

THE IMAGE OF IOLANTA FROM THE OPERA «IOLANTA» BY P.I. TCHAIKOVSKY Tursunbayeva F.B.

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Abstract: *musical culture plays an important role in the spiritual life of society. Because music awakens wonderful feelings in a person's heart and encourages him to do good deeds. At the same time, music, especially the "pleasant voice", has a strong influence and upon hearing a person is freed from inner suffering. One forgets all difficulties, even hunger and thirst. Music is the best way to unwind after hard work. The influence of music can be seen even from the fact that a crying child calms down and falls asleep when he hears his mother singing.*

Keywords: *music, culture, painting, literature, intonation, composer, piano, concert.*

ОБРАЗ ИОЛАНТЫ ИЗ ОПЕРЫ «ИОЛАНТА» П.И. ЧАЙКОВСКОГО Турсунбаева Ф.Б.

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Аннотация: *музыкальная культура играет важную роль в духовной жизни общества. Потому что музыка пробуждает в сердце человека прекрасные чувства и побуждает его к добрым делам. В то же время музыка, особенно «приятный голос», имеет сильное влияние и услышав человек освобождается от внутренних страданий. Человек забывает все трудности, даже голод и жажду. Музыка лучший способ расслабиться после тяжелой работы. Влияние музыки видно даже из того, что плачущий ребенок успокаивается и засыпает, услышав пение матери.*

Ключевые слова: *музыка, культура, живопись, литература, интонация, композитор, фортепиано, концерт.*

The main aesthetic principles of Tchaikovsky were formed in the 60-70s of the XIX century, during the period of a high rise in social and artistic thought, the heyday of Russian literature, painting and music. With an acute tragedy of attitude, the most important feature of Tchaikovsky is a harmonious, optimistic perception of life. Tchaikovsky loved life, man. The truthful disclosure of emotional experiences is the essence of his music.

P. Tchaikovsky is a deeply national composer. In his works, he shows the life of Russian society, its way of life; gives pictures of Russian nature. The music is intonationally close to the Russian folk song.

The dramatic nature of the composer's talent was reflected in the choice of literary subjects for the program composition. The central task for him was the embodiment of the idea, the main conflict of a literary work. Tchaikovsky entered the history of the development of world symphony as creator of lyrical-dramatic, lyric-tragedy symphonies. In his instrumental works, he revived Beethoven's principles of generalization of ideas and images on a large symphonic scale.

In Russian music of the 19th century, only Tchaikovsky managed to raise the symphony, according to B.V. Asafiev, to the level of "emotional philosophy in sounds". The lyrical nature of his symphonism, psychologism, reliance on the genre specificity of images, inclination towards generalized understandable programming are revealed by means of an effective and dynamic symphonic method.

In a letter to Taneyev, Tchaikovsky called the symphony "the most lyrical of musical forms", and in letters to von Meck, emphasizing its advantages, he wrote about great scope for fantasy. Feeling the symphony as "a lyrical confession of the soul, on which a lot has boiled", and its creation as a "purely lyrical process", Tchaikovsky primarily reflects the complex psychological, emotional life of a person.

Throughout his career, Tchaikovsky tends to embody sharp conflicts of opposing forces in his symphonic works. And this feature brings together Tchaikovsky's non-programmed and program instrumental music.

The composer has also been working hard for the last decade. During these years, he wrote the operas Mazepa, The Enchantress, The Queen of Spades, the lyrically light Iolanthe, the ballets The Sleeping Beauty and The Nutcracker, the Serenade for string orchestra, the Italian Capriccio, the Fifth Symphony, the tragic Sixth symphony.

Characteristics of the work of P.I. Tchaikovsky, incorporating the best achievements of European and Russian musical culture, relying on Russian folk art and urban romance of the 19th century, creating classical examples of Russian national musical art. He created lyric opera, Russian classical ballet; his piano and violin concertos are a great contribution to the world of chamber instrumental music. His piano miniatures and lyrical romances sounded in a new way.

P. Tchaikovsky strove to create a lyrical opera based on a realistic perception of life, not pretending to be entertaining external action and depicting not idealized romantic heroes in extraordinary circumstances, but people close to their contemporaries.

Opera occupies a large place in his work. The composer wrote 10 operas: "Voevoda". "Ondine" (subsequently destroyed as not meeting his requirements), "Blacksmith-Vakula", an opera later called Cherevichki; 3 operas on a historical plot – "Oprichnik", "Mazepa". "Maid of Orleans"; opera "The Enchantress"; bright, life-affirming lyrical "Iolanta". The pinnacle of Tchaikovsky's operatic work is the operas "Eugeniy Onegin" and "The Queen of Spades".

Most operas are lyric-psychological dramas based on human life, thoughts and feelings.

Tchaikovsky was attracted by "plots in which real, living people act, they feel the same way as I do". The composer consistently adhered to the thoughtful principles of the operatic genre. Having absorbed the diverse styles and trends of European and Russian music, Tchaikovsky creates a new type of realistic opera.

P. Tchaikovsky wrote a total of ten operas, varied both in their subject matter, figurative structure, and in terms of musical and dramatic expressiveness. However, the type of lyrical or lyrical-dramatic opera from the life of ordinary people, not surrounded by a halo of heroism and romantic exclusivity, but capable of deeply and strongly feeling, suffering and sacrificing oneself in the name of fidelity to one's feeling, was closest to him.

Opera P.I. Tchaikovsky's "Iolanta" belongs to the genre of lyrical musical drama. Lyric opera in one act (Currently, the opera is in two acts.) It was created in 1891 from July to September and became the composer's last opera.

The opera "Iolanta" is rightfully considered the author's most iridescent and serene work. It was created based on the poetic drama of Heinrich Hertz "The Daughter of King Rene", translated by F. Miller and later remade by V.R. Zotov.

The opera opens with an introduction entrusted exclusively to wind instruments. Such instrumentation aroused bewilderment among the composer's contemporaries, who undoubtedly had the right to speak out on this score.

Iolanthe is a lyric opera. Poetic spirituality, nobility and purity of feelings, touching sincerity made it one of the most harmonious and bright works of Tchaikovsky. Her music embodies a life-affirming belief in the victory of the bright beginning, in the spiritual strength of a person striving for truth and goodness.

The beginning of the opera embodies its main idea - the contrast of darkness and light. The orchestral introduction is sustained in mournful, gloomy tones; string instruments were excluded from the orchestra. Cold, whimsical sounds of woodwinds intensify the feeling of vague anxiety, lingering anxiety. A bright contrast is created by the scene following the introduction: the introduction of the serene song melody of the violins with the light accompaniment of the harp is perceived as a sudden stream of sunlight.

The Iolanta orchestra is distinguished by its extraordinary subtlety and richness of colors, which struck some of its contemporaries with its bold, unusual timbre effects. In particular, the woodwind group finds wide and varied use in this last opera by Tchaikovsky.

The instruments of the same group sound completely different in the finale of the opera. The above theme of the hymn of thanksgiving first appears on the flute in a high light pp register, accompanied by light figurations of the harp, like good news coming from a distant heavenly height. Only gradually the sound of the orchestra thickens, and as new instruments enter, it becomes more and more bright and brilliant.

Diverse in themes and musical means, romantic operas, revealing the subtle, vulnerable and at the same time quivering, generous with revelation and compassion, the world of the human soul, marked a new stage in the operatic performing art associated with dramatic intonations, expression, confession, truthfully conveying a rich range of human feelings and emotions. In the arena of the struggle for vocal priorities, natural voices win - tenors and female sopranos, who combine technical skills with cantilena, expressing truth, thought, and mood.

Opera is the kind of musical art that was closest to Tchaikovsky and loved by him. In letters, diaries and critical articles one can find numerous statements of the composer about the importance of the operatic genre, its democratic nature; thoughts about what colossal opportunities this type of musical stage art provides the composer.

Singing, as one of the ways of expressing human emotions, as a kind of language of communication through the musical and intonation colors of the voice, gradually acquired those forms, those qualities that contributed not only to the crystallization of the best features in it, but also to the development of exemplary vocal and technical skills.

Corresponding to the aesthetic ideas of its time about the essence of the musical word. Closely connected with linguistic culture, patterns of versification, pronunciation of vowels and consonants, from which singing intonation is formed, it developed along with other types of art, and, most importantly, with music, contributing in turn to the development of many of its types and genres.

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