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CREATIVE UNION OF COMPOSERS AMER JAAFAR AND NODIRBEK MAKHAROV

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Abstract

The article examines the process of a joint professional creative union between composers from Kuwait and Uzbekistan. National musical instruments, style, form and mode formation of similar nationalities can form a creative tandem that will create outstanding works of art in their field over many years.

Keywords: *music, creativity, composer, arranger, Arab, orchestra, operatic forms, national music*

The 20th century became a unique century for Uzbek music. Because, as we know, everything that surrounded us influenced it, including social life, everyday life, the stories that happened, and the formation of a new way of thinking for humanity. What was happening around us undoubtedly showed its reflection in different types of art, including music (Makharov N. T., 2017. 48–51).

The creative union between two composers has already been a proven experience for composers of Uzbekistan. In the first half of the 20th century, a number of musical compositions were created, in which Uzbek and Russian composers participated. The first creative experiences of young Uzbek composers M. Ashrafi, T. Sadykov, M. Burkhanov, S. Yudakov and others date back to the 1930s. The first operas created in collaboration by Uzbek and Russian composers appeared “Buran” by Ashrafi and S. N. Vasilenko (1939), “Leyli and Majnun” by Gliere and T. Sadykov (1940),

“Ulug Kanal” (“Great Canal”) by Ashrafi and Vasilenko (1941, 3rd edition 1953). During these years, the first Uzbek ballets were staged, among them – “Gulyandom” by E. G. Brusilovsky (1940), “Akbilyak” by Vasilenko (1943; the ballet music is based on Uzbek folk melodies, the author used the advice of experts in folk music). It can be said that the opera “Buran” was a significant phenomenon in the history of the musical culture of Uzbekistan. Mukhtar Ashrafi and Sergei Nikiforovich Vasilenko worked on the creation of this work. The so-called first Uzbek national opera – “Buran” was staged on June 11, 1939 in Tashkent. It was unusual for the listener. The orchestra of the Uzbek Musical Theater performed folk melodies in unison or played an accompanying role for the singers.

Before this opera, many composers created in the genre of musical dramas. This was the first stage genre in Uzbekistan. This genre combined conversational dialogue

and operatic forms (aria, recitative, choral parts, ensembles, the role of the orchestra). The presence of mandatory musical design gave more national color and expressiveness. Among them, “Leyli and Majnun” by R. Glier and T. Sadykov, “Gulsara” by K. Yashin and R. Glier, the opera and the musical drama of the same name “Farhad and Shirin” by R. Glier and V. Uspensky stood out.

As we can see, the absence of a full-fledged Uzbek school of composition prompted composers to jointly create compositions and learn to use new methods of developing musical material. Composers used various techniques – polyphony, seriality, aleatoric and many others.

The history of joint composition between composers of Arab countries, especially Kuwait and Uzbekistan, begins with the world-famous composer Dr. Amer Jaafar. His works have been performed in the United States of America, Poland, Russia, Austria, Germany, Uzbekistan and all over the Arab world. In 2008, In 2008, Jaafar won first prize with his piece “Secrets” at the Composition Competition in Sana’a, Yemen. He is especially known for his piece “Impatience of a Captive” (2000), which was first released as a piano sextet and then as a symphonic orchestral version (rearranged by Uzbek composer Nodirbek Makharov). Jaafar also composes piano pieces such as “Dance of the World and the Devil” and “Dance of the Gazelle”. Jaafar’s goal is to combine Western and Arabic music. “The main reason I always wanted to study international music is because I wanted to weave international music with Kuwaiti folk music and Arabic music to develop it further, present it to the world and ultimately achieve internationalism,” says the composer.

Amer Jaafar was born in 1938 in Kuwait. His interest in music was evident since childhood, when he loved to play the oud. Over time, this hobby pushed him to study music education seriously. He began his education in the United States – at Portland State University (Oregon). The Kuwaiti maestro received a master’s degree, and his dissertation was devoted to the Oud Concerto, which he performed in Russia and Austria. He then defended his doctorate at the Chopin Academy of Composition in Warsaw. He currently works as a professor in Kuwait and is an in-

ternational advisor to the rector of the State Conservatory of Uzbekistan.

Amer Jaafar’s creative work is diverse. He composed works for piano, string quartet, ensembles, symphony orchestra and jazz bands. Most of his work contains music and songs for musical dramas (TV series) for various television channels. Projects such as “Al-Haddama”, “Akher Safqat Hubb” stand out. For many years, the composer has been collaborating and working with Uzbek performers. Among them are Professor Ilgiz Royanov (piano), Feruza Kadirova (violin) and Fazliddin Khusanov (piano). These outstanding performers and masters were invited to the Kuwaiti Institute “Music and Arts Institute” precisely at the suggestion of Amer Jaafar. With the help of these individuals, the young generation of Kuwait, whose interest in professional music has been growing for years, is learning the basics of classical music. On May 11, 2013, Amer Jaafar participated in a concert dedicated to the 50th anniversary of Kuwait-Polish diplomatic relations. In this concert, the works “Dance for Peace and the Devil” for piano were performed. Also, “Dance of Gazelle” and “Eastern Form”. Uzbek performers – F. Kadirova and I. Royanov, performed these two works.

In 2017, the XI Music Festival “Sharq Taronalari” was held. As one of the representatives of the jury, Amer Jaafar noted the high level of each performer, high-quality organizational aspects and the importance of this event in promoting professional traditional performance at the international level.

Subsequently, in the following years, the composer began to closely collaborate with leading representatives of the Uzbek musical world. Such as Felix Yanov-Yanovsky (Honored Artist of Uzbekistan, professor, composer), Nodirbek Makharov (composer, head of the composition department at the Institute of Uzbek National Musical Art named after Yunus Rajabi) and Nurali Erkaev (senior lecturer of the department of “Composition and Instrumentation” of the State Conservatory of Uzbekistan).

The creative tandem of Amer Jaafar and Nodirbek Makharov has been creating music of various styles for several years, from classical-romantic to modern music. In addition, many works rearranged for a symphony

orchestra together with Nodirbek Makharov. It is worth noting that Uzbek folk instruments were used in these works to expand the beauty of the sound with the help of the timbres of national instruments. Tanbur, nay, kashkar rubab, doira – these instruments played the main melody or auxiliary lines to the main melody. Sometimes the works were opened with a solo improvisation of one instrument (for example, nay). This brought new sound and timbre colors to the works, the traditional sound of the melody and its character covered wider spaces. Possessing a good fusion of sound, the mix of Arabic melodies with Uzbek intonations opens up a huge space in each work for the development of musical material and the originality of the mode-intonation of the melodic lines.

Amer Jaafar is the author of a new arrangement of the National Anthem of Kuwait. The creative union with N. Makharov led to a new arrangement of the anthem, the sound of the music became more powerful and close to the full-fledged character of the fanfare. Also created variants for other compositions – brass band, chamber orchestra, and clavier. According to the Kuwaiti composer, who has established excellent relations and constant collaboration with Uzbek musicians, he highly appreciates the culture, values and ethics, as well as the unprecedented hospitality of this ancient country.

Her performance with the State Symphony Orchestra of Uzbekistan, where she performed Rachmaninov's Piano Concerto No. 1 in Tashkent, was highly appreciated. Subsequently, joint projects continued abroad. On March 26, 2022, the Qatar Philharmonic Orchestra (QPO) held a concert entitled "Pearls of Music". One of the artistic directors of the concert was Amer Jaafar, the conductor of the concert was Kamoliddin Urinbayev. To this day, the creative union between representatives of the musical world of Kuwait and Uzbekistan is rapidly developing. In recent years, the State Symphony Orchestra of Uzbekistan has staged many concerts in Kuwait. The Orchestra performed world masterpieces, pieces of several composers (Amer Jaafar, Suleiman al-Dikan, Shukhrat Zakirov). In these concerts, listeners were immersed in the fairy-tale atmosphere of the works of composers who managed to use modern methods of developing musical material with polyphonic techniques, while preserving the features and color of their national music.

The phenomenon that occurs between musicians of the two countries provides great opportunities for the development of cultural ties and the exchange of experience. The movement started by Amer Jaafar shows the importance of each individual in promoting a new generation of musicians and supporting the creativity of young people.

Refereces

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