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## Choir Performance in European Countries Emergence

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### ABSTRACT

*The article highlights the crisis of Renaissance humanism in Western Europe in the early 17th century, the reorientation of man's place in the world, and the emergence of new ideas in philosophy, science, and the arts.*

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- Strengthening the dominance of bourgeois relations in Europe;
- sharp uneven social development of different countries;
- To highlight the national features of European cultural life countries - philosophical, artistic, scientific, religious;
- Consistent expansion and strengthening of communication between different countries intensification of cultural contacts, information exchange, interaction;
- The aesthetic thinking of the time reveals not only the national characteristics, but also the common features of all European countries.

Modern public opinion differs sharply from the previous period: "There is a distinction between the political and economic power, the power of law and the power of money, the private and the general, the personal and the class, the empirical and the abstract." what a sharp internal incompatibility of the situation ". Division is not a frozen, unchanging thing, it is always a divine destiny, but it is dynamic, open to all kinds of changes, conflicts and dramas. The change in attitudes and the new artistic directions that defended the polarists' perceptions of the world led to the transition to new principles of the artistic development of reality. Following these principles, new trends in art emerged, classicism and baroque.

**Get acquainted with the English national culture of Ganover and London** In 1710, F. Gendel moved to Ganover as a palace chaplain came to work. The Dukes of Hanover have long been known as fans of foreign-French and especially Italian music. In their palaces, they regularly invited prominent figures of both folk arts.

The opera house in Ganover was built by theatrical architects, and the orchestra and choir consisted of French and Italian musicians and singers. In 1689, the Italian composer Agostino Steffani I began to work as a conductor. Gendel met and approached Ubi during his time in Italy. Apparently, Gendel received the offer to Ganover with the help and sponsorship of Steffani.

Between 1711 and 1716, Gendel lived either in Ganover or in Italy, where he was more attracted to the

German circle, which was separated from the English capital, which had a richer theatrical art. The move to Hanover did not require Gendel to change the musical and aesthetic principles adopted in Italy. His work was in line with the tastes and requirements of the place. The composer's situation in London became much more complicated, he first came here in the late 1710s.

The first appearance in February 1711 made Gendel famous. No opera could compete with Handel's *Rinaldo*. Meanwhile, Handel was trying to improve his position in England. The anthem *Te Deum*, written in 1711, was one such movement. To accomplish this work (under British law, foreign music was banned from being performed on public holidays), its author wrote Queen Anna's birthday party. The delight of the courtiers ensured the performance of *Te Deum* at a ceremony in front of the parliament. In spite of national traditions, Handel became the official composer of the English kings. He did not ignore all genres of folk music. Roman Rolland said that Gendel studied not only "intelligent" music, but also "the simplest and most ancient sources of folk music." Gendel would remember different, new impressions. The composer himself testified that the shouting and noise of the streets of London inspired him to compose his best songs.

In the years following Queen Anne's death (1714), Handel served as a captainmaster with British officials. The literary and artistic salons of Ulaming were visited by great people of England - writers, publicists: Jonathan Swift, Alexander Pop, John Gay and others. In front of this chosen society, Gendel often performed on the organ and on the harpsichord with his performance and improvisation. Here, the artist's unparalleled art is admired by countless fans and fans. At the same time, Handel spent a lot of time studying English choral art. As a result, twelve so-called "anthem" English psalms were written in biblical texts for choir, soloist, and orchestra, as well as in English religious music traditions. The work on the choral writing in the anthems was a kind of preparation for the creation of future monumental choral oratorios. Just as the Italian cantatas played the role of a sketch for the opera, the "laboratory experiments" on the anthems prepared themselves for the choral epics of the oratorios.

One of the major oratorical compositions of this period was *The Sufferings*, written in Brox's text. and the search for a medium that responds to his aspirations for large-scale and majestic compositions. This aspiration was reflected in the anthems, which were the basis of more choral arrays, and later in the oratorio "Esfir". Like anthems, Esfir was written during the composer's service to the Duke of Chendos (1717-1720) and was performed for the first time. Almost simultaneously with Esfir, Handel wrote the masquerade "Masks", in which he referred to a plot he had once used in *Atsis* and *Galata*. Working on these works and anthems is Gendel's composition and expanded and enriched the range of methodological work, its series Gradually freed himself from the stereotypes of Italian opera. The school years are over, and the work on the vast experience of artists from Germany, Italy, England, and France has come to an end.

Gendel entered his adolescence with great skill and an innumerable supply of ideas for various plans, which he realized in his compositional, performing, and organizational activities. In 1720, at the expense of some aristocrats, with the help of the king, an opera house called the Royal Academy of Music was opened in London. The musical direction of the theater was handed over to Gendel. From then on, the state of the art of music in England put Gendel in a fierce and brutal struggle. After the death of Henry Porsel, the only great opera composer, English opera quickly fell into crisis. Due to the open support of the palace and aristocratic circles, the musical life in England was dominated by Italian composers, master performers and ladies. The policy pursued by the privileged superiors of the society was contrary to the national interest, which provoked protests from the progressive forces of British society. In such a situation, the introduction of foreign music in a foreign content and form that was far from the real requirements was a failure. Contradictions to Gendel's path indicated that he was a depositor in England. His wide recognition and the opportunity for his work to be positively evaluated by the public went a long way.

In short, Gendel, a court artist, used the blessings of the aristocracy as a composer in his favorite and accustomed Italian style at the time. According to a London magazine, he expected sponsorship from music connoisseurs who "spread boredom and liberate honest people from thinking." At the same time, Handel, following the general principles of Italian opera, brought to him the seriousness of the subject, the important ideas that prevailed over the notions of the palace masses.

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## On the History of Khorezm Folk Epics

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### ABSTRACT

*Khorezm folk singers are devoted to the cultural heritage of past generations - epics, folk songs and exemplary songs, which have been passed down through the ages with their own traditions and style. Epics in their repertoire, such as "Oshiq Gharib va Shohsanam", "Sayodhon va Hamro" in the Gorogly series "Bozirgon", "Avazkhan", imbued with the spiritual life and worldview of the people, play a worthy role in the development of civic culture.*

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In Uzbekistan, epic and epic poetry are studied in two languages. The first is the traditions of the Khorezm school of poetry, the second is the schools of poetry in other regions of the republic. The first language is "Khorezm school of epic poetry is the peak of professionalism in epic (poetic art of folklore - D.Yu.)." This school is important in folklore due to the content of epic works, their originality in terms of form, ideological and thematic types (according to the classification of literary music), the poetic connections of melody and word in them, ie the formation of literary and musical composition as a result of complementarity. These issues require scientific research.

Therefore, the study of the epic repertoire of Khorezm folk bakhshis, the elucidation of their peculiarities, is a very important problem, which still does not have enough space in the study of Uzbek folklore. Because in Khorezm, one of the ancient centers of science, culture and art in Uzbekistan, the issue of attitude to folklore dates back to ancient times, as can be seen from the epic traditions that still live in this oasis.

In determining the peculiarities of the epic repertoire of Khorezm epics, it is from the repertoire of love and romantic and social epics belonging to the repertoire of bakhshis and khalfas of this school "Oshiq Garib va Shohsanam", "Oshiq Mahmud", "Oshiq Aydin", "Oshiq Alvand", "Hurliqo and Hamro", "Tahir and Zuhro", "Layli and Majnun", "Farhod and Shirin", "Sanobar", "Qumri", "Duropsho", "Yusuf and Ahmad", "Tolimbiy", "Asil and Cabbage". Because almost all of these epics are not available in other regions of the republic.

Especially the fact that love-romantic epics have a wide place in the repertoire of bakhshis and the use of the word "Oshiq" (adjective) in the naming of these epics is of special importance in revealing the theme of the epic.

It is not uncommon for Bakhshi and Khalfa to love and sing epic-romantic, romantic-adventure epics, and to make up the bulk of their repertoire.

Uzbek, Turkmen. Epics of the Gorogly series, which are monumental works of Azerbaijani, Kazakh,