

**Akademia Muzyczna im. Ignacego Paderewskiego w Poznaniu**

**Wydział Instrumentalny**

**Katedra Fortepianu, Organów i Akordeonu**

**PRACA DOKTORSKA**

**Wszechstronność zawodowa i specyfika zadań pianisty  
we współpracy z różnymi instrumentalistami  
na przykładzie wybranych duetów  
z literatury kameralnej XX wieku**

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## Summary

The idea of doctoral thesis is to demonstrate the universal aspect of versatility required from pianists in their professional activities and characterization of tasks specific to cooperation between pianists and various instrumentalists. These tasks are discussed and reviewed on the basis of artistic work covering six duets of piano and various instruments chosen from the 20<sup>th</sup> century chamber music literature. The specification presents similar, as well as different professional skills used by pianists performing together with instrumentalists playing clarinet, trombone, vibraphone, harp, violin and double-bass. Concerning the width of such domain as piano chamber music the chosen issues are being discussed on the basis of instrumental duets, as of the smallest form of musical team. The specification of partnership, different tasks and needed skills of chamber music practice seem to be the most transparent when taking the duet as an example.

The artistic work consists of the following compositions:

- Romance in D major for violin and piano by Karol Szymanowski (1910),
- Music in four movements for double-bass and piano by Aleksander Lason (1977),
- Dance Preludes for clarinet and piano by Witold Lutosławski (1954),
- Sonate „Vox Gabrieli” for trombone and piano by Stiepan Sulek (1973)
- Sonate for harp and piano by Carlos Salzedo (1922)
- 4 Preludes for vibraphone and piano by Marta Ptaszyńska (1965)

The key used for the choice of the above pieces was the possibility of presenting tasks characteristic to cooperation between the pianist and representatives of various instrumental groups. The doctorate thesis consists of the musical recording of the artistic work and its description in four chapters. The first chapter describes the psychological aspect of pianist's chamber performance and includes the characteristic of partnership as foundation of musical team. The second chapter is dedicated to the basic tasks connected with preparation of pianist as a chamber music player. Here I widely describe the issues of “sight-reading” and “playing a’vista” – the skills decisive to comfort and quality of chamber music performance. The basic pianist's tasks are described also on chosen examples of musical text. The third chapter describes the detailed description of pianist's skills presented in pieces constituting the artistic work. The tasks characteristic

to cooperation of pianist with other, different musicians are being extended here to the big-format teams. The skills used in performing in duet are the basis to performing in symphony orchestra and presenting the piano symphonic and operatic reductions. These issues are also described in the fourth chapter in context of pianists' cooperation with conductors and dealing with the symphonic scores, presented with use of examples of orchestral parts written for piano or other keyboard instruments. Here I try to prove that seizure of different, sometimes untypical tasks coming from pianist's cooperation with various instrumentalists, as well as experiences coming from activities in big-format teams can be helpful for a pianist to find a specialization in concrete branch of chamber music.

The written work ends with conclusions concerning values of pianist's chamber music practice.