

Summary

My dissertation presents and examines nature-inspired motifs in Richard Faith's music with special emphasis on his clarinet works. I decided to choose that topic because of my long-term fascination with Faith's music. I also felt strongly encouraged by the composer himself to write that dissertation as we had exchanged a lot of letters; therefore, this dissertation turns out to be the first written mention of Faith's works in Polish references.

The dissertation consists of the introduction, three separate chapters and the ending, which summarise ideas described in the dissertation.

In the **Introduction** I described purposes of writing this dissertation. In this chapter I also presented subjects of research and I posed research questions.

Main purposes of writing this dissertation are:

- to describe a role of clarinet in the American classical music of the twentieth century
- to popularise works of Richard Faith in Poland and in Europe
- to analyse performing techniques and to describe nature-inspired motifs in Richard Faith's works.

The main subject of my dissertation is the selection of Richard Faith's works – *Two Sea Pieces*, *Fantasy Trio no. 1* and *Quintet*. I focused especially on nature-inspired motifs and their influence on performance techniques.

I posed following **research questions**:

- What is the role of a clarinet in analysed pieces?
- How nature-inspired motifs might affect the interpretation of music?
- How important is the role of nature in Richard Faiths works?

Chapter I

In the first chapter I attempted to explain what actually is inspiration and to define the role of inspiration in music. In the further parts of this chapter I depicted a Nature as an important source of inspiration in Faith's works; I also described a role of clarinet in Richard Faiths works.

Chapter II

In the second chapter I analysed the structure of three works: *Two Sea Pieces* for clarinet and piano; *Fantasy Trio no. 1* for violin, clarinet and piano; *Quintet* for flute, clarinet, violin, cello and harp. I also described the origin of these works.

Chapter III

The third chapter describes how inspirations drawn from nature can be presented in one's sound quality, phrasing and expression. I have also made some remarks and suggestions which can prove useful while playing clarinet in a various types of ensembles.

Ending concludes with a short summary of the dissertation. This chapter also answers research questions posed at the beginning of my thesis.