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The specificity of the sound and the variety of performance problems in the cycle
Eight Songs of the Book of Ecclesiastes for reciter, solo voices,
percussion group, folk instruments, choir and orchestra by Anna Ročławska-Musiałczyk

Summary:

The author of the work, coming from a small Kashubian village - Strzecz, in search of inspiration on the topic of his doctoral dissertation, explored the topic of the use of the Kashubian language in sacred music. The results of these searches gave a hint regarding the selection of the thematic area of the work and became an incentive to find an artistic work on the basis of which this work was created.

Anna Ročławska-Musiałczyk is a composer of the young generation who, through her style of composing, becomes an increasingly recognizable artistic personality in contemporary choral music. Despite her young age, her pieces are performed all over Poland and abroad. The composer is associated with the Kashubian region through her origin. In his work, he draws inspiration from native folklore, as evidenced by the rich output of works in the Kashubian language. The author of the work, being in friendly relations with the composer, took the initiative to compose a vocal-instrumental piece that would be performed and recorded as part of his doctoral studies at the Academy of Music in Gdańsk.

The aim of this work is an attempt to specify and characterize the sound of the entire cycle, as well as to indicate the variety of performance problems that may arise while working on a piece. In his research on the composition, the author used various methods, which include:

- a description to present the Book of Ecclesiastes from which the verses used in the composition are taken;
- analysis to describe individual elements of a musical work as well as the text layer;
- an attempt to interpret various types of musical phenomena occurring in the composition in order to discuss the specific sound of the cycle in question.

Research techniques that have been used to prepare the dissertation include content analysis, document examination, observation and interview. In the concert performance of Kohelet's songs, as well as in the description of the piece, the author used a score prepared directly by the composer. Unfortunately, the aforementioned score was not published at the time the work was written.

This dissertation is divided into six chapters. The first is an approximation of the Book of Ecclesiastes. In this chapter, we will discuss issues related to the cultural and historical context of the Book of Ecclesiastes and its place in the biblical canon. A separate part concerns literary issues, i.e. the type and literary genre of the text, its linguistic specificity, as well as its structure and structure. An important part of the chapter is the definition of the book's message, i.e. an explanation of the philosophical and theological layer of the text, as well as the determination of the criteria which the composer followed when selecting texts taken from the biblical Book. This chapter presents nine

selected texts from the Book of Ecclesiastes, for which eight songs were composed. The chapter will cover their literary analysis and exegesis, showing their theological overtones. The texts will be discussed in the order in which they appear in the Book. The titles of the individual paragraphs are the biblical texts themselves, indicating the essential subject of each poem under discussion. The exception is when discussing recitation parties.

The third chapter presents an in-depth analysis of the formal structure, texture, organization of musical time and the sound material of all eight songs. The analysis of the entire composition performed in the work shows that Anna Roclawska-Musiałczyk's piece is extremely rich in architectural ideas, both on the melodic, harmonic and rhythmic levels. The composer uses many techniques to create the entire performance texture. The text layer is undoubtedly the most important element of the cycle. The music composed for it perfectly reflects the emotions and content flowing from it. The piece shows interesting aspects related to the use and combination of atypical folk instruments, such as the duduk or bazuna, but also shows an interesting combination of the performance apparatus, extended by a rich section of percussion instruments. One of the main features of the analyzed composition is an extensive rhythmic pattern, in some places playing a formative role due to the performance composition adopted by the composer. It is worth mentioning that each song has a different formal structure, which is closely related to the structure of the text chosen by the composer.

The fourth chapter deals with the relationship between text and music in the composition by Anna Roclawska-Musiałczyk. It presents the composer's treatment of a literary text. In all songs, the syllabic treatment of the text prevails, although the occasional use of melisms adds nobility to the entire composition. A. Roclawska-Musiałczyk presents compositional techniques derived from medieval music (Gregorian chant), but also shows the textual layer through contemporary techniques influencing the sound (sussurando, parlando, grido). The text is a superior value that determines the method of composing, both from the perspective of the compositional techniques used and elements of the structure of a musical work.

The fifth chapter presents specific examples of performance problems that may arise while working on a piece. When studying the musical content while working on a piece, one may encounter many problems and performance difficulties. This chapter describes only the most important performance complications resulting from the shaping of the elements of a musical work. This is due to the awareness of the enormity of various broadcast difficulties in working with the choir and soloists, as well as performance problems in the orchestral apparatus. All the examples included in the work were selected on the basis of the analysis of the score and the author's experience in working on the piece with professional orchestral musicians, soloists and an amateur mixed choir.

The last, sixth chapter attempts to concretize the knowledge about the specific sound of the work *Eight Songs from the Book of Kohelet* for reciter, solo voices, percussion group, folk instruments, choir and orchestra. In research on the concept of "sound", the author of the work reflects on the aspect of the sound of the analyzed songs. The following questions were left: What distinguishes the songs of the young Polish composer? What is characteristic about her music and what makes her recognizable?

In the appendix to the dissertation, the author included a biographical note describing the figure of Anna Roclawska-Musiałczyk, the composition score, concert poster and an interview with the composer conducted as part of research on the work in question. In addition, he attaches a DVD with the video and audio recording of the wired concert, which is the premiere of the *Eight Songs from the Book of Ecclesiastes* for reciter, solo voices, percussion group, folk instruments, choir and orchestra.