

# Creative Portrait of Ismail Jalilov

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**Abstract:** This article analyzes the creative activity of the People's Artist of Uzbekistan, a well-known artist Ismail Jalilov, his contribution to the development of Uzbek national musical art. Also, the specific artistic and aesthetic principles of Jalilov's work, his assessment by his contemporaries and students, and his place in today's musical culture are analyzed.

**Keywords:** Creative portrait, maqom art, musician, composer, pedagogical heritage, People's Artist of Uzbekistan, national music, artistic and aesthetic principles.

**Introduction:** Ismail Jalilov was born on January 29, 1948 in Tashkent into a working-class family. As a child, he studied Russian language and literature at a boarding school with in-depth study. He loved books, at the age of 16 he became interested in music, accidentally saw a film in which Mario Lanza sang. He studied in the singing circle at the Kirov Club, began to sing, and soon became a soloist.

After graduating from the 8th grade, Ismail went to work at a factory. At one of the evenings of "Joyful Tashkent" as part of the competition of young performers, he sang Muslim Magomayev's song "The Sun is Walking Along the Alley". After the performance, Ismail was invited to the "Synthesis" ensemble, and then to the "Yalla" ensemble, where he became a soloist.

In 1976, Ismail entered the vocal department of the Moscow Conservatory (People's Artist of the USSR, Professor Z. Sotkilava). At a reception at the Russian State Academic Bolshoi Theater, Ismail performed the aria Rudolf from Puccini's "La Bohème". In 1979-1981 he worked at the Bolshoi Theater of the USSR (Moscow).

Participated in the international vocal competition in Rio de Janeiro (Brazil), won 1st place and was awarded the Villa Lobos gold medal (1979). He was awarded the title of laureate at the All-Union Vocal Competition. Glinka in Tashkent in 1977 (2nd prize).

He toured the USA, France, Germany, Finland, Italy, Turkey, Russia, Thailand.

Soloist of the Uzbek Opera and Ballet Theater. Since 1998, he has been the artistic director of the National Symphony Orchestra of Uzbekistan. Since 1981, he has worked at the Alisher Navoi State Conservatory of Music. In 2003, he graduated from the master's degree program at the Uzbek State Conservatory and is currently teaching there as a professor of the department of "Academic Singing and Opera Preparation".

In 2002, he was appointed director of the Palace of Music, located in the Palace of Culture of the former Tashelmash production association.

Four of Ismail Jalilov's students are laureates of the Nihol State Prize established by the President of Uzbekistan, three are soloists of the Bolshoi Theater. A. Navoi, Angelina Ahmedova - Atkins scholarship holder of the Mariinsky Theater, Barno Ismatullayeva, finalist of the BBC Cardiff Singer of the World competition, soloist of the musical theater in 2016. Stanislavsky and Nemirovich-Danchenko in Moscow.

Leading tenor and People's Artist of Uzbekistan, Honorary Professor of the Italian Academy of Music Cancordi-Roma, Honorary Professor of the State Conservatory of Uzbekistan, leader of the National Symphony Orchestra, demanding teacher and opera enthusiast Ismail Jalilov has performed on many world

stages. Her voice shakes everything around, no matter what language the work is performed in, no matter the age of the listener. But it all started by chance.

If we dwell a little on the opera itself, you know that the genre was originally positioned as an elite art form. Everyone was given the opportunity to perform high-pitched arias. Soloists differ in their voices. Baritone - a medium voice, bass - a low voice. Soprano - a high female voice, conditionally divided into lyrical and dramatic. A very high and mobile soprano voice type is called a coloratura soprano. Mezzo-soprano - a medium-low voice, contralto - a very low voice, tenor - a high male voice. Tenors are also lyrical and dramatic. There is also a countertenor - a unique, very high voice in which a woman sings in the contralto register. Now only those who can sing very high notes even after breaking their voice can sing countertenors, which is why in our time it is rare.

Ismail Tulyaganovich recalls: there were no difficulties in my opera performance, there was only inspiration. From the very beginning I focused on complex arias. I remember that it was in my second year at the conservatory, when, before going to Moscow, I performed Rudolf's aria from Puccini's "La Bohème" for the first time. This is one of the most difficult.

Anyone who wants to seriously and for a long time engage in opera starts with it. Although at first I really liked Mario Lanza, Mario Delmonico, Enrico Caruso. I was literally crazy about their performance.

The fact is that I began my professional career as a pop singer in the "Synthesis" ensemble, I was seventeen years old then. Then there was Yalla. If you take the total length of service, it is already 40 years.

Opera is becoming more and more popular. The "culprits" for this, of course, were the trio: Luciano Pavarotti, Plácido Domingo and José Carreras. After its first appearances on television, opera immediately became a mass art. People listened, recorded, sang, and began to appreciate.

In 1939, the A. Navoi Grand Opera and Ballet Theater was opened in Uzbekistan. The first Uzbek opera, Ashrafi's "The Tempest," was born during the same period. Another thing is that at that time it was experimental. Then came the opera "Dilorom" by the same Ashrafi. But for me, "Maysara's Tricks" by Sulaymon Yudakov is an amazing opera phenomenon in Uzbekistan, the arias from this opera have sunk into the hearts of almost everyone. At first glance, this is a satirical work, but what is the duet itself worth! There is a flower in each aria and duet. Unfortunately, we are now writing very few opera works, more ballet works. This is because it is much easier to write a work for ballet than to write an opera.

The fact is that opera, like sports, requires constant and intense training. When I first started singing opera, I was very thin and performed only lyrical parts. For comparison: if I didn't have body weight, I would never have been able to play a role in the opera "Othello". Every day I start by doing the measure - it's like training. As a result, the chest expands, a strong hunger appears - we become so big. (laughs) As a rule, thin baritones - for example, Muslim Magamaev. Among the tenors, those who perform lyrical parts - lyric tenors - are thin. Moreover, I know singers who broke two ribs during the performance, so dramatic tenors wear a special belt. Once, when I performed "Othello", I also wore not one, but two belts. This is one of the secrets of vocal technique. Especially when it comes to vocal lessons. I do not forgive laziness, evasion, I immediately stop studying with such a student. The result will be only if there is a desire on my part and on the part of the students. This is true. I do not waste my nerves in vain, and everyone knows this. So, four of my students are laureates of the "Nihol" State Prize, established by the head of our state, and three are soloists of the Bolshoi Theater. A. Navoiy - these are just some of our recent achievements.

Some time ago, I had another student - from near Andijan. I heard her soprano at a singing competition held among secondary specialized educational institutions in the city of Karshi. I immediately realized that she would become an opera singer, she is also a fan of "opera". She is 19 years old, I call her little Maria Callas. This is the future pride of Uzbekistan!

I went to evening school and went to work at a factory as an intern, a locksmith apprentice. The work was boring and monotonous. I remember buying a radio receiver for my first salary. She listened to Muslim Magamaev, Lanz, but the latter rarely played at that time and immediately memorized everything she heard. Once, during the winter holidays, they organized a "Blue Light" in our store. The ensemble "Kuvonchli Tashkent" performed, the competition was announced, and I was nominated from our table. They asked me what to sing, I answered, "The Sun is Walking Along the Alley" by Muslim Magamaev. They asked me what melody it was, I asked again: "What is this?" (laughs). I sang and was amazed at how my voice sounded. After that, I was immediately invited to the "Synthesis" ensemble, and then to "Yalla". Many years later, she took part in the competition for leading soloists of the Bolshoi Theater in Moscow. For the performance, she chose Turrida Mascanini's "Farewell to Mother" and Rudolf's aria. I went on stage, 24 People's Artists of Russia were sitting in the hall, I was shaking, The acoustics of the Bolshoi Theater are amazing, it only helps the singer and does not drown him out, my voice

“flowed”. They chose me unanimously. Zurab Satkilava, Vladimir Atlantov, Vladislav Piyavko became my partners, colleagues. I still remember Irina Arkhipova coming up to me and saying: “Ismail, you are the first from Uzbekistan to sing this part during the 250th anniversary of the Bolshoi Theater.”

Many tenors lost their voices after performing this part. You have to sing for four acts, the voice should be like a baritone, but at the same time the singer takes tenor notes. After the second act, I personally felt so hungry that when my wife brought me a chicken, I ate it whole!

There was a tour in Leipzig, Germany, where I performed the Faust aria. The performance stops, and I hear applause, a roar. I was scared. I look at the front rows and see how everyone is stamping their feet on the floor! It was like this in the whole hall... Later they explained to me that this is a manifestation of the highest pleasure and joy. The best are perceived like this. In Brazil, as soon as the high notes are hit at the end of the performance, everyone gets up from their seats and runs to the stage shouting “bravo!” Very emotional people!

We have talented artists with excellent pop and academic vocals. But there are also those who deliberately shoot clips at weddings and corporate parties in order to increase their prices, and ratify them on television.

It is very gratifying that, among many talents, there are such devotees of their profession as Ismoil Jalilov, who continues to study at the opera school of our country and is currently a professor of the Department of “Academic Singing and Opera Preparation” of the State Conservatory of Uzbekistan, People's Artist of Uzbekistan.

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