

## Summary

### **Musical and movement expression as a form of an artistic statement on the example of the 20th and 21st century Polish miniatures**

The PhD thesis entitled '**Musical and movement expression as a form of an artistic statement on the example of the 20th and 21st century Polish miniatures**' deals with the issue of expression through movement that is the embodiment of music. The author describes the phenomenon both in the context of broadly understood philosophical thought and in the light of the Method of Émile Jaques-Dalcroze. She also tries to include activities aimed at interpreting music through movement in the leading concepts and trends of the art of the 20th century.

**Chapter I** describes the phenomenon of expression in the context of musical and movement expression. The author also presents the phenomenon of this expression and the resulting interpretation of movement music as a form of active participation in the work. This unique way of communing with music makes an added value – a new artistic entity that creates the ekphrasis of a musical work in movement expression. Musical and movement searches, attempts to unite with music in movement expression also lead to the opening of a work by giving it a multitude of interpretations, as well as the multiplication of these interpretations' readings. Musical and movement expression as a form of experiencing music also fulfills an educational and social function that plays a vast role in artistic education.

**Chapter II** contains deliberations on the specificity of 20th-century music through the prism of the composer-work-recipient relationship, in which the author attempts to analyze phenomena occurring in the poetics of the last century, such as: deformation being a new way of creation, experiments with form, specific attitude to sound and compositional thought as well as giving the artistic expression the role of an emotive message.

**Chapter III** covers both the description of the work – a musical analysis of selected pieces, as well as a description of the musical-movement arrangement. By outlining the personality of the composers of these works, the author attempts to read the artistic expression of the creator-composer as a symbol of the vision of the world and attitude towards reality. It is guided by the observation that when learning about the composer's artistic statement in the light of the above considerations, it is easier to understand the artist's attitude to sound, structure, time and space, as well as to the recipient and its interpretation. When analyzing musical expression, the author of the work translates them into the language of movement and space in her own musical and movement statements.

She undertakes the effort to find and interpret the message of the reception of the world and reality in the statements of the Masters through music and movement expression. By presenting the composers' profiles and the language of their audio statements, she shows the works as a way of understanding reality and the composer's attitude towards the world. The work in this version also becomes an image of the composer's attitude towards the recipient, a record of his relationship with sound, structure, time and space.

Spatial-movement expressions in the form of musical-movement expression are created by the author of the work through the prism of the composer-work relationship. Searching for expression flowing from individual pieces and compositional attitudes is the basis for creating musical and movement expression in the author's statements. Movement interpretations of musical works have become another occurrence of works, their embodiment and representation. An artistic statement in the form of a musical and movement interpretation is therefore a statement about the reading of a piece by a composer.

The choice of music for musical and movement interpretations was dictated by the admiration for the aesthetics of 20th and 21st century music, as well as the ideology of phenomena characteristic of this period, such as: the synthesis of arts, the awareness of the opening of the work and giving the recipient the role of a participant in art. These are phenomena inherent in the aspirations of 20th century artists and, at the same time, very consistent with the philosophy of incarnating music in the Method of Émile Jaques-Dalcroze.

The concert took place on June 16, 2019 in the Concert Hall of the Fryderyk Chopin University of Music in Warsaw and presented music and movement interpretations of the following works:

Witold Lutosławski *Bukoliki*

Paweł Szumański *A due*

Henryk Mikołaj Górecki *Four Preludes op. 1 for piano*

Zygmunt Krauze *Monody and Fugue, Three Etudes, Intermezzo and Five Piano Pieces (III, V)*

Marta Ptaszyńska *The Last Waltz in Vienna*

Krzysztof Penderecki *Cadenza*

A DVD with the recording of the concert is attached to the work.

Translated by dr Joanna Jasińska