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Issues of Opera Conduct as an Object of Foreign Scientific and Practical Works

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Abstract

This article deals with issues related to opera conducting. Quotes, analytical and theoretical opinions on this issue, which were the object of some foreign scientific and practical works, have been studied. Mainly from Russian literature, A. Pazovsky, and from works published in English, J. Mauseri, K. Simon, J. Rescigno and others analyzed various approaches to the scientific and practical aspects of the field, such as conducting and directing cooperation and the experience of staging an opera performance.

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It is known that it is difficult to imagine the art of music without theory. For this, prominent figures of the last century G. Berlioz, R. Wagner, S. A. Cui, G. A. Larosh, N. A. Rimsky-Korsakov, A. N. Serov, V. V. Stasov, P. I. Chaikovsky's It is enough to recall contributions to the development of world music culture with articles, reviews and essays. In addition, the famous conductors of the 20th century L. Bernstein, B. Walter, K. K. Ivanov, K. P. Kondrashin, I. Markevich, G. N. Rojdestvensky, E. F. Svetlanov, L. Stokowski, V. Furtwangler and others also proved themselves as talented publicists. Conducting is a rich and complex art form. That is why the principles of conducting in foreign affairs have been approached differently. Generally speaking, the principles of the field include conducting theory, technique, psychology, pedagogy, opera, ballet conducting, and other aspects. Foreign literature is written mainly based on many years of experience of leading conductors. For example, G. Vud, M. Bagrinovsky, I. Musin, L.N. Matalaev, K. Kondrashin, N. Malko, A. Ivanov-Radkevich, Sh. Munch, A. Pazovsky, G. Erjemsky it is possible to cite the works of a number of authors such as.

In this article, a part of foreign works (literature, collection, article) focused on issues of opera conducting, that is, A.M. Pazovsky, "Arturo Toscanini," Edgar Tons, John Mauceri, Joseph Rescigno and Christopher Seaman's theoretical perspectives are analyzed.

A. M. Pazovsky's book "Conductor's notes" [1] is one of the works that describes opera conducting and its features in detail. Issues and problems of opera dramaturgy, conductor and director's creative cooperation, which are not found in many literatures, are covered by practical examples. The book contains a brief biography of the author, a separate chapter on music and the stage, in addition to general information on the art of conducting. Based on the duties of the opera conductor, this chapter

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is divided into several sections:

- ✓ conductor and director
- ✓ libretto and musical dramaturgy
- ✓ composer's score and director's score
- ✓ music and pantomime, singing and hand movements
- ✓ about real and imaginary scene performance
- ✓ about future plans

It is known that the work of the famous Italian conductor Arturo Toscanini is directly related to the opera theater. The collection "The Art of Arturo Toscanini" contains memories and biographical information about the conductor. However, in literature Mario Labroque and Virgilio Boccardi's article "Art of Toscanini" raised issues of the conductor's skill, technique, interpretation ability, work in the theater with singers, stage and direction. Directed by Giovacchino Forzano A. Recalling his collaboration with Toscanini at the La Scala opera house, he says: "We, in turn, radically changed the direction of the opera and introduced many innovations. In addition, we tried to correctly illuminate the plot of the opera, describe its uniqueness, and clearly show the audience every event on the stage. Our views on directing were the same: Toscanini tried to reflect vitality and reality in the opera, keeping all the musical effects and bringing them to perfection. Real dramatic action should be jammed with music. It was no longer possible to stage in the old way: the choir was lined up on both sides of the stage, and the soloists were placed in the center. As a result of Toscanini's labors, narrative has appeared in opera performances, and finally the audience begins to understand the events of the stage" [2, p. 175-176]. In this literature, one can find many opinions about Toscanini's contribution to opera directing and conducting. As can be seen from the mentioned points, it is pointed out that the integral connection of the stage, music and dramaturgy, which is the basis of the opera, is an example of mutual cooperation between the conductor and the director.

The collection dedicated to the famous Latvian conductor Edgar Tons tells about his work at the opera houses "La Scala" and "Covent Garden". According to Edgar Tons: "The basis of the vitality of the art of opera is the human voice." In opera, the melody, which is the main component of the performance, should be the material for the voice. This, of course, does not mean that everything has to be the same today. Melody, like expressive means of music, develops over the years and reflects new intonations. In modern opera, it can even be complicated in its new guise. However, it should include the main emotional aspects" [3, p. 114]. The success of the collection is that Edgar Tons analyzed the theoretical aspects of the operas through examples from the perspective of conducting. In addition, he gave opinions on what the conductor's duties are when staging a new opera. This will help to illuminate the problems of opera conducting, which is necessary for research. "An opera conductor must clearly feel what tasks are in front of him at each stage. He should be able to direct the team clearly - says Edgar Tons. In addition to the main idea of the work, the conductor should be able to correctly manage the work of the accompanists who conduct rehearsals with soloists, edit the orchestral score, provide the ensemble, generalize all the groups during the stage rehearsals (synthesis) and create a unified musical-stage work.

And John Mauceri writes the following opinion based on his practical experience in the sections related to opera conducting in his book: "A true opera conductor always strives to support the picture created on the stage. Its color and shape must be reflected in the music. This is the main idea of the opera, for which it is necessary to describe it first. The conductor and stage director argue with each

other, achieving the goal by appealing to critics and supporting avant-garde ideas. It's not about creativity or imagination. The main thing is not to be careless about the text. The audience often expresses its displeasure. In addition, the conductor and the singers attract attention and point to the fact that the musical section has appeared separately. And life goes on. The next opera from the permanent repertoire is announced and the process begins again" [4, 194 p.]

"Opera Conducting" by Joseph Rescigno. The book "Conducting Opera. Where theater meets music" is considered to be one of the major foreign modern literatures in which the issues of opera conducting are analyzed in detail. In the book, the author, based on his many years of experience, discusses the operas of the standard (usual) repertoire from the conductor's point of view. Literature focuses on Joseph Rescigno's approach to masterpieces: not to understand the opera in parts and pieces, but to combine music and drama to create a whole. Mozart's most performed operas, the works of representatives of the bel canto school include G. Rossini's "The Barber of Seville", five works of Verdi including "La Traviata", selected works of R. Wagner and French operas by J. Bizet "Carmen" discusses the philosophical aspects of performance on the example of Puccini's main works and four operas of R. Strauss. The book also contains practical advice on how to advance the content of the plot, how to deliver the music to reveal the essence of the drama, and how to support the singers in the most difficult situations.

"Maestro Rescigno has combined his years of experience and profound musical talent to create this invaluable guide to the art of opera conducting. Tempo and movement, vocal ornamentation, balance of orchestral instruments, traditional shortcomings and achievements in the field of composers and their work, as well as their use in the staging of modern operas are researched. - says Linda Fairtail, director of the Verdi American Research Institute at New York University [5].

The author quotes the following about the work of an opera conductor: "Thus, the work of a conductor is not much different from the work of a pilot. Set yourself a goal: be completely sure that the musical and dramatic plane is landing on the runway, not on some nearby field" [6, p.3].

"The Cambridge Companion to Conducting" [7] (Part I. Select 6.) in the section entitled "Opera Conducting" says about this: A well-prepared orchestra, most of the symphonic works of classical composers without a conductor can perform. It may not have the personal stamp or personal views of a particular musician. But the orchestral performance does not stop. However, an opera cannot even begin without a conductor directing the events that must take place. For me, it is always the complex passages in the finale of Act 2 of Mozart's *Così fan tutte* (That's what all women do) or the many scenes in *Idomeneo* without the conductor (without moving the baton).) performance has been a mystery. Maybe at that time not everything sounded in a good ensemble. Mozart himself said that "many notes fell under the table" after the first performance of the opera "Don Juan". This is why orchestras have a perception that, while they may not admire symphony conductors, they grudgingly respect opera conductors. Because they understand very well that conducting an opera is very complicated. Although the conductor's small mistake is obvious in the opera house, orchestra musicians often try to find their general shortcomings in their performances in concert halls" [8, pp 65-78].

Christopher Seaman's book "Inside Conducting" [9] (Part II. 12-Opera) in the section dedicated to opera conducting, unlike the above, revealed other features of this art: "In a conversation with the conductor Pierre Monte, I asked him why opera they asked if he ran away. Because he didn't like opera. In response, he said that he likes opera, but he doesn't like the opera house. An opera conductor should have deep knowledge in the field of vocals, be familiar with performance styles and traditions. An orchestra conductor must have several other skills. The new station can be very convenient for the

conductor. Because the musical side of the play will be prepared before the rehearsals begin. Even in this case, a number of important issues should be considered. Does the conductor have the right to vote during the casting? Can he choose which version of the opera he performs? How much are rehearsals with the orchestra? Will there be an experienced prompter? Complex operas definitely need a prompter. It's hard to be a good conductor until you see the conductor's production. Some directors want to make an "original statement" by linking their own "interpretation" of specific expressions and instructions given by the composer. I participated in the production of "Tristan and Isolde". There, Isolde sings her final aria ("Liebestod") not over Tristan's dead body, but in Branga's arms. The ideal director is inspired and guided by the music itself: in many operas, movements (body movements of the singer) are described in orchestral parts. It is very important to know such practical issues as not to place the singer in a place where the conductor is not visible or behind the scenes and decorations where his voice is lost" [10, p.46].

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