

## THE ARRIVAL OF SYMPHONIC MUSIC IN UZBEKISTAN

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**Annotation:** Another new genre that has been creating in the world of Uzbek music, different from Uzbek music, is the introduction of symphonic music. The introduction of this genre was a novelty in the world of Uzbek music. Several Uzbek composers contributed to the development of this symphonic music. Even now, a number of young composers are creating in the development of this genre.

**Keywords:** symphony, symphonic suite, overture, symphonic poem, symphonic ballad, symphony, rhapsody, symphony and instrumental concert.

Among the types of musical art, symphonic music is one of the most complex genres. It is known from history that due to the creative research of professional composers, various forms and genres of instrumental music began to appear in Italy in the 16th century. In the following centuries, "Symphonic Suite", "Overture", "Symphonic poem", "Symphonic ballad", "Symfoniato", "Rhapsody", "Symphony" and "Instrumental concert" were formed in the composer's work. Symphony (from the Greek "symfonia" - harmony) is the leading genre of symphonic music, the highest form of instrumental music in the compositional direction. A symphony is intended to be performed by a symphony orchestra, but some symphonies also involve choirs and soloists. The classical form of the symphony is a series of four parts based on a common idea and a unified dramaturgy. The first part depends on the contrast of themes and the development of momentum: the second part serves as a lyric retreat: the third part is written in the character of a minuet or scherzo: the fourth part is often a solemn, passionate conclusion.

The "Vienna School of Music" played an important role in the popularization of symphonic music and the development of various genres. In the 18th and 19th centuries, Corelli, Vivaldi, Haydn, Bach, Handel, Mozart, Beethoven, Schubert, Schumann, Paganini, Smetana, Dvorak, Liszt, Chopin, Grieg, Glinka, Borodin, Mussorgsky, Rimsky-Korsakov, Tchaikovsky, "Symphony", "Instrumental concert" and other forms of symphonic music are the main repertoires of all world symphony orchestras and famous composers. In the 20th century, the symphony orchestra and all genres of symphonic music developed widely in Western and Eastern countries. Among them, the first symphonic music entered Uzbekistan at the end of the 19th century. The process of formation and development of symphonic music in Uzbekistan consists of three unique creative processes. The first stage is related to the introduction of the symphonic genre, performance criteria into Uzbekistan and the creation of a number of symphonic works by Russian-speaking composers based on Uzbek music. The second stage is cooperation, manifestation of symphonic masterpieces in various genres in the work of representatives of the National School of Composers. The third stage is

related to the formation of Uzbek symphonic composers and the creation of mature works typical of world standards. The first representatives of the Uzbek symphonic school consisted of Russian-speaking composers. The State National Symphony Orchestra of Uzbekistan, a part of the Uzbek State Philharmonic, founded by Russian-speaking composers in 1938, is a clear example of this. In those years, the first chief conductor of the National Symphony Orchestra of Uzbekistan, G. Shpitalny, performed works created by Russian-speaking composers and showed the people his art. In this symphony orchestra, "Samarkand Suite" by Deshevov, "Musical Landscape of Uzbekistan" by M. Ippolitov Ivanov, "Uzbek Rhapsody" and "Ferganacha March" by V. Zolotaryov, "Sovetsky Vostok" by S. Vasilenko, "First Symphony" Works created by composers such as G. Mushel show their national aspects. Especially, A.F. Kozlovsky's three-part symphonic suite "Lola" created in 1937, G. Mushel's three-part "First Symphony", M. Glier's "Celebration Overture" and "Fergansky Prazdnik" overture created in 1939 will be recognized by experts. These composers play a unique role in the formation of the Uzbek school of composers and the education of a new generation of composers. As a result, by the end of the 1930s, the compositional creativity of M. Ashrafiy, T. Sadikov, M. Burhonov, and Sh. Ramazonov began to appear. M. Ashrafiy will create a three-part symphonic suite for the symphony orchestra "March of Construction" and M. Burhonov "Girl of Uzbekistan". These composers contributed to the development of Uzbek symphonic music.

In Uzbekistan, national symphonic music genres were created from the first period based on the following creative methods: 1. Harmonization and instrumentalization of the folk tune without changing it. 2. Processing of the folk tune, i.e. development of the theme due to some changes. 3. Use and develop folk tune as a quote. 4. Creating a work by perfectly using the intonation, method, vibration features of folk music. 5. To create a symphonic work independently, in the national spirit, based on an author-original theme. When applying all these creative methods, each composer creates works freely based on his creative potential. In the 20-40s of the 20th century, symphonic music was created and developed in Uzbekistan mainly due to the creative activities of Russian composers. They studied the characteristics of the traditional musical heritage of local peoples, creatively sought to create symphonic works in the national spirit, and for the first time symphonic music created works in different forms and genres. Composers such as V. Uspensky, A. Kozlovsky, G. Mushel and R. M. Glier opened a new page in the history of Uzbek music of the 20th century with bright symphonic works. In this direction, the ground was created for the creation of national symphonic works. In 1941-1945, symphonic music continued to develop in Uzbekistan even during the Second World War. They created musical stage works, chamber musical works and symphonic music on various themes with martial and lyrical songs: in 1941, G. Mushel, the great poet Alisher Navoi created his second four-part symphony dedicated to the 500th anniversary of his birth. Epigraphs from ghazals are given in each of the parts of the work, which help to reveal its ideological content to the listeners. In 1942, the composer created his third symphony.

Composers such as Yu. Tyulin, Barapov, M. Shteynberg, V. Voloshinov, who temporarily lived in Uzbekistan during the Second World War, also created symphonic works based on the heritage of Uzbek folk music. "Symphony-Rhapsody", "Tahir va Zuhra" overture in 1942

and "Ugari" heroic overture in 1943 in collaboration with Kalonov. V. Voloshinov's "Uzbekcha" suite, M. Ashrafi's first symphonies created in 1942 - "Heroism" and the second in 1944 - "Glory to the winners" were created. K. Abdullayev, M. Ashrafiy, M. Burhonov, T. Sodikov, Sh. Ramazonov, G'. Kadirov, I. Hamrayev, M. Leviyev, S. Yudakov, S.K. Talented composers like Boboyev will be able to create their first symphonic works. In the 50s and 60s of the 20th century, Ikram Akbarov, Fattoh Nazarov, Doni Zakirov, Abdurahim Muhammedov, Hamid Rahimov, Dadaali Soatkulov, Rashid Hamroyev, Tolkin Kurbanov, Saifi Jalil, Sultan Hayitbayev, Matniyoz Yusupov, Enmark were among the modern Uzbek composers. Talented young composers such as Salikhov, Alexander Berlin, Sovet Varelas, Felix Yanov-Yanovsky, Shokhida Shoimardonova, Dilorom Saidaminova, Zumrad Toychiyeva, Rumil Vildanov, Albert Malakhov, Vladimir Milov joined. The 1970s and 1980s of the 20th century are associated with the creation of new names and works in Uzbek symphonic music. In this third stage, among the composers of the middle and old age, the composers listed above are the third and third. the fourth generations began to join: Mirsodiq Tajiyeu, Mirkhalil Mahmudov, Ulug'bek Musayev, Sabir Karimkho'jayev, Nadim Norkho'jayev, Najmiddin Muhameddinov, Rustam Abdullayev, Mustafo Bafoev, Habibulla Rahimov, Gaip Jemisanov, Dilorom Omonnulaeva, Gurbanboy Zaretidinov, Anvar Composers such as Ergashev, Avaz Mansurov, Abdusaid Nabiyeu, Nuriddin Ghiyosov, Muhammad Otajonov, Kahramonjon Rahimov boldly entered the development process of Uzbek symphonic music. Composers of this period also created worthy works in professional music. They brought Uzbek symphonic music to the world and enriched it with new works. It is no exaggeration to say that they contributed to the development of art.

In addition, a lot of work has been done in our country to develop the symphony orchestra. The National Symphony Orchestra of Uzbekistan, established in Uzbekistan, has performed many concerts in various auditoriums during its activity. He received applause from fans in academic halls, concert halls, ordinary people, workers and villages. In the repertoire of the orchestra, almost all symphonic music of Uzbek composers has a worthy place. Even in the post-war period, the orchestra remained a traditional form of demonstration of the achievements of the republics - held in Moscow for decades. In November 1951, the 2nd decade of Uzbek literature and art was held in Moscow. As written in the magazine "Sovetskaya muzyka" about this decade: "... if the true main hero of the decade of 1937 is O, who captivated the listeners with his deep meaning, naturalness, spiritual beauty, and unique color. was the folk art of Uzbekistan" and now Uzbek multi-voiced professional music works were widely performed at the concerts of the 2nd decade. Concerts organized in 1999-2000 in cooperation with the National Symphony Orchestra of Uzbekistan and composers in Uzbekistan were widely recognized. Orchestra groups from England, the USA, France, Thailand and many other foreign countries took part in the festival with the participation of international symphony performers held in Tashkent. In addition, the National Symphony Orchestra has organized tours in several countries such as Russia, Germany, and France. Interestingly, the team visited Thailand twice, where they had the opportunity to perform a solo concert. The mass media reported that all the concert programs received high recognition from foreign experts. Therefore, representatives of the country's royalty took part in the concerts with a special visit. Not only that, of course, the

National Symphony Orchestra organized large concerts with foreign conductors in the last period of its activity. In particular, he collaborated with the conductor of the Sicilian Academy of Music, Gaetano Colaanni, and the conductor of the Los Angeles Symphony Orchestra, Ricardo Capasso. The concerts held in Tashkent, the capital of our republic, were well received by the public. The National Symphony Orchestra has been rated as one of the best orchestras in Southeast Asia by the foreign press.

Inexhaustible creative aspirations, performance skills, concert programs organized at a high level not only brought great success to the team, but also made it possible to take a worthy place among the most professional orchestras in the world. The National Symphony Orchestra is a team that can fully meet the demands of even the most capricious and sensitive fans.

In addition, the Orchestra participates in symphonic music held in the republic, i.e. Central Asia and Kazakhstan, Central Asian and Caucasian countries, contemporary music - "Davr Sadolari" Ilhom XX" festivals, international music festivals: Tashkent; Almaty; Actively participated in other similar festivals held in Samarkand. The orchestra toured Russia, Ukraine, Azerbaijan, Turkey, Baltic and Central Asian countries, Thailand, and Singapore. The orchestra recorded dozens of gramophone records and Uzbek radio records. Even now, Uzbek composers are increasingly turning to this orchestra and creating a separate repertoire for it. The orchestra performs works written by composers and brings them to our people and the audience to listen to them with love. Currently, young composers who are creating in our country are also creating their own examples of symphonic music and presenting them to our people. But when explaining the symphonic music genre to ordinary people, composers effectively use simplicity, i.e. the examples of oral creativity of our people, and use them to create symphonic music using effective methods. works are being created. Shuhrat Zakirov, Abdujalil Abdusattorov, Zarina Khodiyeva, Mehroj Mukhtorov and many other composers who are currently working in the "Union of Composers of Uzbekistan" have created works in the genre of symphonic music. are written and presented to our people.

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