

Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu

Wydział Instrumentalny

Zakład Instrumentów Historycznych

PRACA DOKTORSKA

**Źródła inspiracji stylistycznych i ich egzemplifikacja
w kompozycjach na instrumenty klawiszowe
Gottlieba Muffata**

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Summary

The doctoral thesis „Sources of stylistic inspiration and their exemplification in Gottlieb Muffat’s keyboard works” is devoted to the work of Gottlieb Muffat, Austrian organist and harpsichordist living in the years 1690-1770. This composer, described by Alison Dunlop as “famously little-known”, is known today mostly as a harpsichordist, the author of *Componimenti Musicali per il Cembalo*. The following dissertation reveals equally broad spectrum of Muffat’s organ heritage, which has been in its major part released recently.

The thesis consists of four chapters: chapter one contains a description of the role of music at Habsburgs court in Vienna, as well as a brief historical background of the *Hofkapelle* and a profile of Gottlieb Muffat as the court organist and harpsichordist. Furthermore, general specifics of the Austrian organ-building of the 17th and 18th century has been discussed, focusing especially on those elements, which had major influence on keyboard music of the region. The issue of the most suitable temperament for performing Muffat’s music has also been raised.

Chapter two discusses music forms commonly composed in Vienna: *ricercar*, *canzona*, *toccata*, *capriccio* and *suite*. Familiarity with those genres allows us to understand the composer’s intentions and flawlessly identify historical influences in his works.

Chapter three contains the description of the recording – an analysis of the Muffat’s compositions recorded on the attached CD in the context of his other keyboard works: 24 *Toccatas* and *Capriccios*, 32 *Ricercatas* and 19 *Canzonas*, harpsichord *partitas* and harpsichord *concertos*. The point of the analysis is to find distinctive features of Muffat’s style, which is commonly called *mixed style* – same as with Georg Muffat. The bipolarism of Gottlieb Muffat’s musical language is a consequence of not only combining French and Italian influences, but also of a contrast between the old and the new style: ancient forms combined with the lightness of the *galant*, modern harmony with ancient modalism. Clearly noticeable stylistic instability encourages to reflection and inspires to undertake the search for a personal interpretation.

Chapter four contains the second part of the description of the of the attached recording – especially concerning performance aspects of Muffat’s music: registration, instrument’s choice and detailed description of the used stops. Finally, ornamentation issues have been discussed – perhaps Muffat’s own ornamentation system is the most characteristic feature of his music.

The CD recording has been carried out on Eilert Köhler's organ in Suhl. It is composed of five toccatas and capriccios, three ricercatas and three canzonas by Gottlieb Muffat – many of those works have never been recorded before. The last canzona, as well as the Partita No. 5 in d-minor from *Componimenti Musicali per il Cembalo* have been performed on Reinhard von Nagel harpsichord (copy of Blanchet) in the Paderewski Academy of Music in Poznań.

The CD recording contains:

24 Toccatas and Capriccios

1. Toccata Secunda
2. Capriccio Secundo

3. Toccata Nona
4. Capriccio Nono

5. Toccata Decima Quarta
6. Capriccio Decimo Quarto

7. Toccata Vigesima Secunda
8. Capriccio Vigesimo Secundo

9. Toccata Vigesima Quarta
10. Capriccio Vigesimo Quarto

32 Ricercatas and 19 Canzonas

11. Ricercata X in g
12. Ricercata XX in d
13. Ricercata XXVIII in F
14. Canzona VII in g
15. Canzona XIX in G: *Pastorella*
16. Canzona XV in B

Componimenti Musicali per il Cembalo: Partita No. 5

17. Overture
18. Allemande
19. Courante
20. Sarabande
21. Menuet
22. Rigaudon
23. Menuet, Trio, Menuet Da Capo
24. Gigue