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PRACA DOKTORSKA

**Walory poznawcze nieznannej literatury klarnetowej
ze zbiorów bazyliki w Świętej Lipce**

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Abstract

The topic of this dissertation is related to the musical interests of the author – a clarinettist, a chamber musician and an educationalist. The paper describes the cognitive qualities of four compositions containing clarinet parts, kept in the library collection at the basilica in Święta Lipka. The author's primary focus was on the unknown, forgotten, unrecorded pieces of chamber music which, in his opinion, are the most interesting ones among those discovered so far. They are subjected to an in-depth analysis in respect of their form, performance, technical aspects and interpretation, in an attempt to provide the fullest possible account of their artistic value. The wealth of the harmonic devices, the beauty of the melody line as well as the technical and expressive features – all that impelled the author to have a closer look at the four works of art. He presents issues of importance to practising chamber music, which concern group music making in the age of classicism and early romanticism. Cognitive qualities are discussed with reference to the literature of the topic and the author's own experience, particularly that acquired while working to prepare a work of art. The dissertation is aimed at demonstrating the diversity of those precious compositions, presenting them against the background of other composers' clarinet works and making the music of Święta Lipka known to a wider audience.

The paper is divided into four chapters.

Chapter One presents an outline of the history of the basilica in Święta Lipka, depicting the cultural and social changes which took place in the region of the present Warmia over the past centuries. This chapter contains descriptions of the basilica's architecture, painted art, sculpture and pipe organs, which all emphasise the uniqueness of the place - located at the meeting point of different lands, cultures and religions. In the second part of the chapter, the author concentrates on the Święta Lipka church's musical importance for Poland and Europe. Information is provided on the abbey's musical dorms, instrumental and vocal-instrumental ensembles, their influence on the cultural development of the region. Narrowing the area of research, the author then describes the abbey's library, its collection and the links between Święta Lipka and other Jesuit centres in Poland and Europe, indicating the possible origins of the compositions to be discussed further on in the paper. In the last section of the chapter, he portrays the composers of the works under examination.

Chapter Two is devoted to analysing compositions which comprise a work of art. The primary focus is on formal and theoretical aspects. The discussion of particular compositions is accompanied by information on the composing techniques and styles characteristic of the given era. Furthermore, this chapter provides a comparison between the compositions under analysis and other works created in the same period.

Chapter Three gives a brief history of the clarinet in order to point out the technical and performing difficulties faced by clarinettist of the 18th and 19th centuries. The most distinguished constructors are profiled here and the compositions under analysis are discussed in the context of the structural limitations of the clarinets of that time.

The last chapter of the dissertation highlights the interpretative, artistic, didactic and cognitive qualities of the works under examination. It is a synthesis of the preceding chapters, enriched with the author's own conclusions and subjective judgements. He describes the selected works in terms of aesthetics, performance and chamber music technique. He also points to their didactic value.

The conclusions presented in the closing part of the dissertation concern the author's personal reflection on the implementation of the objectives of a work of art. Annexes 1 to 4 contain the musical scores of the compositions selected for examination, in a chronological order. Attached to the paper, there is a CD with a record of the work of art in the form of recordings of the selected compositions.