



Article

# Concerning the Opera 'Kumush' Composed by Mirhalil Mahmoudov

Gulkhumor Abdusamatova

1. Teacher at the Department of 'History and Theory of Uzbek Maqom' Yunus Rajabiy Institute of Uzbek National Music Arts, Independent Researcher (PhD)

\* Correspondence: [applesoft1955@gmail.com](mailto:applesoft1955@gmail.com)

**Abstract:** This article discusses the opera 'Kumush,' which features music by Mirhalil Mahmoudov, 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 Mahmoudov, 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 Mahmoudov 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).

**Citation:** Abdusamatova, G. Concerning the Opera 'Kumush' Composed by Mirhalil Mahmoudov. Central Asian Journal of Arts and Design 2024, 5(6), 137-143.

Received: 10<sup>th</sup> Sept 2024  
Revised: 11<sup>th</sup> Oct 2024  
Accepted: 24<sup>th</sup> Nov 2024  
Published: 27<sup>th</sup> Dec 2024



**Copyright:** © 2024 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

## 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.

S. Silver

196 - - - 197 - - - 198 - - - 199 With the shaft! 200

phew

What a tone

Pno.

phew

f phew

201 202 203 204 205

S. Silver  
S.  
A.  
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

22 Andante  $\text{♩} = 70$

S. Silver.  
Pno.

337 338 339 340

341 342 343

344 345 346

S. Silver.  
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.

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.

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.

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':

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,

#### 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.

#### REFERENCES

1. A.Qodiriy. O'tkan kunlar (tarixiy roman) Тошкент: 2018 й.
2. M. Mahmudov. 'Kumush' opera klavir
3. M. Mahmudov. 'Kumush' opera partiture
4. Шеримматов Ж. Ш. СВОЙСТВА КОМПОНЕНТОВ В СТРУКТУРЕ ВЕТВЕЙ УЗБЕКСКИХ МАКОМОВ //Проблемы современной науки и образования. – 2020. – №. 9 (154). – С. 69-71.
5. Развитие традиционной музыки Узбекистана в 20-е годы XX века ХС Хайдаров Проблемы современной науки и образования, 102-104
6. НАУКА О МУЗЫКЕ В СИСТЕМЕ ОБРАЗОВАНИЯ УЗБЕКИСТАНА ХС Хайдаров Наука и мир, 76-77
7. Abdusamatova G., Yunusov R. "TOHIR VA ZUHRA" MUSIQALI DRAMASINING O 'TMISHI VA BUGUNI //Journal of Integrated Education and Research. – 2023. – Т. 2. – №. 2. – С. 8-15.
8. Abdusamatova G. A. et al. SHARQ XALQLARI DOSTONCHILIGIDA "TOHIR VA ZUHRA" SYUJETI //Oriental Art and Culture. – 2024. – Т. 5. – №. 4. – С. 21-28.
9. Бердиханова Ш. Н. О ПОЭТИЧЕСКОЙ ОСНОВЕ ДАСТАНОВ //European Journal of Arts. – 2023. – №. 1. – С. 46-51.
10. Вызго Т. Опера. // История узбекской советской музыки, том 2. Издательство литературы и искусства им. Г.Гуляма., Т.,1973.
11. "Тохир ва Зухра" спектакли яна сахнада. // Тошкент театрларида. 3-сон. "Театральное общество УзССР", Тошкент, 1959.
12. Гафурбеков Т. Макомы в узбекской музыкальной драме и оперы. // Профессиональная музыка устной традиции народов Ближнего, Среднего Востока и современность. Ташкент, 1981.
13. Шамшиева Б. Н., Шеримматов Ж. Ш. ВЫДАЮЩИЙСЯ КОМПОЗИТОР СОВРЕМЕННОСТИ..... //Проблемы современной науки и образования. – 2023. – №. 4 (182). – С. 102-104.
14. Вызго Т. Узбекская опера. // Музыкальная культура узбекской СССР. «Музыка», Москва, 1973.
15. Bikkulova, D. R. (2016). Losif Lapitsky and Mikhail Bikhter - Concerning the Story of Artistic Cooperation of the Opera Producer and the Conductor. *Music Scholarship*, 3, 143–148. <https://doi.org/10.17674/1997-0854.2016.3.143-148>
16. Kiseyeva, E. V. (2019). The specificity of work with texts in Tan Dun's early operas by. Concerning the Issue of Reviving the Opera Genre in Works of American Composers at the Turn of the 20th and 21st Century. *Music Scholarship*, 4, 111–119. <https://doi.org/10.17674/1997-0854.2019.4.111-119>
17. Kiseyeva, E. V. (2020). Screen images in contemporary opera: Concerning the issue of the genre's renewal at the turn of the 20th and 21st centuries. *Music Scholarship*, 3, 96–102. <https://doi.org/10.33779/2587-6341.2020.3.096-102>
18. Pilipenko, N. (2017). Franz Schubert and French opera: Concerning the problem of "the native and the Foreign" in the Austrian musical theater of the first third of the 19th century. *Music Scholarship*, 4, 115–121. <https://doi.org/10.17674/1997-0854.2017.4.115-121>

19. Shcheveleva, A. (2019). Concerning the question of the interpretation of the tragedy of Karl Gutzkow "uriel Acosta" in Valentina Serova's opera of the same title. *Music Scholarship*, 3, 82–92. <https://doi.org/10.17674/1997-0854.2019.3.082-092>
20. Shornikova, A. (2019). Documentation Activities in the Opera Theater of the Turn of the 20th and 21st Centuries: Concerning the issue of formation. *Music Scholarship*, 3, 130–138. <https://doi.org/10.17674/1997-0854.2019.3.130-138>