

## M. I. Glinka's Place in Music History

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### ABSTRACT

This article tells about the creative path of one of the Russian lyrical romances M.I. Glinka, Glinka's composing ability and his place in the history of music.

**KEYWORDS:** Music, art, opera, romance, romance-monologue, style, classical symphony.

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.

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 were 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.

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. The same aspects were tried by Russian composers in separate movements, as well as contemporary poets, to depict the truth as fully as possible.

Mikhail Ivanovich Glinka's place in the history of music can be compared to the importance of AS Pushkin in Russian literature. According to Belinsky, Glinka, like Pushkin, was truthful and had the ability to make emotions look very attractive. It was this feature of Glinka that led him to become the author of classical art as a great composer in the history of music. Like Pushkin, Glinka is a versatile artist. In his works, he discovered all the

undiscovered aspects of the Russian people and was able to broaden the feelings of the Russian people. Glinka founded the Russian classical symphony. In addition, Glinka was able to express the language, feelings and spirit of different peoples in his works through various images.

The heyday of Glinka's work coincided with the heyday of romanticism. But even so, we can't call Glinka a romantic person. Even in *Ruslan and Lyudmila*, Glinka did not resort to romanticism. Although he created classic works, he himself does not fall into the category of classic or romantic people.

In his work, the composer had demonstrated the ability to evoke beauty from simplicity. He was one of the first in the history of Russian music, and through his images he was able to reflect the realities of life around him with beautiful musical nuances.

As a result of the analysis of his works, professional music literature was born. Glinka began to be widely studied in the historical-aesthetic and musical-creative directions.

Get acquainted with the list of critics, composers, musicologists who studied the work of the composer: V.F.Odoevsky, A.N.Serov, V.V.Stasov, G.A.Larosh, N.F.Findeyzen, N.D.Kashkin, A.N.N.Rimsky-Korsakov, B.V.Asafev, D.D.Shostakovich, V.V.Protopopov, T.N.Livanova are among them.

In Manuscripts, Glinka divides his creative life into four parts:

1. Childhood and youth. Composition of the principles of creation - until 1830.
2. The path to mastery. 1830 - 1836.
3. Central process. Until 1844.
4. Evening process. 1844 - 185

From the manuscript, which describes his inner experiences, we can see how severely Glinka was a calm, self-assured person. M.I.Glinka was born in Novospask, Smolensk province. She has loved Russian folk songs since childhood. And throughout his life, he reworks these songs. Glinka had been acquainted with professional music since childhood. The reason was that the peasant orchestra, working under his uncle, often played Russian folk songs and classical plays. From a young age, he learned to play the piano and violin.

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From 1818 to 1822 Glinka received his secondary education in St. Petersburg. He had a great interest in literature, poetry and theater. Mayer played an important role in the development of Glinka's compositional skills. He began to teach Glinka to play the piano, as well as the

early stages of creating works.

The revolt of December 14, 1825, aroused in Glinka a feeling of affection for the motherland, of serving him. This year he devoted himself entirely to creation.

Examples of Glinka's early experiments include variations, overtures, and chamber ensembles. Later came the novels "Don't Envy", "Poor Singer", "Beautiful, Don't Sing Me" and variations on the Russian folk song "Between the Plain Valleys". Along with composing, Glinka's piano and singing skills developed extensively. By 1830, it had reached its peak of popularity.

During his career, Glinka got acquainted with such great people as Pushkin, Griboedov, Zhukovsky, Mitskevich, and performed in the music hall of Odoevsky, Varlamov and Maria Shimanovskaya. Dissatisfied with his achievements so far, Glinka decided to get acquainted with the life of western music. From 1830 to 1834 he traveled to Italy and began living in Milan. During his travels he visited countries such as Naples, Rome, Venice. He then traveled to Austria and Germany to get acquainted with Italian opera culture.

Of 1833-34, Glinka studied Zdenka on harmony and Variations for the piano, written in Italy, indicate Glinka's interest in Italian art. He explored the reason for the success of Western European art in the field of music. All of this broadened his compositional worldview in him and led to the emergence of new goals. In the winter counterpoint in Berlin.

Glinka decided to explore Russian opera. In Italy, he creates his famous works. The romances "Pathetic trio", "Venetian night" ("Venetsianskaya noch"), "Folib" ("Pobeditel") are among them.

During this period, Glinka set himself the goal of creating a work in Russian. In 1834 he returned to his homeland and carried out his plan. That is, he wrote the opera "Ivan Susanin". Glinka wanted to create a heroic opera. At this point, the poet Zhukovsky offers him a plot. The composer's work continued in high spirits. But the lack of a libretto caused him a number of difficulties. Glinka tries to write a text to his neighbor, G.F.Roden. The opera "Ivan Susanin" was renamed "Life for Glory".

In this play, Glinka portrayed the tragedy of the people, that is, the heroic courage of an ordinary peasant for his homeland. The opera premiered on November 27, 1836. People like Pushkin, Gogol, Odoevsky congratulated the composer on the birth of a great historical event and praised the work. But white music lovers rarely described the opera as low-level music. New creative paths appeared in the life of the composer. His art has received great acclaim in his homeland and abroad.

Glinka begins work on a new opera based on Pushkin's plot, Ruslan and Lyudmila. Works on Opera for up to 6 years. At the same time, he composed music for the tragedy "Prince Kholmisky" by NV Kukolnik. Some of the works written during this period include "Farewell to St. Petersburg", "Suspicion", "Night Watch", "I remember wonderful moments" ("I remember wonderful moments"). Ya pomnyu chudnoe mgnovene ") are among them. The opera "Ruslan and Lyudmila" was performed on November 27, 1842. By the end of the premiere, the emperor and his courtiers had left the show.

Nevertheless, music critics praised the opera. In 1844, Glinka traveled abroad, to France and Spain. In Paris, he meets Hector Berlioz. At a concert hall in Paris, a musical program of Glinka's works will receive great applause. The composer lived in Spain for two years. Using

folk dances, he created the concert overture "Aragonskaya Khota" in 1845 and the overture "Night in Madrid" in Russia in 1848.

In the same year, the symphonic fantasy "Kamarinskaya" was started. In the last years of his life, Glinka lived in St. Petersburg, Warsaw, Paris and Berlin. The composer's house has always been crowded with poets, singers, writers, composers, actors, young musicians and music critics Serov and Stasov. The great composer died in 1857 in Berlin. His body was brought to St. Petersburg and buried in the Alexandro-Nevisky Cemetery. A statue was later erected over the tomb. That same year, music critic Stasov wrote an essay on Glinka's career. Glinka developed his own direction by deeply studying Western European music culture and setting out his masterfully rich aesthetic vision. Through his popular appearance, he created the language of Russian classical music, which in turn became the basis for the development of the Russian classical school. Although the composer wrote European classic form fugue, canon, imitation, counterpoint, all have a national Russian accent. This method was later used by composers such as Tchaikovsky and Rakhmaninov. Glinka created two major classical operas. These include a musical drama that reflects the heroic courage of the people and an epic folk tale opera.

Glinka laid the foundation for the work of Russian classical composers. Only the opera "Ivan Susanin" has made a significant contribution to the development of world music culture. Mussorgsky followed in Glinka's footsteps in creating the operas Boris Godunov and Khovanshina, Rimsky-Korsakov's Pskovityanka and The Tsar's Bride, and Borodin's Prince Igor. Glinka's opera, as well as his work, has been studied many times by various critics. Music critics such as Serov and Stasov recognized the opera "Ruslan and Lyudmila" as a national musical epic.

Ivan Susanin was recognized as the pinnacle of Russian musical culture, the most attractive, complex and developed form of opera. In addition to opera and symphonic music, Glinka also founded chamber-vocal and Russian classical music. Let us now turn to the creation of the opera.

Glinka wrote two leading opera genres: the Russian folk historical musical drama Ivan Susanin and the epic opera Ruslan and Lyudmila.

"Ivan Susanin" reveals the maturity of Glinka's work. The plot of the opera has a historical basis. In it, in 1612, when the Poles invaded Russia, the hero Ivan Osinovich Susanin showed heroism. Although Moscow was liberated from the invaders at this time, a detachment of Poles occupied the village of Domino. Susanin agrees to guide them, plans to deceive them, takes them into an impassable forest, and dies with them.

Glinka was inspired by the patriotic idea of the people. This idea - the idea of love for the Motherland - is embedded in the whole opera. The steady-step development of the opera is reflected in the musical composition.

The opera begins with an overture. It consists entirely of opera themes. The overture sonata is written in the form with an allegro introduction. The opera consists of 4 scenes and an epilogue. In the first act, the main characters of the opera are explained. Among them are Ivan Susanin, his daughter Antonida, his adopted son Vanya, his son-in-law Ratnik Sabinin and the people.

The first scene opens with an introduction - a monumental chorus scene. In this case, the

men's and women's choirs are sung alternately.

The male choir theme is epic-heroic in nature, resembling peasant and war songs.

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