

STYLISTIC PROBLEMS OF COMPOSER S.RAKHMANINOV IN PIANO CONCERTS

Shahidaxon Ataboeva,

Fergana State University “Art History”

The Teachers of the Department “Music Education”

Gavharoy Kholikova,

Fergana State University “Art History”

The Teachers of the Department “Music Education”

Nigorakhon Jalalova

Fergana State University “Art History”

The Teachers of the Department “Music Education”

Usmonova Shoxista

The student of the department «Music Education»

ANNOTATION

The article provides a detailed opinion on the solution of stylistic problems of the famous Russian composer, skilled pianist S. Rakhmainov in the heart of piano concerto. The article also draws conclusion from the analysis of musical works belonging to the creative pen.

Keywords: musical fabric, interpretation of performance, stylistic solution, school of performance, dialectics.

INTRODUCTION

As the art of music develops day by day, the interpretation of performance and stylistic solutions vary. There are concepts like various music schools around the world, including piano class, piano performance school. Although a lot of musicological work has been done on the interpretation of performance, however this issue of performance interpretation has always been inextricably linked with the thinking of the soloist, his stylistic solution to the performance, technique, style of performance. Therefore, the interpretation and methodological solution of each work is different, that is, the possibilities of the performer are limited by the scope of artistic thinking. In view of the above, the interpretation of the performance of the Concerto for piano by composer, master pianist Sergei Rakhmaninov, their stylistic structure an attempt was made to analyze the imitations and methods in the author’s performance of the ideas. At the same time, it is appropriate to think and comment from the composer’s creative and performance perspective.

There is a great need in Uzbek music for concert works in the genre of piano. The world-famous composer S. Rakhmaninov has been very productive in this genre. The concert genre has not only become a tradition over the centuries, but also a musical genre created on the basis of the growing traditions of performing arts, musical expression, musical heritage and universal musical values, which are becoming more and more ingrained in the minds of listeners.

The stylistic solution of each work, whether it is a large work or a miniature, is distinguished by the importance of the theme, the originality of the sound, the intensity of passion and power. S. Rakhmaninov's piano works are the most important and the widest range of creativity. The unique piano style and its artistic expression, which proves that the composer is known to the world as a skilled pianist, is very clearly reflected in the translations of his preludes, piano sonatas, concerts for four pianos, works for four hands and other composers.

The composer has created a number of works included in the treasury of piano performing arts. These include a concerto for four pianos and a "Rhapsody" with Paganini themes for piano and orchestra. In addition to these works, the composer has written many works for solo piano. Among them, very few works have been written in a wide range of forms - two for piano Sonata, (on the subject of c-moll Chopin's Preludes and Corelli) two series. The rest are more than seventy, relatively small works, which are mainly combined in a series of genres, two series op. 23 and op. 32, two series of etudes op. 33 and op. 39 are musical appearances.

The composer himself said of the process of creating works for piano: "... I have witnessed that writing short pieces for piano always hurts me more, resulting in more problems than a symphony or a concert. When you write a work for orchestra, there are so many different ones. different instrumental colors lead to different ideas and effects. When writing a small-scale piano piece, I am completely under the thematic idea, it must be presented briefly and without distortion. Finally, express what you want to say and make it brief, clear, in a few words- this is the most difficult task facing the creator. "

As for the peculiarities of Rakhmaninov's piano style, they are mainly due to his active work as a concert pianist, who has an amazing performance talent in strength and originality. Rakhmaninov's personality as a performer and composer attracts the attention of thousands of spectators, including the breadth of the stage, the expansion of all elements of the texture, the massiveness of constructions and monuments associated with the creation of concert-oriented works. "They are literally written with a wide and juicy tattoo and with great skill in a huge concert hall for a large audience.

One of the various elements of the musical language that characterizes Rakhmaninov's compositional style is that he calls "music the basis of existing music" and says that "melodic mastery in the highest sense of the word is the composer's main goal".

The artist's unique methods and approaches include, first and foremost, the principle of "creative variability," which means creating long melodic lines (often simple second intonations) from micro pieces by repeating at the same pitch or sequence. When it comes to Rakhmaninov's piano style, researchers (A.B. Golvensweizer, L.E. Gakkel, A.V. Lakhovich, etc.) find it a bit difficult to explain his melody: "Almost all of Rakhmaninov's good works are based on action. In rare cases, a "jump" to the third is observed. "No one denies this," the statement said. A.B. Golvensweizer, like all melodists, says that "the most remarkable of Russian composers are Tchaikovsky and Rakhmaninov." Rakhmaninov's lyrical themes are called the "business card" of the melodic style of the works, with their wide, constantly spontaneous waves and horizontal splendor, rising for a long time and falling at a steady pace. The duration of the decline of the melody and the impression of the "infinity" of the melody are striking features of Rakhmaninov's style. Bright styles like this were the main theme of the composer's first concert, which focused

on the upper part of the music (two half-octave), both themes of the first part and both themes of the final part of the second Concerto, the third re minor concerto for piano and orchestra. This stylistic solution is considered by scholars to be "unique to all musical literature".

In the composer's works, harmony is expressed by traditional means; B In the field of harmony, Rakhmaninov did not deviate from the classical system, large and small, in the form he took from the romantic composers of Europe, the representatives of the "Mighty Troupe" and Tchaikovsky.

Rakhmaninov's harmonic language is characterized by originality, colorful and intense expression. Involving diatonics, the composer uses a multifaceted harmony enriched with non-chordal sounds, leading chords of different levels, without chords, amplified trios, and special sets, the structure of which is greatly complicated by modulation or deviation. Many features of Rakhmaninov's harmony are explained by the intersection of different melodic lines, the free movement of sounds. Rachmaninov, as a composer and at the same time a skilled pianist, embodies the peculiarities of his style of performance, on the one hand, the desire to achieve freedom and flexibility of rhythm, and on the other hand, the tendency to a strict rhythm. Rachmaninov's rhythm was distinguished by its unparalleled uniformity, with emphasis in some episodes, and in others by its flexibility and clarity. In fact, it was the "freedom" of the bent steel spring, writes G. Kogan, that until it returned to its original position, the resistance would increase and 4 would compress. It's a unique combination of "buy offer" and everyone a joyful, sharp blow to the meter is the main, distinctive and absolutely unique charm of Rakhmaninov's deep organic rhythm.

According to SE Senkov, in the first stage of Rakhmaninov's work almost all the features of the methods of rhythmic organization of materials that were traditional for his time mastered

As one of the remarkable features of Rachmaninoff's music, a number of researchers have noted its predominant fine-grained flavors. He has four piano concertos, three symphonies, two sonatas for piano, eight of his nine etudes, op. 39 and many other works, due to the wide application of changes, deviations, and fine-grained approaches, even a great specialist often reduces discoloration. Gakkel notes that in Rakhmaninov's music, "if it were not for Russian culture and Rakhmaninov at the turn of the century, given the diversity of small, invisible colors of life, the shadows of the sense of life, musical life scenes would not have been successful." describes.

When the artist's piano works were performed, Rakhmaninov not only "sang", but also performed his melodies in an artistic, dramatic way, achieving the whole effect, managing to combine everything with the overall directorial plan. Many authors (A.D. Alekseev, B.V. Asafev, G. Koggan, etc.) note that Rakhmaninov had a desire to revive small works. Rachmaninoff's piano voice is evident in his early works, the piano noticeable some traditional genres of miniatures level updates, fills them with rhetorical ways, a steady rhythm ("Elegy", "Humorous", "Barkarola" are especially unique in this respect). Later, like the third concerto and some etudes, the sound came to a more saturated tone. Rakhmaninov uses a wonderful collection of chords and a multi-element, four-five-tone structure, the performance of which is characterized by a strong, large-scale - stunning sculpture.

Rakhmaninov's work, his stylistic views are usually a wide, full-sounding fabric, a clear choice of tone line. In this case, the background is formed of several layers, there are many plans in the sound texture; Rakhmaninov uses the undoubted integrity of the creation of piano works in a deep and colorful way: strong, deep basses, broadly colorful figurines, in which he uses a large number of sounds and echoes, giving a special charm to the way of achieving musical integrity. Rakhmaninov's note-taking is skillful: simple and double notes, octave and octave-chords, printed and fast, complex mixing of theme and background elements. The distinctive stylistic manifestations of Rakhmaninov's music are the mastery of performance on the piano, the close connection of artistic content and the effective use of organically important and influential means to implement the plan. It's a lovely, wavy-like piece that creates a textured background where the pieces are constantly changing with "waves" and "drops," where the melodious sound of the song is light.

Georgievskaya O.V. as noted in his dissertation, S.V. Rakhmaninov's polyphony "As a healthy phenomenon", a peculiar form of polyphony in the development of Rakhmaninov's work P he called. Post-polyphony gradually developed. "The features and possibilities of piano technique, the artistic structure of the piano, were crucial for this phenomenon. The phenomenon of complex textured polyphony occurs almost exclusively in piano music and is mainly associated with fast tempo".

The analysis of Rakhmaninov's unique polyphony clearly shows that the polyphonic features of the composer's work are the natural qualities of skillful melody, the result of intuitive polyphonic hearing. At the level of the origin of musical thought, there is already harmony and polyphony, not music and harmony, and a dialectical unity. Such unity and interdependence of harmony and polyphony is most clearly defined by the complex synthesis of the two components of dialectics, rather than the mechanical combination of the two components. It should be noted that Rakhmaninov himself had a different musical taste constantly changing. He developed and changed the style of composing music for various reasons. The artist was not able to give a concert at the time of creation of the work, during the conduction he did not appear as a performer at the same time or rarely worked as a pianist and vice versa. "Does Rakhmaninov-pianist hurt Rakhmaninov-composer?" Some experts have responded positively to some of the comments: "It's very harmful." But, at the same time, Rakhmaninov's performance undoubtedly further enhances his work and in Rakhmaninov's pianism the peculiarities of the composer's thinking were clearly manifested. Asafev emphasizes the integrity of Rakhmaninov's image, where creative and interpretive principles are combined: "The nature of the composer was that when his writings became only material for the artist, his works were created as both thoughtful and effective artistic reproduction."

It can be said that without the composer's talent and uniqueness of pianist talent, Rakhmaninov would not have made such a rich and brilliant contribution to the development of piano literature. The text of the notes of his works secretly has the same elastic rhythm melody, "vocalism", the same sentence formation, a rich and varied hidden "writing" characteristic of the pianist Rakhmaninov's style of performance.

To describe one of the main features of Rakhmaninov's piano work, D. V. Zhytomyrsky introduces the concept of "concert" without restriction in the concert genre. He understands the

concert with distinctive details in the opposite musical recording. “.. In the field of concert,” says the researcher, “the emotional principle usually manifests itself in full. This is partly due to the inseparability of the concert from the individual artistic element. ” The concert genre plays an important role in Rakhmaninov's work: his creative interests are mainly related to piano music. For none of his contemporaries (Scriabin, Metner) This genre was not important to them. Each of Rakhmaninov's four piano concerts (with the addition of a rhapsody to Paganini's theme) is an important event in the path.

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