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**The Musical Language in Selected Pieces for Cello
by 20th- and 21st-century Polish Composers
in Interpretation through Movement
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SUMMARY OF DOCTORAL DISSERTATION

Pieces by Polish composers who wrote for cello, presenting different compositional techniques developing in the 20th and the 21st centuries do not only emphasize the individualism of the authors' musical language, but are a vast and still untapped research resource. The performance issues in the new compositional techniques employed inspired the search and explanation of these issues in interpretations through movement. Fascination with the wide tone colour gamut of the cello, as well as the non-traditional timbres resulting from both the use of refined articulation and the unconventional use of the separate parts of this instrument for generating rippling, crackling and tapping sounds, constitute a challenge for movement which, in accordance with the principles of Émile Jaques-Dalcroze's eurhythmics, must yield and become subordinated to music. The aim of this doctoral dissertation was to make interpretations through movement of six selected pieces by six 20th- and 21st-century Polish composers, where artistic issues were resolved relating to the appropriate choice of movement and spatial means following the new challenges of cello music resulting from the use of personal languages of composition.

The presented doctoral dissertation is divided into three chapters. Chapter One focuses on the development of Polish cello music in the 20th and 21st centuries. An attempt was made to clarify the issue relating to popularizing pieces for cello in particular periods, and to reveal the general tendencies and styles dominating in the music of the Polish composers who wrote for this instrument. The focus was also on the fundamental changes and transformations of the musical language of the composers, whose selected works provided inspiration for performing movement. Chapter Two explores the issues of interpretations through movement of musical works in Émile Jaques-Dalcroze's method. The chapter discusses the actions taken by the author of the interpretations through movement of a musical work as well as the requirements for its creation. A need was recognized for clarifying the issue of the essence of the creative process,

emphasizing how important a place the creative entity has whose sensitivity, imagination and creativity determine the exceptional quality of the work. Chapter Three presents the selection criteria for musical works and describes the making of individual interpretations through movement in the context of the personal musical language of selected composers who wrote cello works in the 20th and 21st centuries.

An integral part of this dissertation involved the making of interpretations through movement of selected pieces for cello by the Polish composers who wrote in the period discussed, and performing them at a concert. The concert was held on 25 May 2019 in the Concert Hall of Stanisław Moniuszko Academy of Music in Gdańsk by the school's Eurhythmics students and graduates. Individual artistic actions were documented in audio-visual form on digital media added as a supplement to this dissertation. The concert programme included a presentation of interpretations through movement of the following pieces:

- Henryk Hubertus Jabłoński - *Tryptyk* for three cellos, I Allegro,
- Olga Hans - *Miniatura* for cello and piano,
- Aleksander Nowak - *Satin* for cello and accordion,
- Aleksander Tansman - *Deux mouvements* for four cellos, II Allegro molto risoluto,
- Jacek Grudzień - *AdNaan* for solo cello and tape,
- Witold Lutosławski - *Wariacja Sacherowska*.

As a result of the analytical and creative actions taken, the aim of the dissertation was achieved. The musical works for cello by the six selected Polish composers were represented by means of interpretations through movement aimed at demonstrating the coherence of music and movement. They pictured the various ways of shaping the musical thought of the composers, to whom the cello provided the inspiration for creating this work, and thus made it possible for the author of this dissertation to use various ways to interpret through movement in space with the intention of the best possible mirroring of music and its expressive nuance. The resulting interpretations through movement are a creative visualisation of the musical language of selected pieces for cello by 20th- and 21st-century composers.