
The Essence and Development of Russian Music Art at the End of the 19th Century and the Beginning of the 20th Century

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Annotatsiyasi: Russian composers and the principles and mechanisms of teaching students the products of their creativity. The works of Russian composers of the late 19th and early 20th centuries were analyzed and general conclusions were drawn. The relevance, novelty, essence and significance of the work are well covered.

Key words: Russian music, Russian composers, genre, foreign music, pedagogy, higher education system and pedagogical mechanisms.

In the development of the culture of the Republic of Uzbekistan, it is of urgent importance to establish an excellent educational system based on the spiritual potential of students of higher educational institutions and universal human values, as well as the latest achievements of modern music art culture, science, development techniques and technology. It is the demand of the present time to educate the growing young generation in the national, spiritual and universal spirit, to form in them the concepts of conscious attitude, together with our national values, as well as universal human values. Currently, there are many teaching-methodical manuals, recommendations, instructions and pedagogical technologies for the teaching of subjects at all levels of education, the organization of classes using advanced pedagogical technologies. The content and essence of the application is explained. One of the important tasks of today is to improve the methods of teaching the works of Russian classical composers and to prepare them to the extent that they can apply them in their own activities and ensure the effectiveness of the lesson, especially in the continuous education system, which is widely used in the educational system. As the President noted, "We consider it our first priority to improve the activities of all links of the education and training system based on today's requirements."

In the historical Address of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev to the Oliy Majlis dated January 24, 2020, the tasks of defining the priority directions for the development of the field of pedagogy were defined. Modern methods of education, vocational and pedagogic personnel training, teaching and upbringing, career guidance at school, determination of students' abilities, curricula and programs for educational directions and specialties improvement, effective organization of scientific and innovative activity is interdependence. Science, education and production, communication with schools, prospective plans for personnel training and other equally important tasks.

The 1960s and 1970s were considered a period of powerful development in Russian music. The realist traditions of Glinka, one of the founders of Russian music, and his younger contemporary Dargamyzhskiy were inspired by a number of composers of the new generation: A.N. Serov, A.G. Rubenstein, mainly M.A. It was continued in the works of Balakerev, M.A. Musorsky, A.P. Borodin, N.A. Riminsky-Korsakov, P.I. Tchaikovsky.

In the early 60s, there were social conflicts. This had an impact on the changes in the life of the society and the themes of the works of art. In 1853-1856, Russia was defeated in the Crimean

War. Serfdom had a negative impact on the country's development. Herzen and the unofficial magazine "KOLOKOL" ("The Bell") sponsored by him played an important role in the rise of the revolutionary movement in Russia. In addition, Chernyshevsky and Dobrolyubov cooperated with the poet Nekrasov in the magazine "Covremennik" ("contemporary"), promoting the idea of a peasant revolution against serf oppression. The revolutionary ideas of the 60s were also reflected in literature, art, and music. Advanced representatives of Russian music fought for the rise and development of art. They tried to depict the difficult life of the people truthfully in their works. In his poems, Nekrasov also showed the authenticity of people's life, lifestyle, and striving towards high ideals.

Stasov and Serov, the successors of Odoevsky, work in the field of music science and criticism. At the same time, the critical activities of G.A. Larosh and Kyui continued to develop. Famous pianist, conductor, brothers Anton and Nikolai Rubinstein, violinists G. Venyaevsky, cellist K. Yu. Davidov, E. F. Naprovnik, a number of opera and chamber vocalists F. I. Stravinsky, I. A. Melnikov, Yu. F. Platonova, A. N. Purgold. enriched the Russian performing arts with their high artistic activity.

In 1969-1970, there were some changes in concert life in Russia. Chamber and symphonic music left the circle of aristocrats and reached the masses. The Russian Music Society played an important role in the implementation of these events. In 1859, the Russian Music Society was established in Petersburg, and a year later in Moscow. Its founder and organizer was Anton Grigoryevich Rubenstein. The main goal of the society was to develop musical culture. Russian and foreign classical works were included in the concerts of the Russian Music Society. The Russian Music Society worked under the slogan "For popular music works".

At many concerts organized by this society, Russian musicians were able to present their works and performances to the general public.

With the activity of the Russian Music Society, a number of changes took place in the environment of music education. Music classes opened under this society led to the opening of the first Russian conservatories in 1862 in Petersburg and in 1866 in Moscow. The activity of A.P. Rubinstein, the founder and first director of the St. Petersburg Conservatory, and Nikolai Grigorievich Rubinstein, the first founder and director of the Moscow Conservatory, became of great importance in the musical life of Moscow. Petersburg and Moscow conservatories train not only Russian musicians, but also musicians of other nationalities. The first graduates of conservatories boldly entered Russian art and became the honor and pride of Russia. Among them was PI Tchaikovsky, who graduated from the conservatory in 1865.

At the same time as the St. Petersburg Conservatory, a free music school was opened in 1862 on the initiative of Balakirov, Stasov and conductor Lomakin. If the conservatory educates professional musicians, the free music school would teach elementary musical knowledge and choir lessons to the music shinbandas from the people. Thus, in the 1960s, the first music schools of various directions were opened in Russia. During these years, Russian music became more popular abroad. In particular, Balakirov's trip to Prague in 1867 was important, where he conducted Glinka's operas. In addition, literature also developed continuously during these years. Turgenev, Ostravsky, Dostoevsky, Sotikov-Shedrin, Tolstoy are representatives of this field. Kramskoi, Perov, Beijing, Kuindzhi created in the environment of visual arts.

In the 60s and 70s, Russian composers turned to different genres. The traditions of Glinka and Dargamysky in the atmosphere of romance are reflected in the romances of composers of the new era.

The vocal genre was filled with new lines by the 19th century. Opera art became unique in the 60s and 70s, and operas with different themes were born. Examples of them are the operas "Boris Godunov" by Musorsky, "Prince Igor" by Baradin, and "Eugene Onegen" by Tchaikovsky. At the same time, the historical, lyrical-psychological, lyrical-comedic genres of Russian opera became rich.

During this period, a new type of ballet music was born in Tchaikovsky's work. At first, music was second level in ballet, but now music has become the main participant of the performance.

In the 1960s and 1970s, Rubinstein, Tchaikovsky, Borodin and Rimsky-Korsakov were the first to introduce the genres of 4-part symphonies and instrumental concerts to Russian music. In addition, types of symphonies of the 1st part: Overtures, fantasias, symphonic suites were born. In the 60s, several schools of Russian music and several centers of musical life were established. In the 60s, members of the Balakirov circle and P. Tchaikovsky made a great contribution to Russian music. This is called the "New Russian School" or, in Stasov's language, the "Mighty Gang". Balakirov, Cui, Mussorsky, Borodin, Rimsky-Korsakov were members of the "Powerful Gang". Although the composers of the powerful group were not professional musicians, they had their own artistic and creative views and rose to the level of master musicians. Balakirov guided young composers to the development of Russian national music and helped teach them the basics of composition. Balakirov gained a great reputation among the members of the circle as an excellent composer and pianist. Later, Rimsky-Korsakov wrote about this in his book "Chronicle of My Musical Life": "They listened to him without saying a word, studied him carefully."

Representatives of the "Mighty Gang" considered themselves successors of Glinka and considered themselves the main goals of developing Russian national music. They wanted to accurately reflect the life of the people in their works and for these works to reach the masses of the people. For a long time, Russian and foreign musicology held the opinion that "The Mighty Gang" and Tchaikovsky's work developed in opposite creative directions.

Despite the fact that their artistic worldviews and creative styles were different, they were representatives of aesthetic aspirations common to that period.

In this matter, Tchaikovsky stated the following in an 1892 interview with a reporter of the magazine "Peterburgskaya zhizn" (Peterburg life): I do not support it, although Rimsky-Korsakov is my dear friend, a wonderful composer. He is considered the founder of the New Russian school. Rimsky-Korsakov was subject to a certain amount of modernity. So did I, he composed symphonies with programs, and so did I. This did not prevent him from creating symphonies and fugues in the traditional form, the same with me. In his operas, he indulged in Wagnerism, or in other words, he took an innovative approach to the opera form, to a lesser extent, so do I. This did not prevent the composer from creating quatrains, arias, old-style ensembles in his operas, and so did I. I worked as a conservatory professor for many years, as did R. Korsakov. So, despite the different pace of our musical activity, we followed the same path. I am proud to have such a companion."

At the end of the 60s, friendship and creative cooperation developed between Tchaikovsky and the composers of "The Mighty Gang". Tchaikovsky used to send samples of his new creations to Balakirov. Balakirov offered "themes" to Tchaikovsky, gave specific advice in the creative process (for example, "Rameo and Juliet").

When P. Tchaikovsky came to Petersburg from Moscow, he took part in the musical evenings of the Balakirov circle. His "Rameo and Juliet" and the second symphony were welcomed by the members of the club in high spirits. At one of these meetings, Stasov said to Balakirev: "There were five of you, now there are six of you." Tchaikovsky expresses his joy in Korsakov's relationship with his success in the field of polyphony. In one of the Moscow newspapers, Balakirev expresses his displeasure about being deprived of conducting concerts and insists on the need to continue his work.

So, if we look at the development process of Russian music, it can be seen that in the 60s and 70s, the "Mighty Gang" went through several stages of development:

The first is the formation of a powerful gang.

The second is the strengthening of the friendship of the circle members-composers. This strong friendship was manifested in their worldview and aspirations towards a single goal.

The third is the 70s, the period when each composer had his own style and individuality. By this time, it is evident that composers have found their way of individuality and independent creativity rather than generality. This evolutionary process is shown by the creative path of each concrete composer. The first version of R. Korsakov's opera "The Girl from Piskov", Mussorgsky's opera "Boris Godunov", R. Korsakov's first programmed symphonic works, Borodin's first experimental chamber works, Mussorgsky's vocal works of the 50s, Borodin's second symphony from the opera "Khovanshina" of the 70s, R. Korsakov's "May Night" to the operas "Snow Maiden" of the 70s and 80s. In the circle, he showed loyalty to the classical style more than Borodin and other composers. He said that "Igor" follows the traditions of M. Glinka's "Ruslan". In the same period, other circle players, for example, in Dargomijsky's "Stone Guest", the originality of the opera dramaturgy, the new opera ends in a unique way without ending with numbers and scenes with complete content.

During the development of the creative abilities of the composers of "The Mighty Gang" and P. Tchaikovsky, their artistic taste and aesthetic views were formed. It was common for them to continue the realistic method in Glinka. One of the main aspects of the realist method is the historical approach to the past and present of social life. Another aspect common to "The Mighty Gang" and Tchaikovsky was a professional approach to folk songs and folk art in general. Balakirev, Rimsky-Korsakov, Tchaikovsky appeared as authors of collections containing many folk songs. Balakirev traveled along the Volga region with the poetess Sherbina and recorded folk songs. These composers highly valued the songs and emphasized that the people's life, domestic and cultural life, aspirations, and hopes were all reflected in the folk songs. "Folk songs," Stasov wrote, "have never played such an important role as here."

The representatives of "Kudratli Toda" have more songs that reflect the life of Christians. In Tchaikovsky, urban singing and the domestic romance genre, which emerged and developed on this basis, dominate. For example, in Russian music, melodies of Ukrainian, Belarusian, Caucasian peoples, foreign folklore are expressed. "The Great Gang" and Tchaikovsky focused on the specific features of the opera genre and the problem of programming in music.

The most famous of the operas created in the second half of the 19th century is the opera "Ruslan and Lyudmila". Kui wrote about this work in his article: "Finally, after a long wait, we are lucky enough to see and hear Ruslan again. This opera is praised for its charm and beautiful music.

Another article by Cui was published in the same year. This article was titled "Opera Season" in St. Petersburg. The author, "Along with Italian, German and French opera, Russian opera is also developing. M. G. Glinka founded the Russian opera school," he wrote. For that purpose, we will talk about the unique features of the Russian opera school and list them one by one:

- "Rejectative plays a very important role in Russian opera," writes Kui, "it is very unique, unlike any other rejective, melodious and expressive." Strong heart knots, heartbeats are embodied in it.

Thoughts about regitative and chorus were also reflected in the articles "Nizhigarotniklar" and "William Ratcliffe" written by R. Korsakov in 1869. In this, the author explains the proportionality of the text of the opera and the music in the overall structure of the work.

Representatives of the "Mighty Gang" emphasized that the opera should be viewed not according to the "concert" tradition, but from the point of view of the superiority of stage situations. For example, take a critical look at scene 1 of the opera "Ratcliffe" by R. Korsakov Cui and say that along with many achievements, there are also shortcomings, that is, the lack of dramatic situations on the stage, that this work is a collection of "Concert" plays. taste

In his article entitled "Musical Activity of Meyerbeer" (1864), the composer Cue writes: Meyerbeer's operas are not concerts in special costumes, but dramas: they are not puppets or clowns, but people. Regarding music, it can be said that here is not a simple set of tones, but music that can fully reveal the inner world of a person, his character, joys and worries. Meyerbeer forces the viewer to never forget that he is sitting in a theater hall. Similar thoughts were expressed by this composer in honor of the opera "Stone Guest" by Pushkin and Dargomijsky.

In 1863, in a letter to Stasov, Balakirev wrote: "I am always tormented by the question: 'How should an opera be?' "Ruslan" has brilliant music, "Mermaid" has many successful parts, but still something is missing, "Mysterious shooter", "Prisoner of the Caucasus" ... the list can be continued. Then I looked at "Lohengrin", a boring duet of Lohengrin and Elsa, and the singing of performers like Prishin brightened my heart."

The creativity of Western European composers played a major role in the formation of powerful gangsters. For example, he carefully analyzed the operas "Iphigenia Avlidada", "Armida", "Alsesta". Valgur also had a great positive influence on the "Toda" players, and this influence was reflected in R. Korsakov's "Snow White" opera. In 1881, in the article entitled "Russian and Foreign Opera", Kui rejected the idea that it was necessary to learn from Western music for the development of Russian music, that narrow dramatic scenes, movements and characters were not interesting. One of the plots that surprised Tchaikovsky was Shakespeare's Othello. It was Ostrovsky, Shakespeare and Pushkin who played a major role in the formation of Tchaikovsky as an opera dramatist and realist.

Along with the works of Tolstoy and Turgenov, Tchaikovsky's opera "Eugene Onegin" is also considered a masterpiece of Russian music and a great achievement of Russian classical art of the 19th century.

In the 1960s and 1970s, Russian composers were strongly inclined to programming. This was particularly evident in symphonic poems and symphonic series. Examples of this are R.Korsakov's "Antar" symphony (1868), Tchaikovsky's "Zimni Grezi" symphonies (1866). Many composers of this period paid great attention to programming in music creation and recognized its unique aspects. The views of the composers of the "Mighty gang" in this regard were expressed more vividly by Stasov in his article entitled "15 years of Russian music". . In this regard, our school fully adheres to Glinka and listens to the needs of the times. Our era is moving further and further away from "pure" music and is gaining the appearance of expressing a true, concrete content.

Balakirev emphasized at the end of the 50s that "any good piece of music is programmed (especially by young artists), even if the author is confused about it."

Thus, Russian composers turned to programming in the 60s and contributed to the development of the art of music, capable of expressing meaningful and deep ideas. Following the traditions of Glinka, Russian music developed in two directions:

1. Epic. 2. Drama. But they were never sharply separated from each other. As in Russian opera, in symphonic music, epic and dramatic situations are sometimes mixed with each other, and the degree of this mixing is different in each concrete work. For example, Balakirev's "King Lear" symphony and Tchaikovsky's "Francesco de Rimini" symphony are examples of this.

In categorical symphonic forms, the attention of composers was focused on two closely related tasks:

- Create internal thematic relationships between different parts of the series;
- To create a final as a result of general development.

Of course, these cases were implemented differently under the influence of various factors. The artistic conception of the symphony and the individuality of the composers played a decisive role (for example, Borodin's 11th symphony (1876), Tchaikovsky's 4th symphony (1877). In the 1870s and 1880s, a new period in the development of Russian music began. performing artists can be divided into 2 groups: 1. Until 1870: 2. P. Tchaikovsky's creativity reached its peak in the 80s and 90s. entered. Borodin also continued his work until 1887. After the crisis of the 80s, Balakirov returned to work and finished writing the symphonic poem "Tamara" in 1882. Cui also continued his work, now only As a music critic, Stasov's creative activity continued very intensively and, like R. Korsakov, he connected the 19th century with the 20th century through his creative work.

Sixth: in the 20s and 40s of the 20th century, the role of music in the aesthetic development and international artistic movement grew. This way was manifested as an opposite force in modernist art in the movement of demarcation with musicology. The cooperation of music with progressive literature and theater was an important impetus for the revival of musical genres, which were valued by shinavandas, in the direction of ultra-modern styles and up-to-date ideas. In particular, it is noteworthy that political songs have grown relatively widely. In the course of restoring the ideals of humanity, attention to monumental genres has also increased.

The greatness of Russian composers is that they carefully studied and creatively mastered the art of world music, created masterpieces based on Russian national traditions, and these works took a worthy place in the treasury of world music culture. In addition, Russian composers had a significant impact on the development of the musical culture of other nations, including the nations of the present-day CIS, with their high-quality works. If we look at it from this point of view, there is an internal connection and commonality between the Uzbek and Russian musical cultures. These artists remained loyal to conflicts in different socio-political environments, spiritual and economic conditions, and created genealogical works with universal values. In this sense, studying their ways of life and creativity is very instructive for our youth.

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