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Phd Thesis Abstract

"Ballade in piano music of the Romantic era - development, form, literary references, interpretation - on the example of selected works: *Ballade in G minor, op.23* by F. Chopin, *Ballade in B minor* by F. Liszt, *IV Ballades op.10* by J. Brahms, *Ballade in G minor, Op.24* by E. Grieg and *Ballade in G minor, op.18* by J. Zarębski".

This dissertation presents a research approach to the piano ballade, as a very capacious and diverse genre, created in the nineteenth century, representative of the Romantic era and its philosophical and aesthetic assumptions. In each of the composer's artistic outputs of this period, the ballade took on various forms and sizes, resulting from a creative approach to shaping the structures of the composition, their character, as well as the style and language of musical expression. Despite the differences observed in the musical pieces discussed within this thesis, the main assumption of this doctoral exposition is the existence of certain common and unique features defining the genre of a piano ballade. The indication of these qualities as an idiom of balladry is an original solution to this artistic problem.

This dissertation consists of seven chapters:

- ◆ The first chapter describes the genesis and history of the development of the folk, literary and vocal ballad, with the historical and social background taken into the account;
- ◆ In chapters II through VI, the Author discusses the following (according to chronology of their origin): *Ballade in G minor, op.23* by F. Chopin, *Ballade in B minor* by F. Liszt, *Ballades op.10* by J. Brahms; *Ballade in G minor, Op.24* by E. Grieg and *Ballade in G minor, Op.18* by J. Zarębski. The treatment of each composition contains five sub-sections: introduction, circumstances of the pieces' origin, its formal analysis, presentation of interpretation issues and a summary;
- ◆ The final, VII chapter is the conclusion, in which the Author identified most important features of the nineteenth-century piano ballade genre.