

## Russian Music in the First Half of the XIX Century, A Look at the Culture

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### ABSTRACT

This article tells about the development of Russian musical classical culture in the first half of the XIX century, the history of Russian art, composers, the development of the romance genre in the early XIX century.

**Keywords:** Music, culture, composer, fairy tale, comedy, legend, tragedy, drama, poetry.

An important task of the course of music history is to reveal the basic laws of development and formation of music culture. In the history of Russian national culture, the nineteenth century emerged as a period of comprehensive development. During this period M.I.Glinka, A.S.Dargomyjskiy, M.A.Balakirev, A.P.Borodin, M.P.Musorgskiy, N.A.Rimskiy-Korsakov, P.I. Great composers like Tchaikovsky created their own immortal works.

The development of the later periods of Russian classical music culture is associated with the names of composers such as A.K.Glazunov, A.K.Lyadov, S.I.Taneev, A.N.Scriabin and S.V.Rakhmaninov. The most important works in their work date back to the twentieth century.

The decision-making process of Russian musical culture continued in a very dynamic and enthusiastic spirit. This process has simultaneously evolved in directions, in new creative fields, booming in the development of musical genres and aesthetic ideas with different genres, active means of expression.

In the first half of the nineteenth century, many innovations were born due to changes in life. The ideological, aesthetic and semantic development of art was reflected in the sharp and complex socio-political situation not only in Russia but also in Western Europe.

The aggressive policy of Napoleon I, who declared himself emperor of France after the French Revolution of the late 18th century, It complicates the economic and political development of European countries.

In the Patriotic War of 1812, all the Russian people stood up for the defense of the country in Russia. This incident caused a great deal of suffering to the people in the society and strengthened the sense of civic self-awareness in the people. At the same time, the victory over Napoleon lifted the spirits of the people, added strength to their power. Opposition moods arose among the most progressive nobles in the society, who realized that the people's dissatisfaction, peasant movements, and at the same time the power of the people and its lawlessness and oppression, the contradictions in the country and the unrest in the country.

It was this that gave a powerful impetus to the Decembrist movement, which had been rampant in history.

The Decembrist movement has left a deep mark on the history of Russian art. The ideas of the Decembrists seem to have laid the groundwork for the creation of many creatures. On this ground, the creative activity of AS Pushkin increased and developed. On the eve of the Decembrist uprising, Pushkin created his first realistic popular tragedy (Boris Godunov), and Griboedov created the comedy *Gore ot uma* (The Ball of Wisdom). Also, due to the Decembrist uprising, the poetry genre grew at an unprecedented rate.

Composers who created in the early nineteenth century have created many centuries in the field of theatrical genre. The first theatrical genres were the fairy-tale operas *Knyaz-nevedimka* (The Invisible Horn) and *Ilya-bogatyr* (Pakhlavon Ilya), Kavos's patriotic opera *Ivan Susanin*, *Oedipus and Athena* (Oedipus in Athens) and The tragic works of V.A.Ozerov include the music of Kozlovsky, the oratorio "Minin and Pozharsky" by SA Degtyarev and others.

The favorite vaudeville genre of the period was a comedy stage play with musical numbers. Shakhovsky's "Kazakh-stikhotvoret" is the first Russian vaudeville with Kavos music.

Major composers are also authors of vaudeville music. Among them are A.Alyabev and A.Verstovsky.

In the first half of the XIX century, the ballet genre also developed in Russia. Kavos, A. and S. Titovs and others wrote music for ballets on fairy tale, satire, mythical plots.

The instrumental work of Russian composers was mainly associated with home performance. A.Alyabev's concert overture and one-part symphonies differ from the works of large forms. Of particular importance is the author of works for piano of various genres and behaviors A.Gurilev.

Especially important is his sonata and "24 Preludes and Fugues". Works for variation, quartet and other instrumental ensembles will appear. The guitar became especially popular. The guitar school was founded by A.O.Sixra.

A.Verstovsky, A.Alyabev, A.Varlamov, A.Gurilev contributed to the development of Russian music.

Verstovsky entered the history of music as a theater composer, author of romantic operas. introduced new themes and musical-dramatic instruments in his best opera *Askoldova Mogila* (Askold's Tomb).

During the 1920s, M.I.Glinka began his creative path. Glinka's powerful work took the development of Russian music to a new level. This period can be called the Glinka period.

Glinka is the founder of Russian classical opera and classical romance, as well as the founder of Russian classical symphony. What distinguishes it from other composers is its wide dependence on the world, its time and its deep connection with the life of the people.

In the second half of the 1930s, a new name emerged in Russian music. It was A.S.Dargomyjskiy.

Russian lyrical romances are in tune with the works of Russian poets. Talents such as M.I.Glinka, A.A.Alyabev and A.N.Verstovsky took the next step. Verstovsky's romantic operas were a great success.

A new genre of psychological romance-monologue was formed in the work of A.A.Alyabev.

In the early nineteenth century, a new direction of romanticism in Russia developed rapidly and spread widely in all European countries. Romanticism had a profound effect on the fate of world art. It expresses their dissatisfaction with the injustice of building a social society, against the reality that surrounds the new generation. Mankind's dreams of individual freedom, of freedom of human spiritual power, were reflected in Byron's work. The ideas of "The Battle of Romanticism" are associated with the names of such great composers of world art as F.Chopin, V.Hugo, G.Berlioz and F.List.

In Russia, romanticism as an independent trend in the works of the young poet A.S.Pushkin and his contemporaries Decembrist poets K.F.Ryleev, V.K.Kyukhelbekker, A.I.Odoevsky, A.A.Bestujev, exciting, civic themes came to the fore. In particular, the development of Russian art was marked by the artistic expression of the ideas of national struggle in style and means. The Romantics fought for the protection of personal identity in all their creative activities.

They tried to arouse interest in its past history, historical songs, tales and legends for the life and interests of the peoples of the world. It was these aspects of romantic aesthetics that served to enrich the existing styles of Russian music and language in the works of composers of the AS Pushkin period. This is clearly seen in the works of Glinka, Alyabev, Verstovsky.

In Varlamov's passionate lyrics, we feel the character of the people's life and the desire to enter the space of the human heart. Romantic aesthetics includes the ability to feel feelings of subjectivity. The same aspects were tried by Russian composers in separate movements, as well as contemporary poets, to depict the truth as fully as possible.

Pushkin's solution to the development of Russian music had a calming effect. Pushkin's historical influence paved the way for Glinka's popular heroic operas. He created "Ivan Susanin." Pushkin's "Ruslan and Lyudmila" and Dargomyzhsky's "Mermaid" marked the development of Russian classical operas, and Glinka and Dargomyzhsky created many music in this spirit. A.S.Pushkin's lyrical poetry formed the basis of Russian classical romances.

Glinka in his opera ("Ivan Susanin") represents the history of the Motherland. His contemporary Dargomyjsky in the drama "Mermaid" ("Mermaid") showed the drama of an ordinary man who faced the inequality of life.

As early as the middle of the century, Russian classical music had a deep meaning and became an example to all as a perfect work of art.

In particular, the genre of opera has changed significantly: 1) now it is not just a chain of musical works combined in one plot, but a complete musical dramatic work, representing a theme, an idea and taking the form of a monolith. 2) Conflict arose as a link in the development of drama.

Glinka's symphonic music lays the foundations of programmatic music in his works Kamarinskaya and Spanish Overture. The principles of this symphonic development are clearly reflected in the works of PI Tchaikovsky and the composers of the "mighty gang".

The backward tastes of the nineteenth-century musical culture were in a state of turmoil, full of contradictions and struggles for counterfeit music.

The creative principles of Glinka's school of life Odoevsky, Serov, Stasov are the theoretical basis for music critics.

At the stage of development of the romance genre in the early nineteenth century, Russian romances, especially the work of A.S. Pushkin, had a great influence on Russian poetry. The romances of Russian life of that period served as a creative laboratory in the creation of new musical stylistics, more melodic sounds. Russian marriage romances include Russian and Ukrainian melodies, Russian and military European dance styles, vocal music with a rhetorical and declamatory tone, distinct "Italianisms," and cycles of common German and French music.

The main features of the music of Russian romances of this period:

- In music, intonation plays a key role in sex.
- One step up and one step down corresponding to the leading axis, with a subsequent solution; Extensive use of music pause methods: The use of a low register reveals a distinctive feature of music.
- The use of recitative and declamatory sounds gives the music an exciting tone. The predominance of a sad tone is a frequent deviation to related tones, comparing sounds and majors to show mood swings.
- Frequent use of the ascending step, the use of styles in folk life, especially waltz, mazurka, serenade;
- The connection with folk musical instruments can be seen in the use of instruments similar to guitar and harp.

Romances are often performed in the form of couplets. The spread of Tsygan (Gypsy) style of performance, romantic tracks were reflected in the genre of ballads.

There are wonderful free-style ballads created by Verstovsky, Alyabev and Varlamov. These ballads are distinguished by the fact that they are created in the style of a free dramatic monologue.

Their "Russian songs" are rich and diverse in content.

In the time of A.S. Pushkin, the most popular form of creativity of both poets and composers was elegy. Elegy is a special type of romance in which meditation, thinking, and in-depth discussion are central. Pushkin's elegies are rich in philosophical, civic content and attract the attention of many composers. The elegy of Pushkin's poem "Po gaslo dnevnoe svetilo" is very popular, and the elegy of the young Glinka "Ne iskushay" written by Baratynsky is noteworthy. Meeting ceremonial songs and travel songs have a special place in Russian vocal art, in which the themes of courage and patriotism are raised. The work of Alyabev, Varlamov, and Gurilev is a proof of the development and growth of Russian musical culture in the second quarter of the XIX century.

In many ways, they saw the future of Russian romance clearly and did much in that direction

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