

COMPOSER ANTONIN DVORZHAK ORIGINAL STYLE OF MUSICAL WORKS

Djumaboeva Muqaddas Shavkatovna

*Teacher of the Department of musical education, Kokan State Pedagogical Institute**Article history:**Received: 10th March., 2022**Accepted: 11th March., 2022**Published: 12th March., 2022*

Annotation: *Antonin Dvojak, together with Bedřich Smetana, is a brilliant representative of the Czech school of composition. His work is notable for a variety of genres - symphonies (the most famous - in the minor "New World" op.95, 1893), string quartet, operas (the most famous - "Mermaid"), symphonic poems, songs, mass, piano works and instrumental concerts. Brahms once wrote of the cello concerto of the most famous author among music lovers, the minor op.103: "If I had known that a cello could do such a thing, I would have written it myself."*

Keywords: *Antonin Dvojak, symphonic poems, songs, mass, piano works, music lovers*

Antonin Dvorjak in combination with Bedřich Smetana is a bright representative of the Czech compositional school. His work is notable for its unusual genres - symphonies (the most famous - minor op "from The New World".95, 1893 y.), string quartet, operas (the most famous - "mermaid"), symphonic poems, songs, messages, works of piano and concerts of musical instruments. The most famous author's si - minor op in the framework of music push-ups. About 103 cello concert in his time I. Brahms had written: "If I knew that cello was capable of such a thing, I would have written this concert myself."

Indeed, A. Dvorzhak's great contribution to the world music culture is his unique symphonies, which he founded on national symphonism, a concert for cello and orchestra, and his works of chamber-instrumental (trio "thoughts"). Many works of Dvorzhak with a description of his cheerfulness, warm lyrics, soft musical humor harmonize with the images of Czech nature and everyday life. A peculiar Czech world of fairy tales and Legends was sealed in the poems "vodyanoy", "napivzoryanisiya" and other symphonic .

A. Genre and rhythm chords in the folklore Dvorjak Czech and Moravia widely used features. Features of originality in the comic opera "Shoh and Coyote", in the patriotic anthem "Heirs of the White Mountain "and in the vocal "Moravsky duet", written for the choir and orchestra; especially found a vivid expression in the "Slavic dances" (first, 4 Hands for the piano, then for the orchestra and other musical instruments) and "Slavic rhapsodies", which have a vivid national musical description.

Its proximity to National Music, Folk Traditions is associated with the places where it was born and grew up.

Antonin Dvorjak was born on September 8, 1841 in the village of Nelogezeves near Prague. They were the eldest children of Dvorjak who held 8ta in the family. The composer lived most of his life in Nelogezeves. His father Frantisek Dvorjak was a Avenger and at the same time a professional performer of zitlat. Seeing his musical talent in Dvorjak, his parents decided his talent was as early development as possible. At the age of 6, Dvorjak begins to go to a rural music school. His mentor was a local church organist. In 1854-1857, he studied piano, organ and alt playing as well as music theory from Zlunica. For several years Dvorjak studied at the Prague organist school, gradually becoming a performer of vertiosis mohir scripka and alt. Over the years, he has been working as a scripka performer in the orchestra of the Czech Theater.

And in 1871-th year he leaves the orchestra with the aim of fully engaging in music writing. At this time, the composer writes about the love of one of his masterpieces, dedicating one of the vocal collections "Kiparis" to Josephine Chermiyakova. In these years, Dvorzhak's composing talent is widely recognized, he begins to work as an organist in the Church of St. Petersburg. In 1875-th year he will work on 2 string quintets. In 1877, thanks to the critic Edward Hanslik, the composer gets the attention of Brams. Thanks to the impetus of Dvorjak creativity Brams and Zimrok nash etirib Slavic song collections, slowly gaining a peak of popularity. His first performance abroad will be this "Stabat mater". This work was highly appreciated by English listeners. This work has gained fame for several years, having been performed in different countries.

The composer's work was usually conducted by himself. In 1891, he was awarded the honorary title of the University of Cambridge, where in the same year the premiere of his work "Rekviyem" was held. From 1892 to 1895 he worked as a director at the National Music Conservatory of New York. Here he met the 1st African composer Harley Berley. As a product of creative relations, in 1893-th year the composer writes one of his most famous symphonies 9 - th Symphony, which is called "From The New World". Returning from Europe to the Czech Republic, the composer spends the last years of his life on writing opera and kamer musical works.

The language of the symphonic works of the composer is distinguished by its unique musical appearance and features. We would like to draw special attention to this within the framework of our article.

It is known that the composer in his work addressed various genres and forms. The influence of these found its expression in the interpretation of symphonic works. In particular, 9 symphonies belonging to the author's pen L. Like the works of Beethoven, it relies on classical andose, while in their composition the features of the symphonic poem, which began to form in the middle of the XIX century, are noticeable. In some works, the influence of the composer Richard Wagner is also felt.

A. with these aspects. While Dvorjak music covers on the one hand the elements of the Vienna Classical School, on the other hand the main facets of the formation of national schools, characteristic of the period of romanticism - Czech folk music and through its rhythms it is worth considering to prove its proximity to folklore.

In its early symphonies, the composer manifests his closeness to Mozart and Beethoven, the influence of national music in his symphonic works, created in the S'ng from 1873 year, is headed exactly in this regard two collections- "Slavic dances" and songs, which made the composer famous-are far from classical andoza.

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The interest of the composer in folklore in general in his time was manifested in his interest in the culture of Indians and blacks in America and took his place in the works he created. In the last moments of his life, the composer focuses mainly on writing programmed works, writing the opera "Rusalka" in 1900 year. In this regard, the composer added his share to the creation of national Czech music as a worthy successor to the work that Bedřich began Sour Cream. On the example of German Romantics, they can be seen at such a peak as Richard Wagner and Jøhans Brams.

It is known that many works of the composer are numbered and arranged by the author. However, the loss of the first symphony and A.Errors in the recording of Dvorjak symphonies by publishers have caused confusion in the classification of davriy them. For the first time All the works of the composer Ya in chronological sequence. "Antonin Dvorjak, who saw the face of the publication in 1960 year by the Burgher. Thematic directory. Took place in the book "bibliography" (Prague). At the moment A.In the publication form of Dvorjak works, when its data is given, an abbreviated directory name is given, depending on the surname of the author who compiled this list (B - nem, which begins with a Latin letter. Burghauser means. For example, Symphony No. 9 AP. 95-B.178). However, along with this classification, the traditional method of numbering Dvorjak works on opus designation, concert programs and posters is also encountered.

During his lifetime, the last five symphonies of Dvorzhak were published, the previous three were performed and directed to the attention of a wide audience. The first symphony was lost while missing.

Dvorjak's instrumental music is characterized by depth of content and artistic excellence. The richness of music and emotional simplicity, the persistence of the musical image at one time and the incarnation in the text of logical works are compared with a fiery temperament, a sincere interpretation of bright rhythms. The composer was able to show in his musical works a complete orchestral melody, accompanied by a colorful twist of the timbre paints of each instrument, demonstrating skillfully the use of polyphonic sounds, clarity, flexibility of the harmonic language, melodic characteristics of the instrument. During the long Watts, the composer did not resort to programmed works, creating the basis for the formation of the expressive power of his instrumental music, the edges of the image.

On the example of Compositor symphonies, sonata - the vitality of the symphonic category, at the same time, the artistic breadth characteristic of List - Wagner poems was expressed. In the application of the principles of Sonato allegro, the composer skillfully uses the ability to open a dramatic Konflikt, setting the path of extreme resourcefulness. This form is freely interpreted by the composer, often using symphonies on the edges. (This can be seen on the example of the Symphony No. 4 or the final of the Symphony No. 5). The circle of images of these parts illuminates the worlds of the same lyrical, epic and heroic, based on multifaceted and mostly dramatism. Both the inspired middle parts of the Sonata series and the kamer-musical works are characteristic of symphonic works. In these parts, the soul of the great composer and the description of humanity are revealed . Temperament, fervent intensity determines its skerso parts, Czech folk dances are based on furiant's methods of bright rhythm.

The composer writes 9 symphonies until 1865-1893 year. Although the first four are written in the initial ten years, the author, who is in demand for himself, refuses to publish them (published only after his death). In 1875 year the composer writes the siphon №5 (1879 year), but later under the

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partially updated edition 1888 year the symphony F - dur op №3. Like 76, the publication saw his face. After that, the Symphony №1 D - dur op.60 (in fact, the symphony №6 was created (1880) and was performed a year later, the edition of which was presented in 1882 Year), №2 D - moll op. Symphony No. 70 (in fact №7 Symphony 1884, inscribed was performed in the next year and was published in the same year), Symphony No. 4 op.88 (actually №8 Symphony (1889) saw the face of the publication in 1890, which was executed in 1892), №5 Symphony e - moll op.95 (in fact, the Symphony No. 9 (1893) performed the same year on its own, was published in 1894 year).

It is known that the Symphony No. 1 is a do - minor, the composer was written for a special contest, which was held in Germany at the age of 24 years. This work is an experimental stage for the composer in mastering the symphonic genre, demonstrating his talent in unique aspects. In a certain sense, the symphony seems to be in harmony with the Symphony No. 5 of Beethoven. The scope of tonality of all parts of the example is the same (do-minor, lya - perfectly minor, do - minor and Do - major). The harmonic basis of the symphony and the aspects of sounding F. It stands close to the Schubert style. Then the composer gave this symphony a special name and called the village name of Bogemia "Zloniskie kolokola". The composer lived and lived in the same village in 1853 - th year. Op used as iqtibos in some "silhouettes" of the symphony.

Symphony №2 refers to the images of patriotism, heroic - dramatic in appearance. It is known that shortly before the writing of this symphony, the composer wrote "Nasledniki Beloy gori" kantatasi "Gusitskaya uvertyura", they are close in character to each other. In the first and last part of the symphony, we see that the theme of this ovary is iqtibos, the tones of the gusit hymns are also heard in the second part of the symphony. The symphony is renewed as a hymn to its homeland, pre-defining to the Symphony No. 5 of its exciting dramatic shiddati Dvojak. Against this background, the symphony №4 stands close to the Symphony №1.

In the content, symphonies №3 and №1 stand close to each other: glorifying a cheerful mood, emotionally open, lyrical simplicity and joy. But in the Symphony №3 pastoral, landscapes of nature and close thoughts to them take place and are especially noticeable in the first part of the symphony. And the Symphony №1 is relatively brave and brave. The Culture, National tones and bright rhythms of the Czech people are embodied in two works. In the second part of the Symphony №3 reminds of the "Slavic dances" of the humorous nature of skertson, taking place in such musical expression means as "fantastic push to think". In Symphony No. 1, for the first time in symphonic literature, 3 part is given under the name furiant. Also, the attempt to combine with gross tematism inherent in the creation of a mature Dvorzhak is noticeable.

The last years of the composer's life are full of new creative ideas. He made his way to non-programmed instrumental and symphonic music programmed music. Dvorjak is a captive to the specific poetry of the Legends of his native country, creating works no less heroic genre, which confirms the National originality of the Czech Symphony. He sees his victories as the success of Czech Art. It can not be overemphasized if we say that the Czech culture, its customs, traditions, the national image of the people's way of life are reflected in the Slavic songs of Opera, symphony, instrumental and vocal Slavic dances. Also in his works he will be able to revive the national events that took place in the Czech Republic. In the works of Dvorjak are interpreted such topics as historical plot, folk - heroes, lyrical - romantic character, sincerity, humanism. Therefore, the composer increasingly attached importance to the peculiarities of the Czech National genres in his Slavic and Czech songs, string quartet, quintet, symphonies. And the comedian was able to perfectly master the

National genre of the Opera. Dvorjak Czech paid attention to the tone side of folk art, the problem of folklore and Compositor caused the composer to rise to the world level in his work. We can also see jazz in its later symphonies.

Dvorjak Czechs, based on Folk Music, raised them to the level of Symphony. And he was so stressed that he was professionally at a high level that he was able to get acquainted all over the world, passing the Czech border.

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