

AKADEMIA MUZYCZNA IM. I.J. PADEREWSKIEGO W POZNANIU

**WYDZIAŁ INSTRUMENTÓW SMYCZKOWYCH,
HARFY, GITARY I LUTNICTWA**

Dorian Pawelczak

***II KONCERT SKRZYPCOWY BÉLI BARTÓKA*
JAKO PRZYKŁAD SYNTEZY TRADYCJI I NOWATORSTWA W OSTATNIM
OKRESIE TWÓRCZOŚCI KOMPOZYTORA –
Z PERSPEKTYWY WYKONAWCZO-INTERPRETACYJNEJ**

Praca doktorska
napisana pod kierunkiem
dra hab. Jarosława Żołnierczyka
oraz
dr Ewy Rzanny-Szczepaniak

Poznań 2017

SUMMARY

The subject of this thesis is *Béla Bartók's Second Violin Concerto as an example of tradition and innovation elements synthesis during the last Bartok's compositional period (from the performer's view)*.

There are twofold intentions of this thesis. The first objective is theoretical (the research), and the second is practical. The practical is associated with the willing to popularize and promote Béla Bartók's violin music especially including his *II Violin Concerto*, which resulted in a permanent proof – CD recording of my own interpretation of this piece. The main objective of the research is to analyze Bartok's *II Violin Concerto* and characterize it as an example of tradition and innovation elements synthesis during the last Bartok's compositional period. The effects of the analysis are presented from the performer's perspective. The next goal of my PhD thesis is to gain significant insights into the evolution and complexities of Béla Bartok's musical language, aesthetics, compositional process, and historical sources. The last goal of my research is an analysis and description of the inspiration sources of the *II Violin Concerto* and pointing the basic constructional principles of the piece.

The first chapter presents the evolution of Béla Bartók's unique, musical language, pointing out pieces in which some specific, distinctive elements forming the composer's musical language appeared.

The second chapter is devoted to the *II Violin Concerto* analyzed for determining the tradition and innovation elements shaping the musical surface of the piece.

The third chapter contains useful tips and hints for solving some selected violinistic technical and interpretation problems. Comments included in this chapter regard not only the information about the character of the piece but also articulation, dynamics and other significant performing elements such as fingering and bowing suggestions.

The literature regarding the music of Béla Bartók (especially the *II Violin Concerto*) comprises essays in which authors characterize the musical language and the composers working method, they point the usage of some particular compositional gestures in some specific pieces. Nevertheless, those essays do not provide the contemporary performance context. This PhD dissertation is complementary to the foregoing research concerning the music of Béla Bartók with a significant, performers-interpretative aspect.