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**Issues in the interpretation of Feliks Nowowiejski's masses
on the example of unpublished compositions:**

***Missa de Lisieux* op. 49 no. 2**

and

***Missa de Lourdes* op. 49 no. 5**

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The doctoral thesis discusses masses by Feliks Nowowiejski / Feliks Nowowiejski's masses which are presented through the example of his two unpublished compositions: *Missa de Lisieux* op. 49 No. 2 and *Missa de Lourdes* op. 49 No. 5. The thesis includes also a list of choral compositions by Feliks Nowowiejski, prepared by the author of the thesis on the basis of available sources.

The compositions of the composer who came from the region of Warmia were presented during a concert, which took place on December 7th 2018 at the Sanctuary of Divine Mercy in Gdańsk; the concert is considered part of the doctoral dissertation. The main artistic goal of the performance was to introduce the audience to Feliks Nowowiejski's previously unknown masses. At the time of the performance, none of the compositions in question known to the public.

Before embarking on the artistic stage of the project, the author of this dissertation undertook the task of copying scores from the manuscripts and, as a result, two unauthorized copies of the masses manuscripts were created.

The doctoral dissertation is divided into three chapters.

The first chapter presents a list of Feliks Nowowiejski's choral works, prepared on the basis of available publications compiled by researchers in the second half of the 20th century and in the second decade of the 21st century. It contains both: pieces for a cappella choir and compositions with a choir. The list was compiled according to the form and genre. A cappella choral pieces were additionally categorised according to the performance apparatus and subject matter. The list is enriched with additional information on the authors of the lyrics, the place where the manuscript is kept, the place and time of publication and the cast variants.

The second chapter discusses the masses authored by Feliks Nowowiejski in general, presenting all mass cycles together with the available information about them. This chapter also includes a detailed formal description of two selected masses – *Missa de Lisieux* op. 49 no. 2 and *Missa de Lourdes* op. 49 No. 5 – in which the use of the liturgical text, the use of various types of textures and elements of a musical work, such as melody, rhythmic, harmonics, dynamics, agogics and metrorhythm as well as articulation are analyzed.

The third chapter discusses selected problems one may encounter during the performance of the compositions described in the preceding chapters. It also includes suggestions on how to solve them.

The thesis ends in a conclusion and a summary of the issues at hand.

The dissertation contains annexes in the form of computer-rewritten scores of the two masses discussed in detail and a recording of the concert on an electronic carrier supplied as part of the doctoral dissertation.