ORIGINAL CONTRIBUTIONS OF THE BOOK *IN-DEPTH ANALYSIS AND DETAILED STRUCTURING OF THE ARCHITECTURE OF MUSICAL FORM IN THE CONDUCTOR'S WORK ON THE SCORE*

The aim of this research, and its original contribution, lies in presenting and elucidating a number of analytical methods that can contribute to an accurate reading and, consequently, to a faithful re-creation of musical works, and that can serve as aids to the conductor, and to every musician who reads and interprets musical notation, in independent work on the score.

1. Binarity in music is an objective phenomenon, a property of music, and an understanding of it helps one to understand music as a whole. Webern and Ratz call it tight-knit and loose, Schoenberg centrifugal and centripetal, Herschkowitz static and dynamic mobility, Lendvai positive and negative. I define it as a relationship between heavy and light structural segments with a coefficient, or charge, of ones and twos, if you will, similar to the proton–neutron relationship in the structure of the atomic nucleus, or likewise the nucleus–electron shell relationship. By defining them, one can analyse and structure musical form clearly and transparently, starting from a two-bar unit (sometimes even from half a bar or two adjacent notes) and extending to the work as a whole, passing through all the intermediate micro- and macro-scales of formal elements.
The binary analytical method is a universal approach that concerns not only musical construction but also the uncovering of musical content and, accordingly, interpretation. Through the analytical examples provided, I demonstrate its practical application and functionality.

2. Another original aspect of the work is the search for *the multidimensional musical picture*: by binding architecture, geometry, mathematics and music into a common ratio, the binary method makes it possible to view music not only as a vector but also as a set of vectors whose interaction organises the musical process into multilayered, interconnected structures that form hierarchical relationships with one another; in this sense, the method facilitates the uncovering of a multidimensional musical picture. If, according to Schelling, architecture is frozen music, it is equally logical to regard music as an object unfolding in time not only linearly but also volumetrically. I am convinced that if we had the sensory capacity to perceive more than three dimensions of space-time, we would certainly also perceive the musical process as a kind of volume. According to *superstring theory*, also known as *supersymmetric string theory*, which describes the organisation of the universe, 10, 11 or even 26 dimensions have been theoretically postulated, in harmony with the laws of physics. The human mind is familiar with three-dimensional space and can hardly imagine even a fourth spatial dimension, let alone higher ones. Yet even in this state we see only 2+1 dimensions; vision in three dimensions would make it possible to see all sides of an object (except the inside) simultaneously. These facts lead to the assumption that our sense of hearing, too, is not 'given' the ability to perceive certain acoustic phenomena. Or, summed up in a counter-metaphor: *music can be regarded as vibrating sculpture. This certainly opens up new horizons in the approach to interpretation!*
3. Furthermore, one of the aims and contributions of the research is to help fellow conductors with one of the most difficult tasks in music-making, namely *the musical transition*. I am certain that a detailed examination and explanation of:

– *the types of basic proportions,*
– *the formula for the metronomic calculation of tempo relationships (x = t/y),*
– *the idea of seeking tempo relationships in every tempo transformation,*

would bring clarity to the conductor's approach to the 'seamless' musical transition, as Hans Swarowsky puts it.

The universal recipe, which serves not only the technique of joining sections but is an essential part of music as a whole, is proportion, because proportion in music does not merely play a role between individual sections or movements – it is music's very nature. This is borne out at every historical moment of its development, beginning with Pythagoras and the relationship of tone to number; Plato, with the numerical progression of the *Timaeus* and the strict proportional *ratio* of musical intervals; Vitruvius, who demonstrated the common numerical relationships between music and building in the temples of Paestum; and, later, Blondel, Alberti and Palladio, who developed a 'musical' architecture. This, in turn, leads back to Schelling's metaphor of '*frozen music*', meaning that architecture is the inorganic form of art, or music in sculptural form, whereas music, in its incorporeality, is the most perfect form of art, to which the visual arts must aspire. Mensural proportionality and its practical applicability, which I explain in detail in the analyses presented in the book, would benefit every performer and, in a certain sense, have a definite *pedagogical value*.

STATEMENT OF THE ORIGINAL CONTRIBUTIONS OF THE PRINCIPAL ARTISTIC PERFORMANCES

1. The conductor's own programme concept and collaboration with an artist of the highest calibre

Symphony concert, Auditorium Manzoni, Bologna, 27 February 2026. Orchestra del Teatro Comunale di Bologna; soloist Mikhail Pletnev. Programme: F. Chopin – Concerto No. 1, Op. 11; Concerto No. 2, Op. 21. The conductor's debut with the orchestra.

The evening presented both Chopin concertos in Mikhail Pletnev's own orchestral arrangement, with the solo part unchanged. This is the decisive circumstance: the version performed has no performance tradition, and the arrangement itself responds to the long-standing critical objection to Chopin's orchestration. The conductor worked without an existing model and without recordings to rely on – a task different in kind from realising an established text.

The programme is also demanding by design: two concertos in one evening keep the orchestra in an accompanying role throughout, without the relief of a contrasting second half. The collaboration with Pletnev – whose Chopin interpretations hold a status of their own within the tradition – also posed a specific professional task: to support a concept that was not entirely the conductor's own, without either imposing it or abandoning it. The concert was the conductor's debut with this orchestra and was covered by the national news agency ANSA and the regional daily *il Resto del Carlino*.

2. Lasting partnership with a foreign orchestra and two-way repertoire transfer

Closing concert of the WörtherSee Classics festival, Konzerthaus Klagenfurt, Austria, 3 July 2025. Changsha Symphony Orchestra; soloist Cong Fan. Programme: C. M. von Weber – *Oberon* Overture and Konzertstück, Op. 79; J. Brahms – Symphony No. 4, Op. 98.

Symphony concert, Changsha Concert Hall, China, 12 June 2026. Changsha Symphony Orchestra. Programme: R. Wagner – Five Songs on Poems by Mathilde Wesendonck, WWV 91; L. van Beethoven – Symphony No. 7, Op. 92.

The two performances are stages of an ongoing collaboration, and their contribution arises precisely from the connection between them. A Chinese symphony orchestra was brought to a European festival with an entirely German programme, and less than a year later the same conductor worked with it in its own hall on Wagner and Beethoven – a two-way repertoire transfer: the European tradition was passed on to an orchestra outside the tradition's own sphere, and the orchestra was presented to a European audience in precisely this tradition. The first performance was the festival's closing concert, which represents institutional recognition rather than a mere engagement. The second also makes a repertoire contribution in the strict sense: the *Wesendonck Lieder* demand chamber-like transparency within a symphonic ensemble and rarely appear in the programmes of orchestras outside the European sphere.

3. Documented interpretative competence in a specific repertoire

Brahms's symphonic music has featured repeatedly in the conductor's programmes, with different orchestras: Symphony No. 4 in Klagenfurt (2025), Symphony No. 2 at

the Elbphilharmonie with the Neue Philharmonie Hamburg (2024) and at the Tagliacozzo festival with the Orchestra dell'Istituzione Sinfonica Abruzzese (2023).

The assessments come from two independent critics in two countries who did not review the same orchestra. In his review of the Fourth Symphony, Dr Rudi Frühwirth notes 'wide-ranging dynamics and elastic tempi' that produced 'a tension-filled interpretation', in which the orchestral sound 'came quite close to the Brahmsian ideal'. Johannes Karl Fischer describes the work at the Elbphilharmonie as 'inspiring conducting' and the finale of the Second Symphony as 'a veritable firework of sound'.

The consistent characterisation across different symphonies, orchestras and reviewers makes it possible to speak of an established specialisation rather than a series of successful evenings – a distinction of relevance to the present academic competition, since only what is reproducible can be taught. To this is added Fischer's observation of the *different* approach to the two works on the same evening: a restrained sound, providing 'a more than solid cushion of sound' for the soloist in the Rachmaninov concerto, and an expansive one in the symphony. This is a description of a specific competence – the conductor adapts his function to the role of the orchestra in the work.

4. Musical director of the production: building a new opera production
W. A. Mozart, *The Magic Flute* – premiere, 21 January 2026, Boris Christoff House of Culture, Plovdiv. State Opera Plovdiv; musical director of the production.

A guest conductor delivers an interpretation with an already prepared company in a limited number of rehearsals. The musical director of a production, by contrast, builds the production itself: he defines the musical concept before work begins, leads the entire rehearsal process and is responsible for the result not just for a single evening but for the production's entire stage life. The contribution is institutional and lasting – the tempo decisions, the balance between stage and pit, and the work on the recitatives and ensembles are reproduced at every subsequent performance and by every subsequent cast. The choice of work carries weight of its own: a Singspiel with spoken dialogue, virtuoso roles, ensembles and chorus, and symphonically developed scenes simultaneously poses problems of style, dramatic pacing and balance. For a competition in orchestral conducting, this is also the achievement closest in nature to the teaching function, since the object of the work is building a lasting skill within a company rather than a one-off performance.

5. International opera repertoire and repertoire expansion
G. Verdi, *Aida* – Teatr Wielki w Łodzi, Poland, 6 March 2026.
Symphony concert, Adana, Turkey, 15 May 2026. Çukurova Devlet Senfoni Orkestrası. Programme: W. Walton – Viola Concerto; P. I. Tchaikovsky – Violin Concerto, Op. 35.

Teatr Wielki in Łódź is among the largest opera houses in Europe in terms of stage size. Conducting *Aida* there means working with a large orchestra, an augmented chorus, a stage band and an ensemble of soloists in a foreign institution and with limited rehearsal time. The contribution stands out by comparison: the same work was also performed in Franco Zeffirelli's production at Astana Opera (2023) – one work, two institutions, two production concepts and two casts, which poses the task of maintaining one's own musical concept under entirely changed conditions.

The concert in Adana makes a repertoire contribution in the strict sense. William Walton’s Viola Concerto (1929) is a key work of twentieth-century English symphonic music and one of the few significant works for the instrument, yet it rarely appears in the programmes of state orchestras outside the English-speaking world. The very structure of the evening – two instrumental concertos – keeps the orchestra in an accompanying role throughout and requires it to be balanced against two solo instruments of differing projection, one of which is notoriously easy to cover.

The performances discussed substantiate contributions in five areas: a programming and conceptual contribution (the conductor’s own reasoned decision, rather than a selection from existing repertoire); a lasting international partnership; interpretative competence documented and confirmed by independent critics; an institutional contribution through an opera production that continues to function after its premiere; and repertoire expansion through the introduction of works outside the established practice of the respective orchestras. Added to this is the fact that two of the performances were concerts with which international festivals opened or closed their editions – being entrusted with such a position is an external assessment, independent of the performer’s self-assessment.