

About Uzbek Opera

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Annotation. This article is about Uzbek opera. Artists of the Russian Opera House began to promote the art of opera among the Uzbek people by organizing performances in the regions of Uzbekistan and these services became the basis for the creation of Uzbek operas.

Key words: opera, art, composer, theater, performer, melody, song, poem.

As a result of many years of Russian intellectuals living in Turkestan and their interest in art, a Russian opera house will open in Tashkent. Another major factor in the formation of the Opera House was the touring (creative tours) of the Italian opera group in Tashkent in 1900. In Tashkent, the Italians introduced operas such as "Rigoletto", "Traviata", "Troubadour", "Carmen", "Payatsi", "Faust" to Russian intellectuals. At the same time, Russian intellectuals laid the foundation for the formation of the Russian Opera House by performing symphonic works by Western and Russian classical composers in their concert programs, as well as fragments from operas and symphonic suites. The first performances of the Opera-House were Dargomijsky's "Rusalka" and Chaikovsky's "Eugene Onegin".

Due to the spread of the opera genre on the Russian opera stage, Verdi's "Rigoletto", Guno's "Faust", Rubenstein's "Demon", Chaikovsky's "Pikovaya dama", Mussorgsky's "Boris Godunov", Borody's "Prince Igor", Verdi's «Traviata», "Aida, Puccini's "Bogema" and Rossini's "Seville Serial" saw the stage. Artists of the Russian Opera House began to promote the art of opera among the Uzbek people by organizing performances in the regions of Uzbekistan and these services became the basis for the creation of Uzbek operas.

The first Uzbek operas began to appear in the second half of the 1930s. These were the operas "Boron" by S.Vasilenko and M.Ashrafi and "Layli and Majnun" by R.Glier and T.Sadikov. The opera "Boron" is a five-act masterpiece that reflects the Uzbek people's clashes with the Tsarist government in Jizzakh in 1916. Although the uprising was suppressed, the Uzbek people's struggle for freedom remained the main goal of the play.

S.Vasilenko and M.Ashrafi created this opera for six months and completed it on March 25, 1939. There will be some difficulties in staging the opera «Boron». First of all, it was inconvenient for the singers to perform this new genre on stage, because there was a big difference between musical drama and opera. But at the same time, the scenes related to the national Uzbek oral traditions were of interest to both the performers and the audience. The staging of the opera «Boron» strengthened the brotherhood between the two (Russian and Uzbek) and symbolized the creative collaboration of the two composers S.Vasilenko and M.Ashrafi.

The opera was staged in Tashkent in 1939 and the Uzbek Musical Drama Theater became the Uzbek State Opera and Ballet Theater. The main roles were played by Halima Nosirova (Norgul), Karim Zokirov (Boron), Fatima Borukhonova (Zebiniso). The birth of Uzbek opera was another great step forward in the cultural development of our republic. Along with the opera "Boron", the opera "Layli and Majnun" by G.M.Gliyer and T.Sodikov was based on the poem of the same name by A.Navoi. The arias of images in the opera "Layli and Majnun" are based on Uzbek musical heritage, folk melodies and songs, including "Iraq", "Segoh", "Ushshak", "Chorzarb", "Chorgoh", "Bayot", "Chapandozi gulyor" were used. For 40-50 years, several operas have been staged at the Alisher Navoi State Opera and Ballet Theater. His repertoire includes Russian and foreign operas and ballets, as well as works by composers from fraternal nations.

These include D.Kabalevsky's "Taras Family", T. Khrennikov's «Boronda», G.Mayboroda's "Arsenal" and A. Kozlovsky's "Ulugbek" in Uzbekistan. But one of the main problems was the creation and staging of national Uzbek operas. Therefore, from 1947 to 1967, several Uzbek national operas were created and staged. Operas staged in previous years: "The Great Channel" by S.Vasilenko and M.Ashrafiy, "Gulsara" by R.Glier and T.Sadikov, "Tokhir and Zuhro" by T.Jalilov and B.Brovsin, G.Mushel and V.Uspensky Along with the operas "Farkhod and Shirin", the newly created Uzbek national operas are gradually being created in the opera

genre of music. These are M.Ashrafi's "Dilorom", T.Sadikov, B.Zeydman, Y.Rajabi, D.Zokirov's "Zaynab and Omon", S.Boboev's "Hamza", M.Yusupov's "Khorezm song", M.Ashrafiy's "Poet's heart", R.Khamroyev's "Light from darkness".

Among the above-mentioned works, the opera "Dilorom" from A.Navoi's poem "Sa'bai sayyar" with playwrights K.Yashin and Mumtoz Muhammedov and composer M.Ashrafi's contribution to the creation of modern works of Uzbek classical literature has a special place in Uzbek musical culture. The four-act and seven-act opera "Dilorom" will be staged at the Navoi State Opera and Ballet Theater. The events take place against the backdrop of the cruelty of the king and his officials towards the people and the revolt of the people against the oppression, the struggle against King Bahrom and his allies who wanted to use Dilorom. Dilorom disobeys the ruthless king and sacrifices her life to preserve her honor and love.

Composer M.Ashrafi skillfully used folk melodies and songs to create the opera. He enriched the images of beauties by using Tajik, Iranian, Indian and Arabic melodies in his seven beauties. Moni used the folk song "Karimqul-begi" to compose the aria. In Moni's other aria, "Sarokhbori navo" from the status of "Navo" is masterfully adapted. Dilorom's arias also reveal this image with pleasant and melodic music in the expression of the singer's image. The composer also composed melodies for those people, depicting Bakhromshah and the Great Lord. The music performed at the royal banquets also attracts the attention of the audience with its solemnity, cheerfulness and playfulness.

Composer Salomon Yudakov was one of the first not only in Uzbekistan but also in Central Asia to create a work in the genre of comic opera. He created the comic opera "The Case of Maysara", written by Hamza. Maysara is preparing to welcome the "Great Guests" in her backyard. The judge comes first and knocks on the door of the courtyard before he can sit down. Maysara tells the Judge that her nephew has come and throws a pigskin over the frightened Judge. Thus, Maysara puts a woman's song on Hidoyatkhan, who is "in love" with Ayhan, and a sack of flour on Khoja Darga. The people laugh at these sharia leaders and the opera ends with the wisdom of Maysara, the two young men achieving their goals and the joy.

"Maysara's Case" is a genre of comedy in which the music is melodic, light, and imaginative. Especially in the image of Maysara — sometimes in her family circle as a kind aunt, a passionate woman, sometimes, demanding and sharp according to circumstances, brave, fearless, a person who keeps her word the main character of the opera is represented by various musical instruments. The melodies and songs performed by Maysara are based on Hamza's song "Hoy Ishchilar". Composer S.Yudakov was well aware of the fact that this melody is typical of the image of Maysara and helps to reveal the inner image of a woman. For example, Maysara's aria "My children will be fine" is proof of that. At the same time, the music of Aykhan, Choponali, Qazi, Khoja Darga, Hidoyatkhan is represented by melodies and songs that express the content of the work. Among the opera music, folk melodies and songs have a strong place. For example: "Oromijon", "Ushshak", "Bilakuzuk", "Yor-yor" and others.

During the 70s and 80s, the opera genre was enriched by several other works, including children's operas S.Boboev's "Yoriltosh" and V.Khaet's «Etikli mushuk».

Thus, the opera house and opera works have recently developed, and this genre makes a significant contribution to the development of the musical art of the republic.

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