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WYDZIAŁ INSTRUMENTALNY
KATEDRA INSTRUMENTÓW DĘTYCH

PRACA DOKTORSKA W DZIEDZINIE SZTUK MUZYCZNYCH
W DYSCYPLINIE: INSTRUMENTALISTYKA
SPECJALNOŚĆ: KLARNET

Autorska transkrypcja *Koncertu skrzypcowego* Andrzeja Panufnika na
klarnet w kontekście *Koncertu altówkowego* w wersji na klarnet
Krzysztofa Pendereckiego

Jakub Drygas

Praca doktorska przygotowana pod kierunkiem
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SUMMARY

Transcription as a new work incarnated was a thesis that accompanied the author's research. The subject of the above presentation is Andrzej Panufnik's Violin Concerto for clarinet in context of Krzysztof Penderecki's Viola Concerto in the clarinet version by the composer.

This work aims to introduce this excellent piece by Andrzej Panufnik to the clarinet literature, through transcription of his violin concerto for the clarinet. It should be noted that apart from very few chamber compositions, Panufnik didn't write any music for clarinet. The Violin Concerto itself is a unique phenomenon as a work. Giving it a different quality through the transcription performed for the wind instrument is an attempt to set a different cognitive path, perceive new interpretative possibilities and find the next incarnation of the work in the music literature.

The descriptive work consists of three main chapters, preceded by an introduction, and closed with the conclusion containing a summary of the examinations carried out and author's thoughts on the dissertation.

The first chapter is entirely focused on Andrzej Panufnik and his Violin Concerto and consists of subsections containing composer's biography and his inspiration and aesthetic views - extremely important for his works. This chapter also includes the periodization of the rich artistic path of the Pole and discusses the genre of the concert in the context of his other works, with particular focus on the importance of the Violin Concerto. The chapter ends with an interview with Lady Camilla Panufnik - a person closest to the composer.

The second chapter focuses on Krzysztof Penderecki and his work. In the subchapters, a short biography of the composer was included, the creative path discussed by periodizing his artistic output, as well as the evolution of his perception of the form of the concert. This chapter also contains composer's views on the matter of transcription, including information about the Viola

Concerto in the clarinet version. The summary of this chapter includes an interview with a famous violist professor Stefan Kamasa.

The third chapter is the essence of this dissertation. It contains five sections directly related to the issue of transcription and conducted research. In the first subsection, the reconnaissance of form was made - along with the presentation of definitions present in the literature, as well as a description of the perception of this issue from a historical perspective. The second subchapter presents the most significant clarinet transcripts. The third section discusses technical aspects of transcription carried out by the author of this work. The fourth subchapter is a study of the sound spectrum of the clarinet and the violin - along with the discussion of dependencies and their detailed interpretation, also in the context of the transcription of the work. Interview with Łukasz Borowicz, world-famous conductor, concludes this chapter.

Interviews carried out by the author, posted at the end of each chapter, confirm the general research concept and indicate additional motives related to the discussed works. They enrich the dissertation, making it more interesting and exciting. In addition, they are evidence of the author's inquisitive approach to research, in the pursuit of credibility of the theses. Interviewees are people closely associated with the composers: Camilla Panufnik - wife of Andrzej Panufnik, Stefan Kamasa - a long-time friend of Krzysztof Penderecki who collaborated with Andrzej Panufnik in 1950s and Łukasz Borowicz - an outstanding conductor, propagator of Panufnik's music.