

Akademia Muzyczna im. I. J. Paderewskiego w Poznaniu

Wydział Instrumentalny
Katedra Instrumentów Dętych
Specjalność – obój

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Ekspresyjne i brzmieniowe możliwości oboju, oboju miłosnego i rożka angielskiego w wybranych kompozycjach repertuaru koncertowego XX i XXI wieku. Między tradycją a współczesnością

Opis dzieła artystycznego w ramach przewodu doktorskiego
w dziedzinie sztuk muzycznych w dyscyplinie instrumentalistyka

promotor
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Summary

The work focuses on the expressive and sound qualities of the three main representatives of the oboe's instruments: the oboe, the oboe d'amore and the English horn, in the context of selected works of art recorded on the enclosed CD. They are examples of important trends in the solo and chamber concert repertoire of the twentieth and twenty-first centuries, intended for oboe instruments. Here we can find compositions turned towards tradition, both by the way in which we treat the possibilities of selected instruments, as well as selected forms such as: the *Sonata da chiesa* for oboe d'amore and organ (1938) by Frank Martin, the illustrative thumbnails *Two Insect Pieces* for oboe with piano of Benjamin Britten (1935) or *Divertissement* op. cit. 39 for the English horn and piano (1939) of Eugène Bozza, although they were written in the 1930s. The trend of sonoristic experiments exploring unconventional ways of shaping sound is represented on the one hand by Witold Szalonek's one of the cult *Quattro Monologue* for oboe solo from 1966, and on the other hand, created in 2016 *Elektrobój* for English horn and tape of Barbara Kaszuba (premiered in 2016 by the author in the Finale of the 20th and 21st Century Music Competition for Young Performers). The *Concerto per tre strumenti* ma uno esecutore (corno inglese, oboe d'amore, oboe) of the Poznań composer Aleksander Szeligowski is a specific summary of an artistic work in both its artistic and research aspects as a comparative study of the specific possibilities and features of these three instruments. The original cast of the concert, assuming the presentation of the three above-mentioned variants of oboe instruments in a solo concert by one musician, is quite a challenge for him. At the same time, it allows us to focus our reflections on the issues in the title and shows us the values of both the instruments and the performer.

The description of the artistic work consists of three chapters. The first two chapters provide a general background which explains and justifies the theses of work in a broader historical context. In order to understand the process of the emergence of these three basic varieties of double-stricken instruments, in the first chapter it is presented the whole family of the oboe instruments in a historical comparative perspective: the oboe soprano, the baritone and the bass, as well as their ancestors: the crumhorn, the tenor, the oboe da caccia, the humana vox, the taille de hautbois. The second chapter provides an overview of the definitions and characteristics of the mutual relations of the title terms *expression* and *sound*. The third chapter – the most extensive is a comparative study of the common and specific sound qualities and

technical capabilities of the oboe, the oboe d'amore and the English horn in selected works of the solo and chamber concert repertoire of the twentieth and twenty-first centuries.

Analytical issues are presented from the point of view of the performer in full awareness of the fact that the depth knowledge of the subject (as well as of the circumstances of its creation) are necessary conditions for a proper interpretation of the works, in line with the composer's intentions. An attempt was also made to compare the oboe, the English horn and the oboe d'amore in several aspects: structure, history, expressive and timbral possibilities, and finally the roles that the composers set for each of the instruments described in constructing the form of the work and their relationship other instruments and the orchestra.