

**A BRIEF ANALYSIS OF THE LIFE AND CREATIVITY OF CONDUCTOR
ARTURO TOSKANI**

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Annotation: *The Great creator Arturo Toscanini was not only a great conductor, but also the owner of a strong excitable character. This article briefly discusses the path of creative life, as well as its impact on personality and creativity. The peculiarities of Arturo Toscanini's creativity are revealed, although the degree of study is partial.*

Keywords: *musical creativity, conductor, biography, opera, Orchestra, Symphony, Philharmonic, Italian plays.*

The personality of Tuscanini can be expressed in one word: stiffness. He devoted his life entirely to music, but not in the rhetorical sense that we often hear today: for Toscanini, musical exodus was almost a religious ritual, and it is very important to emphasize this, because he approached the conductor almost like a spiritual one, which he himself must perform: like a sacred ritual, and undoubtedly, the holy ritual should be performed perfectly. Toskani was awarded the reputation of the "angry conductor", with which it was sometimes even impossible to communicate, but all this was due to his very high assessment, which he gave to his work and the art of music.

Monumental biography shows how a person is, if so - of course, generous, brave and principled in this case. He was inclined to the boundless love of "other people in need of help, musical and charitable organizations, his own family, Italy and human freedom." But there were also shortcomings in his character. In addition to his brutal, aggressive Fe'l-style, he was overly strict and demanding towards some musicians.

The writer for the New York Times musicologist Saks conducted his first research about the great virtuoz in 1978, which he published in the form of a book, but in order to celebrate the anniversary, a more detailed book was needed. In 2002, Saks edited the annotated collection of Tosca's letters.

Emanuela Kastelbarko, Toscanini's only surviving grandson, presented documentary materials that contributed greatly to the content of the new book. An uncorrected version of "Toskanini - a musician of conscience" is presented.

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This biography is not a rewrite of the 1978-th Year Book of Saks. On the contrary, it is based on sources that did not exist in the 1970s, including numerous correspondence, the tape recorder of Toscanini's conversations with his family and friends, the documents of the archives that were recently opened in La Scala, the Metropolitan Opera and other art and public institutions. In fact, this new material was so great that, according to Saks, "not a single whole sentence from the old book can be found in this book." The new biography is a great achievement, describing his life almost 80 years after the death of Tuscanini in the Parma Conservatory, almost twice as much as the previous version. The astonishing story of Saks effectively embraces the complex personality of Toscanini and clearly understands that Toscanini is a political and social system that has undergone a catastrophic degradation both in the life and life of the conductor and in the music world that reigned during an unprecedented period of changes.

Toskanini was born on March 25, 1867 in the city of Parma and died in 1957 in Yanvar 16 years, his long and honorable life covered almost a century of political turmoil. He took his last breath in New York, and brought classical music to a new audience⁵. "In the US, symphonic life has helped a huge flowering," says Saks.

As Saks showed, the public role of Toscanini in his career as a conductor and as one of the most prominent opponents of dictators in the 1930s remained so closely connected that by the end of his life classical music seemed to be able to change society, spread and absorb the values of humanism. Toscanini was a process that played a decisive role as one of the first widely known and recorded conductors.

Saks Toskanini as a conductor performs an excellent job in delivering unprecedented strength and efficiency. He was able to point out the testimonies of many of his orchestra colleagues, conductor colleagues, critics, friends, and audience at one point, they testify that Tosca concentrated the intensity and focus on his ascent to the podium: his astonishing level of photographic memory allowed him to manage without playing a lot of music. He even claimed that without seeing the recording, the franchise managed a huge "Cristoforo Colombo" play. Thanks to the strength of his personality and the holding of opera teams and orchestras he managed, the masterpiece of Western canon, in the light of the extravagant words of Vienna music critic Julius Korngold, discovered music inevitability "through his individuality (his subjectivity, temperament).

The constant exchange of news, which is a characteristic sign of Toskanini's conductor, makes The Legend nonsense that Toskanini said that there could be an exact version of the work. In fact, during the period when the Tosca was working, a similar number of conductors - Willem Mengelberg, Bruno Walter, Otto Klemperer, Wilhelm Furtvengler, Leopold Stokowski appeared, they drew attention to the interpretive nature of the conductor's art and the subtle changes of the conductor.

After he died, a New York "papal at the Cathedral of St. Patrick" ceremony was held, and later the coffin was taken to Milan. More than 250 000 people stood under the rain and watched the car move slowly from La Scala. The conductor de Sabata performed the funeral march from Beethoven's Symphony No. 3 "heroism", because silence was drowned over the crowd. Then the bodywork machine stopped briefly in front of his beloved house for about half a century in Toskani. Final stop, Kimitero monument.

It was a worthy respect. Toscanini for a long time missed "Milan". No matter how much he appreciates the atmosphere in New York: "I want to get back to Milan faster. I need, I need," - der was.

He was the heart and soul of La Scala and The New York Metropolitan Opera. At different times he dominated the national television Symphony, The New York Philharmonic and the European glamour festivities in Bayroyt, Salzburg and Lucern.

He made the meaning of the music clear through live body movement, precise pulse and improvisational space of the Opera.

He was also an anti-patriot and openly antifashist of the rebel Tuscan. Shortly after Mussolini walked to Rome in 1922-th year, he told his friends that he would kill Mussolini if he was able to kill a person.

In 1931-th year before the concert in Bologna, the fascists attacked him. The fascist party anthem was hit by a slap in the face for refusing to perform "Jovineza". Mussolini's secret police spied on him. After the bologna incident, he wrote:"the act of my life becomes the echo of my conscience, and aksi, which does not know any kind of imitation and deviations, and is strengthened with pride, I confess."

Arturo Toscani began his career in America at the Metropolitan Opera in 1908 year, but after seven years of leadership he left the full-time job after having found a long-standing relationship with janjal and soprano Jeraldin Farrar; he had never been a conductor at home. Toscanini returned to Europe; six years after his debut in 1921 year in Carnegie Hall, he visited New York City with the Orchestra La Scala. In 1926 year he was so excited after his first performance in the New York Philharmonic that the next season he was appointed music director. Tuscanini was cruel in his demand for orchestral accuracy, but his interpretation could also show "incredible tenderness and gentleness," as Mortimer Frank said in his book Arturo Toscani: The NBC Years. Toscanini remained in the Philharmonic of New York until 1936 year.

In 1937-th year he became the musical director of the national symphonic orchestra, created for him. While some of these early radio broadcasts took place in the acoustics of the Studio 30h at Rockefeller Plaza, they performed together until their last performance at the Tuscan and NBC Symphony Orchestra (Carnegie Hall) until the maestro retired in 1954 year.

In 1949, umrbad was appointed senator, he refused this title and explained to President della Repubblica Luigi Eyni that "I want to end my life with the simplicity that has always lived, as opposed to the accumulation of any titles, scientific titles."

Toscanini conducted world premieres of many operas, of which four became part of the standard opera repertoire: Pagliacci, La boheme, La fanciulla del West and Turandot. He also actively participated in the completion of the work "Turandot" by Alfano and Puchini . He directed the first Italian performances of Zigfrid, Gotterdammerung, Salome, Pelleas et Melisande and Evyante, as well as the South American premieres of Tristan and Izolda and Madame Butterfly, as well as the North American premieres of the Symphony No. 7 of Boris Godunov and Dmitri Shostakovich. He also hosted the world premiere of Samuel Barber's Adagio For Strings.

Opera premieres:

"Edmea" (revised version) Alfredo Catalan-Turin, 4 November, 1886-th year

"Ruggero Leoncavall" o-Milan, 21 may, 1892-th year by Pagliacci

"Gnaga" by Guglielmo Svarten-Rome, November 15, 1892

"Savitri", Natal Canti-Bologna, December 1, 1894

Emma Lyona, Antonio Lozzi-Venice, may 24, 1895

Written by Jakomo Puccini "boheme" - Turin, February 1, 1896

By Forza d'amore "Arturo Buzzi-Peccia " - Turin, March 6, 1897

"La Camargo", Enrico De Leva-Turin, March 2, 1898

Anton - Chezare Galeotii-Milan, December 17, 1900

"Zaza" by Leoncavallo-Milan, November 10, 1900-th year

"Le Maschere" by Pietro Mascagni - Milan, January 17, 1901

"Mose", Don Lorenzo Peru-Milan, November 16, 1901

" Germania " by Alberto Franchetti - Milan, March 11, 1902

"Okeana", Antonio Smareglia-Milan, January 22, 1903

"Cassandra", Vittorio Gnekki-Bologna, December 5, 1905

"Gloria" by Francesco Cilea-Milan, April 15, 1907

"La fanciulla del West" by Puccini-New York, December 10, 1910

Madame Sans-Jene, Umberto Giordano-New York, January 25, 1915

Debora e Jaele, Ildebrando Pizzetti-Milan, December 16, 1922

Written by Arrigo Boito "Nero "(completed by Toscanini and Vincentso Tommasini) - Milan, 1 may 1924

"La Cena delle Beffe", Giordano - Milan, December 20, 1924

" I Cavalieri di Ekebo", Riccardo Zandonai-Milan, March 7, 1925

Turandot Puccini-Milan, 25 April 1926 (comment: Toscanini informed the audience that the opera was incomplete due to the death of Puccini.)

Fra Gherado, Pizzetti-Milan, may 16, 1928

Il re, Giordano-Milan, January 12, 1929

Hundreds of hours of exercises of toscanine are recorded. Some of them are written in limited edition. In addition to national television, many broadcast records with the participation of orchestras

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have also been preserved, including: The New York Philharmonic in 1933-1936, 1942 and 1945 years; the BBC Symphony Orchestra in 1935-1939-ies dkvomi; the Lucerne Festival Orchestra; and broadcasts from the Salzburg Festival in the late 1930-ies. Documents that Toscanini was a guest with the La Scala Orchestra from 1946 to 1952 include a live performance by Verdi with the young Renata Tebaldi. In 1948-1954, ten TV shows of Toscanini's NBC Symphony were recorded in the kinescope films of live broadcasts. Released by the RCA on a VHS tape and laser disc and DVD by the Covenant, these films provide unique video documentation of the passionate but vazmin podium technique with which he became known.

Arturo Toscanini was an Italian conductor. Most musicians consider him the greatest conductor of his time. His fame was legendary: he was probably the first conductor to become a world superstar. He has an amazing memory and could remember every note of the countless works he has done. He had photographic memory to remember how the pages would look like. He had a very strong hearing aid and knew exactly what each instrument was doing. There are also films about the fact that she has sharp feats and she screams with anger at her orchestra during training. In the early days of his writing, he first wrote the famous orchestral works. He had a strong character, along with being a great creator. The history of music is memorized by such notes as Arturo Toscanini.

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