

## ORCHESTRAL CONDUCTING: SPECIFIC NATURE OF FORMATION

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### INTRODUCTION

Conducting as a means of reproducing musical text is a kind of performing art, and the formation of its specific nature is conditioned by the process of understanding the aesthetics of the interconnection of the conductor-interpreter and the musical band. Conducting as a means of directing the process of group performance has long been a functional component of the Kapellmeister's activity. However, the process of thinking about conducting as a kind of musical performing art, its isolation from the system of Kapellmeister's activity and formation of specific professional norms of conductor performance still require further research.

Thus, L. Sidelnikov and H. Makarenko do not differentiate between the concepts of "Kapellmeister's activity" and "conductor performance", functionally identifying them<sup>1</sup>. V. Pluzhnikov<sup>2</sup> considers the problem of differentiation of the Kapellmeister and conductor activity in his theses within musicological boundaries, which makes it impossible to identify important sociocultural factors of the formation of conductor performance as an artistic phenomenon.

Thus, the objective of the proposed work is to clarify the process of forming a conductor orchestral performance that has evolved from a functional component of the Kapellmeister's activity to a full-fledged variety of musical performing art. This objective has led to the following research tasks:

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<sup>1</sup> Сидельников Л. Симфоническое исполнительство. Исторический очерк. Москва, 1991. 286 с.

Макаренко Г. Творчість диригента: Естетико-мистецтвознавчі виміри. Київ, 2005. 328 с.

<sup>2</sup> Плужников В. Профессия дирижера и пути ее формирования в западноевропейской театрально-концертной практике XIX века : дисс. ... канд. искусствovedения : 17.00.03. Харьков, 2006. 237 с.

1) to characterize the specificity of conducting the process of collective performance as part of the Kapellmeister's activity,

2) to determine the factors influencing the formation of conductor performance,

3) to reveal the specificity of comprehension of the conductor orchestral performance as a sphere of musical creativity.

Methodological understanding of the characteristics of conductor performance is carried out on the basis of the application of system-activity approach, which procedural basis is the analysis of system movement as interdependence, on the one hand, its structure and its forming processes, and on the other, those products of the systemic movement<sup>3</sup>. On these methodological grounds, musical art is distinguished within the framework of artistic creativity in the context of the application of a specific normative system, the basis of which is musical text as an object of representation, musical instruments as a means of reproduction of text, performing technique and means of expression as a way of reproducing text, musical theory as form of creation, systematization, preservation and transmission of texts, aesthetics of performance, based on the relationship "performer – audience" (place of performance, behavior on stage, appearance, etc.)<sup>4</sup>. Therefore, the logic of the presentation of the material is based on the consistent elucidation of the characteristic features of the formation of conductor orchestral performance as a specific sphere of musical creativity.

### **1. Understanding conducting as a kind of musical performance**

Formation of the Kapellmeister's activity as a form of socio-cultural practice occurred under professional differentiation in musical practice. Kapellmeister art, as a form of professional activity, functioned on the basis of adherence to a certain system of rules. In particular, during the performance of the performing-conducting function, the norm was the means of leadership of collective performance, which in specific conditions were clear to all participants of the process. At the same time, the lack of formulation of other norms for the collective representation of

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<sup>3</sup> Щедровицкий Георгий Петрович. Избранные труды. Москва, 1995. С. 58-64.

<sup>4</sup> Лошков Ю. Профессиональное музыкальное искусство европейского типа // Мистецтвознавство ХХ століття. Херсон, 2017. С. 38-39.

music – the composition of the orchestra, its location, the location of the conductor himself during the performance, the aesthetic principles of reading the musical text, etc. – have led to the variety of means used to guide the process. Only the ordering of these norms made it possible to form a special system of signs – conductor manual technique as a professional language of communication for the participants of the performance process – the leader and the musical band.

The formation of the orchestra, organized according to the principle of group mapping, as a form and a means of reproducing the musical text, took place within the framework of the Kapellmeister's activity. The dynamics of the process of systematic formation of the musical band was provided by the comprehension of the musical text by Kapellmeisters as universal musicians. In this context, conducting has evolved as a system of signs aimed at the optimal transmission of information (the "performance model") for reproduction of text by a musical collective. On the basis of the professional experience of Kapellmeisters, who practically implemented the philosophical understanding of music, theoretical thought was formed as a form of creation, systematization, preservation and transmission of musical texts. The final formation of the systematic components of the Kapellmeister's activity helped to distinguish the conductor's performance as the art of sole guidance by the collective representation of the musical text.

The prerequisites for a new kind of performing arts emerged in the first half of the XIX century in the musical culture of Western Europe. The major impetus was the emergence of musical romanticism, whose leading representatives formed the aesthetic basis of a new performing field – orchestral conducting. The central idea of the German romantic aesthetics of the turn of the XVIII and XIX centuries was that art is a way to unite the individual soul with the "soul of the world". For the creators of this concept, identifying the single with the common is only possible in the artistic experience of "essence" (in the primary sense – "divine"). The ideologue of musical romanticism, Robert Schumann (1810–1856), emphasized that for the representatives of this artistic trend, the ultimate goal is to uplift the German spirit through German art<sup>5</sup>. This situation determined the specificity of the artistic imagery of musical romanticism and actualized the prerogative of the performer as an interpreter of the musical text and mediator between the author and the public.

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<sup>5</sup> Роберт Шуман. О музыке и музыкантах. Москва, 1975. Т. 1. С. 262.

This ideology served as the foundation for professionalization in music and, in particular, differentiation within the Kapellmeister's activity. Thus, the refinement and complication of musical language on the basis of ideological deepening of the content caused the composers' demand for artistic quality of the performance process in the context of improving the professional skill of both the musical band and the leader of the performance process. These changes led to the emergence of professional musicians-educators, whose goal was the qualitative professional training of performers. At the same time, the desire for self-improvement led to the gradual focus of musicians on certain varieties of creativity, in particular compositions and directing collective performance, which previously represented a synthetic Kapellmeister art.

On the other hand, the gradual decline in the solvency of the European aristocracy led to the democratization of professional music activity. Musicians have refocused, in the sense of financial support, from court professional activity to general public performance. This situation led to a transformation within the ratio of "performer – audience", the basis of which was the actualization for musicians of the problem of popularity in the public. In this regard, muscular virtuosity, musical effects aimed at instant impression, outrage not only on stage but also in life became widespread during the period of musical romanticism.

These conditions played a significant role in the formation of the "German Romantic Conducting School" (defined by D. Rabinovich<sup>6</sup>), whose aesthetic foundations were laid by prominent universal musicians, significantly represented by Kapellmeisters. In particular, the creation of the first artistically significant musical romantic works is related to the names of E.T. Hoffmann (1776–1882) and L. Spohr (1784–1859), whose creativity largely took place within the scope of the Kapellmeister's activity.

Hector Berlioz (1803-1869) emphasized that he became a conductor because of his dissatisfaction with the level of performance of his works. He demanded from the band members not high technical virtuosity, but artistic devotion: "The individual must retreat to serve the whole, and the latter, in turn, must obey the will of its leaders"<sup>7</sup>. Here are traces of the aesthetic aspirations of outstanding romantics to

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<sup>6</sup> Рабинович Д. Исполнитель и стиль. Избранные статьи. Москва, 1981. Вып. 2. 230 с.

<sup>7</sup> Роберт Шуман. О музыке и музыкантах. Москва, 1975. Т. 1. С. 211.

optimize the relationship of "musical text – public" in the context of the audience's perception of the author's intention. R. Wagner was one of the first to write abstracts of works performed and to publish them long before performances, which not only attracted the audience but also prepared it for a meaningful listening to music.

Understanding of a conductor by the romanticist composers as the main mediator in bringing the author's idea to the ideal listener has influenced the extension of the boundaries and tasks of manual technology as the norm of interaction of the performer-conductor with the form of reproduction of musical text – orchestra. The name of Karl Maria von Weber (1786–1826) is associated with the introduction of the rehearsal process as a mandatory norm for preparing a piece of music for public performance and for fixing a particular arrangement of the orchestra and conductor during the presentation of music. Richard Wagner (1813–1883) focused on the substantive constituent of interpretation and the means of its implementation in conducting work, and in this connection, he attached great importance to the rehearsal work, actively promoted the introduction of progressive ways of working with the orchestra. Hans von Bülow (1830-1894), as a professional conductor, paid considerable attention to the development of conducting technique, direct rehearsal, as well as the performance of a wide range of works of different eras, styles, and genres, which actively contributed to the enrichment of the conducting normative system. According to his example, the conductors began to increase the number of rehearsals, pay attention to the ensemble, and be more attentive to the reproduction of various nuances by means of manual technique.

Understanding the possibility of conveying by the conductor personal artistic intentions directly during performance led to the need for visual contact with the orchestra. Due to this, from the first half of the XIX century, as a norm of "conductor – orchestra" interaction, the face-to-musical band conducting was extended. In particular, Niccolò Paganini (1782–1840) in the 1830's wrote that already at that time the conductor's place in the European orchestras during the performance was there, where he could "convey his thoughts and wishes to singers and musicians", "make signs with his eyes, and was the center of orchestral musical unity"<sup>8</sup>. R. Wagner, referring to his idol – Gaspar Spontini (1774–1851), cited the words of the Italian about conducting: "My left

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<sup>8</sup> Тибальди-Къеза М. Паганини. Москва, 1981. С. 229.

eye is the first violin, my right eye is the second violin"<sup>9</sup>. Thus, the need to provide musicians with collective information reflecting the conductor's performance model of the musical work, led to the formation of a universal system of signs based on manual technique.

Understanding the role of the conductor as an interpreter of the musical text actualized the problem of professional training. In the 1860s, R. Wagner started a performing school, educating conductors in direct practical communication while staging his works. Among them are H. von Bülow (premieres of *Tristan and Isolde* and *Nuremberg Meisterzinger* in 1865 and 1868 respectively at the Royal Music School of Munich), F. Wülner (premieres of *The Rhinegold* and *Valkyrie* in 1869 and 1870 respectively in Munich) and H. Richter (premiere of tetralogy "The Ring of the Nibelung" in Bayreuth in 1876), G. Levy (premiere of *Parsifal* in Bayreuth in 1882).

Felix Mendelssohn-Bartholdy (1809-1847), who actively contributed to the establishment of Leipzig Conservatory in 1843, focused on the systematic training of conductors. Appreciating Mendelssohn's conductors, R. Wagner emphasized that "... they are characterized by the sophistication of manners... are much subtler in the nature of the new orchestra, which their teacher Mendelssohn make particularly gentle and sensual in sounding..."<sup>10</sup>. L. Sidelnikov noted that it was in Mendelssohn's activity for the first time that trends of separation of performance from composing were traced, due to the fact that Mendelssohn as conductor promoted, above all, not his own works, but the works of other authors<sup>11</sup>. His name is associated with the formation of "historical" style in the performance, which made the concert stage sound of musical works of previous eras.

Thus, the practical activity of the leading representatives of musical romanticism have crystallized role functions and principles of interaction of the conductor with the musical band. At the same time, the aesthetic foundations of conductive art are defined in the journalistic creativity of romantics. The practical knowledge of Berlioz as a conductor formed the basis of the fundamental work "Grand traité de l'instrumentation et orchestration modernes" (1844), and in 1856 he published his treatise "Le chef d'orchestre et les nouveaux instruments", which is considered an

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<sup>9</sup> Вагнер Р. Моя жизнь. Москва, 2003. Т. 1. С. 462-463.

<sup>10</sup> Вагнер Р. Избранные работы. Москва, 1978. С. 89.

<sup>11</sup> Сидельников Л. Симфоническое исполнительство. Исторический очерк. Москва, 1991. С. 137.

organic part of teaching about instrumentation. However, this treatise is devoted not so much to the problems of practical craft preparation as to the expression of G. Berlioz's beliefs about the aesthetic role of the conductor. The aesthetic judgments of the artist, according to the editor of the Russian translation of the "Great Treatise..." (1972) S. Gorchakov, are the basis of the main and invariable importance of labor<sup>12</sup>.

The active conduct activity of R. Wagner ended several years before he wrote an article "On Conducting" (1869), which played a significant role in understanding the conducting of collective performance as a form of creativity. The artist emphasized the fundamental need to combine creative aspirations and professional skills to bring conducting to the artistic level. It was with regard to the aesthetic significance of R. Wagner's instructions that the outstanding German conductor B. Walter noted that none of the musicians would remain indifferent to their axiomatic significance as an educational factor<sup>13</sup>.

The ideas expressed by F. Liszt in "The Letter of Conducting" (1853) clearly reflect the differences between the highly artistic and artisanal approaches to directing collective performance. The peculiarity of F. Liszt's performance, which was based on conducting periods and musical phrases, contrary to the traditional display of the fate of the beat, provoked vicious attacks by contemporary artisans who used to be guided by the existing sign system as a form of communication between orchestrators and conductors. F. Liszt's manner of conducting, as a natural manifestation in practice of the romantic principle of infinite melody, testifies to the artist's desire for a highly artistic reproduction of a musical masterpiece in live sound. This focus of the process of collective performance conducting led to the use of not the system of signs traditional for conducting but, in the artist's view, of the optimal means of solving creative problems. In the preface to the score of the symphonic poem "Mazepa", expressing his desire to eliminate the "barred play", the artist insisted, first of all, on the conductor's understanding of the musical text, which he should be able to convey to others<sup>14</sup>. This guideline outlines another fundamental aesthetic

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<sup>12</sup> Берлиоз Г. Большой трактат о современной инструментровке и оркестровке. Москва, 1972. Т. 1-2. С. 7.

<sup>13</sup> Вальтер Б. О музыке и музицировании // Исполнительское искусство зарубежных стран. Москва, 1962. Вып. 1. С. 14.

<sup>14</sup> Гинзбург Л. Дирижерское исполнительство: Практика. История. Эстетика. Москва, 1975. С. 150-151.

requirement for the conductor: the need to be able to verbally convey the performance model of the work (quality is not in the aesthetics of solo performance) determines the understanding of music not only on a sensual but also on an intellectual level.

Contrary to the tendency of spreading entertaining genres of music, the romanticists, being engaged in performing activity, actively promoted creativity of the prominent composers of previous times, especially works where the element of feeling was most freely displayed. For this reason, the successful interpretation of L. van Beethoven's works was a criterion for the musician's ability as a conductor. V. Furtwengler wrote that L. van Beethoven embodied in his works completely opposing states of mind, and only the performer was able to convey the idea of his works<sup>15</sup>. Such demand for conductors is conditioned by the sophistication of the imagery of the works of the outstanding romantic musicians. Their scores could not be performed only with a satisfactory ensemble; they needed sophisticated technique and musical insight. The composer-conductor of the Romantic era considered his creative duty to obtain from the musical band a highly artistic embodiment of both personal and other ideas. The aesthetics of the art of conducting was based on the educational principle: the conductor interprets a musical work, adhering to an author's concept, designed so that he can convey it to the performing team and then, in a joint creative impulse, to the public. That is, the conductor, while interpreting a work of art, is engaged in self-education (personal comprehension), professional (practical embodiment of interpretation in work with a musical collective) and general aesthetic education (public performance of the interpreted work).

Consequently, the orchestral conducting as a kind of musical performing arts was formed in the second half of the XIX century in the musical culture of Western Europe on the aesthetic basis of Romanticism, the main characteristic of which is "appeal to the inner, mental world of human"<sup>16</sup>. Creativity of outstanding representatives of musical romanticism, who embodied the outstanding talents of the thinker, composer and performer, contributed to the understanding of the artistic mission of the conductor, accumulated in the words of R. Wagner: "... To be the transmitter of the artist, the true representative

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<sup>15</sup> Гинзбург Л. Дирижерское исполнительство: Практика. История. Эстетика. Москва, 1975. С. 433.

<sup>16</sup> Васина-Гроссман В. Романтическая песня XIX века. Москва, 1966. С. 12.



of the composer-creator is like (conductor – Yu.L.) special duties to maintain the seriousness and purity of the arts in general: the performer is a kind of crossing point for artistic thought, which to some extent only through his mediation becomes real life...”<sup>17</sup>.

## 2. Conducting of the first half of the XX century

The verge of the XIX and XX centuries became a period of distribution and approval of conducting as a performing art. This is due to the professional work of artists – contemporaries and adherents of R. Wagner and H. von Bülow, whose creative work led to the emergence of a large number of followers – practitioners and theorists, which contributed to the understanding of the role and importance of the German school in the evolution of conducting. L. Ginzburg noted that “If we talk about Wagner reforms in the opera field, then we deal with a real revolution in conducting. The opera has further developed in several directions, and in the performance everything that had to do with the great art on the symphony concert stage, proceeded from the ideas expressed by Wagner. Thanks to him, as well as to his generation of disciples and followers, the progress of the performance that became possible at the turn of the XX century led to the real flowering of world music culture”<sup>18</sup>.

Distinguishing from this generation the so-called "post-Wagner Five" (Hans Richter, Felix Mottl, Gustav Mahler, Arthur Nikisch, and Felix Weingartner), V. Bohdanov-Berezovskyi emphasized that their fate "had the honorable but already easier task of preserving and the further development of national traditions"<sup>19</sup>. The above artists unite the time boundaries of their active creativity – the last decades of the XIX – the first decades of the XX century, and the prerogative of historical direction in repertoire politics, since the performing talent of most of them greatly outweighed the composer's, and the aesthetic task of "preserving and further developing national traditions" necessitated a constant self-expression in the interpretations of monumental musical works. Thus, for more than 20 years (1875–1897), H. Richter (1843–1916) was a conductor of the Vienna Court Opera. His professional career was significantly

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<sup>17</sup> Вагнер Р. Избранные работы. Москва, 1978. С. 57.

<sup>18</sup> Гинзбург Л. Дирижерское исполнительство: Практика. История. Эстетика. Москва, 1975. С. 143.

<sup>19</sup> Богданов-Березовский В. Советский дирижер. Очерк деятельности Е. А. Мравинского. Ленинград, 1956. С. 271.

influenced by R. Wagner, whose protection provided the 25-year-old educated pianist and composer with the post of choir master at the Munich Opera. R. Wagner's attitude to the professional pursuit of H. Richter as a conductor and his adept was to trust the latter to direct the premiere staging of tetralogy in Bayreuth in 1876.

The professional formation of F. Mottl (1856–1911) proceeded in direct communication with R. Wagner. In 1876 he assisted H. Richter in the preparation and conduct of the first Bayreuth Festival, where from 1886 to 1906 he performed Wagnerian operas 69 times. In 1914, the clavicles of R. Wagner's operas made by F. Mottl were posthumously published. Due to the professional work of Ernst von Schuh (1846–1914), whom D. Rabinovich attributed to the artists of H. Richter and F. Mottl's level<sup>20</sup>; R. Wagner's last operas were performed in the Dresden Court Opera.

If the basis of H. Richter and F. Mottl's repertoire were R. Wagner's works and classical heritage, then E. von Schuh is considered to be an excellent interpreter of Italian opera and musical drama. In particular, he staged R. Strauss's operas on the Dresden stage: "Salome" (1905), "Elektra" (1909), "The Knight of the Rose" (1911).

Among the representatives of the "post-Wagner Five" is the figure of the eminent Austrian G. Mahler (1860–1911), who, in the 1880s, was very much like H. von Bülow in his manner as a conductor<sup>21</sup>. Already at the turn of XIX – XX centuries, G. Mahler completely departed from the influence of H. von Bülow's technique. According to the memoirs of the Austrian opera singer Anna von Bar-Mildenburg, there was nothing ostentatious in G. Mahler's technique; conducting was not turned into acting; he did not intend to draw attention to himself, but "sought only to serve and to execute the will. When everything went according to his plan, the orchestra and conductor would have to become invisible so that no one could notice either work or sweat"<sup>22</sup>.

In relation to metric schemes, G. Mahler followed F. Liszt. Violinist Natalie Bauer-Lechner mentioned that it was impossible to determine how G. Mahler was showing tact during his conducting. The artist could only trace the first, emphasizing the second or third fate of the beat, depending on the content of the music. The artist emphasized that it is

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<sup>20</sup> Рабинович Д. Исполнитель и стиль. Избранные статьи. Москва, 1981. Вып. 2. С. 50.

<sup>21</sup> Густав Малер. Письма. Воспоминания. Москва, 1968. С. 296.

<sup>22</sup> Ibid. С. 380.

necessary to constantly suppress the beat so that it "hid behind the melody and rhythm, as the cloth base of the tapestry along the lines of the drawing"<sup>23</sup>.

Certain characteristic features of G. Mahler's creative credo are due to the combination of the genius of the composer and conductor in his personality. In particular, the artist was jealous of the adequate representation of his works, characterizing their performance, where the preparation took place without the participation of the composer, as meaningless<sup>24</sup>. G. Mahler's dissatisfaction was largely due to the lack of creative commitment of the orchestras in the process of working on the musical text. Thus, in 1883, in a letter to the conductor of the Olomouc Opera House, F. Leroux, the artist wrote: "Often, when I ignite and want to capture, inspire them (*orchestral musicians* – Yu.L.), I see the astonished faces of these people, how they smile at each other with understanding... The only feeling that I suffer for the sake of my great masters is that, probably, I can still throw at least a spark of fire into the souls of these poor people, tempers my courage"<sup>25</sup>. These words were not only concerned with the orchestras of a particular collective, because 12 years later, G. Mahler expressed with pain: "I do not count on understanding my "colleagues" for a long time. I feel I should seek those who will ever follow me not where the music is being created, etc. My music is an experience, so how those who do not "live" can treat it"<sup>26</sup>.

This is the reason for Mahler's desire for a meticulously accurate reading of the author's text, which his critics characterized as pedantry. But the artist was convinced that this approach alone helps to reveal thoughts and feelings embedded in the music. In this way, he determined his retouches in the instrumentation of the Beethoven's symphonies, seeking to put into service the author's designs all the means of the modern orchestra. This feature of Mahler as a conductor predetermined his careful attitude to rehearsals, which, according to the memories of the Russian conductor O. Khessin, were more interesting than the concert itself: the artist explained the meaning of each musical phrase, made many notes, working out the smallest details<sup>27</sup>.

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<sup>23</sup> Густав Малер. Письма. Воспоминания. Москва, 1968. С. 475.

<sup>24</sup> Ibid. С. 227.

<sup>25</sup> Ibid. С. 101.

<sup>26</sup> Ibid. С. 153.

<sup>27</sup> Ibid. С. 445.

For 20 years G. Mahler headed the opera houses of Budapest (1888–1891), Hamburg (1891–1897), Vienna (1897–1907) and earned the fame of the phenomenon that personified the brilliant director and conductor. The specificity of such activity formed an uncompromising dictatorial attitude in the artist to implement creative ideas in working with a theater company: G. Mahler's demands were fulfilled unquestionably.

G. Mahler's antipode was considered Hungarian Arthur Nikish (1855–1922). In contrast to G. Mahler, A. Nikish, who formed as a musician in the specific conditions of the cultural life of Vienna in the 1860s-70s, was an improviser on the stage. He did not require dictatorial follow-up on specific details of his plan, enabling musicians to be co-authors of interpretation during the performance. Already contemporaries, recognizing A. Nikish as the largest representative of the conductive art of the romantic direction, characterized him as an inspired artist, possessing an external restraint, the exceptional force of influence on the orchestra. After observing the conductor during a concert, P. Tchaikovsky in 1887 wrote that “Mr. Nikish is calm and free from unnecessary movements, cool-headed and at the same time very strict. It seems that he does not conduct but produces some magical passes. He does not try to attract attention, but it is felt that a large orchestra, like an instrument in the hands of a skilled master, fully obeys its leader”<sup>28</sup>. Since 1882, A. Nikish headed the leading opera and symphonic groups of Leipzig, Boston, Budapest, Berlin, and Hamburg; engaged in active touring activity, promoting the works by L. van Beethoven, F. Liszt, R. Wagner, J. Brahms, G. Mahler, M. Reger, A. Bruckner, R. Strauss, R. Schuman, P. Tchaikovsky, and M. Rimsky-Korsakov; since 1902 he trained conductors at Leipzig Conservatory.

F. Weingartner (1863-1942) graduated Leipzig Conservatory as a conductor in 1883, whose extraordinary talent already in the late XIX century made him one of the leading conductors of Germany. F. Weingartner's fame was based primarily on the interpretation of symphonies by L. van Beethoven and other classical composers. Significant place in the work of the conductor took the journalism. In particular, in the book "On Conducting" (1895), the artist formulated the principles of the German Romantic Conducting School, among which was the premise that a qualitative interpretation of the conductor does not improve the work, but can only correspond to its true value.

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<sup>28</sup> Сидельников Л. Чайковский-дирижер. Київ, 1991. С. 108.

For a long time, F. Weingartner published methodical manuals on the problems of conductor interpretation of symphonic works by V.A. Mozart, L. van Beethoven, R. Schumann, and F. Schubert. These guides initiated a certain line of methodological literature in conductor performance aimed at assisting the interpreter in creating a performance model of a musical work. Weingartner's outstanding talent as a publicist in the first decades of the XX century significantly influenced the formation of the main areas of specialized literature in conducting. Thus, in the article "Conductor" (1912), the author first emphasized the need to master conductor manual equipment as one of the main factors for successful management of musical performance and formulated the main professional provisions for the development of conductor technique.

The decisive role in the formation of the conductor belonged to the works by Richard Strauss (1864-1949) and Karl Muck (1859-1940). R. Strauss's conducting career is mostly related to the cultural centers of Germany and Austria, but as a touring artist in Europe and the USA, he has performed with many of the world's leading orchestras of the time. A prominent artist who went from late Romanticism to expressionism and neoclassicism in composer work, Strauss was a prominent representative of the German Romantic School – contemporaries noted a marked external decency in the performance and modesty of movements. A graduate of Leipzig Conservatory, K. Muck was a Kapellmeister since the early 1880s, and since 1886 became the first conductor of the German Opera House in Prague, succeeding H. Mahler; from 1892 to 1912 he was a conductor of the Royal Opera in Berlin and at the same time directed the symphonic concerts of the Royal Chapel. K. Muck's recognition as a leading conductor contributed to his assignment in 1912 as a leader of Boston Symphony Orchestra.

In general, since the late XIX century, the authority of the German Romantic Conducting School led to the invitation of its best representatives to lead musical groups in other countries. Thus, A. Nikish was conductor of Boston Orchestra from 1889 to 1893, and H. Richter collaborated with Manchester Halle Orchestra (1897-1912). G. Mahler in the last years of his life headed New York "Metropolitan Opera", and four years later, the Austrian – Arthur Bodanski (1877-1939) as a conductor began his more-than-20-year cooperation with this theater. We should mention Fritz Rayner (1888-1963), who started his conducting career at the opera houses of Budapest and Dresden, from 1922 headed the leading music groups of the USA (1922-1931 and 1938-1948 – respectively, Cincinnati and Pittsburgh Symphony Orchestras; 1949-

1953 – Metropolitan Opera; and the last 10 years – Chicago Orchestra) and for about 30 years worked at Curtis Institute, teaching future conductors the aesthetic principles of the German Romantic Conducting School.

The second quarter of the XX century brought to the horizon two outstanding conductors-thinkers. Bruno Walter (1878-1962) debuted as a conductor at the end of the XIX century at Cologne Opera House, later moving to Hamburg, where he worked under the supervision of G. Mahler. During 1913-1922 B. Walter directed the Mozart and Wagner festivals in Munich, in 1925 he headed Berlin State Opera, and after 4 years – Leipzig "Gewandhaus". The rise to power of the Nazis forced B. Walter travel to the United States, where the artist conducted in the Metropolitan Opera, performed with the best orchestras. Much of B. Walter's repertoire was preserved in sound recordings.

B. Walter's journalistic activities played a significant role in shaping the directions of methodological literature in conducting. This concerns the work devoted to the personality and creativity of B. Walter's teacher – G. Mahler (1936) and the autobiographical book, "Theme with Variations" (1947). The book has become a remarkable historical essay providing contemporary scholars with information from various fields of culture in the first half of the XX century. The logical continuation of B. Walter's autobiographical book was the work "On Music and Music-making" (1957), where the author expressed his aesthetic and methodical views on the art of conducting. Explaining the title of the book "Theme with Variations" as a complex sequence of experiences, events, and changes in his personal life, the artist emphasized that the main theme – his musical credo – was not fully disclosed. Therefore, the book "About Music and Music-making" was considered by the author as the "final of the autobiography", which continued and supplemented "Theme with Variations"<sup>29</sup>.

Wilhelm Furtwängler (1886–1954), an extraordinary artist, whose aim was to assert the beauty and nobility of classical art, debuted in Munich in 1907. Subsequently working as a musical director of opera houses in Lübeck and Mannheim, conducting the orchestras of Frankfurt, Berlin, Vienna, W. Furtwängler took the leading positions among German conductors. He has toured as an opera and symphonic conductor, notably in the United Kingdom (since 1924) and the United

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<sup>29</sup> Вальтер Б. О музыке и музицировании // Исполнительское искусство зарубежных стран. Москва, 1962. Вып. 1. С. 17.

States (since 1925); he headed Leipzig “Gevandhaus” (1922–1928) and Berlin Philharmonic Orchestra. After 1933, as the largest Aryan conductor, he occupied a significant place in the structure of Hitler's regime. With the fall of the Third Reich, he was excommunicated from the management of Berlin Philharmonic Orchestra. Later he conducted and recorded in Salzburg, Milan's La Scala Theater, performing in London, Paris, and Stockholm.

If B. Walter is considered an “extra-class virtuoso” (D. Rabinovich), then V. Furtwängler, although pointing in the publications on the importance of manual technology, did not possess this skill. Experts have characterized his gestures as quirky and awkward, some times out of the musical rhythm. But the musicians under his leadership appeared to be under hypnosis, resulting in extraordinary creative success based on a convincing and logical interpretation of the work. Meanwhile, similar observations apply to most representatives of all generations of the German Romantic Conducting School: the conciseness of the movements of A. Nikisch, F. Weingartner, R. Strauss, G. Knappenburg and others; the tradition of leveling metric schemes, started by F. Liszt and supported by G. Mahler and later by G. von Karayan and others; blurry of the manual technique of A. Nikish, F. Weingartner and others made it possible for art critics to identify the secondary nature of manual technique in understanding perfection of conducting skills as a characteristic feature of the phenomenon<sup>30</sup>.

During the 1930's and 40's, V. Furtwängler published his major nonfiction works. He was the first who discovered a problem in conducting art in the mid–XX century, that D. Rabinovich called “the decline of the old German romantic conducting school”. Noting that the performing style had developed in the past by the composers and pointed to the interpreting performers, constantly controlling them, V. Furtwängler emphasized that the creators of the “new music” as the antidote to the “old”, also lost their internal connection with the past. From that time, the artist believed, the burden of the conductor was “unprecedented responsibility – to create a style of individual works that define the works themselves”<sup>31</sup>. Such a task could only be performed by

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<sup>30</sup> Рабинович Д. Исполнитель и стиль. Избранные статьи. Москва, 1981. Вып. 2. С. 192.

<sup>31</sup> Гинзбург Л. Дирижерское исполнительство: Практика. История. Эстетика. Москва, 1975. С. 403.

eminent artists, that is, "ideal conductors", defined by artists of the XIX century.

At the same time there were also changes in the attitude towards conducting as a professional activity. The quantitative growth of professional conductors and their qualitative alignment stimulated the struggle for the audience, which led to changes in the repertoire policy of conductors of that time. The basis of the repertoire of German conductors in the first quarter of the XX century was the works by the German classics, and the criterion of creativity was the inspiring performance of L. van Beethoven's heritage.

However, the desire for popularity made the conductor community find ways to satisfy the public's preferences. First of all, it affected the content of the concert programs, which were increasingly diversified by the exterior of spectacular music works. The focus on the departure from deep philosophical ideas, the replacement of their effectiveness, external multicolourism, "belligerent technicality" noted theorists and critics of the mid-twentieth century. In the publication *Beethoven and We*, V. Furtwängler, asking himself the question "Why is Beethoven so poorly performed?", answered that the composer, in accordance with his temperament, expressed in the works completely opposite mental states, which must involve a performer to achieve a positive result in interpretation<sup>32</sup>.

## CONCLUSIONS

Thus, the outstanding musicians of the XIX century on the basis of romantic aesthetics in practice and in theory formed the artistic principles of orchestral conducting due to the following factors:

- the specific nature of romanticism as an artistic trend, which feature is the appeal to the inner sensual world of man, led to the identification of the performer (especially the conductor) as an important subject of the creative process, whose role is to adequately convey the author's intention to the public;

- professional activity of K.M. von Weber, F. Mendelssohn, G. Berlioz, R. Wagner, F. Liszt, and H. von Bülow contributed to the understanding of the leadership of collective performance as a creative process, during which the conductor not only controls the reproduction

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<sup>32</sup> Гинзбург Л. Дирижерское исполнительство: Практика. История. Эстетика. Москва, 1975. С. 433.



of the model of the musical text created by the artist during the rehearsal with the band, but also creatively adjusts this model based on his psychological state at the time of performance.

The functioning of the "German Romantic Conducting School" within the dominance of its main characteristics is limited in the middle of the XX century, when certain socio-cultural and purely artistic factors led to transformation in the aesthetics of conducting. First, the global upheavals (World War I) that led to the formation of a new musical and creative sphere – avant-gardism, which underpinned the denial of the artistic heritage of the predecessors, not so much in terms of ideology, but rather as to the use of, in their understanding, obsolete representative system of norms. Such changes have led not only to the expansion of the repertoire thinking of conductors, but also to changes in the attitude of the representatives to the process of reproduction of the author's text, which were, first of all, in the shift of the emphasis on the interpretation during the concert performance to its perfect polishing at the rehearsals. This, in turn, led to a focus on improving individual manual technique as a universal (and traditionally understandable in the professional environment) means of informing the performing band regarding the specifics of the interpretative model of the musical text. In this context, the improvement of the manual technique also led to the quantitative growth of conductors of a sufficient professional level, which, in relation to the existing musical groups, led to a competitive struggle for a place at the conductor console, and therefore to the solution of optimization of the interaction between the interpreter and the performing band.

Coming to the fore during the first half of the XX century in the performing arts of the "historical focus", the specificity of which led to the actualization of the problem of competitiveness of the new presenting repertoire, stimulated a gradual reorientation in the interaction between the composer, performer and listener, making the role of the second a prerogative in the process of popularization of the image of the artist.

## **SUMMARY**

The subject of the study – the process of forming a conductor orchestral performance. Methodological understanding of the characteristics of conductor performance is carried out on the basis of the application of system-activity approach, which procedural basis is the analysis of system movement as interdependence, on the one hand, its structure and its forming processes, and on the other, those products of the systemic movement. The objective of the proposed work is to clarify

the process of forming a conductor orchestral performance that has evolved from a functional component of the Kapellmeister's activity to a full-fledged variety of musical performing art. The outstanding musicians of the XIX century on the basis of romantic aesthetics in practice and in theory formed the artistic principles of orchestral conducting due to the following factors: 1) the specific nature of romanticism as an artistic trend, which feature is the appeal to the inner sensual world of man, led to the identification of the performer (especially the conductor) as an important subject of the creative process, whose role is to adequately convey the author's intention to the public; 2) professional activity of K. M. von Weber, F. Mendelssohn, G. Berlioz, R. Wagner, F. Liszt, and H. von Bülow contributed to the understanding of the leadership of collective performance as a creative process, during which the conductor not only controls the reproduction of the model of the musical text created by the artist during the rehearsal with the band, but also creatively adjusts this model based on his psychological state at the time of performance. The functioning of the "German Romantic Conducting School" within the dominance of its main characteristics is limited in the middle of the XX century, when certain socio-cultural and purely artistic factors led to transformation in the aesthetics of conducting. Such changes have led not only to the expansion of the repertoire thinking of conductors, but also to changes in the attitude of the representatives to the process of reproduction of the author's text, which were, first of all, in the shift of the emphasis on the interpretation during the concert performance to its perfect polishing at the rehearsals.

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