

ABOUT Y. BRAHMS' CHAMBER-INSTRUMENT STYLE Mukhamedjanova Z.S.

*Mukhamedjanova Zakhro Satvaldievna - Associate Professor,
DEPARTMENT "CHAMBER MUSIC",
STATE CONSERVATORY OF UZBEKISTAN,
TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: during his creative life, J. Brahms created 24 chamber works. Most of them are ensembles with the participation of the piano, in particular, sonatas for violin, cello, clarinet, five piano trios, three piano quartets, and a piano quintet.

In the sonatas for violin and piano, a bright individuality, characteristic of the dramaturgy of J. Brahms, is manifested: in the first part, there is an orientation towards a generalizing finale through the dynamic consistency of the philosophical-lyrical and psychological middle parts of the lyrical hero. The creative evolution of the composer testifies to the fact that J. Brahms strove for the gradual development of the cycle, the culmination of which is the final part. This climax forms the dramatic center of the series and represents a positive resolution of the overall idea. The most original row in the work of J. Brahms begins with a lyrical elegy expressing the ideological side of the composer's music, and reaches a dramatic climax in the final of the row. Such works include Sonata No. 1 for cello and piano, String Quartet No. 2, Sonatas No. 1 and No. 3 for violin and piano.

Keywords: sonata, chamber music, genre, creativity, composers, work, elegy, dynamism.

О КАМЕРНО-ИНСТРУМЕНТАЛЬНОМ СТИЛЕ Й. БРАМСА Мухамеджанова З.С.

*Мухамеджанова Захро Сатвалдиевна – доцент,
кафедра "Камерной музыки",
Государственная консерватория Узбекистана,
г. Ташкент, Республика Узбекистан*

Аннотация: за свою творческую жизнь Й. Брамс создал 24 камерные произведения. Большинство из них составляют ансамбли с участием фортепиано, в частности, сонаты для скрипки, виолончели, кларнета, пять фортепианных трио, три фортепианных квартета, фортепианный квинтет.

В сонатах для скрипки и фортепиано проявляется характерная для драматургии Й. Брамса яркая индивидуальность: в первой части наблюдается направленность к обобщающему финалу через динамическую согласованность философско-лирической и психологической средних частей лирического героя. Творческая эволюция композитора свидетельствует о том, что Й. Брамс стремился к постепенному развитию цикла, кульминацией которого является заключительная часть. Эта кульминация составляет драматический центр сериала и представляет собой положительное разрешение общей идеи. Наиболее оригинальный ряд в творчестве Й. Брамса начинается с лирической элегии, выражающей идейную сторону музыки композитора, и достигает драматической кульминации в финале ряда. К таким произведениям относятся Соната № 1 для виолончели и фортепиано, Струнный квартет № 2, Сонаты № 1 и № 3 для скрипки и фортепиано.

Ключевые слова: соната, камерная музыка, жанр, творчество, композиторов, произведение, элегия, динамизм.

Brahms's piano trios are of great importance in terms of the formation and evolution of the chamber-instrument style. After all, these works cover a very large part of the composer's creative period and reflect his creative research during this period. They continue the tradition of Beethoven, Schubert in this genre, and differ in the romantic life feeling characteristic of Brahms. Comprehensive, symphonic and chamber features are clearly visible in the piano trios of Y. Brahms. Each trio is a stage in the process of the composer's not only creative and vital, but also his understanding of existence, life and death.

In the works of 1880-1890, there are stylistic features related to the late period of Y. Brahms's work. In this period, the characteristics of spiritual concentration, deepening into the philosophical world, achievement of special lyrical, uplifting and seriousness, and logical versatility of the image by observing the process of striving for the camera feature are noteworthy. In particular, the types of expression and development of musical thought in various ways are noticeable. Y. Brahms used a wide range of means of expression in his works of the late period, from the forms related to the song to the development of the sonata and variation.

The musical fabric of the works belonging to this period is also interesting. Its polyphonic structure is based on imitative and contrasting polyphony, and relies on the polymelodism of equal instrumental tracks and thematic melodic figuration. The types of modern musical textures are expressed in the interaction of the elements of the musical fabric. Among them are mobile-polyphonic imitative, imitative-continuous, imitative-linear polyphony, etc. This gives the overall musical image of the work its uniqueness. Y. Brahms prolifically uses multi-voice types of musical fabric, from duet instrumental sonatas to large-scale ensembles.

Late creative features of Y. Brahms can also be observed in the sonatas created in 1880-1890. In the second sonata for cello and piano, as a logical continuation of the first sonata, it can be observed that it was created from a combination of styles characteristic of instrumental sonatas of Bach, Schubert, Schumann, Mendelssohn. The internal brotherhood of these two works is reflected in the symphonic nature of the artist's thinking.

In 1894, two sonatas for clarinet and piano (F minor and E-flat major) complete the work of the artist's chamber-instrument ensemble. Both sonatas demonstrate the high skill of Y. Brahms, characteristic of the chamber ensemble style. The variant-variational method of development in musical material reaches original perfection in these sonatas.

Works written by Y. Brahms for piano for four hands and for two pianos reflect the continuation of the work of the chamber-instrument ensemble. The works for four hands belong to the style of the Viennese domestic music gathering tradition and continue Schubert's research in this direction. These are Waltzes, "Love Songs" series, "Hungarian Dances" series created in 1860-1880.

Y. Brahms' works for two pianos show an organic synthesis of chamber, concert and symphonic styles. The F minor sonata was considered a variant of the string quintet, which was later transformed into a piano quintet. This sonata is one of the works with a bright character, typical of the unique style of the creator.

The work "Variations on a theme of Y. Haydn" (B-flat major) shows that the artist is faithful to the Viennese classical tradition. After all, the style, figurative idea and dramaturgy of this series vividly express the principles of this period.

In the context of the methodological scope of Y. Brahms' chamber-instrument ensemble creation, it is permissible to mention the methodological factors related to his early, mature and late stages. This is, first of all, the pursuit of classical genres of instrumental art, such as sonata, trio, quartet, quintet. In this way, the creator enriched his works with a romantic meaning and began to open a new way to the 20th century chamber-instrumental creativity. This trend inspired the composers S. Taneev and R. Gliere, who expressed a great creative interest in the chamber-instrument ensemble genre, and also influenced the work of the chamber ensemble of Schoenberg, Berg and Webern. Y. Brahms' inclination towards intellectualism aroused a critical view of him in his contemporaries. The deep emotional world of Brahms music was well received by 20th century musicians.

The uniqueness of Y. Brahms's musical thinking lies in the synthesis of emotion, image and mood. At the same time, it is free from the declarative programming characteristic of contemporary romantics. In this context, Brahms is a creator who continues the tradition of composers like Beethoven and Schumann, who created before him.

Along with Beethoven, Bach's work was of great importance to Brahms. After all, the sonata genre and polyphonic development of musical material, fugue and inventive methods, monothematism, and other musical expressive forms found in his chamber-instrument ensembles reflect Bach's musical traditions. The monothematic formation of musical material and separate musical expressions forms the basis of Brahms' musical thinking and becomes one of the important factors. Observations on Brahms's monothematism show that he underwent a certain evolution in his work in terms of musical expression and the use of leading tones. If in his early creative period he relied on the principle of monothematic development characteristic of Beethoven, then in later periods the technique of monothematism becomes more complicated.

The chamber music of I. Brahms is a significant part of the composer's creative heritage. It contained all the main ideas of his work, from the early stage to the late, fully and consistently reflecting the evolution of style. All Brahms' concepts of cycles are presented here in various manifestations: dramatic and elegiac, lyric-genre and pastoral. It is in the sphere of chamber music that Brahms' powerful synthesis of ideas, forms, genres, methods of development of classical and romantic art is carried out. The appearance of chamber compositions by I. Brahms was very connected with his practical activities (both as a soloist and a member of a chamber ensemble). This activity was a kind of one of the "laboratories of style" of the composer. Constantly playing in various ensembles with interesting musicians, Brahms comprehensively studied the textures and styles of diverse chamber ensembles [1, 16].

The variant-variation development method remains one of the most important tools in the chamber ensembles of Y. Brahms' late works. This method combined with phrase-thematic development method leads to the addition of sonata and variation principles and opens the way for its development. At the same time, in Brahms' late work, clear boundaries between expository and developmental sections are not observed.

The variation and variation that arose from F. Schubert's compositional technique later reached its highest point in Brahms' work. Brahms's last chamber-instrumental works, created in the 1890s, represent the most characteristic features of his work. These works are oriented towards the future and really open new directions. Nowadays, that is, in the 21st century, the possible forms of development of the creative method typical of Brahms are finding their clear expression. The current of neoclassicism, whose origins go back to the work of Brahms, is a clear proof of our opinion. In particular, the music of the 20th century, in particular, the polyphonic structure of the musical fabric, melodic development, continuous renewal of the melody, monothematism in the development of the principles of the chamber-instrument ensemble of this period - all this goes back to the creation of the chamber-instrument ensemble of Y. Brahms.

References / Список литературы

1. *Astakhov V.A. Chamber works for viola by Johannes Brahms: features of composition, drama and performing interpretations // Art history. Journal, 2019, №25 (49).*