

DOI:10.29013/EJA-25-2-30-32



K. MUKHITDINOV'S CONTRIBUTION TO THE DEVELOPMENT OF UZBEK OPERA ART (IN MEMORY OF THE OPERA SINGER)

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Cite: Aleksandrova O.A. (2025). *K. Mukhitdinov's contribution to the development of uzbek opera art (in memory of the opera singer)*. *European Journal of Arts* 2025, No 2. <https://doi.org/10.29013/EJA-25-2-30-32>

Abstract

K.Mukhitdinov made a great contribution to the development of national opera art and, above all, to the creation of exceptionally bright and original images in the operas of Uzbek composers. It is enough to recall such original stage images as Babakhan in "Takhir and Zuhra" by T. Dzhallilov and B. Brovtsyn, Arastu in "The Leopard from Sogdiana" by I. Akbarov, Hadji Dargi and Kazi in "The Tricks of Maysara" by S. Yudakov, Sultan in "The Magic Lamp of Aladdin" by S. Varelas. The beautiful expressive voice of the singer sounded uniquely bright in Uzbek operas, captivating listeners with his ardent temperament, instantly captivating stage charm, a huge range of timbre-rich voice, and the widest amplitude of emotional experiences.

The article analyzes the opera genre and the work of Korkmas Mukhitdinov. Expressive means aimed at educating the younger generation through the art of opera are identified. The issues of performing bass parts are considered.

Keywords: *Opera, theater, art, tradition, vocals, composer, education*

On January 6, 2007, People's Artist of Uzbekistan, head of the department of academic singing and opera training of the State Conservatory of Uzbekistan, Professor Korkmas Mukhitdinov passed away. He was born in 1946 in the city of Yangiyul in the Tashkent region. K. Mukhitdinov graduated from the Tashkent Music College named after Hamza, where he studied in the vocal department in the classes of the remarkable teachers Igor Petrovich Bryzgalov and Natalia Ivanovna Kalinkova. From 1972 until his last breath, Korkmas's life was connected with the Bolshoi Opera and Ballet Theater named after Alisher Navoi.

K.Mukhitdinov received his higher musical education at the Moscow Conservatory, studying in the solo singing class of Professor David Aleksandrovich Gamrikeli. After graduating from the conservatory in 1975, Korkmas Mukhitdinov returned to Tashkent and continued his creative work at the A.Navoi Bolshoi Opera and Ballet Theater. Korkmas was a natural artist and had an amazingly bright, powerful voice (bass) of an unusually wide range, which allowed him to perform both bass and baritone parts. 35 years of K. Mukhitdinov's performing activity in the opera theater is a living history of Uzbek

musical art. The singer was a favorite of the public – a truly people’s artist, he served his people and art (Parsegova A. G., 2006). The artist’s amazing stage endurance delighted fans of his talent. The huge repertoire allowed the singer to perform on stage almost every day, to take part in many performances – this was his life, he could not imagine his existence without the theatre.

Korkmas Mukhitdinov created uniquely bright, unforgettable images of such heroes on the opera stage as Boris Godunov in the opera of the same name by M. Mussorgsky (it should be noted here that Korkmas was the first Uzbek singer to perform this difficult role), Mephistopheles in “Faust” by Ch. Gounod, Peter the Great in the opera of the same name by A. Petrov, Rene in “Iolanta” by P. Tchaikovsky, Galitsky in “Prince Igor” by A. Borodin, Aleko in the opera of the same name by S. Rachmaninov, Porgy in “Porgy and Bess” by J. Gershwin. In the work on creating stage images, the singer’s acting talent was revealed and the artist’s vocal culture was formed. The stage images created by K. Mukhitdinov brought the singer nationwide recognition and success abroad, in particular in Germany and Finland. K. Mukhitdinov performed with great success in the Column Hall of the House of Unions in Moscow.

But the very name of Mukhitdinov for all who knew him is firmly connected with the “cheerful and light” (according to Blok) name of Alexander Sergeevich.

Korkmas Kuchkarovich himself once expressed this, as usual, in an unshakable, weighty and convincingly simple way: “Since the Pushkin Society was created in Uzbekistan, it could not do without me!”

People’s Artist of Uzbekistan, laureate of the State Prize of the Republic, one of the leading soloists of the Bolshoi Theater named after A. Navoi and the great singer Korkmas Mukhitdinov had the right to say these words. And it is not only that Pushkin images: from the first appearance on stage in 1972 in the costume of Zaretsky in “Onegin” – to the pinnacle of the bass repertoire – the role of Boris Godunov – accompanied and permeated all the work of this amazing artist. Creativity is a huge, but still only a part of human life. And how many of us can say quite sincerely that “Pushkin’s bright gaze” illu-

minates and sanctifies their entire everyday life? In the mouth of Korkmas Kuchkarovich, not only a “theater man,” but also a “library man,” such a statement meant a lot. He himself even half-jokingly spoke of some kind of mysticism, the highest predetermination of his path to Pushkin (Pekker Ya., 1984).

I was lucky to be Korkmas’s partner on the opera stage for a long time, for over 20 years. These were such performances as “Peter the Great” by A. Petrov, where K. Mukhitdinov performed the parts of Peter and Macarius, and I – Martha-Ekaterina, “Optimistic Tragedy” by A. Kholminov, where Korkmas was the Boatswain, and I – the Commissioner, “Samson and Delilah” where Korkmas played the role of Abimelech, and I – Delilah. In “Aida” by G. Verdi, Mukhitdinov performed the part of the high priest Ramfis, and I – Amneris.

More than 50 parts – this is the result of the creative activity of Korkmas Mukhitdinov, the path of a great artist, for whom vocal and stagecraft were inseparable almost from the very first roles. That is why the roles in which the singer demonstrated a subtle sense of style remained indelible and were forever remembered. Korkmas Mukhitdinov did not part with the parts of Basilio in “The Barber of Seville” by G. Rossini, Monterone in “Rigoletto” by G. Verdi, Gremin in “Eugene Onegin” by P. Tchaikovsky, Mephistopheles in “Faust” by Ch. Gounod, Boris in “Boris Godunov” by M. Mussorgsky, Khodja Darga and Kazi in “The Tricks of Maysara” all his life. Performing opera parts in classical operas, world-famous performances, the singer was able to avoid clichés and find original solutions in the interpretation of images, revealing them from a new, sometimes unexpected side. This demonstrated the artist’s exceptional skill, his individual talent.

The creative activity of K. Mukhitdinov in the theatre was unusually multifaceted. The social temperament of the singer fruitfully manifested itself in his talent as an organizer and administrator, a sensitive leader. For many years he was the director of the State Academic Bolshoi Opera and Ballet Theatre named after A. Navoi, headed a huge creative team, coordinating and directing the activities of all its departments, maintaining a healthy moral climate in the team, contributing to the creation of a creative atmosphere,

pursuing a relevant and interesting repertoire policy.

From 2002 until his last day, Korkmas Mukhitdinov was the head of the department of academic singing and opera training at the State Conservatory of Uzbekistan, where his organizational talent received a new application. He trained a galaxy of remarkable singers, allowing us to speak with pride about the Uzbek vocal school. K. Mukhitdinov fruitfully worked as a jury member in international and national vocal competitions, took an active part in holding the International Vocal Competition "Romansiada" in Moscow and in the Kazakh city of Shymkent, as he was a passionate promoter of chamber vocal music of various styles, including the old romance.

Korkmas Mukhitdinov performed in concerts a lot, revealing a rare talent as a concert and chamber singer. His repertoire included a huge list, including vocal cycles, songs and romances by F. Schubert, A. Dargomyzhsky,

M. Musorgsky, P. Tchaikovsky, I. Brahms, S. Rachmaninov, M. Burkhanov, S. Dzhali, R. Abdullaev, H. Rakhimov. K. Mukhitdinov carried out extensive educational activities, taking part in cultural events of the Ukrainian, Russian, German cultural centers of the republic, performing songs of the peoples of the world, arias and romances of composers of various national schools in concerts. The singer performed Ukrainian folk songs magnificently, as well as the Sultan's aria from the opera "Zaporozhets za Danubeem" by S. Gulak-Artemovskiy, deeply feeling the nature of Ukrainian music.

Korkmas Mukhitdinov was an unusually kind, generous and sympathetic person, an artistic, temperamental and inspired person, a person passionately in love with life, an unshakable optimist. The art of Korkmas Mukhitdinov is unforgettable. The singer will forever remain in the memory as a person with a broad, open and kind soul, as a talented artist, infinitely in love with his work.

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submitted 01.03.2024;
accepted for publication 14.03.2025;
published 30.04.2025
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