

Summary

The main research problem for my dissertation is an analysis of elements of piano technique in the work of Polish composer Józef Wieniawski. Selection of the major subject of research is based on my longtime interest in music of Wieniawski and fascination of his impressive and rich artistic personality. Presented dissertation is one of the few works in the Polish language dealing with the topic of piano technique in Wieniawski's work. The thesis includes contextual perspectives – biographical, cultural, historical and social, that are basis for analysis of compositions by Wieniawski. Interpretation of contexts allowed to define the constitutive characteristics of Wieniawski's pianist and composer's style.

The dissertation consists of an introduction, three separate chapters and an ending which contains the conclusions and my reflections on the subject of research.

The objectives of the dissertation were discussed in the **introduction** and research subjects were defined. In addition, the main source materials and literature used by the author were indicated. The concept of work was also clarified.

The overriding **aims** of the work are:

- An outline of Wieniawski's creative biography as an important key in the analysis and interpretation of a musical work. Indication of the various spheres of creative activity and their interpenetration as a source of rich artistic personality of the Polish composer.
- Incorporation of biographical, historical, social contexts as an important methodological perspective.
- Determining the mainstreams of European piano art in the nineteenth century.
- Comparative analysis of elements of piano technique in selected solo and chamber pieces by Wieniawski. Presentation of the constitutive characteristics of his composer style.
- Determining the role and significance of Wieniawski's piano music in contemporary pianism.

The subject of my dissertation is solo and chamber piano works of Józef Wieniawski. Four compositions - *Tarantella in E minor* Op. 4, *Ballade in E flat minor* Op. 31, *Sur l'Océan. Contemplation in H major* Op. 28, *Sonata in E major* for cello and piano Op. 26, showed a wide palette of varied means of piano technique, composer's approach to form and genre, and main features of his style.

In **Chapter I** is presented biographical context and the most important aspects that had a significant impact on Wieniawski's artistic creation. Various ranges of activity were indicated - from education and the artistic path, through later pianistic, composition, pedagogical and organizational activities. The interpenetration of Wieniawski's range of activities prove the extremely rich artistic personality of the Polish composer.

The contents of the **2nd chapter** of the work are the main issues of the nineteenth-century pianism, which are the background and perspective for analytical procedures and interpretation of Wieniawski's works. Three categories are presented: the stylistic aspects of romantic piano music, means of expression in pianism, and the problems of genre and form. In addition, the role of virtuosity and its cultural and social contexts have been highlighted. It also emphasized the important issue in the case of Wieniawski's work - the role of the performer-composer.

In the **third chapter** of the dissertation the author presents the results of the analysis of the means of pianistic technique and their influence on the composition style of Wieniawski. As a result of the analysis, a catalog of the main means of piano technique, characteristic of the Polish virtuoso's work, was created. Composer-specific ways of shaping the sound matter and the treatment of the texture and approach to the genre are singled out.

The ending consist of conclusions of the analysis and interpretation of Wieniawski's works. The main determinants of the Polish composer's creative style are presented. In addition, the author presents her own thoughts on the work of Józef Wieniawski.