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**KAMERALISTYKA FORTEPIANOWA JANA NOVÁKA
JAKO PRZYKŁAD SYNTEZY STYLISTYCZNEJ NA TLE
MUZYKI XX WIEKU**

Praca doktorska

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ABSTRACT

This thesis describes pieces which I have decided to record on CD. There are: *Sonatina* for flute and piano (1976), *Mimus Magicus* for soprano, flute and piano (1969), *Capriccio* for cello and piano (1958) and the last one *Choreae Vernales* for flute and piano (1977). Choosing this pieces I wanted to show Novák's different styles, sources of inspiration and a lot of stylistic synthesis in his compositions.

The first chapter contains an extensive biography of Jan Novák, because there is no information in Polish language about his life and works.

The aim of the second chapter is to describe the XX century music: the main styles, composers and composing techniques, which Novák could be inspired with. Afterwards I wanted to describe a general characteristics of his chamber music, compositional language, sources of inspirations and stylistic syntheses which undoubtedly prove his comprehensive erudition.

The third chapter contains a detailed analysis of pieces, which I have decided to record on CD. I wanted to show the extremely diverse musical style of Novák, resulting from his experiences, interests, as well as the styles and techniques and styles that appeared in XX century music.

In *Sonatina* for flute and piano we can observe Novák's neoclassical tendencies and interest in Czech folklore. *Mimus magicus* in the version for soprano, flute and piano shows the excellent skill of the composer in using Latin language. The texts which Novák include in this piece were Virgil's bucolics. *Capriccio* in the version for cello and piano contains a lot of syncopations and dotted rhythms. The first and the third chapter are in a spirit of jazz in combination with XX century tonality, whereas the second movement based on dodecaphonic techniques. *Choreae Vernales* in the version for flute and piano refers to the fascination with the poetry of ancient Rome and the incredible knowledge of Latin metrics. This inspiration for the main theme of the first movement comes from Horatio's verse „The melted snow the verdure now restores, and leaves adorn the trees”. The exact rhythm of this Latin hexameter Novák in fact transferred at the beginning of *Allegretto*.

At the end of my dissertation, I included a chronological list of Novák's works in the supplement, showing the scale and variety of his compositions, which he left for future generations.

Jan Novák was fascinated with Latin metric and poetry. He studied the poetry of Horatio, Vergilius, Catullus, Phaedrus, Martialis, Cicero, Seneca and Julius Caesar. Novák was able to revive the rhythm of Latin poetry by combining Latin metrics with XX century tonality. Knowledge of the basics of Latin metrics, or the science of the rhythmic structure of verses, allows you to understand and appreciate the beauty of ancient poetry, especially if it exists in close correlation with music.