

---

## Formation and Development of Opera Art in Uzbekistan

Rajabov Avaz Akbarovich

State Conservatory of Uzbekistan

-----\*\*\*-----

**Annotation:** This article describes the emergence of opera art in Uzbekistan, in particular, the characteristics of the formation of Uzbek operas at the end of the 19th century and the beginning of the 20th century, based on the development of Uzbek national drama, musical drama, and also under the influence of foreign classical opera. There is talk about the mountain.

**Keywords:** Opera, drama, theater, performance, repertoire, musical composition.

**Introduction:** The art of opera began to develop in Uzbekistan at the end of the 19th century and the beginning of the 20th century. Uzbek operas were created on the basis of the development of musical drama, Uzbek muskeli drama, as well as under the influence of foreign classical opera. Several Georgian opera groups came to Tashkent in 1894, Italian, Tatar, Russian, Azerbaijani opera groups in 1907-15. In 1918, the Russian Opera Theater began its activity in Tashkent. The emergence of opera art in Uzbekistan, after the Great Revolution, it seemed that opportunities for growth and promotion in the fields of singing and music opened up. Several dozen of our vocal songs were recorded and published by one of our famous singers Muhiddin Qori Yakubov and Russian musicologist Mironov. September 1, 1918 is the day when the opera theater was founded in Uzbekistan. On that day, the opera "Rusalka" by the Russian composer Alexander Sergeevich Dargomizhisky was performed at the People's Conservatory. Later, other operas were staged. A training studio for the theater was working. Opera singers and actors began to study at the theater technical school in Baku.

**Methods:** Many discussions continued about the national vocal singing of Uzbekistan. An Uzbek studio under the Moscow Conservatory was established and Halima Nosirova, Mukhtar Ashrafiy, B. Inoyatov, Nasim Hoshimov and others began to study there. Some theoreticians have proved that it is necessary to preserve throat singing in the national opera, that is, the singing method characteristic of Uzbek folk songs should not be changed. But gradually, it was considered that any opera song should have some common characteristics characteristic of the entire world opera culture.

The famous singer Ghulom Abdurahmanov, emphasizing the importance of breathing for a singer of any nationality, said: "The national vocal style depends on the characteristics of the speech. The main thing is to feel the delicacy of the language. Each nation has its own style of speech and intonation. You should be able to reflect these things in the song. The sound of opera and its direction should be taken from Italian schools, and the method of singing should be suitable for the language of each nation" (from the memoirs of G. Abdurakhmanov recorded for his daughter Tamara).

As a result of Russian intellectuals living in Turkestan for many years, and their interest in music and art, a Russian opera theater was opened in Tashkent. One of the main reasons for the establishment of the opera theater was the tour (creative trip) of the Italian opera group to Tashkent in 1900. In Tashkent, Italians introduced the world famous operas such as Verdi's "Rigoletto", "Traviata", "Troubadour", Bizet's "Carmen", Charles Gounod's "Faust", Leoncavallo's "Payatsi" to Russian intellectuals. At the same time, Russian intellectuals laid the foundation for the establishment of the Russian opera theater by performing symphonic works of Western and Russian classical composers, excerpts from various operas, and symphonic suites in their concert programs. The first performances of the Opera Theater were "Rusalka" by Dargomovsky and "Eugene Onegin" by P.I.

Tchaikovsky. Due to the spread of the opera genre to the general public, Verdi's "Rigoletto", S. Gounod's "Faust", A. Rubenstein's "Demon", Tchaikovsky's "Pikovaya dama", Mussorsky's "Baris Gadunov", Borodin's "Prince Igor", Verdi's "Traviata", "Aida", "Troubadour", Puccini's "Bohemia", Rossini's "Barber of Seville" saw the stage. Actors, opera singers, and artists of the Russian Opera Theater organized performances in the regions of Uzbekistan and began to promote the art of opera among the Uzbek people, and these services led to the birth of Uzbek national operas, opera art in Uzbekistan. It was the basis for the creation of the opera school.

Opened in July 1918 in Tashkent, the Turkestan People's Conservatory was the first music venue in Central Asia, and it was part of the Turkestan Dorilfunu, which was founded in April of the same year. In 1930, the Higher School of Music was opened in Tashkent, and two years later it was transformed into the Tashkent State Conservatory. In connection with the transition from theoretical discussions to practical work, the issue of vocal training of Uzbek singers arose at the Tashkent State Conservatory. Vocal preparation of songs not only gave the right to receive higher professional education, which served to develop the art of musical theater in Uzbekistan, but also became the basis of singing creativity in the Soviet era. The pedagogical activities of the composers of the Tashkent State Conservatory, Kazlovsky, Mushel, Nadezhdin and others, were of great importance in the development of vocal creativity. Tokhtasin Jalilov, Yunus Rajabi, Fakhridin Sadikov, Ikram Akbarov, Doni Zakirov, Ilyas Hamroyev, among the artists belonging to the older generation, started looking for ways to combine the national heritage with the forms of European music composition. The Uzbek musical theater was launched. His repertoire consisted mainly of musical dramas. The first operas performed in the Uzbek language on the stage of this theater are "Er Targin" (E. Brusilovsky 1937) and "Nargiz" (M. Magamayev 1938). The first Uzbek operas began to appear in the second half of the 1930s. These were the opera "The Storm" created jointly by S. Vasilenko and M. Ashrafiy and the operas "Layli and Majnun" by R. Glier and T. Sadikov. The Uzbek opera troupe was created on the grounds of the Uzbek musical theater and began its activity with these operas. The first Uzbek operas developed as a result of the creative cooperation of Uzbek and Russian composers, as well as the works of Russian composers who worked in Uzbekistan on local themes.

**Results:** The Uzbek opera group appeared in the field of Uzbek musical theater and connected its activities with the opera "The Storm" created by composers Sergey Vasilenko and Mukhtar Ashrafiy. Composers created this opera for 6 months and completed it on March 25, 1939. There will be many difficulties in staging the opera. First of all, this new genre made it difficult for singers to perform on stage, because there was a big difference between musical drama and opera. But at the same time, the scenes related to national Uzbek oral traditions are interesting for both performers and listeners. The play appeared on the stage in June 1939. The staging of the opera was a symbol of the strengthening of brotherhood between the two (Russian and Uzbek) peoples and the creative cooperation of the two composers Sergey Vasilenko and Mukhtar Ashrafiy. The appearance of the opera on the stage became a big event in the life of the musical theater of Uzbekistan. It was after the premiere of the opera "The Storm" that the musical drama theater was entitled to the name of the Uzbek Opera and Ballet Theater. The main roles were played by: Halima Nosirova (Norgul), Karim Zakirov (The Storm), Fatima Burkhanova (Zebiniso). The conflict between the Uzbek people and the tsarist government, which took place in Jizzakh in 1916, is reflected in the work. Although the uprising was suppressed, the main goal of the work is the aspirations of the Uzbek people for freedom. Kamil Yashin wrote the summary of the opera, i.e. the libretto. The opposition of two systems and the friendship between peoples are clearly reflected in it. The main characters in the opera are the people. The people, under the leadership of Boron, fight against the royal system. Undoubtedly, since the main character is the people, the public scenes are important, the climax of each scene is the public scenes. In opera choirs, the melody material is more "quoted", it is taken from folk tunes and Hamza's songs. The opera consists of 5 acts, for example, in the 1st act, the peasant choir Hamza's "Ishchi Baba" is sung, and in the final scene of the 2nd act, the song "We are workers" is played. In the work, scenes embodied by examples of folk music were successfully released, but in the recitatives there is an inconsistency in the tuning of music and speech. Composers

also put an end to the style of musicalizing a dramatic performance in this work. In this work, music is not only an accompaniment, but also has organizational significance. Arias are not simply performed as songs, but as a means to illuminate the image of the hero. A simple example is that the main character, The Tempest, does not have many arias, but the arias that are there are important pieces of music in creating the character of the characters. In addition, many folk songs were used. For example, "Flower Game", "Girya Kazakh", "Chamanda Gul", "Tanovar", "White Moon Nights", "Farganacha" were orchestrated by composers and enriched the content of the work.

**Discussion:** Summary of the opera: A farmer named Boron, who owes money to a rich man, takes away his land. But at this time Boron had to marry his son Jora to Norgul. Neighbors start the wedding by helping Boron financially. At the height of the wedding, local officials come and try to send Uzbek men to other cities to "Labor". But the most interesting and worst thing is that the officials want to leave their children and send the children of the poor. The peasants, unable to face this situation, put up a strong resistance to them and killed the leader. A group of detachments headed by Boron goes up the mountain, and they are joined by Jora, the son of Boron. The troops sent by the king attack the village and there is a lot of bloodshed in the village, among which Norgul also dies. They set fire to Boron's yard. At that time, Boron's leadership entered the village and drove the king's troops out of the village.

Almost at the same time as the opera "The Storm", work was carried out on the opera "Layli and Majnun" based on Alisher Navoi's epic. In the 1930s, "Layli and Majnun" was shown as a musical drama. The transition from musical drama to opera was not easy. The materials of all tunes were written by T. Sodikov in collaboration with N. Mironov. Later, Glier was involved in working on the score of the musical drama. A lot of events were included in the libretto. This work continued the traditions of Uzbek musical drama according to the musical structure. The basis of opera is solo singing, and ensembles and choirs occupy a small place. The orchestra accompanies more singers. Arias are based on examples of professional music in the oral tradition. Despite the lack of musical descriptions in the opera, emotionally monotonous content and slower musical development, the opera "Layli and Majnun" won the attention of the audience. The elements of partial opera dramaturgy contained in the score of the work are valuable for their inextricable connection with national artistic traditions. Thus, the first opera "Boron" and "Layli va Majnun" created in collaboration between Russian and Uzbek composers became the basis for the key development of Uzbek music theater, helped master the complex genres of modern professional art. During its ten-year (1929-1939) activity, the Uzbek Musical Theater went from musical ethnographic ensembles through dramatic performances with musical numbers to musical drama and from there to opera.

**Conclusion:** The art of Uzbek opera gradually found its development at the root of musical drama, according to the conditions of life and the requirements of the time. It should be noted that Russian music culture has a special contribution to the creation and development of opera art in Uzbekistan. Composers V. A. Uspensky, R. M. Glier, A. Kazlovsky, G. Mushel and others created in various genres of Uzbek music art, including opera genre, so we can see that Uzbek opera art has become even richer. The birth of Uzbek operas is the demand of the times, and it was considered another big step in the cultural development of our Republic.

### References:

1. Pecker Ya. "Uzbekskaya Opera" Moscow, 1984.
2. Murodova. Д "About Uzbek compositional creativity of the period of independence - issues of musical creativity" Tashkent, 2002.
3. Орифжонов, Х. С. У. (2020). К вопросу о национальных особенностях народной и классической музыки узбеков. *Проблемы современной науки и образования*, (3 (148)), 109-111.

4. Jabbarov. A "Composers and musicologists of Uzbekistan" Tashkent, 2004.
5. T.Y. Solomonova "History of Uzbek Music" Tashkent, 1981.
6. Khuraliyeva, M., & Orifjonov Husniddin Sohibjon, U. (2023). Art of Composers of Fergana Valley the Continuity and Endurance of Their Traditions. *International Journal on Integrated Education*, 6(1), 111-113.
7. Rauf Kadirov "Popular musical glossary" Tashkent, 2016.
8. Orifjonov, H. Operas That Contributed to the Emergence of Uzbek Opera. *International Journal on Orange Technologies*, 4(5), 11-18.
9. Rustam Abdullayev "Opera dramaturgy" Tashkent, 2007.

