



Article

Concerning the Opera 'Kumush' Composed by Mirhalil Mahmoudov

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Abstract: This article discusses the opera 'Kumush,' which features music by Mirhalil Mahmudov, a People's Artist of Uzbekistan and composer, inspired by the concept of Mirsodiq Tojiev, also a People's Artist of Uzbekistan and composer, with a libretto by Usmon Azim, a People's Poet of Uzbekistan, based on the novel 'O'tkan Kunlar' by the esteemed Uzbek author Abdulla Qodiriy. It examines the substance and nature of the opera, the distinctions between the novel and the libretto, and the musical portrayal of the characters crafted by the composer.

Keywords: O'tkan Kunlar, Novel, Opera, Otabek, Kumush, Libretto, Composer

1. Introduction

Abdulla Qodiriy occupies a distinctive role in the historical narrative of the Uzbek nation. The Uzbek people consistently value his altruistic contributions to the nation's development and independence. He is an exceptional author who showcased the possibilities of the Uzbek novelistic tradition to the global audience, and his novel 'O'tkan Kunlar' is regarded as his magnum opus. This tale has inspired remarkable creations across several artistic fields. In the realm of Uzbek compositional originality, several musical compositions inspired by the works of Abdulla Qodiriy are also present.

Mirzabek Tojiev, a People's Artist of Uzbekistan and a pioneer of Uzbek symphonism, completed the lyric-tragic opera 'Kumush' in two acts and seven scenes from 1984 to 1987, following extensive research on the novel 'O'tkan Kunlar' by Qodiriy. The work's debut did not take place while the author was alive. In 2017, the symphonic orchestra score derived from the composer's drawings was orchestrated by the 'Musical Theatre Studio' at the Uzbek State Conservatory, under the direction of conductor Kamolidin Azimov, and then presented to the public. Mirhalil Mahmudov, a People's Artist of Uzbekistan and Honorary Professor in the 'Composition and Orchestration' Department of UzDK, created the opera 'Kumush' in two acts and six scenes in 2018, inspired by the concept of his deceased brother and the libretto by Usmon Azim. The inaugural performance of the opera occurred on November 15, 2019, at the Alisher Navoi Uzbek State Large Academic Theatre. The opera 'Kumush', composed by Mirhalil Mahmudov and inspired by Mirzabek Tojiev's concept, exhibits notable distinctions from Abdulla Qodiriy's 'O'tkan Kunlar'. The opera serves as the foundation for this work (Kiseyeva, 2019).

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2. Materials and Methods

The approach of the article to provide analysis of the chosen opera is qualitative based on the methodologies of music and literature analysis with reference to opera Kumush by Mirhalil Mahmudov. The resource material used in the study is primary and secondary in form and consists of music scores, librettos, and scholarly works intend to pitch Uzbek maqom traditions and discuss the relationship of music and story telling (Kiseyeva, 2020). Understanding of the musical-dramaturgical elements was done through a combination of the close reading the libretto of the opera, and listening to the orchestrations of it. Synchronic comparative analysis was used to compare and contrast the differences in narrative and characters instructions between the novel O'tkan Kunlar by Abdulla Qodiriy and its operatic performance. In addition, thematic analysis of leitmotifs, vocal classifications, and orchestration techniques were applied in order to provide insights concerning how the composer translated traditional Uzbek music in accordance with the form of the opera. Closely related with history, contextual interpretation added value to the performance, as the opera was viewed as the development of the art in the context of Uzbekistan with reference to the national identity. Conclusions were made from reflection on the attitude towards the performance, interviews with the performers, and feedback from the crowd enjoying the show perform a cultural and artistic evaluation of "Kumush." This integrated approach helps to learn all the significant aspects of its artistic value and its functions for the further development of Uzbek theatrical and musical art (Bikkulova, 2016).

3. Results and Discussion

Interpreting each incident as an opera amplifies the magnitude of the theatrical production. Consequently, it is acknowledged that the opera libretto was derived from sections of the novel deemed most appropriate for performance, in accordance with musical-dramaturgical and staging criteria. The opera commences with the 'Navruz' scene, although the narrative begins with an entirely distinct occurrence. This scene functions as a natural connective element for the events dictated by the composer's artistic requirements. The use of scarves in the dance performances persists throughout the exposition, growth, and conclusion of the piece (Pilipenko, 2017).

Kumush's first representation occurs during the public festivities in the 'Navruz scene'. Her music instinctively elicits an initial impression that unveils the heroine's nature. The creator's use of the amusing 6/8 metre is deliberate, since it significantly contributes to the depiction of a vibrant, enthusiastic musical character.

The image shows a musical score for two parts: S. Silver (Soprano) and Pno. (Piano). The score spans measures 196 to 200. The key signature has one flat (B-flat). The time signature is 6/8. The vocal line for S. Silver starts in measure 199 with the lyrics "What a tone" and "With the shaft!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (f) dynamic marking in measure 199. The score is written on a grand staff with a treble clef for the vocal line and a bass clef for the piano line.

201 202 203 204 205

S. Silver

S. fold ro ni ni I'm sorry get rid of it di f

A. f get up nor three...

Pno.

The writer of the 'Kumush' opera has adeptly employed modern musical expressive techniques to portray the main characters, Kumush and Otabek. The opera's popularity is ascribed to the characters' melodic leitmotifs, which are articulated through components derived from the creative originality rooted in the forms of Uzbek national music (Shcheveleva, 2019).

For instance, regarding the character 'Kumush', the composer transcends the limitations of stringed instruments in the musical score, also conveying the emotional essence through woodwind and brass instruments.

SILVER aria. 23

337 22 Andante $\text{♩} = 70$ 338 339 *mf* 340

S. Silver. Du go what's- my eye road at

Pno.

341 342 343

S. Silver. Or rim ni shar pa si sphere pa si. the heart

Pno.

344 345 346

S. Silver. at Du go. what's-

Pno.

An analysis of the musical score of 'Kumush's Aria' reveals that the character's inner feelings, state, and mood are well articulated via the utilisation of woodwind, brass, and percussion instruments (Shornikova, 2019).

The composer's symphonic insight and extensive creative expertise allow him to adeptly employ the instruments' timbres. The opera's allure is augmented by the musicality of the compositions, which harmonise with Uzbek folk melodies and ballads. Moreover, the diversity in texture, the array of instruments, timbre, and the intricacy of the harmonic layer are apparent, alongside the observation that the musical pieces are composed in a song format.

This musical score snippet covers measures 379 to 382. The Clarinet (Cl.) part features a melodic line with a long note in measure 381. The Horn (Hn.) part provides harmonic support with sustained notes and a dynamic marking of *p* (piano) in measure 382. The Tympani (Timp.) part consists of rhythmic patterns, including a series of eighth notes in measure 379 and a single note in measure 382.

The character of Otabek in the opera is portrayed through his inner world, behaviour, and traits as expressed in the musical score. The 'Otabek and Kumush' duet has familiar statements like 'Is it you?' and 'Yes, it's me,' conveyed through musical melodies.

This musical score snippet covers measures 573 to 577. The Oboe (Ob.) and Clarinet (Cl.) parts have rests until measure 576, where they enter with a melodic line. The Soprano (S. Silver.) part has lyrics: "On the street a dream stand up bro You is that". The Tenor (T. Otabek) part has lyrics: "Khur kak ki na". The Piano (Pno.) part provides a rhythmic accompaniment with chords and single notes.

The characters Otabek and Kumush are assigned the lyrical tenor and lyrical soprano voice types, respectively. In musical-theatrical genres, the selection of vocal parts for characters necessitates meticulous consideration. Selecting a vocal type according to the distinct attributes and essence of each character is suitable. The selected voice type must not adversely affect the character's attributes and should unequivocally express the hero's internal and external realms without obstruction. The composer has employed his expertise in cinema music to create this duet, reminiscent of pop song features. This

demonstrates that the author has adeptly utilised both genres, according to the principles of organic connectedness across musical styles. Otabek's statement to Kumush, 'Standing like a timid bird, it's me,' illustrates the sincerity of their love and the permanence of their emotions for one another.

577 **4**

Khur kak - kina kush day tur gan I am that -

584 **6**

They play in the garden. Bar gin summer di gul gun

594

guys. o Yura gim ba hor kel di Taq di rim da bad

Scientific and creative examination indicates that composer Mirhalil Mahmudov not only depicts Kumush and Otabek as the principal characters in the 'Kumush' opera, but also characterises Zaynab. Thus, the first act centres on the character 'Kumush', whilst the second act emphasises Zaynab. The composer's ability to convey Homid's persona in a single song in the first act exemplifies his proficiency and provides a contrasting element within the musical composition. The character of Otabek is characterised by his candour, fearlessness of mortality, direct pursuit of truth, intolerance for injustice, and valour, as seen in 'Otabek's Song':

109 110 111 112

T. Otabek

Pno.

His persona is elucidated in the musical composition via brass and woodwind instruments. Furthermore, the male chorus continuously elucidates the dramatic context and communicates the incident to the discerning listener,

12 WITH SHAHT!

114 115 116 117

T. Otabek

El deb ya shar! Eat and go the boti ri of s

4. Conclusion

In conclusion, the esteemed composer and virtuoso Mirhalil Mahmudov's opera 'Kumush' is poised to endure as a quintessential national opera in the annals of Uzbek music. The work, timeless and devoid of geographical constraints, exemplifies the originality of the musical composition, the adept utilisation of contemporary expressive techniques in portraying the opera characters, and, crucially, significantly enhances the cultivation of musical-aesthetic appreciation and encourages reflective contemplation among the audience. The works of Abdulla Qodiriy will perpetually encourage producers and performers to participate in musical arts and theatrical productions as a source of spiritual sustenance for ages ahead.

This opera has become a true landmark of Uzbek theatre. I anticipate that this opera, as a native Uzbek production, will maintain its esteemed position on theatrical stages for years to come, and undoubtedly, that Uzbek composers will produce several additional excellent works.

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