



History of Conducting With the Orchestra

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Abstract: Important operas appeared for the first time in the period when the art of music began to develop rapidly. Composers began to write music for various ensembles and voices. There was a need to manage them in order to achieve a uniform pace of performance of such groups. The article describes the history of conducting in working with an orchestra

Key words: Orchestra, team, national orchestra, art, music style, synthesis of arts, musical instrument.

Introduction.

This art has a long history. Ever since people began singing together, they have had a need to follow a common rhythm and pace. In the dances and songs of the primitive peoples, those who clapped their hands to the rhythm, as well as those who beat or beat the drums. In ancient Greece, there were choir leaders who set the rhythm by tapping their feet. It is also known that in the Roman school of singing, certain hand movements were used to lead the choir. These two methods of conducting formed the basis of orchestral management, with the conductor striking the beat with his feet, tapping the keyboard or the floor with a baton, and also striking the keyboard with a sheet of music wrapped around a trumpet. Was standing

So, it took a long time to show the beat with the foot. That's why many people remember this thing with disgust. In particular, the German composer Matteson (1731) sarcastically said: "It is surprising that some people express a positive opinion about showing the beat with their feet, perhaps they think that their feet are smarter than their heads. That's why they obey the foot."

The main part.

At that time, the conductor's baton was made in different lengths. Sometimes it reached 180 cm in length and was called the "Royal Brass Rod" and was struck on the ground to mark the beat.

It is not difficult to imagine how loud the sound of a drum hitting the floor in an opera house, a concert hall, a church can make. This method of conducting an orchestra was especially common in France, especially in Paris. It was introduced and spread by a composer named Lully. One day, he was engrossed in music and while conducting, he injured his leg with the sharp end of a "xassa" stick. This injury caused his death. However, this tragedy did not overshadow this deeply rooted tradition. In a word, in the 17th and 18th centuries, composers playing harpsichord, organ, etc., and sometimes the main violinist, who today we call orchestra concertmaster, performed the task of conductor. They mostly performed their own and sometimes others' works accompanied by an orchestra.

By the time when the art of music began to develop rapidly, important operas appeared for the first time. Composers began to write music for various ensembles and voices. There was a need to manage them in order to achieve a uniform pace of performance of such groups. As the pieces of music he created became more complex, the need to direct the singers and the orchestra grew stronger. The need to observe unanimity and pace in the performance demanded that this important task be assigned to the most responsible and qualified musicians. Such people were the first violinist of the orchestra or the musicians who played the cembalo part that ensured harmony



in the orchestra. Sometimes both of them performed this task together. That is, the harpist led the soloists and the choir, and the first violinist led the orchestra. This type of management was also a conductor, but then this work did not have the current importance and form. A distinctive feature of this stage of the development of the art of conducting was that the orchestra was led by musicians who were its members. While conducting, they also continued their main training: first violinist, played first violin parts, organist - organist, cembalo player - cembalo player. It was clear that the situation of carrying out several tasks together in this way could not last long. This situation lasted until the time when the texture of musical works was relatively simple and sufficiently known and understandable to all performers, most of them were preserved because they were understandable. As the musical art developed, the composition of the works and the musical language became more complex. Working in an orchestra and managing it at the same time became a difficult and later impossible task. When the composition, language, texture of the musical piece became complicated, and it became impossible to manage the collective performance of the music, the task of managing the performance was taken over by a person who was not employed in the orchestra at the same time. This period can be called the emergence of conducting, that is, the beginning of conducting in our modern understanding. The conductor separated from the orchestra because it was necessary to manage it from the outside rather than from the inside.

This situation greatly increased the possibilities of managing the performance and increased the influence of the conductor on other musicians. Now the conductor has become the only person who interprets the musical work. The process of development and perfection of conducting techniques began, without which it was impossible to manage a huge team of performers who interpreted music based on various means of performance.

The first to bring this profession to the peak of skill were performers-musicians or composers with certain conducting abilities. The names of Lully, Gluck, Mozart, Mendelssohn, Spohr, Weber, Richard Strauss, Wagner, Berlioz, F. Liszt, G. Mahler and others can be listed here. All the mentioned conductors were engaged in this profession at the same time and in parallel with their other specialties - composition, playing the violin, etc.

Such parallel activity was preserved in later periods. For example, composer Wagner, composer and pianist Ferenc Liszt, pianist Hans von Bülow, composer Gustav Mahler, composer and pianist Sergei Rachmaninov, pianists Ziloti and Safonov, Richter and Mottler were prominent conductors. They received the education of composers and at the same time were pianists. Nikish was a violist and composer, Arturo Toscanini was a cellist, Bruno Walter and Otto Klemperer were pianists, Oskar Fried was a horn player, and so on.

The further development of the musical art required the musicians engaged in the profession of conducting to give up other activities and devote themselves to this profession. In the 19th century, the art of conducting was especially developed in Germany and Austria-Hungary. Due to history, Germany was divided into many local states. Each of these "states" had its own capital, and they had their own opera theaters and concert orchestras. This situation increased the need for conductors, which in turn stimulated the rise of the art of conducting. In the second half of the 19th century, the composers who conducted their own music were replaced by a new type of conductors who conducted the works of other authors. The name of Hans von Bülow should be mentioned as the first of them.

"We should be grateful to this person who was a famous conductor and a great composer. After all, thanks to him, the attitude towards conducting was formed not as a craft, but as an art," wrote the famous conductor F. Weingartner about Hans Bülow.



Hans Von Bülow's teacher Richard Wagner, then Hans Richter, Felix Motl, Gustav Mahler, Felix Weingartner, Arthur Nikisch, etc. considered conducting as an ART. They considered it as great art as the art of a solo musician. After Richard Wagner and Hans Von Bülow, the German conducting school was continued by Hans Richter, Anton Seidl, Felix Motl, Carl Muck, Arthur Nikisch, Felix Weingartner, Gustav Mahler, Richard Strauss and others. And the next generation of conductors - Bruno Walter, Arturo Toscanini, Sergei Koussevsky, Albert Coates, Willem Mengelberg, Otto Klemperer, Oscar Fried, Herbert Von Karajan, Charles Munsch and others.

At the end of the 19th century and the beginning of the 20th century, M.A. Balakirev, brothers Anton and Nikolai Rubinstein, E.F. Napravnik, S. Rachmaninov, V.I. Safonov and others worked as conductors in Russia.

The masters of the older generation, who started their activities after the coup d'état (1917), took full responsibility. Among them - A. Glazunov, M. Ippolitov-Ivanov, S. Vasilenko, I. Pribik, Hessin, U. Avranek, V. Suk, N. Malko, A. Pazovsky, N. Golovanov, A. Gauk, S. Samosud and there were others.

In 1938, the All-Union conductors' competition held in Moscow discovered laureates and graduates: Ye. Mravinsky, A. Melik-Pashayev, N. Rakhlin, K. Ivanov, M. Paverman, K. Eliasberg and others are among them.

The 10-year period after World War II (1941-45) was the flourishing period of conducting art. During this period, B. Haikin, Ye. Svetlanov, K. Simeonov, N. Niyazi, G. Rozhdestvensky, O. Dmitriadi, N. Anosov, L. Ginzburg, I. Musin, M. Kanerstein, N. Rabinovich, K. Kondrashin and other names appeared. Currently Yu. Temirkanov, D. Kitayenko, Yu. Simonov, A. Fedoseyev, A. Juraytis and others became famous in this field.

Summary.

Since the 30s of the 20th century, he became a conductor as a result of the emergence of multi-voice ensembles in the territory of Uzbekistan, i.e. musical drama, in 1939, the appearance of opera and ballet theaters, folk instrument orchestras and operetta theaters. out of necessity and aspiration, a number of prominent and well-known conductors have emerged. These are M. Ashrafiy, A. Kozlovsky and many of their students, Bahrom Inoyatov, Fazliddin Shamsiddinov, Naum Goldman, Georgy Doniyakh, Abdugani Abduqayumov, Dilbar Abdurahmonova, Nabi Khalilov, Gani Tolaganov, Fattoh Nazarov, Said Aliyev, Mardon Nasimov, Ergash Tashmatov, Zahid Haqnazarov, Kuvonch Usmanov, Hamid Shamsuddinov, Faruq Sadikov, Narimon Olimov, Botir Rasulov, Fazliddin Yakubjonov, Eldor Azimov, Valentin Rudenko and others.

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