

mgr Agnieszka Kosmecka

Summary

A comparative analysis of Freyer`s and Hartmann`s organ fantasies as well as an evaluation of their cultural role, their monumental work as artists and teachers, constitutes the core of my dissertation. The organ fantasies of both Freyer and Hartmann display many formal and stylistic analogies, which suggests that an analysis of various historical, social, cultural and political factors shed light on the formation of their individualized but not dissimilar composing styles.

Freyer and Hartmann were some of the most prominent musicians of their time. Freyer was an esteemed pedagogue, organist and activist of the 19th century. Born in Germany, he emigrated to the Polish territories in 1827. He studied under the direction of Jozef Elsner in Warsaw, made friends with Chopin, and was a teacher to Stanislaw Moniuszko. As a double bass player, he collaborated with the Polish National Opera, and played the organ at Warsaw`s evangelical church of the Augsburg confession. After the reactivation of the Main School of Music in 1861, Freyer was one of the most ardent organizers of the local music life in the capital, and one of the most distinguished teachers at the Music Institute. It was him, an organ virtuoso, who popularized the works of J.S. Bach. His contribution to the education and refinement of a new generation of composers and musicians was without compare. He published works focused on concert music, such as music, textbooks, songbooks, books of chants. Despite his one-time fame and reputation, after his death in 1883, Freyer`s opus has fallen into oblivion.

A similarly versatile role of a pedagogue, artist, and popularizer was played on the Danish musical scene by Johann Peter Emilius Hartmann, a composer with Polish roots. Similarly to Freyer`s, Hartmann`s organ music did not enjoy much interest. However, his accomplishments for voice and piano were appreciated to a greater degree. Born in 1805, he died in 1900. His compositions for the organ are a document of the changing trends in organ construction in the 19th century. It also reflects the stylistic progression and trends in composing. Hartmann was a co-founder of the Copenhagen conservatory and its longtime professor. He is widely considered to be the most active animator of the cultural and scholarly life in the capital of Denmark in the 19th c.

In my research, I chose to compare the two composers not only because they both lived in the 19th c, both were organ virtuosos and active composers, but also because of the surprising similarities in the roles they played in the cultural lives of their respective cities. Both Freyer and Hartmann ardently popularized organ and piano music, and both met with similar posthumous fate - Freyer's work is performed on very rare occasions, and Hartmann is (in Poland) virtually unknown. They co-created and enriched the organ music repertoire of 19th c. Europe, and as such, they are overdue to be remembered, appreciated, and popularized.

The dissertation consists of two parts: CD recording with organ fantasies and their description. The recording includes following pieces:

August Freyer (1803-1883)

1. *Concert Fantasie* in f minor op.1
2. *Concert Variations on a theme by A. Lvoff* op. 2
3. *Concert Variations on a theme by D. Bortnianski* op. 3

Johann Peter Emilius Hartmann (1805-1900)

4. *Fantasie* in A major
5. *Fantasie* in f minor op. 20

The first chapter of my thesis poses a short summary of the history of the fantasy. It explains some difficulties with its definition and explanation. The second chapter introduces a figure of August Freyer, his achievements as an artist and composer. It also includes a detailed analysis of his concert organ pieces. The third part of this thesis treats of Johann Peter Emilius Hartmann, his organ and organ fantasies. It also shows a historical and cultural context of XIXth century Denmark. The fourth chapter is a commentary to the performance recorded on the CD. It includes a description of the instrument at the Ignacy Jan Paderewski Academy of Music in Poznan where the program has been recorded. You can find there also a list of registration used during the performance. It also outlines the most challenging problems of the instrument and the concert hall with almost no reverb. The dissertation is topped off with a short summary that points the most important conclusions of the comparative analysis and shows similarities as well as differences in implementation of the fantasy form in Freyer's and Hartmann's music.