

## Summary

### **Limits of the conductor's autonomy in a symphonic work, a solo concert and in an opera aria based on selected pieces**

The doctoral thesis entitled “Limits of the conductor's autonomy in a symphonic work, a solo concert and in an opera aria based on selected pieces” consists of **two parts**.

**The first part is a work of art recorded live:** two concerts consisting of symphonic pieces, solo concerts and opera arias, recorded with the participation of the Karol Szymanowski State Music School no. 4 in Warsaw String and Symphony Orchestras and The Silesian Philharmonic Symphony Orchestra in Katowice. The recording includes the following pieces selected from these concerts:

- Saverio Mercadante – *Flute Concerto No. 2 in E Minor, Op. 57*, part II: *Largo*, part III: *Rondò Russo. Allegro vivace scherzando*,
- Kazimierz Serocki – *Sonatina* for trombone and orchestra,
- Pyotr Ilyich Tchaikovsky – *Romeo and Juliet* fantasy-overture,
- Stanisław Moniuszko – overture to the opera *The Countess*,
- Stanisław Moniuszko – Hanna's aria from the opera *The Haunted Manor*,
- Stanisław Moniuszko – Hanna and Jadwiga's duet from the opera *The Haunted Manor*.

**The second part is a description of the artistic work.** It shows – in the context of the limits of the conductor's autonomy – the journey of the conductor and that of the ensembles and soloists he leads toward a common artistic goal. The starting point for reflection on the autonomy of the contemporary conductor in interpreting music is the evolution of the role that conductors have played for several centuries in the reproduction of various musical forms. The interpretation of music is discussed, on the one hand, with respect to reading the score and the composers' expectations contained therein, and, on the other, from the perspective of the possibilities and limitations in implementing an autonomous conception in performance by the conductors. The main aim of this thesis is to determine the factors that influence the conductor's

autonomy in the interpretation of symphonic pieces, and also impact his dependence whilst collaborating with a soloist-instrumentalist and a soloist-singer. Due to the fact that both a professional and a school orchestra participated in the recording, the author describes means of adapting work to the expectations of these ensembles, as well as the conductor's ability to influence the level of performed works. The written part of the work also includes a description of the recorded pieces – their genesis and musical analyses. All discussed pieces are accompanied by conducting commentaries, provided by the author of this thesis. In the summary of the dissertation, final conclusions are drawn.

### **KEY WORDS**

conductor's autonomy, dependence, limits, symphonic work, solo concert, opera aria, composer, conductor, professional orchestra, school orchestra, soloist-instrumentalist, soloist-singer, score, interpretation, performance