

SUMMARY (ENGLISH)

The piano trio is a popular classical chamber music ensemble. In another meaning trio is a musical form. The first trios were composed for amateurs. As a result, they were not very complicated as for form and composed in basic scales only, which was connected with the limited possibilities of both the instruments and performers. Viennese classics changed the perception of that form. The trio has evolved over the centuries. The roots of piano trio should be searched especially in piano sonata with added parts of violin (or flute) and cello. Initially the piano was the most important instrument in the ensemble. The cello doubled piano bass notes and the violin led melody alternately with the right hand of the piano. Gradually violin and cello received independence. Piano became one of the three instruments, it lost its leading role.

Typical trio consists of violin, cello and piano. Unusual set of instruments frequently means searching a new tone colour. Introducing a wind instrument instead of a violin changes the sound of piano trio. Author's interests in works for flute, cello and piano result from participation in a chamber ensemble playing these instruments. He has formed a trio with his fellow teachers.

Doctoral dissertation "Evolution of the chamber trio texture in compositions for flute, cello and piano over the centuries" consists of three main chapters.

The first chapter contains genesis of chamber music. It illustrates the sense of cooperation in music. In one of the subsections author focused on the history of the piano trio. Another subsection concerns history and evolution of the instruments: flute, cello and piano. Construction of the instruments has changed. Each modification resulted in differences in sound. A selection of literature for flute, cello and piano closes the first chapter.

The second chapter concerns the concept of texture, its meanings and definitions in music and other genres of arts. Texture is connected with a few areas. It concerns cooperation of the horizontal and vertical elements in a musical piece. Another definition says that texture is specific instrumental possibilities. Texture is closely associated with sound, it follows composer's intention but it leaves some freedom in implementation. In one of the subsections author tried to discuss the texture aspects from the performer's point of view and showed which components of the texture depend on composer and which are influenced by the performer.

The most important third chapter contains performance analysis of works from three different epochs. The following piano trios have been discussed: Trio in D-major Hob XV:16 by J. Haydn, Trio in g-minor op. 63 by K. M. Weber and Trio for flute, cello and piano by B. Martinu. In this group we find a classical work, an early romantic piece and modern music. Author made a comparison. He focused on the evolution of the texture and discussed some performance problems connected with it. In addition, some teamwork aspects were shown. Furthermore, author presented suggestions how to implement musical notation which isn't always clear and allows some individual look at the particular piece. Through analysis of the piano trios mentioned in the dissertation proves the evolution of the form of piano trio that was highlighted in the first theoretical chapter.

The author hopes that his work contribute to the interest in unusual instrumental compositions and encourage the readers to search for their own solutions related to the ensemble playing.

The Doctoral dissertation contains CD recording of three piano trios from different musical periods performed by: Małgorzata Bętkowska - flute, Ewa Witczak - cello and Jacek Szczepański – piano.