Red Banner of Labor Opera and Ballet Theater. The opera "Buran", as a really significant stage production, summed up the results of the theater's work over the previous ten-year period – from October 1, 1929 - from the opening day of the directed by M.Kari Yakubov of the Uzbek State Musical Theater. Rising from step to step, the talented team persevered from musical drama to opera – the theater came close to the boundary separating it from the opera stage. On April 20, 1938, he crossed this threshold, brilliantly passing the exam: for the first time an opera was performed in the Uzbek language. The truth is "Er Targyn", not yet its own national, but translated from the language of the fraternal neighboring people. But opera! The theater successfully passed the second exam on January 29, 1939, when the first national Uzbek ballet

"Shahida" was staged. And finally, the third decisive test was passed on June 11, 1939 – the day of the premiere of "Buron". M.Ashrafi, S. Vasilenko and K.Yashen created the first Uzbek national opera. In parallel with it, another Uzbek opera "Leyli and Majnun" by T. Sadykov and R. Glier was created, staged on July 17, 1940. The production of "Buran" has become a school not only for singers and actors, but also for the audience. If the former learned to sing at the national opera, the latter learned to listen to it. They had been able to watch performances for a long time, but not everyone could perceive opera music. And if, along with the outstanding success of this opera, some part of the Uzbek audience had disagreements in assessing the music of "Buran", then "these disagreements only further emphasize the importance of the opera "Buran". Such disagreements often accompany the appearance of a work that carries new qualities. And that such new qualities exist in the music of "Buran" is beyond doubt."

The most important thing was that this new word in the development of Uzbek music became the property of a wide range of people through the stage sooner than it could have penetrated into their minds in any other way. Opera is the most widely available type of music, enabling composers to speak the musical language with the masses. This was convincingly evidenced by 40 sold-out shows in a row, and the fact that "Buran" has been preserved in the repertoire of the Navoi Theater for 20 years. In addition, the translation of "Buran" was successfully performed on the stage of the Tashkent Russian Opera Theater named after Ya.Sverdlov, making Uzbek music accessible to a Russian audience.

Opera "LEYLI and MAJNUN" (R.M.Glier and T. Sadykov)

An important milestone in the development of Uzbek opera was the acquaintance of Uzbek musicians with the works of Azerbaijani composers, in particular, with the first mugham opera of Uz. Hajibeyova "Leyli and Majnun", created in 1908. A few years later, a touring Baku troupe brought this performance to Uzbekistan, and in 1916 "Leyli and Majnun" was staged by amateurs on the stage of the Tashkent theater. The initiator, director and performer of the main role was the Azerbaijani artist and singer Sitki Ruhillo. In the mid-20s, "Leyli and Majnun" to a libretto by Shamsutdin Khurshid (based on a poem by Alisher Navoi) was performed on the stage of the Uzbek Drama Theater. The librettist, with the help of the famous Hafiz Mullah Toichi Tashmukhamedov, also prepared a musical arrangement from the melodies of Uzbek makoms and songs. Soon this musical piece appeared on the stages of the Samarkand and Andijan theaters with some changes made to it by the director Hilalov.

In his subsequent productions, "Leyli and Majnun" acquires new features – for example, in a production at the Uzbek musical theater (1933). Sh. Khurshid reworks the libretto, makes it more compact. Composer Talibjan Sadykov partially replaces melodies from Uzbek folklore, partially composes original music, introduces a recitative instead of dialogues in places. N.N.Mironov provided advice to Sadykov in the musical arrangement. The performance was staged by Muzaffar Mukhammedov. The popular plot, the deep content of the play, as well as favorite melodies provided "Leyli and Majnun" with a lasting success on stage.

This musical drama from the summer of 1940 began its new life in the form of an opera. The music was composed by Reinhold Moritsevich Glier together with Talibjan Sadykov. The librettist Sh. Khurshid, while preserving the main content of Navoi's poem, at the same time made a number of deviations from the poetic source in the construction of the action and in the characterization of the characters.

"Leyli and Majnun" is a lyric-epic opera. The premiere took place on July 18, 1940. "Leyli and Majnun" is the second Uzbek opera that laid the foundations of the National Opera and Ballet Theater. Her melodious, expressive and beautiful music, an encyclopedia of Uzbek classical and folk melodies, reflected the soul of the people. This opera has become very popular and to this day does not leave the stage. It has been performed 300 times – a record number of performances, more than any other Uzbek opera.

Opera "Farhad and Shirin" (V.A.Uspensky and G.A.Mushel)

The well-known love story "Farhad and Shirin" also formed the basis of the Uzbek opera. It belongs to the most popular in the East and is described by the great poets of the Middle Ages. The author of the poem "Farhad and Shirin" is the Uzbek poet of the 16th century Alisher Navoi. The first production of "Farhad and Shirin" as a musical and dramatic performance took place in Tashkent in 1922. In 1940, the composers Vladislav Alexandrovich Uspensky and Georgy Alexandrovich Mushel undertook the reworking of their musical drama "Farhad and Shirin" into an operatic work. The author of the libretto is teacher Shamsuddin Khurshid. This production was a success, which determined the future fate of this musical-dramatic play. While remaining in the repertoire, "Farhad and Shirin" underwent significant transformations on the way of gradual approach to opera. So, from 1925 to 1927, it was performed in Samarkand on the stage of the drama theater. The musical arrangement was carried out by Yunus Rajabi on the basis of folk melodies. And in 1929, "Farhad and Shirin" appeared on the stage of the Tashkent Drama Theater named after Hamza in the production of Mannon Uygur. This musical performance was demonstrated in 1930 in Moscow at the All-Union Olympiad of Theatrical Art.

Russian composer and ethnomusicologist V.A. Uspensky also addressed this story. In 1933, V.A. Uspensky began to create the opera score "Farhad and Shirin". The premiere of his opera "Farhad and Shirin" took place in Tashkent on February 26, 1936 and was received by the public very approvingly.

In the autumn of 1936, intensive preparations were launched in the republic for the upcoming decade of Uzbek art in Moscow in the coming spring. Two musical dramas were planned for the production: "Gulsara", the score of which was written by R.M. Glier, as well as "Farhad and Shirin". The composer G.A. Mushel was involved in the second edition.

The musical dramas "Farhad and Shirin" and "Gulsara" were staged in Moscow on the stage of the Bolshoi Theater branch in May 1937 during the decade of Uzbek art. The production was directed by E.I. Jungwald - Khilkevich. The performances were a huge success with the Moscow audience.

The success of the opera "Farhad and Shirin" in Moscow contributed to the conception of V.A.Uspensky and G.A. Mushel of the idea of processing this musical drama into an opera, which they completed in early 1941. The outbreak of war suspended the preparation of the performance, and the opera was not staged for the following years. Only 20 years after the Moscow production of the musical drama "Farhad and Shirin", on May 15, 1957, the premiere of the opera version took place at the Navoi Theater. Due to the fact that by this time V.A.Uspensky was no longer alive, G.A. Mushel took over all the work on the new edition of the opera score. The libretto was revised by K.N. Yashen.

Opera "ULUGBEK" (A.F.Kozlovsky)

"Ulugbek" is a great historical opera based on real facts that took place in the first half of the 15th century during the reign of Ulugbek, the son of Shahrukh, grandson of Timur. The opera "Ulugbek" was created by Alexey Fedorovich Kozlovsky during the Great Patriotic War. The authors of the libretto were Galina Longinovna Gerus and A.F. Kozlovsky. By the very fact of its appearance, it testified that the pulse of creative life did not stop beating in the country. The content of the opera "Ulugbek" is based on the progressive activity of an outstanding Uzbek scientist, and the driving action of the dramatic beginning is the fierce struggle waged against Ulugbek by his evil enemies. This opera is a very valuable artistic phenomenon in Uzbek musical culture. It was first created for the Russian opera stage, and then translated by the poet Mir - Temir Tursunov into Uzbek and first appeared on stage in a production by E.I. Kaplan on November 19, 1942. In the opera "Ulugbek" the materials of Uzbek folklore are richly used and the best traditions of opera classical style are preserved. In a new edition, this opera was accepted for publication and shown on February 20, 1959 on the stage of the Bolshoi Theater of the USSR

during the decade of Uzbek art and literature in Moscow. The opera "Ulugbek" marked the beginning of the Uzbek historical opera.

Operas "Gulsara" and "Tahir and Zuhra" (R.M.Glier)

Opera in Uzbekistan was closely interconnected with drama. So, in the first half of the 30s, the musical drama "Ichkarida" was created. Later, the musical drama "Gulsara" was written on her libretto by Reinhold Moritsevich Glier. The composer worked on it using folk songs provided to him by Tokhtasin Jalilov and Talibjan Sadykov.

Staged at the decade of Uzbek musical art in Moscow in 1937, "Gulsara" was a well-deserved success and was approved by the press. And, more than 10 years later, Gulsara underwent a new creative revision and appeared on the stage of the theater as a full-fledged opera created by R.M. Glier in collaboration with T. Sadykov. The premiere took place on December 25, 1949.

The fate of the legendary romantic opera "Tahir and Zuhra" turned out to be interesting, which could not stay on stage, despite its numerous reworkings. In its original form, it was a play with music. Referring to this legend, the modern writer Sabir Abdullah created the play "Tahir and Zuhra", intended for staging in a musical drama theater. All the vocal numbers were introduced into it by Tokhtasin Jalilov. Its first production (December 1939) was performed by Mamadali Haidarov in the city of Ferghana and was timed to coincide with the completion of the construction of the Great Ferghana Canal. In 1940, "Tahir and Zuhra" was performed at the Mukimi Theater in Tashkent.

The popularity of this musical play prompted B. Brovtsyn and T.Jalilov to start creating an opera of the same name in the late 40s (librettist Sabir Abdullah). The staging of the opera on stage in the autumn of 1949 caused a great response from the Uzbek public and became popular as an opera. In the autumn of 1955, "Tahir and Zuhra" appeared on the stage of the opera house in a new edition staged by E.I. Jungwald - Khilkevich.

She retained the main line of the plot development, but, taking into account the specifics of the opera genre, she made some alterations in the plot, increased the number of actors.

Opera "Zeynab and Aman" (T. Sadykova)

In 1950, Talibjan Sadykov conceived the idea of creating an opera "Zeynab and Aman" based on the popular poem of the same name by Hamid Alimjan. The events depicted in the poem relate to the time of the end of the Great Patriotic War. The author of the libretto was the Uzbek poet Zulfiya. Composer Boris Isaakovich Zeidman was invited as a co-author. The authors began composing in the spring of 1957, but in the fall work on the opera was suspended due to the death of T. Sadykov. At the end of the opera "Zeynab and Aman", in addition to B.I. Zeidman, Yunus Rajabi and Dani Zakirov took part. On March 11, 1958, the clavier was completed, and by June 1, the score, and on October 19 of the same year, the premiere took place at the Navoi Theater. The opera was shown twice (on February 16 and 21, 1959) during the decade of Uzbek art and literature in Moscow on the stage of the Bolshoi Theater. The opera was staged by director M. Mukhamedov, conducted by F.Shamsutdinov.

For almost two decades, historical-heroic and legendary-romantic plots have dominated Uzbek operas. For the first time, the modern theme was reflected only in the opera "The Great Canal", written by S.N.Vasilenko together with M.A.Ashrafi. Since its appearance on the stage of the Uzbek Opera House, the Great Canal has been periodically reworked. The premiere of the opera took place on January 16, 1941 (director M. Mukhamedov, conductor M.Ashrafi). However, the life of this performance on stage was short. In 1947, a new version of it appeared, already under the name "Valley of Happiness". But even in this edition, the opera did not last long. Its subsequent reworking was made in 1953, and this opera was included in the repertoire of the Navoi Theater under the original name "Syr-Darya". The libretto of the opera by K.Yashen and M.Rakhmanov was based on the construction of the Great Ferghana Canal.

Comedy opera "THE TRICKS OF MAYSARA" (S.A.Yudakova)

One of the most successful in the history of the development of Uzbek opera was the first Uzbek comic opera by composer Suleiman Alexandrovich Yudakov "The Tricks of Maysara". Her libretto is based on Hamza Hakimzadeh Niyazi's three-act comedy "The Former Kazias or the Tricks of Maysara". In this play, as in other works of the writer, the contemporary reality is reflected. The reason for writing the play was the elections of people's judges that took place in Uzbekistan in 1926. The authors of the libretto S.Abdullah and M.Mukhamedov have preserved the main content of the original source, characteristics, somewhat changing the attitude of the central characters.

The premiere took place at the Navoi Opera and Ballet Theater on January 6, 1958. Staged by V. Kandelaki, conducted by F.Shamsutdinov, in the role of Maysara – Halim Nasyrov. In February 1959, the play was performed on the stage of the Bolshoi Theater in Moscow during the third decade of Uzbek art and literature.

In the 60s of the 20th century, a number of other interesting operas appeared. Thus, The Song of Khorezm, created in the mid-sixties by composer Matniyaz Yusupov, is a musical and scenic work that reflects the civil war in Central Asia, unforgettable pages of the history of the courageous struggle for the establishment of Soviet power in Khorezm. The events of the revolutionary past of Central Asia were used by the librettist of the opera "The Song of Khorezm" Hamid Gulyam.

The premiere of the opera by Matniyaz Yusupov took place in Tashkent on September 12, 1964. The production was performed jointly by G.S. Miller and Asad Azimov with the participation of the artistic designer Meli Musaev and choreographer Galia Izmailova. The performance was conducted by Fazlitdin Shamsutdinov. The premiere of the opera was also well received by the periodical press. The newspaper "Soviet Culture" of December 12, 1964 reported: "On December 9, the Uzbek Academic Opera and Ballet Theater named after Alisher Navoi opened its tour in Moscow on the stage of the Kremlin Palace of Congresses with the opera "Song of Khorezm" by Uzbek composer M.Yusupov (libretto by Hamid Gulyam)."

The performance was a great success. Positive responses to this opera appeared in the Uzbek press both after the mentioned production and much later.

In the genre of Uzbek revolutionary everyday opera, Rashid Khamrayev's opera "Light from Darkness" based on the famous novel by Musa Aybek "Sacred Blood" was written in the second half of the sixties. The author of the libretto is Turab Tula. It revealed the inner world of the characters with extensive use of arias and arioso. A significant place in the opera is occupied by leitmotives. The premiere of this opera by Rashid Khamrayev, attended by the author of its literary source, Academician M.Aibek, took place in Tashkent on January 9, 1966. The production was carried out by M. Mukhamedov. After a number of successful performances on the Tashkent stage, in the autumn of 1967, "Light from the Darkness" by the troupe of the Navoi Theater was shown in Moscow.

The first children's opera was written by Sabir Babayev (librettist Shukur Abdullah) on the plot of a popular folk tale opera "Eril Tosh" ("Split, stone"). Along with the traditional way of quoting Uzbek melodies, Sabir Babayev used his original musical language, which embodies intonation and metrorhythmic features of instrumental song folklore. The author tried not to obscure the melos with complex textured processing.

Two other premieres of the Samarkand Theater appeared already at the very end of the sixties. These works are similar in content, recreating the events and images of the Great Patriotic War. The first of the named musical and stage plays "Zafar", written by Hamid Rakhimov to a libretto by Umarjan Ismailov, is an operatic version of the musical drama of the same name composed by the same composer for the Mukimi Theater. And the second of the mentioned operas is "Oyjamol" by Ibrahim Khamrayev (librettist Erkin Vakhidov). Ibrahim Khamrayev created

his first opera, Oyjamol, motivated by the desire to artistically embody the steadfastness and dedication of the Soviet people in an unforgettable time of the fiercest of battles.

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