



About Mendelson and His Work “Songs without Words”

Gulnoza Ibromkhimova¹, Diloromxon Musayeva²

^{1,2} Fergana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: This article focuses on the composer Mendelssohn and his work "Songs without words". Information about the composer's research and works is also given.

Keywords: artist, virtuoso pianist, composer, conductor, attitude, youth, romantic flow.

Jacob Ludwig Felix Mendelssohn-Bartholdi was a famous German composer who was also very popular in his time as a virtuoso pianist, gifted teacher and conductor. He is the greatest representative of the Romantic Movement in classical music. In addition, Mendelssohn is the founder of the Leipzig Conservatory and its first director. The composer did not live long, but left a rich artistic legacy for music, including the famous violin concerto in A minor and the overture to the play “A Midsummer Night’s Dream”, in addition, his famous “Wedding March” became a hit. All humanity is infinitely grateful to Mendelssohn for this service to art. He rediscovered the then forgotten work of the great Johann Sebastian Bach to the world.

According to Mendelssohn’s biography, at the age of 9, Felix made his first public performance as a pianist, and less than a year later, he won the hearts of the audience with his vocal talent. This is how the artist’s first works began to appear. As a composer, he created sonatas for violin and piano, compositions for the organ. The great artist of his time, Heinrich Heine, also called the young talent a “musical miracle”.

In this way, the composer is busy with concert performances and appears in public as a conductor and performer not only of others, but also of his own creations, and in 1824 his first independent opera "Two Nephews" was performed on stage.

Mendelssohn’s works for piano are an important part of the composer’s work. Being a skilled musician himself, Mendelssohn demonstrated his brilliant talent in these works. His piano pieces gained great fame during his lifetime. These works have not lost their aesthetic and educational value even today.

Mendelssohn’s works such as “Songs without words”, “Serious Variations”, “Rondo Capriccioso”, “Six Preludes and a Fugue” form the basis of his piano work. In addition, he wrote two concertos for piano and orchestra, “Capriccio brilliant”, “Rondo brilliant”, and “Serenade”.

In the first half of the 19th century, piano performance developed widely throughout the world. Many talented musicians have grown up. But it should be said that there were negative aspects in this area as well. Superficial performance took a big place. Instead of large, serious works, shallow, frivolous, but skillfully performed works took place in the concert program. Mendelssohn strongly criticized these negative situations. He consciously responded to such superficial works with his deep and serious works. The fact that he wrote “Serious Variations” instead of “Shiny” skillful variations alone proves it.

Mendelssohn's attractive, charming, pleasant piano works had a significant influence on the work of composers of the 19th century. This can be seen in works written for piano by R.Schumann, E.Grieg and especially P.I.Tchaikovsky.

For several years, the composer traveled to Europe, wrote a number of works there, and in 1832 published his first book, "Songs Without Words". Among Mendelssohn's rich and diverse heritage, "Songs Without Words" occupies a central place. They are a kind of musical moment and impromptu instrument miniatures. In these piano pieces, one can clearly feel the aspiration typical of romantic composers - that is, the idea of infusing the spirit of song into instrumental music. Clarity and simplicity of expression, diversity of lyrical moods give these works wonderful, unique features. They embody all the characteristics of a song. Because Mendelssohn transferred the feelings of power, impressiveness, clarity and popularity of this genre to piano music.

The number of "Songs without words" is 48. The composer created them throughout his creative career. Each of the songs expresses a musical image. The rest of the concertmaster's voices create a background that enriches the meaning of the melody.

Some plays have features of programming. The composer put it in "Hunters' Song", "Spring Song", "Folk Song", "Venetian Boatman's Song", "Mourning March", "Beside the Wheel such names as song" confirm. Most of the "Songs without words" are not named. Two types of lyrical images are reflected in them. The first type of images are pensive, sad, pleasant, while the second type of images are exciting, intense and aspirational images.

"Songs without words" made a significant contribution to the development of the art of piano performance in the first half of the 19th century. They remained in the history of music as one of the wonderful monuments of lyrical art.

References

1. Konen.V. Istoria zarubejnoi music. Vip.3. M. 1984.
2. Galackaya.V. Musical literature zarubezhnix stran. Vip.3. M. 1989.
3. Tursunov, B. (2022). LIVES DEVOTED TO THE ART OF DOIRA. *Oriental Art and Culture*, 3(4), 340-343.
4. Tursunov, B. S. (2022, December). THE ROLE AND DEVELOPMENT OF THE DOIRA INSTRUMENT IN THE HISTORY OF OUR COUNTRY. In " ONLINE-CONFERENCES" PLATFORM (pp. 130-132).
5. Tursunov, B. (2021). «DOIRA» CHOLG'USINING PAYDO BO'LISHI. *Oriental Art and Culture*, 2(4), 83-87.
6. Yo'Ldashev, A., & Mahmudova, O. S. Q. (2022). PRIMA RUBOBNING YARATILISH TARIXI. *Oriental Art and Culture*, 3(3), 129-132.
7. Yuldashev, A., & Mahmudova, A. (2023). The Formation of Categories in the Art of Uzbek Folk Music Performance. *INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION*, 2(1), 28-31.
8. Yuldashev, A. (2023). Pyotr Ilyich Tchaikovsky's Great Contribution to Russian Music. *INTERNATIONAL JOURNAL OF INCLUSIVE AND SUSTAINABLE EDUCATION*, 2(1), 32-35.
9. Yuldashyev, A. (2021). "ORKESTR SINFI" FANIDA O 'ZBEK XALQ CHOLG 'ULARI O 'QUV ORKESTR GURUXLARI BILAN ISHLASHNING IJROCHILIK MAXORATINI OSHIRISHDAGI O 'RNI. *Oriental Art and Culture*, 2(4), 346-352.
10. Yuldashev, A., Azizov, S., & Boboyev, V. (2021). A LOOK AT THE GENRE OF UZBEK FOLK MUSIC. *CURRENT RESEARCH JOURNAL OF PEDAGOGICS*, 2(10), 226-232.
11. Yakubov, I., & Matyokubova, T. (2020). Laboratory works of Gafur Gulam: poetic image and imagery. *Writer*, 7(17), 2020.

12. Матёкубова, Т. (2001). Огаҳий шеърятда анъанавий образлар талқини. ф. ф. н (Doctoral dissertation, диссертация автореферат).
13. Matyoqubova, T. (2022). Gafur Ghulam's lyrical expression of the spiritual experiences of “I Am”. *Asian Journal of Multidimensional Research*, 11(11), 153-156.
14. Matyakubova, T. R. (2022). Lyric Experience in Gafur Gulam“ s Poetry. *Pindus Journal of Culture, Literature, and ELT*, 2(1), 15-18.
15. Matyakubova, T. R. (2015). Poetic character and its specific features. ISI.
16. Matyoqubova, T. (2023). Poetic imagery of nature. *ISJ Theoretical & Applied Science*, 02 (118), 521-524.