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I. J. Paderewski Academy of Music in Poznań

Faculty of Composition, Conducting, Theory of Music and Eurhythmics

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Ewa Fabiańska-Jelińska

**A summary of the doctoral dissertation “The idea of sound in
Concerto for viola and string orchestra”**

My doctoral dissertation “The idea of sound in *Concerto for viola and string orchestra*” consists of the following two parts:

- I. The work of art entitled *Concerto for viola and string orchestra*, submitted in the form of a musical score and the recording.
- II. The descriptive part composed of Sections I and II containing four and three subsections, respectively.

The composition *Concerto for viola and string orchestra* is comprised of three movements differing in character, expressiveness and sound qualities:

I. *Vivo pesante espressivo*

II. *Adagio luminosamente*

III. *Allegretto giocoso risoluto*

The basic idea of sound was inspired by a musical quotation from the initial motif of the rorate song *Rorate Caeli Desuper*. The opening tunes of the song became the foundation for the development and shaping of the sound material in the subsequent

movements of the viola concerto. The musical architecture and dramatic content of the entire piece rests on the aforementioned quote, which integrates the particular movements in accordance with the concept of unity in diversity understood as coherent input sound material whose narration is enriched by being presented in various sound contexts.

The fact that the solo instrument is the viola does not unsettle the balance between the solo part and the orchestra. The different types of sound result in various ways of performance presented by the individual instruments and their groups manifested as competing, arguing, conversing and cooperating. Section I, *The variety of sound concepts in 20th and 21st Polish viola concertos. Retrospection as inspiration for the modern composer*, after discussing how the genre of a concerto for a solo instrument developed in Polish music presents in its four subsections a selection of viola concertos in chronological order including the first *Viola Concerto* of Aleksander Tansman in the history of Polish music, followed by works created in the second half of the 20th century by Witold Friemann, Grażyna Bacewicz, Tadeusz Natanson, Tadeusz Baird, Tadeusz Paciorkiewicz, Roman Palester, Krzysztof Penderecki, Peter Paul Koprowski, Bogusław Schaeffer, Marek Stachowski as well as pieces composed in the 21st century by Tomasz Prasqual and Sławomir Zamusko.

Work on Section I aimed at detailing the current state of knowledge of viola concertos that originated in the 20th and 21st centuries allowed for an in-depth study of the genre and provided inspiration for the creation of *Concerto for viola and string orchestra*.

Section II, entitled “The sound of *Concerto for viola and string orchestra*”, consists of three subsections. The first describes the inspiration for and background to the creation of the piece. It elaborates on the two spheres of the composer's inspiration: the religious period of Advent (rorate Mass and its song *Rorate Caeli Desuper*) with the accompanying reflection on the symbolism of luminosity and darkness, and collaboration with outstanding Polish violists Ewa Guzowska and Prof. Stefan Kamasa.

The second subsection concerns the understanding and formation of the piece's musical architecture, whose foundation is sound. Each movement of the composition is analyzed in the context of its formal structure resulting from the development of sound.

The various ways of performance presented by the individual instruments and their groups that contribute to the diverse sound of the piece are dealt with in the last subsection. The composer's idea of sound corresponds to all of the elements of music, which despite their internal diversity constitute a coherent entity as a consequence of their interdependence.

The descriptive part is accompanied by the *Annexe* enumerating contemporary viola concertos composed by Polish and foreign authors.