

Akademia Muzyczna im. I. J. Paderewskiego w Poznaniu

Wydział Instrumentalny

PRACA DOKTORSKA

*Formotwórcza rola kolorystyki brzmieniowej
w interpretacji fortepianowych dzieł
Claude'a Debussy'ego i Karola Szymanowskiego*

mgr Kamil Wicenciak

**Praca doktorska przygotowana pod kierunkiem
prof. dr hab. Bogumiła Nowickiego**

Poznań 2019

SUMMARY

Formative role of sound colors

in the interpretation of piano works

by Claude Debussy and Karol Szymanowski.

This dissertation presents issues related to sound color of second band *Preludes* by Claude Debussy and *Masques* op. 34 by Karol Szymanowski. The goal of my doctoral thesis was, by making an artistic work and its description, proving the thesis, the tone of the piano works of Claude Debussy and Karol Szymanowski plays a dominant role, being the superior and form - creating value for the performer, the most valuable inspiration in the search for their own interpretation projects.

The work consists of an introduction, four chapters, an ending, a bibliography and a summary. In the first chapter, I discuss the dominant directions in music at the turn of the 19th and 20th Centuries and I determine the place in which Debussy and Szymanowski held the piano literature before 1918. The second chapter is an integral analysis of the second volume of Debussy's *Preludes*, and the third chapter - *Masques* by Szymanowski. In the fourth chapter, devoted to the sound color of the described works, I made a comparative analysis of selected elements of a musical work. I conducted my research on two levels: from the point of view of the creative fascination of composers and modifying their harmonic - architectural structures and from the point of view of the performer, for whom solving sonorist issues, work on sound color and expression of the work determines the creation of the original interpretation concept of the performed musical work. My task was to show that both in Debussy's *Preludes* and in *Masques* op. 34 by Szymanowski, the sound color plays a leading role in constructing the form and shaping the interpretation.

The cycles in question are the most perfect example of the formative role of sound colors. Impressionist creative visions of Claude Debussy and multidimensional, extremely expressive musical stories of Karol Szymanowski, they could not be created

without giving the color sphere of musical works the dominant meaning. Thanks to the discovery of new sound areas, the piano by Debussy and Szymanowski speaks unknown until now – a multicolored language, giving direction to the music of the 20th Century.

The work includes a recording of an artistic work on a CD.