

Summary

The objective of this study entitled *Symbioza brzmień historycznych i współczesnych, jako element unikalnego języka dźwiękowego w kompozycjach i aranżacjach na korpus trębaczy Tubicinatores Gedanenses* is to show the differences between historical and contemporary sounds in instrumental parts within compositions and arrangements for the *Tubicinatores Gedanenses* trumpet corps in the following pieces:

1. **Anonymous** - *Surrexit Christus hodie*
2. **Martin Luther** - *Ein feste Burg ist unser Gott*
3. **Martin Luther** - *Herr Gott dich loben Wir*
4. **Martin Luther** - *Komm heiliger Geist, herre Gott*
5. **Nikolaus Selnecker** - *Nun Laßt uns Gott den Herrn*
6. **Johann Gramann** - *Nun lob mein 'Seel' den Herren*
7. **Anonymous** - *Tabulatura viectoris saeculi, 17th century*
 - N° 313
 - N° 317
 - N° 319 *Z cleho srdcze sweho*
 - N° 320 *Rano stawagice welicy y maly*
8. **Joannes de Gruyters** - *Menuet 23/70 - Carillon book - Antwerp 1764*
9. **Anonymous** - *Eight 18th-century Prussian Cavalry Marches*
10. **Jacob van Eyck** - *Questa dolce sirena*
11. **Krzysztof Werner** - *17th-century Wedding Song/Pieśń Weselna*
12. **André Danican Philidor** - *Canon Du Carrousel*
13. **Johann Ernst Altenburg** - *Morgensegen*
14. **Carl Philipp Emanuel Bach** - *Marcia für die Arche in C major, for 3 trumpets and timpani, H. 621, Wq. 188*
15. **Emil Misk/Paweł Hulisz** - *Songs of trumpets*
 - I *Song of Compagney*
 - II *Principale solo song*
 - III *Song of improvisation*
 - IV *Song of rhythms*
16. **Paweł Hulisz** - *Fanfara*
17. **Paweł Hulisz** - *Towerless music*

A historical trumpet and percussion group is very much a rarity as a modern ensemble. In the past, they often appeared at the courts of rulers, in the thick of battle, and in the church spires and town hall towers of wealthy cities. *Tubicinatores Gedanenses* is the only active musical group of this type in Poland. To better describe the broad spectrum of the ensemble's activity, information is provided on the construction and types of trumpets and the position of trumpeters in the musical culture of the Kingdom of Poland and Europe in the baroque period, with a particular emphasis on the city of Gdańsk. Information is presented regarding the history of the trumpet and the symbolism of the historical trumpet registers: *clarino* and *principale*. Famous baroque instrument designers and makers are featured, as are contemporary innovations introduced to copies of old instruments that extended the technical possibilities of historical trumpets.

Next, the structure of tower trumpeter guilds is discussed, as well as the ways in which musicians were employed, and the responsibilities of trumpeter corps in the army, in maritime ceremonies, in courtly activities and in municipal and church bands.

This study also includes a chapter devoted to some of the most popular trumpet players of those times, and, because Gdańsk was one of the largest cultural centres in this part of Europe in the Baroque period, the history of Gdańsk trumpeters is presented.

The next chapter describes the activities of the *Tubicinatores Gedanenses* ensemble.

The most important part of this work is its analysis of selected works in terms of how interpretation and performance issues function as components in the symbiosis between the historical and contemporary sounds produced by a trumpet ensemble.

Another important feature of the study is its identification of the original *facsimili* sources used in the study, as well as the inclusion of the scores for arrangements and compositions created especially for the *Tubicinatores Gedanenses* ensemble.

The historical trumpet's appearance (as a cylindrical tube bent into a double coil, with a conically flaring bell) is mistakenly associated with the signal trumpet, and makes the instrument look both easy to play and capable of coping with only a relatively simple repertoire based on the harmonic relationship of the tonic and the dominant.

However, this work presents a much wider spectrum of the instruments potential. Historical sheet music shows that the playing technique and skills of trumpet players of the day afforded both composers and performers a huge range of possibilities. The arrangements

and the compositions used herein will also show a contemporary approach to compositions for historical trumpets.

The study is appended with an artistic work with music that was performed from city towers, during battles, at courts and in churches alike, as well as with original contemporary compositions for a historical trumpet corps.

In this work, the author would like to introduce the modern-day recipient (performers and music lovers) to the repertoire and activities of the *Tubicinatores Gedanenses* ensemble, which performs historical and modern music for trumpet corps. It thus contributes to expanding the repertoire of the trumpet and, perhaps, to changing the perception of the instrument from a mere “noisemaker” to a wonderful artefact that has accompanied man since ancient times, both as an instrument of the services and as a representative of the musical arts at their highest.