

AKADEMIA MUZYCZNA IM. IGNACEGO JANA PADEREWSKIEGO
KATEDRA INSTRUMENTÓW SMYCZKOWYCH

PRACA DOKTORSKA W DZIEDZINIE SZTUK MUZYCZNYCH
W DYSCYPLINIE: INSTRUMENTALISTYKA

Donat Zamiara

OPIS DZIEŁA ARTYSTYCZNEGO

*Kontrabas barytonowy. Możliwości brzmieniowe i techniczne instrumentu na przykładzie **Koncertu na kontrabas i orkiestrę op. 26** Stefana Bolesława Poradowskiego oraz **Koncertu na kontrabas i orkiestrę op.12** Tadeusza Zygfryda Kasserna.*

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Synopsis

The baritone double bass was like a shooting star. It flashed on the sky of music at the turn of nineteenth and twentieth century, to quickly fall on the atmosphere of practical application of our instrument. Following, we are now able to gather remains, which have left because of previous events. The fact that we can find those in Poland, and not in the origin region of baritone idea, is the most surprising. This research contents a history about an unusual concurrence of circumstances. As a result, people who brought the idea of baritone double bass to life, had met in one place, at one time. The thought, that they used the most was preached by Friedrich Warnecke.

Key points of this research are abilities, both manual and sound, which are represented with baritone double bass. In my opinion, it is essential to show the precise context, with which those abilities are noticeable. Starting with, for full understanding of what this instrument had to offer, it is worth looking into its predecessors or ancestors. Next very significant ground, that showed baritone double bass abilities in practice, is literature which was written for it. Putting all these elements in order, it is important to take the chronology into consideration. In this research it follows:

- baritone double bass history, based on double bass development tendency in nineteenth century
- practical application of baritone double bass in symphony orchestra in the end of nineteenth century
- baritone double bass literature by polish composers in the interwar years

Accordingly, in the first chapter of this research, the reasons for building baritone double bass are described. It also contains information about tuning and construction of this instrument, based on the book written by Friedrich Warnecke "*Ad Infinitum Der Kontrabass Seine Geschichte und seine Zukunft, Probleme und deren Loesung, zur Hebung des Kontrabassspiels*", still available in bookstores. Surely, it is irreplaceable knowledge resource about baritone double bass for two main reasons. Firstly, the author was the originator and primary exponent of this instrument. Secondly, it was written in actual time of practical use of baritone double bass. Due to those grounds, not only are we reading the research about the past events, but also described history, which Warnecke had directly witnessed.

Another, substantially vital part for baritone double bass popularization in Poland, is Adam Bronisław Ciechański's biography. I dedicated the second chapter of my research to this maverick person. Thanks to his tireless attitude and tremendous passion, the famous "ABC" encouraged the best composers of Poznań to write for his beloved instrument. Ciechański's very diversified lifestyle was one of features, that he took advantage of, for broadening double bass literature, including baritone one.

Next two chapters are strictly connected to the second one. In those, I introduced two distinguished composers of Poznań, whose devoted familiarity with "ABC" resulted in

brilliant compositions. They were dedicated to Ciechański by Stefan Bolesław Poradowski. Living longer than his colleague Adam, he became distinctly prolific composer when it comes to double bass literature. Poradowski has written compositions for double bass solo with accompany of piano or orchestra, and chamber pieces. On the other hand, there was Tadeusz Zygfryd Kassern, who even though wrote only one piece for double bass, it was extremely high classed. The materials I received from Mrs. Krystyna Dymaczewska were very helpful in completing those two chapters. They contained information about Stefan Bolesław Poradowski, such as notes, articles and photos. When it comes to Tadeusz Zygfryd Kassern, one invaluable knowledge resource is the book "*Tadeusz Zygfryd Kassern – Indywidualne odmiany stylów muzycznych XX wiek*" by Violetta Kostka. Due to that, I could gather information about this quite forgotten composer.

I made use of compositions of above-mentioned musicians to show the closest look at manual and sound advantages of baritone double bass. Chapters fifth and sixth present what possibilities this instrument offered and which of them were used both by Poradowski and Kassern, on specific examples. What is fascinating, is that artists who used very diversified composing language could as easily show abilities of instrument for which they composed. Thanks to their aptitude, education and artistic taste, double bass literature became richer in valuable compositions.

Before the whole research ends with table of contents, I provided bibliography, which includes many positions unnecessarily related to baritone double bass. It proves that world, in which it was born had an impact on this instrument and was changing simultaneously. Of course, it was not as spectacular as a change of era or composers' trends. Even though, baritone double bass showed up for hardly several dozens of years, it left imperishable footprints, which are worth following on and saving from oblivion.