

LIFE AND WORK OF MIKHAIL IVANOVICH GLINKA

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Annotation

This article provides full information about the life of the great composer Mikhail Ivanovich Glinka, one of the founders of Russian classical music, the similarities and differences between the works created by Glinka and the works created by other composers, and how the works illuminate different aspects and aspects of the life of the Russian people.

Keywords: composer, work, analysis, literature, music, culture, art, classical literature, human, folk, piano, violin.

MIXAIL IVANOVICH GLINKANING HAYOTI VA IJODI.

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Annotatsiya

Ushbu maqolada rus mumtoz musiqasi asoschilaridan biri buyuk kompozitor Mixail Ivanovich Glinkaning hayoti, Glinka tomonidan yaratilgan asarlarining boshqa kompozitorlar yaratgan asarlari bilan o'xshash va farqli tomonlari, asarlarda rus xalqi hayotining turli tomonlari va qiyofasini yoritib berganligi haqida to'liq ma'lumot berilgan.

Kalit so'zlar: kompozitor, asar, tahlil, adabiyot, musiqa, madaniyat, badiiy, mumtoz adabiyot, inson, xalq, fortopiano, skripka.

ЖИЗНЬ И ДЕЯТЕЛЬНОСТЬ МИХАИЛА ИВАНОВИЧА ГЛИНКИ.

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Аннотация

В данной статье представлена полная информация о жизни великого композитора Михаила Ивановича Глинки, одного из основоположников русской классической музыки, о сходствах и различиях между произведениями, созданными Глинкой, и произведениями, созданными другими композиторами, и о том, как произведения освещают разные стороны и стороны жизни русского народа.

Ключевые слова: композитор, произведение, анализ, литература, музыка, культура, художественная, классическая литература, человек, народ, фортепиано, скрипка.

Mikhail Ivanovich Glinka is a great composer who founded Russian classical music. His place in the history of Russian music can be compared with Alexander Sergeevich Pushkin's contribution to Russian literature. Russian literary critic Belinsky said that Glinka, like Pushkin, "was able to combine elegant human feelings with smooth form". This characteristic of the poet and composer made his work a truly classic example of artistic creation, which is based on the combination of deep inner truth and broad content with bright, strict and perfect form. Mikhail Ivanovich Glinka is a great talent. In his works, he illuminated various aspects and aspects of the life of the Russian people. We can rightly say that Glinka is the creator of Russian classical opera and novel, the founder of Russian classical symphonism. The high historical importance of Glinka's work is determined by the fact that he was characterized by deep nationalism, and at the same time, he had the ability to perceive the spiritual world of other peoples. In particular, Eastern, Italian, and Spanish themes "come to life" in his works.[1] Glinka's creativity also flourished during the period of romanticism. The concept of national identity of romantics was closer to him. Nevertheless, Glinka cannot be called a romantic in the literal sense. This is clearly visible in his wonderful and beautiful opera "Ruslan and Lyudmila". Characteristic signs of romanticism are excessive attention to the individual, mistrust of the environment, passionate and passionate expression of feelings is foreign to him. He embodied the desire for majestic form and lofty style, which are special features of classicism. His ideal images put common interests above their own interests. Although Glinka's creativity is far from national limitations, it does not belong to classicism or romanticism. But he inherited advanced qualities from romanticism to see the beauty of everyday life. Being one of the first in the history of Russian music, he described the surrounding reality in elegant, smooth and perfect artistic forms, rising to the highest peak of the unity of truth and beauty. Mikhail Ivanovich Glinka revealed the era of realism in Russian music. He strived for honesty and simplicity, and expressed generality and uniqueness in clear musical images. During the study of Glinka's work, Russian musicologists put forward large-scale musical-aesthetic problems. Based on the analysis of his work, a professional literature on music appeared. Glinka's works were studied from historical, aesthetic, musical and creative points of view. V. Odoevski, A. Serov, V. Stasov, G. Laroche, P. Weimarn, N. Findezen, N. Kashkin, A. Rimsky - Korsakov, B. Asafev, D.D. Shostakovich, V. Protopopov, T. Based on his work, Livanova and many other researchers wrote many critical articles on the problems of musical theater and music performance, opera dramaturgy, principles of symphony, features of musical language. was born in He was a weak and sick child. Glinka's first musical impressions are related to folk songs. Since his childhood, Glinka has been engaged in professional music: he listens to serf orchestra concerts, often he himself directly

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participates in such concerts as a musician. He started playing piano and violin very early. Glinka spent his youth in Petersburg. In 1818-1822, he studied at the Big boarding house of the General Pedagogical Institute (a secondary school that provides students with a dormitory, food, and clothing). Training at the boarding school had a positive effect on the formation of Glinka's worldview, as his teachers were progressive-minded scientists, and his tutor was V. K. Kuchelbecker, a former Decembrist, a friend of Alexander Sergeevich Pushkin. Kuchelbecker developed in Glinka feelings of love for the people and readiness to do any service for the people.[2]

Glinka studied piano with John Field (Irish pianist, composer and pedagogue) and Charles Mayer (German pianist, composer and pedagogue, student of John Field). In the 1820s, Glinka gained fame in the Petersburg music world as a pianist and singer. His first chamber-instrument, orchestral, piano and vocal works also belong to this period. Especially Glinka's special, bright talent is shown in the romance genre ("Ne iskushay" – "Don't be tempted", "Bedniy pevets" – "Poor singer" and other romances are among them). Glinka's creative contacts with earlier Decembrists such as Alexander Sergeevich Pushkin, V. A. Zhukovsky, V. F. Odoevsky helped him develop progressive aesthetic views and creative principles. In 1830-34, Glinka traveled to European countries such as Italy, Austria, Germany (in Berlin he under the guidance of Z. Degin, he is engaged in the theory of composition), gets to know the music life of major European centers, Italian bel canto (with the lightness, beauty and intensity of sound, with the elegant and virtuosic perfection of vocal ornaments he learns the art of vocal art) and creates a number of works himself.[3]

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