

## POSITIVE CHANGES IN RUSSIAN MUSIC CULTURE IN THE SECOND HALF OF THE XIX CENTURY

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The 60s and 70s of the 19th century were a period of powerful development in Russian music. The realistic traditions of Glinka, one of the founders of Russian music, and his younger contemporary, Dargamijsky, are the work of a number of new generation composers: A.N. Serov, A.G. Rubenstein, mainly M.A. Balakirev, M.A. Musorskiy, A.P. Borodin, N.A. Riminsky-Korsakov, continued in the works of P.I. Tchaikovsky.

There were social conflicts in the early 1960s. This has had an impact on the life of the community and the themes of the works of art. In 1853-1856, Russia was defeated in the Crimean War. The serfdom had a negative impact on the development of the country. The unofficial magazine KOLOKOL (The Bell) played a key role in the rise of the revolutionary movement in Russia. In addition, Chernyshevsky and Dobrolyubov collaborated with the poet Nekrasov in the magazine "Sovremennik" ("contemporary"), promoting the idea of a peasant revolution against serfdom. The revolutionary ideas of the 1960s were reflected in literature, art, and music. The leading figures of Russian music fought for the rise and development of art. They tried to portray the hard life of the people in their works. In his poems, Nekrasov also demonstrated the legitimacy of the people's way of life and the pursuit of high ideals.

Odoevsky's successors, Stasov and Serov, work in the field of musicology and criticism. At the same time, the critical work of G.A. Larosh and Cui was developing. The famous pianist brothers Anton and Nikolai Rubinshteyn, violinists G. Venyayevskiy, cellist K. Yu. Davidov, E. F. Naprovnik a number of opera and chamber executive Vocalists F. I. Stravinskiy, I. A. Melnikov, Yu. F. Platonova, A. N. Purgold enriched the Russian performing arts with their high artistic activity.

In the 69s and 70s, there were some changes in Russian concerts. Chamber and symphonic music came out of the circle of aristocrats and reached the masses. The *Russian Music Society* played an important role in these events. In 1859, the *Russian Music Society* was founded in St. Petersburg, and a year later in Moscow. Its founder and organizer was Anton Grigoryevich Rubenstein. The main goal of the society was to develop a musical culture. Concerts of the *Russian Music Society* included Russian and foreign classics. The *Russian Music Society* worked under the motto "For works of folk music". In many concerts organized by this society, Russian musicians have been able to present their works and performances to the general public.

With the activities of the *Russian Music Society*, a number of changes have taken place in the environment of music education. Music classes opened in this society led to the opening of the first Russian conservatories in St. Petersburg in 1862 and in Moscow in 1866. A. P. Rubinstein, the founder and first director of the St. Petersburg Conservatory, and Nikolai Grigoryevich Rubinstein, the first founder and director of the Moscow Conservatory, played an important role in the life of Moscow music. The St. Petersburg and Moscow conservatories educate not only Russian musicians, but also musicians of other nationalities. The first graduates of the conservatory entered Russian art with bold steps and became the pride and glory of Russia. Among them was P. I. Tchaikovsky, who graduated from the conservatory in 1865.

Simultaneously with the St. Petersburg Conservatory, a free music school was opened in 1862 at the initiative of Balakirev, Stasov and conductor Lomakin. If the conservatory trained professional musicians, the free music school would teach basic musical knowledge and choral lessons to folk music fans. Thus, in the 60's, the first music schools in various fields were opened in Russia. During these years, Russian music became more popular abroad. Of particular importance was Balakirev's 1867 trip to Prague, where he conducted Glinka's operas. And literature is constantly evolving over the years. Representatives of this field are Turgenev, Ostravsky, Dostoevsky, Sotikov-Shedrin, Tolstoy, Kramskoy, Perov, Beijing, Quindji created in the field of fine arts.

In the 60s and 70s, Russian composers turned to different genres. In a romantic environment, the traditions of Glinka and Dargamizky are reflected in the romances of composers of the new era.

The vocal genre was revived in the 19th century. The art of opera was unique in the 60s and 70s, when operas with different themes were born. Examples include Mussorsky's Boris Godunov, Rimsky-Korsakov's Piskovityanka, Baradin's Prince Igor, Tchaikovsky's Eugene Onegen, and Kuznets Vakula. At the same time, the historical, lyrical-psychological, lyrical-comedic genres of Russian opera became richer.

During this period, a new type of ballet music was born in Tchaikovsky's work (*Swan lake*). Music used to be the second level in ballet, but now music has become the main part of the performance. In the 60s and 70s of the XX century Rubinstein, Tchaikovsky, Borodin, and Rimsky-Korsakov were the first to introduce four-part symphony and instrumental concert genres into Russian music. Also types of 1-part symphonies were born: Overtures, fantasies, symphonic suites. In the 1960s, a number of schools in Russian music and a number of centers in musical life were established. Members of the Balakirov Circle and Tchaikovsky made a significant contribution to Russian music in the 1960s. It is called the "New Russian School" or, in Stasov's language, the "Mighty Gang".

The "mighty gang" included Balakirov, Kyui, Mussorsky, Borodin, Rimsky-Korsakov. Although the composers of the powerful gang were not professional musicians, they had their own artistic vision and rose to the level of master musicians. Balakirov directed young composers to the development of Russian national music and helped them learn the basics of composition. Balakirov gained a great reputation among the members of the circle as a great composer and pianist. Rimsky-Korsakov later wrote about this in his book *The Chronicle of My Musical Life*:

– *"There was no doubt for the fact that he was listened joyfully and attentively".*

Representatives of the "mighty gang" considered themselves Glinka's successors and the main goal of the development of Russian national music. They wanted to reflect the life of the people in their works and make them available to the public. For a long time, the idea that The Mighty Gang and Chaikovsky's work developed in opposite directions dominated Russian and foreign musicology. Their artistic worldviews, despite their diverse creative styles, were representative of the aesthetic aspirations common to the period.

In this regard, Chaikovsky said in an interview with the correspondent of the magazine "Petersburg life" in 1892: "According to the media, as if I did not support the members of the Mighty Gang. However, Rimsky-Korsakov is my favorite friend, a great composer. It is the flowerbed of the New Russian School. Rimsky-Korsakov was subject to a certain amount of modernity. So did I, he created programmed symphonies, and so did I. That didn't stop him from creating traditional symphonies and fugues, and so did I. He was obsessed with Wagnerism in his operas, or in other words, he was an innovator in the form of opera, at least in my case. That didn't stop the composer from creating quatas, arias, old-fashioned ensembles in his operas, and I did. I was a professor at the conservatory for many years, including R. Korsakov. So, despite the fact that the pace of our music is different, we went the same way. I am proud to have such a companion". This shows that there is not only creative cooperation, but also mutual respect between Tchaikovsky and Rimsky-Korsakov, the leaders of Russian music culture.

The late 1980s and early 1990s were years of transition from the bourgeois-democratic stage to the proletarian stage. Even at this time, many composers, poets and artists continued their work. After the great changes in the music culture of the 80s and 90s, it was to train new musicians, open more music schools and hold spiritual concerts. In the 80s and 90s, the Russian music team began its work. The group has also been active in other small Russian cities. In addition, other new organizations were opened.

In the 19th and 20th centuries, great composers emerged from this nation who made an invaluable contribution to Russian musical culture with their musical art. Their greatness is that they have thoroughly studied and creatively mastered the art of Russian music, created masterpieces of art based on Russian national traditions, and these works have earned a worthy place in the treasury of Russian musical culture. In addition, Russian composers have made a significant contribution to the development of music culture of other nations, including the modern CIS. From this point of view, these artists, despite living in different socio-political environments, spiritual and economic conditions, in times full of contradictions, remain true to their beliefs and genius with universal values of the created works. In this sense, learning about their lives and careers is very instructive for our young people.

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