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THE UNIQUE WORLD OF THAILAND, BRILLIANTLY EMBODIED IN THE MUSIC OF RUSTAM ABDULLAYEV

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Abstract

The article reveals how the composer R. Abdullayev revealed the extraordinary beauty of Thai music in the world music composer's work. They have absorbed intonation frets and rhythmic elements of Uzbek traditional music. Rustam Abdullayev's appeal to Thai culture contributes to the active promotion of both Uzbek and Thai musical art in their interrelationships and mutual enrichment of both musical cultures in the world community.

Keywords: *piano, piano concertos, concerto, usil, texture, style*

Musical culture of Uzbekistan at all stages of centuries-old prosperity in conjunction with foreign cultures, enriching itself and enriching them with the achieved spiritual values. This creative process was especially active during the years of Independence, marking the revival of native national traditions and the expansion of cultural ties in the world community. The tireless creative activity of the leader of the Uzbek composer school, chairman of the Union of Composers and Bastakors of the Republic of Uzbekistan, winner of many national and international awards, professor of the State Conservatory of Uzbekistan Rustam Abdullayev is very significant in this regard. "In the new historical conditions, the musical, social and concert-performing activities of Rustam Abdullayev have become more intense and productive, as he has opportunities for active cooperation with foreign musicians, participation in international festivals and

concerts, and the circle of creative communication has expanded. All this was a powerful incentive to work, giving rise to new ideas, pushing on interesting creative solutions" (Gafurova S. A. 2011, p. 124).

It is impossible to count all the countries of the world where Rustam Abdullayev brilliantly represented the Uzbek national musical art, and, of course, his own creativity. One of these phenomena was his creative trips to the Kingdom of Thailand, which became fascinating events in the life of the composer. It is symbolic that they are associated with the beginning of a new historical stage in Uzbekistan – Independence in 1991. A creative incentive to travel to Thailand was the acquaintance and professional communication of Rustam Abdullayev, who arrived in Tashkent, with a well-known and talented pianist and composer, Nat Yontararak, whose art impressed and excited Rustam Abdullayev.

As a result, Rustam Abdullayev developed a keen interest in the unique Thai musical culture, a desire to study it and use images of Thai music in his compositions, to write works on Thai themes.

As a result of his creative friendship with Nat Yontararak, Rustam Abdullayev made several creative trips to Thailand, where he introduced his works to the music community of this country and were met with great success by the audience. Rustam Abdullayev delved into the study of Thai musical culture, its features, traditions, and modern life. He recorded Thai folk melodies and compared them with Uzbek traditional melodies to identify commonalities and differences. I was particularly attracted to colorful Thai musical instruments, their timbres, expressive capabilities, and technical means. Each trip to Thailand opened up new aspects of studying Thai musical culture as a source of creativity for Rustam Abdullayev. "The Kingdom of Thailand," said Rustam Abdullayev in an interview with the author of this article, "struck me with the extraordinary beauty of pristine nature, the fragrance of luxuriously blooming plants, and the gentle sounds of Thai folk musical instruments, especially bells. Wonderful melodies immediately appeared in my creative mind".

The surprisingly friendly attitude of the Thai people had a very beneficial effect on the creative inspiration of Rustam Abdullayev, who sought to capture sound images of this unique, fabulously beautiful country on sheet music. So there were such masterpieces as "Anthem to Thailand" which became the basis of the overture. Third piano concerto with the Symphony orchestra "Thai Tunes". Overture for symphony orchestra "Dedication to Thailand". Five children's piano miniatures. The fifth Concerto for piano and symphony Orchestra and other remarkable compositions. The King of Thailand, who has a very fine musical ear, arranged a number of tunes for Rustam Abdullayev, which became the intonation basis of the Uzbek composer's "Thai compositions". It is significant that the first Thai composition of Rustam Abdullayev was the overture "Dedication to Thailand" for the symphony orchestra. It is known that the overture genre is a genre that opens a stage work, opera, or ballet.

In this case, the overture genre opened up a unique artistic world of Thai culture, embodied in the composer's musical perception.

In fact, Rustam Abdullayev is the first composer in the world who discovered the extraordinary beauty of Thai music in the world's musical composition. Here he can be compared with the composer Mikhail Ivanovich Glinka, who discovered the world of Spanish musical culture in the 19th century, reflected in kopozitorsky's work. It should be emphasized that Rustam Abdullayev managed to convey the specific features of the Thai musical style artistically in his Thai compositions, refracting it through the prism of his own individual reinterpretation, which gave a highly artistic creative result.

"Dedication to Thailand" is a successful genre sketch that reveals the melodic richness and color of Asian music in generalized forms, characterizing the ideas of globalization and the unity of cultures of different nationalities " (Radman R. F., 2019, p. 87).

In parallel with the creation of the overture "Dedication to Thailand", Rustam Abdullayev is working on the Third Piano Concerto "Thai Melodies", the premiere of which was an unforgettable event in the history of musical art at the turn of the 20th and 21st centuries. The first performer of this composition was the Symphony Orchestra of the Belarusian Opera and Ballet Theater conducted by People's Artist and conductor A. Anisimov in 1994. The work was successfully performed on stage in Belarus, and then the world premiere took place in Thailand. The piano part was performed by the Honored Artist of the Republic of Uzbekistan and Karakalpakstan, Professor Ophelia Yusupova. She also performed this piece at the First International Festival of Symphonic Music in Tashkent with the National Symphony Orchestra under the baton of conductor, Honored Artist of the Republic of Uzbekistan K. Usmanova. A laserdisc recording was performed in Bangkok. The music of the third piano concerto "Thai Tunes" impresses with the sparkling radiance of the musical color, the brightest sound colors, brilliant instrumentation, and the original interaction of the virtuoso parts of the soloist and orchestra. Magnetically attracts the listener's perception with its extraordinary beauty of

the external surrounding world, which forms the inner spiritual beauty of a person.

This is the philosophical and aesthetic value of this work. Combining the variety of forms of Asian culture in his artistic thinking, the composer was able to masterfully express his individual worldview by synthesizing components of Uzbek and Thai musical stylistics, intonation, fret and rhythmic features. The special originality of the orchestral drama of the work is marked, where the composer masterfully conveys the delicate sound of Thai bells and their mysterious semantics of expressive possibilities by means of symphony orchestra instruments.

The interplay of fret nuances creates an amazing sense of sound combinations, enhanced by the vibrations of the instruments' sounds and the subtle tinkling of Thai bells. The elegant virtuosity of the piano part is intended to convey the originality of the color of Thai instrumental music in timbre synthesis with Uzbek music. The music of the Third Piano Concerto enchants the listener, evokes in him aesthetic feelings of poetic perception of the surrounding world. This is truly amazing music of tender feelings and deep thoughts about the meaning of human destiny. Using Thai melodies in the Third Piano Concerto, Rustam Abdullayev reinterprets them, subordinating them to his individual compositional thinking, artistically enriching modern Uzbek music with innovative qualities that enhance its expressive and psychological impact on the listener. At the same time, the music of Rustam Abdullayev does not lose its Uzbek national specificity, but acquires an even greater national coloring and mentality. Preferring the principle of reinterpretation of melodic quotations, the composer achieves the highest degree of artistic generalization of the meaningful meaning of Uzbek music in the system of universal spiritual values.

At a new level, this methodological principle was revealed in the Fifth Piano Concerto, where the Thai components appear in a more indirect form, leading to original sound manifestations. Here the composer reveals the features of commonality in Uzbek and Thai monody as effective factors of musical dramatic development. In the finale of the Fifth Piano Concerto with Symphony Orchestra, Rustam Abdullayev used the popu-

lar Khorezm song "Barigal", breaking it with colorful harmonic figures that enhance the expressiveness of the music, dynamism and expression. The composer demonstrates brilliant orchestral skills in the finale, organically introduces Thai elements that give a solemn festive flavor to the music, symbolizing the commonwealth of folk cultures. Imaginative interfacing of intonation elements of Uzbek and Thai monodies leads to an individual and original melos of musical thinking of Rustam Abdullayev.

The fifth concert is an amazing symbiosis of Uzbek and Thai melodic elements, opening up the prospects of a priority innovative phenomenon leading to the renewal of modern Uzbek music in the 21st century. The world premiere of the Fifth concert took place in Bangkok. The piano part was performed with inspiration and grandeur by Ophelia Yusupova and the Symphony Orchestra of the A.Navoi GABTa under the baton of Honored Artist and Conductor of Uzbekistan F. Shavkat Mirziyoyev. Shamsutdinova. At the Second International Symphony Music Festival in Tashkent. The fifth concerto was performed brilliantly and with great success by Ophelia Yusupova with her characteristic artistry and deep penetration with the American conductor Charles Ansbaker.

It should be noted that this creative process also takes place in the field of children's music, to the composition of which Rustam Abdullayev constantly turns, realizing the importance of musical aesthetic education of the younger generation to perform high-quality music with the ideological content of modern expressive means. In this respect, the piano microcycle Five Children's Miniatures is very interesting, in which Rustam Abdullayev masterfully synthesizes elements of Uzbek and Thai melos, originally updating the musical style of modern Uzbek music. Here, a parallel arises with the "Microcosm" of Bela Bartok, who organically synthesized elements of Hungarian music with the music of other national cultures, while achieving a high national identity of Hungarian music. Five children's miniatures are of great aesthetic significance in the musical education and upbringing of young musicians, the formation of harmoniously developed personalities of the

digital era, who perceive the Uzbek national musical culture as an identical component of the world cultural community. The ideological and aesthetic principle of Rustam Abdullayev's work and all the fundamental depth in the national origins, organically in contact with the national cultures of East Asia – Japan, China, Korea, which enriches his music with a broad universal meaning. In this aspect, the composer's appeal to the culture of Thailand is natural and natural in the philosophical and aesthetic concept of his work. Rustam Abdullayev's appeal to Thai culture

contributes to the active promotion of both Uzbek and Thai musical art in their interrelationships and mutual enrichment of both musical cultures in the world community. There is no doubt that Rustam Abdullayev will not stop there, but will find even more unusual points of contact with the unique culture of Thailand and other Eastern countries. The main thing is that the composer is guided in this creative process by the spiritual movement of his great personality and who achieves the highest artistic and aesthetic results in this noble sphere of musical art.

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