

## Abstract

The doctoral dissertation covers the performance aspects and the character of the conductor's work in the opera theater, with particular emphasis on the preparation and performance of a 20th-century stage work. The main subject of the research work is Prokofiev's opera *Love for three oranges*, the recording of which is also attached to the dissertation.

The description of the artistic part of the doctoral dissertation consists of the Introduction, which includes the rationale for the selection of the topic, the research method and the state of research, as well as four chapters, the concept of which is summarized in the last part of the dissertation – the Conclusions, and the Abstract.

In the study, which is the author's interpretation of the score in the perspective of the entire work and in the context of all performers, ensembles and soloists, subsequent components of the musical work were analyzed.

A detailed analysis of individual scenes allowed to describe the phenomena related to the 20th-century opera, with particular emphasis on the stage performance and its conditions. In this context, another key research problem has been developed, namely the role of a conductor and the character of his job in such a specific area as an opera theater. The full palette of means of expression at the disposal of both the singers and the other co-creators of the work, as well as the conductor, is shown in order to faithfully reflect the essence of Prokofiev's music.

The complexity of the performance issues faced by a musical director who intends to perform a musical performance and co-create an opera work is illustrated. The study, in relation to the musical layer, is understood here as the search for relations between the orchestra part and the vocal parts (solo and choral), in order to show the basic feature of an operatic work, which is the fusion of the sound obtained by the ensemble implementing a common artistic vision. Its complement, or an equal form-creating factor, is the drama, acting layer, with the vision of the director and the authors of the costumes and set design. The collaboration of the producers was emphasized, which translates directly into the quality of the performance and finding its semantic structure on the basis of a musical and literary interpretation of the work.

The first chapter of the description of the artistic part of the doctoral dissertation presents a kind of resume regarding the author's observations on the character of the conductor's work, what is a necessary introduction to further research and a basis for analytical III and IV chapters.

Through a descriptive and informative function, the issue is presented in a broad cognitive spectrum, introducing the perception of phenomena concerning contemporary opera theater and the role of the conductor in its structures.

The second chapter systematizes the development of opera in the twentieth century, reflecting general knowledge on the subject, which is a veritable kaleidoscope of compositional codes, aesthetics, styles and artistic outlooks with particular emphasis on the work of Prokofiev. Also in this chapter, the author refers to his own personal experience, recalling the titles of the 20th-century operas that he has prepared and conducted.

The third chapter provides a chronological description with an analysis of individual passages of *Love for Three Oranges*, in order to discuss in detail the most essential elements of the musical work.

Through this procedure, the author presents a number of new conclusions, as well as practical tips in the realisation of this piece by S. Prokofiev and other 20th-century operas, which is a novelty in the artistic discipline of conducting and may be helpful in interpreting stage works by other conductors.

The basis of the analysis is the score of the opera, published by Boosey and Hawkes, where the author's study of the implementation of tempo, agogics, dynamics and the concept of the work, which already by definition is a total work, is discussed with the help of numerous examples.

The second aspect identified in the topic, the "character of the conductor's work", is presented in Chapter IV, where the work of the conductor - music director as a co-author of the musical and stage creation is discussed in detail, based on his own experience while working with outstanding directors and singers.

The last subsection returns to the concept of opera as a total work which fully embodies the idea of a synthesis of arts. This syncretic genre, the most difficult to perform and implement, combines word, music, art, movement, gesture and acting. It is a multi-layered and multifaceted stage art, posing many difficulties for performers and producers.

In the description of the artistic part of the doctoral dissertation, the analytical-descriptive method was adopted as the leading one. Methodological dualism is complemented by a list of personal experience with available bibliographic materials, in-depth detailed analysis and reflection on the musical genre in question.