

SUMMARY

The focus of the artistic research of the dissertation paper is the comparison of selected madrigals of Carlo Gesualdo di Venosa to the commissioned for the purpose of the dissertation contemporary madrigals composed by Adrian Robak and Krzysztof Wyglądacz. Four madrigals were chosen from *Madrigals, Book 4*, one from *Madrigals, Book 5* and one from *Madrigals, Book 6*. Each composer received three poetic texts included in the prince's madrigals and based on them created his own musical interpretation.

In the theoretical description of the work as well as in the recorded artistic part, of which the end result was a concert that is an integral part of the dissertation, the order of discussing and presenting the madrigals is the same: *Io tacerò Invan dunque o crudele* (at the concert regarded as a bipartite piece from Gesualdo, however from Robak as two separate compositions), *Ecco, morirò dunque, Ahi, già mi discoloro* (at the concert regarded as one piece from Gesualdo as well as Wyglądacz), *Itene o miei sospiri* and *Moro, lasso, al mio duolo*.

The second part of the dissertation topic constitutes of thorough analysis of the relationships of words and music as well as converting them on to music during preparations for the concert. The doctoral student demonstrates that only thorough understanding of the rhetoric results in a productive collaboration with an ensemble and is the key to performing madrigals on an appropriate artistic level.

The core of the dissertation is the analysis of the poetic texts contained in the discussed works and the analysis of the words and music layer of the madrigals of Gesualdo, Robak and Wyglądacz. A crucial issue raised in the dissertation, which translates into the artistic aspect, is also the comparative analysis of the aforementioned madrigals. The analysis is contained in five chapters (from chapter 4 to 8 inclusive).

The remaining chapters contain information on the history of madrigal, a description of the turbulent life of Carlo Gesualdo di Venosa with the impact of traumatic events on his musical language, a condensed description of the history of relationships of words and music in *a cappella* choral music, a description of editorial differences on the example of selected

editions of Gesualdo madrigals with a description of possible benefits of this type of musical notation or the way of publishing them. The chapter that translates directly into the preparation of the practical, artistic part of the dissertation in the form of a concert is the chapter devoted to performance problems while working with the ensemble. In it, the author describes the difficulties arising from the issues of the selected songs and explains her own selection of singers, which is one of the key elements in striving to perform the works in the best possible way. One of the final chapters is devoted to the issue of gesture technique and the differences and similarities resulting from presenting mannerist and postmodern madrigals. It contains a subjective description of the issue of gesture in conducting the aforementioned works. The dissertation ends with a summary of the issues raised in the chapters and a bibliography containing the literature on the subject, object as well as the phonography which is an illustrative source for presenting various interpretations.

The dissertation also includes annexes containing biographies of Adrian Robak and Krzysztof Wyglądacz, and their answers to questions about their creative process, their experience with choirs and madrigal works, including the work of Gesualdo. Also included are sheet music scores used by the ensemble and the conductor during preparations for the concert, the poster of the doctoral concert, and the concert program. There are also attached DVD with audio and video recording and pendrive with audio recording of the entire concert, which took place on 8th of October 2020 in the Evangelical-Augsburg church of St. John in Mikołów. The recording includes the entire concert as all the pieces performed were an integral part of the dissertation. Although initially only a recording of the concert has been planned, it was also broadcasted online due to the pandemic situation. It was necessary as a consequence of the specific restrictions of assemblies at that time.