

**Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu  
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## **PRACA DOKTORSKA**

**Tematyka wojenna w wybranych utworach  
na orkiestrę dętą w aspekcie interpretacyjnym**

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**Praca doktorska napisana pod kierunkiem  
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## SUMMARY

In recent years, a high social interest in the activity of concert bands might be observed. The bands in question, which in former Poland were attributed only to utilitarian function, have managed, over time, to increase their executive level through performing music of a high degree of difficulty. For the author of this monograph, who is a professional bandmaster, the quest for repertoire that would meet expectations of the professional musicians and provide the growing audience with unforgettable impressions, has been of a natural character. A specificity of the conducted orchestra, which belongs to the army, has directed the author's attention towards programme and illustrative music devoted to war.

This area has become an aim of the artistic work in the form of the concert performed in March 28 2018 in the Aula Nova of the I. L. Paderewski Academy of Music in Poznań, during which presented the following works: *28 Mars, the Bringer of War* by Gustav Holst (transcription by Clark McAlister), *Overture 1812* by Pyotr Tchaikovsky (arrangement by Yoshihiro Kimura), symphonic prelude *Polonia* op. 76 by Edward Elgar (transcription by Robert Niepostyn), *The Trumpeter of Krakow* by Robert Longfield, *Kraftwerk* by Jacob de Haan along with the description entitled *Wartime themes in selected works for the concert band in terms of interpretation*. The selection of the works endowed with significant artistic values also included *Polonia* op. 76 by Edward Elgar and transcribed by Robert Niepostyn, which was performed for the first time during the above-mentioned concert, was expected to render an image of different faces of war.

The dissertation consists of seven parts, that is, five chapters accompanied by the introduction and the end. In the first chapter, an outline of broad themes concerning the programme and illustrative music in historical perspective is presented. The second chapter discusses the issues of war with which works have been occupied for the ages, while the third chapter is devoted to the executive apparatus, namely, marching band. In subsequent chapter, the analyses of the selected works, performed during the concert, are presented. In conclusion, all these considerations are completed with the exposition of interpretation issues especially related to the issues of war which the bandleader had to face during the preparations of the described work. The sheet music and concert recording are attached to the dissertation.