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SERGIUS PROKOFIEV'S BALLET SUITE *ROMEO AND JULIET* LITERARY AND AESTHETIC ASSUMPTIONS OF THE AUTHORIAL COMPILATION OF THE SELECTED PARTS

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Summary

Sergius Prokofiev's Ballet Suite *Romeo and Juliet* Literary and Aesthetic Assumptions of the Authorial Compilation of the Selected Parts

The title issue of the dissertation is focused on the practical aspects related to the concert creation of a multi-part musical piece unity such as the Suite, which is an authorial compilation of the selected parts from the ballet *Romeo and Juliet* by Sergius Prokofiev, based on the play by William Shakespeare. Individual parts of the authorial Suite come from the three ballet suites of *Romeo and Juliet* written by Prokofiev himself. These include: I Suite op. 64 bis and II Suite op. 64 ter - created between 1935-1938 - and III Suite op. 101, arranged by Prokofiev in 1946. The fragments from these suites became the basis for the arbitrary part selection of the concert cycle conducted during
a concert with the Fryderyk Chopin University of Music Symphony Orchestra in Warsaw. Chapter III of the dissertation elaborates on the author's reasons which justify the part selection of the cycle.

The theoretical foundation for a conductor working with an instrumental band and choreography performers are the considerations in the philosophy of beauty (the aesthetic aspects of the research), the principles of obtaining the value of the sound beauty and the stage events (the axiological aspect of the research), the communication in
a triangle of the composer, the conductor and the recipient of the artifact (the aspects of the psychology of contact with the music work). Pedagogical suggestions for the conducting training workshop, appropriate for the trends of contemporary stage performances, have become an additional goal of the research.

Among these theoretical considerations, the phenomonological concept of music according to the Lwow school (Roman Ingarden) and the axiological analysis of the category of beauty (in Maria Gołaszewska, Tadeusz Pawłowski and Umberto Eco's terms) have been emphasized as well as the concept of "ekphrasis" in relation to choreography developed, among others, by Singhall Bruhn. Behind this approach to the theoretical assumptions for this dissertation are the rules of the conductor's work

formulated by Ilya Musin - a leading educator of several generations of European conductors. This approach has gained recognition of the artistic milieu in Poland expressed by, among others, Stefan Drajewski who postulated that the choreographic ekphrasis should be treated as a meta-textual relationship between the creator and the recipient, between the sensual-intellectual communication and the psychological experience. The name of the composer, the title of the musical work interpreted with dance, enriched with the sound of music (according to the definition of the choreographic ekphrasis) becomes the material for this connection. The literary topos of *Romeo and Juliet* by William Shakespeare, inscribed in the cultural heritage of contemporary aesthetics, has become the determinant of the interpretation of the artifact in the analyzed composition. It defines a wide range of potential recipients of musical and choreographic illustrations of the drama and the lyric that make up the contents of both the dramaturgical work and the ballet suite by Prokofiev.

The doctoral dissertation, developing the philosophical, psychological and cultural assumptions in Chapter I, has included
a discussion on the existence of a musical work, with a particular emphasis on the role and place of the performer-interpreter. The historical documentation of the relationships between music and philosophy back to the ancient European culture - from Pythagoreans (eg. numerical relations of a musical material) to social and psychological (emotional) aspects of the art of sound (*mathesis* - composed of logos and ratio), has been used in this scope. In this regard, the author of the dissertation has spoken in favor of the definition of music given by Hans Eggbrecht *(Music is a mathematicised emotion and at the same time an emotionalised mathesis).* According to Eggbrecht, *the interconnection of theory and practice belongs to the principle of European music, the theory being ahead of the practice, growing into it, as musical thinking is also realized in practice (as poiesis) and, therefore, it can always be abstracted from practice. There is no practice without theory.*

Accepting this statement as a kind of paradigm for further analysis, the harmonious ideas of the Polish thinker, R. Ingarden, have been used in this conception. This is also due to the popularity of the aforementioned approach in the environment of contemporary musicologists, as evidenced by frequent references to Ingarden's aesthetic publications – the public or hidden ones. Their roots go back to the concept of Edmund Husserl who was probably the first to develop an ontological approach to a musical

work. Personalistic aspects become an important element of this approach: the creator of the musical artifact and its recipient (as an individual and as a society). The title ballet suite is a good, clear example which confirm and concretize the general, philosophical assumptions of Ingarden's theory of music.

The next stage of the research analyzes the existence of a work of art (including personal performances or intermediary forms of performances mediated through modern technologies), aesthetic experiences of both entities performing the artifact, artistic and aesthetic values achieved, and specific cultural values resulting from their theoretical approaches.

From these general research assumptions, the dissertation proceeds in Chapter II to discuss the functional components of
a particular musical work on the example of the title ballet suite *Romeo and Juliet*. For this purpose, the genesis and specificity of the artistic personality of its composer have been documented. A special analysis has been devoted to the choice of the form of a suite as a genre in Prokofiev's artistic output as a whole.

Following these theoretical assumptions of the research (Chapters I and II), the execution and the interpretation of the authorial compilation of the suite (Chapter III), created with the UMFC Symphony Orchestra, have been demonstrated through some illustrative examples. This cycle was performed in accordance with the time limitation set by the concert organizer. During the second 40-minute part of the symphonic concert selected sections from Prokofiev's *Suites* were performed:

1. *The Masks* (*I Suite* No. 5),
2. *The Montagues and the Capulets (II Suite No. 1),*
3. *Juliet* – The *Little Girl* (*II Suite No.* 2),
4. *Romeo and Juliet*(*I Suite* No. 6),
5. The *Dance (II Suite No. 4),*
6. *Friar Laurence* (*II Suite No.* 3),
7. The *Death of Tybalt* (*I Suite* No. 7),
8. The *Dance of the Maids from Antilles* (*II Suite* No. 6),
9. *Romeo at Juliet's Grave* (*II Suite* No.7),
10. *The Death of Juliet* (*III Suite* No 6) (see DVD attached).

The arbitrary choice of the conductor was motivated by the desire to present, not only to the mature listeners, the best known fragments such as *The Montagues and the Capulets*, but also the ones that are not so popular such as *The Masks* or *The Dance of the Maids from Antilles*, and to maintain the principles of a suite construction, the chronology of events and the potential attractiveness to the listeners of the musical material.

The author of the paper has conducted the suite arranged by himself several times, working with various orchestral ensembles and each time adjusting the selection of parts to the requirements of the P.T. organizers:

- a concert tour of the Beethoven Academy Orchestra in Germany
October 1st, 2010 - Alte Oper in Frankfurt am Main
October 2nd, 2010 - Konzerthaus in Dortmund (a concert recorded on a DVD issued by COMARCH)
October 3rd, 2010 - Gasteig in Munich

- a concert with the National Forum of Music Symphony Orchestra in Wrocław November 21st, 2014

- concerts with the Academic Symphony Orchestra of the Karol Szymanowski Academy of Music in Katowice April 14th and 15th, 2015

- a concert with the FCUM Symphony Orchestra in Warsaw October 26th, 2016

The aforementioned modifications of the sets of individual concerts give the performers diverse challenges. From the conductor's point of view, its entirety is built by the reproduction of climax points, tensions and muzzles contained in particular parts of the *Suite*. The idea is to express emotional experiences of Shakespeare's protagonists presented musically by Prokofiev. And it is primarily the emotional qualities resulting from the chronology of the events of the drama that form the principle of artistic uniformity of the whole composition in the mind of the author who at the same time is conducting its performance. It affects the "belonging" of individual parts of the *Suite* to each other.

For a conductor, working with a student orchestra brings diverse challenges, different from working with professional orchestras. The conductor must adapt the work plan for a given piece to, among other things, the executive skills of individual groups of instruments that make up an orchestra. This work, however, has a value incomparable to any other artistic activity - the enthusiasm of young musicians and the joy of making music together.

As a result of the theoretical and practical research carried out, several important conclusions can be spelled out:

1. The musical language of Prokofiev, its communicational simplicity with simultaneous expressive depth, requires from a conductor a very reliable execution of all nuances in the individual fragment's of the musical work from the members of the orchestra. The accuracy of the score should be the starting point of the interpretation of the work, to which the conductor's subjective sense of time, phrase, colour and sound strength, type of articulation and dynamics create the full interpretation.

2. The phenomenological aesthetics of music reveals in the performer a co-creator of the music because each time it is the performer who gives a different, sonorous shape to the musical work, justifying the creative aspect of the interpretation of music. This is one of the places where science meets art, giving an artist the ontological and axiological consolidation in his artistic activities.

3. Thus understood, the phenomenological aesthetics constitutes the theoretical basis in the construction of the original *Suite* from Prokofiev's ballet *Romeo and Juliet* as well as in its performance, i.e. the process enabling the full-sounding existence of the work. Substantial thinking has inspired the author to grasp what is common in Shakespeare's drama and its musical version in the Prokofiev's ballet in order to preserve this community in the construction of the authorial *Suite*. The element combining both works is the demonstration of the emotional sphere behind Romeo and Juliet's experiences, their boundless love, sentenced, through a combination of external events, to a tragic end.

4. The variety of emotional experiences of the Shakespearian protagonists, combined with the clarity and transparency of Prokofiev's music, constitute an excellent basis for working on elementary performance aspects, especially with an academic orchestra. This is
a great material for didactic work. Such an idea was also behind the author's choice of the parts of the *Suite*. The FCUM Symphony Orchestra, consisting of students from the Instrumental Department, works in a project system. The orchestra varies depending on the program of a concert and is designated by a team of educators who look after it. Rehearsals are held in accordance with the schedule of concerts as part of the "Wednesday at Okólnik" ("Środa na Okólniku)" project.

The experience gained during the implementation of the project, which consisted of the aforementioned concerts, is not only
a contribution to the popularization of the world's cultural heritage, but, additionally, allows to share the executive practice maintained in the European conducting tradition.

Translated by Bogumiła Misztal