



## Mixail Ivanovich Glinka

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**Abstract:** This article provides brief information about the life and creative path of Mikhail Ivanovich Glinka, the founder of Russian music, and his first opera "Ivan Susanin". The contribution of an incomparable composer to the art of music, his immortal works are described.

**Keywords:** orchestra, piano, opera, classical, premiere, overture, dance.

The life of "Greenhouse Boy" Mikhail Ivanovich Glinka, one of the great composers who initiated a huge turn in the Russian classical music of the 19th century, the flow of romanticism, is like a giant oak tree. Talented Glinka, who was born on May 20, 1804, made a great contribution to Russian music. He spent his youth and childhood in the lap of his grandmother. Glinka's grandmother, who was very sensitive to the cold climate, died in 1810. As the guardian of 6-year-old Glinka, his parents took him into their care. His father was Ivan Glinka's cousin Yevgenia, Glinka's mother. Their family was from an old noble family and had a large estate with greenhouses, walking galleries, and fountains. They lived on the income of a horse and a brick factory. Ivan Glinka liked all kinds of parties, shows and noisy parties. He often organized a party with his relatives and friends. It was on one of these nights that Glinka became interested in music. His uncle used to play Russian songs, classical plays and dances in his orchestra, which was made up of peasants. Glinka says:

"From that moment I fell passionately in love with music. My uncle's orchestra was the source of the liveliest pleasures for me. Russian songs were usually played during dinner. Perhaps these songs, which I heard in my childhood, were the first of my later development of folk music. was the reason".

He expresses his love for music to his mother Yevgenia Glinka. Without any resistance, in 1818, Ivan Glinka placed his son in a boarding school for gifted and intellectuals in St. Petersburg. Charles Mayer, one of his mentors, played an important role in the education of young Glinka, who, in addition to teaching the future composer piano lessons, also helped him gain initial compositional experience. Will help. Despite his young age, he skillfully played the violin and piano. At the boarding school, they met and befriended Alexander Sergeevich Pushkin, the theologian of the Russian Sharia. In the future, he collaborated on many works of Pushkin. He graduated from a special boarding school in 1822. The December 14, 1825 uprising of the Decembrists had a strong impact on Glinka, and in his heart feelings such as high faith in his people and love for the country were strengthened. Gradually, Glinka's creativity began to take steps. His first creative compositions were variations and overtures, later he became known to the world for his large novels such as "Yonimda kuylaman gozal", "Havasimin vyodma" and variations on the folk song "Across the Ravon Valley". During these times, Glinka began to gain fame all over the world. He gets close to Pushkin, Griboyedov, Zhukovsky, Miskevich, being with them greatly contributed to the expansion of his worldview and literary ideas. He did not like being limited to only Russian music. He was very interested in getting to know the national music and aesthetics of the West. In 1930, he traveled to many countries. He sees Milan, Naples, Rome, Venice. Deeply studies Italian opera culture and develops interest in classical instruments. During his visit to Berlin, Glinka took lessons from the

music theorist Siegfried Dehn and mastered the technique of polyphonic writing under his guidance. In 1832, he wrote the famous works "Pathetic Trio", "Venetian Night", "The Winner" in Italy. Now he had a big goal and planned to create a Russian opera. Returning to his homeland in 1834, he began to create a national opera, that is, he began to work on the opera "Ivan Susanin" (sacrifice his life for the tsar). He had long dreamed of writing an opera about heroism. Zhukovsky offered him to write such a work. In the opera, he was able to clearly show the great courage of an ordinary peasant who sacrificed his life for the country along with the national tragedy through musical means. On November 27, 1836, the premiere of the first national heroic opera "Ivan Susanin" took place. Pushkin, Gogol, Odoevsky, who felt the pleasure of the opera, highly appreciated the work and called it a great historical event. But some representatives of the upper class came to a different conclusion. The opera was derided as "Aravakash music". And Pushkin predicted that Glinka would have great success ahead of him. In 1840, Glinka justified his name by reaching the level of a perfect artist. His concerts are always successful. In particular, the premiere of his opera "Ruslan and Lyudmila", the first completed work inspired by Russian folk tales and epics, the great poetic work of Pushkin's literature in 1842, brought him a real achievement. This opera, which is called a romantic theme, has achieved its status and popularity. The first fairy-tale epic opera in Russian classical music is loved by the people and seen by the world. Glinka's works "Ivan Susanin" and "Ruslan and Lyudmila" started 2 new trends in Russian folk opera, i.e. folk musical drama and fairy tale epic opera. In 1844 for some reason France goes to Spain. The concerts held in Paris are successful and become very popular. Lives in Spain for two years. Begins to write overtures using recordings of Spanish folk dances. In 1845, he wrote the "Araganovi" overture. After returning to Russia, he completed the overture "Night of Madrid" in 1848. In the same year, he begins to write the symphonic fantasy "Kamarincha". On his trip to Warsaw, he writes the romance "Real Night" and the orchestra "Kamarinskaya". At this time, he creates romances "Do I Hear Your Voice" to Lermontov's words and "Zazravny Cup" to Pushkin's poem. Glinka was the first Russian composer to combine different rhythms, characters and moods in one piece of music. Chamasi went to France in 1851 and worked on his third opera "Taras Bulba". However, due to changes in the composer's life and lack of inspiration at that time, the opera did not reach the end. In 1853, Great Britain, France together with the Ottoman Empire fought the Crimean War against Russia, and in 1854 Glinka was forced to return to Russia to St. Petersburg. Due to the unrest, he left for Berlin in 1856 and lived there until the end of his life. The meaningful life of the 53-year-old composer Mikhail Ivanovich Glinka, who left an indelible mark on world music and dedicated his life to music, will end in February 1857. Soon after, the composer's remains were brought to St. Petersburg and buried in the Tikhvin cemetery.

In conclusion, it can be said that he devoted his whole life to music Alexander Sergeevich Pushkin, a composer who received a well-deserved name in his time as important for Russian poetry as Glinka is for Russian music we can say that it has such a position. Russian folk national music Glinka's life is very difficult in his development and maturity. In a word, him It is an exaggeration to say that he is a mature and classical master of folk music and world importance it won't happen. His rich life is closely connected with music. he did not give it up until the end of his life. People's life during his 53 years of life Inspirational and life-giving works combined with music, the first fairy tale epic created an opera and the first folk musical drama, alive for music left tones. His works are performed with love even in the 21st century promotes new ideas by encouraging listeners. Exuberance in his operas and the melody draws the listener involuntarily, the world for a few moments it helps to forget worries and fill the voids of the heart. His His songs are full of extreme emotions and beauty.

### **Ivan Susanin (Sacrifice for the King)**

Glinka's opera "Ivan Susanin" evokes such feelings as a sense of homeland in everyone is a great work capable of awakening. He started the first Russian folk musical drama the theme of this opera was suggested by Zhukovsky. Glinka: "When I expressed my desire to start a Russian opera, Zhukovsky heartily approved my intention and offered me the plot of Ivan Susanin" received. Despite the liberation of Moscow from the invaders, one of the Polish detachments invades the village of Domnino and says that they will capture Ivan and take him to the capital. Ivan agrees to

guide them, leads the enemies astray and leads them to the desert, where he dies along with them. The idea of love for the country is embedded in the core of the opera. The opera begins with an overture. The overture, as the opening part of the work, reveals the essence of the opera and summarizes the main idea of the opera. It shows the patriotic feelings of the people. The invasion of the Poles is reflected in the overture. One of the main themes of the main party sounds triumphantly successful. In this way, the development of the opera is described in the overture. The opera consists of 4 acts and a finale. In the first act, the Russian people and the main characters are described. The majestic chorus scene begins with a prelude, in which two choirs, male and female, alternate several times. In this, he reveals the high heroic spirit expressed for the first time in Russian art. Later, the vocal party will begin. The cheerful melody is reminiscent of songs dedicated to spring awakening. The main tone of the introduction seems contradictory. In this way, the different faces of the people, the sincerity of their will and love are revealed. The first act ends in a march, full of patriotic joy. The second act begins. Unlike the first act, the place of the peasants is replaced by the Poles who are having a party in the castle of the Polish king. Four dances polonaise, crocoviac, waltz and mazurka form a large dance suite. The curtain is Polish in spirit from beginning to end and aims to show their character. The spirit of the melody in the first act is heroic, while the melody in the second act embodies a festive and martial mood. The tones are reminiscent of the call to battle, the mind rushes. Dances define the characters by showing their character. Common Polish scenes in the second act are based on Russian classical music. The starting third curtain is divided into 2 parts. The first is the period before the invasion of the Poles, and the second is the period after their appearance. Part 1 reveals the peaceful, harmonious life of the Russian people before the invasion of the Poles, the character of Susanin, as a loving father of the family. Calmness and good mood prevail until the end of the 1st part. The song of Susanin's adopted son Vanya comes to life as a starter. At the end of the song, Susanin's voice is heard and turns into a duet. Father and son's patriotism is evident in the spoon. By positive characters, namely Susanin, Antonida, Vanya and The Quartet of the Sabinins comes, which embodies peace and quiet life. Suddenly, the polonaise theme sounds, a dramatic scene begins. The invasion of the Poles becomes the main topic. Susanin's conversation with the Poles is embodied, and then a farewell song for Susanin's daughter is played. The next scene is the girls' chorus, the third act ends, and the fourth act begins.

The appearance of the Poles in the fourth act is the culmination of the opera, and here the fate of the main character Susanin is decided. The scene changes to a dark snowy night. A song of Poles walking through the forest is played. Glinka uses mazurka rhythms to describe Poles. Deprived of their fighting spirit, the exhausted state and inevitable destruction of the Poles is described. Darkness and gloom become the main color of the scene. Susanin's arias and songs are a clear example of Glinka's perfect approach to folk songs. At these moments, a sample of music reflecting a serious tragic character appears to the melody of Russian folk singing. Odoevsky said about these arias: "Glinka created a character that had never been seen before, raised the folk tune to the level of tragedy".

The opera ends with a public celebration on Red Square in Moscow. People in festive clothes take dignified steps chanting "glory, glory, holy Russia". All applause is addressed to the king. But the distressed state of Antony, Vanya and Sobinin was visible. Because Susanin did not see this ceremony. One of the military detachments slowly slows down, seeing my tired state. The squad leader asks them why they are in such a depressed mood that they are all happy. He is surprised to learn that they are Susanin's relatives. Together with his squad, he tells them that he is saddened by Susanin's death and that his heroism will always be remembered. The people glorify Susanin, who sacrificed her life for the victory over the enemy. This opera revives people's feelings for the motherland. It means that no power is greater than the love of the country and a pinch of its soil.

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