

Summary

Unique violin works by Raul Koczalski: from composition to interpretation using selected unpublished pieces.

The aim of this work is to discover and promote forgotten Polish music. Raul Koczalski, an outstanding piano virtuoso and composer, was famous during his lifetime but forgotten after his death. He spent most of his artistic life abroad, where he was more highly regarded than in his home country, where he is only occasionally remembered. He dedicated his entire life to the interpretation of Chopin's music, which became a defining aspect of his creative path. His compositional output is very rich, including operas, instrumental concertos, symphonies, chamber works, piano works, and song cycles. This work aims to revive and introduce the violin works of this unknown contemporary artist, while also expanding the literature on the subject with important and interesting works.

The first chapter presents the profile of the virtuoso and composer. Subsection 1.2 introduces elements of his compositional style. The pianist possessed the knowledge and compositional skills to create compositions in the spirit of late Romanticism at the turn of the 19th and 20th centuries. Raul Koczalski's work falls between the time of the Wieniawski brothers, Henryk and Józef, Mieczysław Karłowicz, and Karol Szymanowski. It is filled with a great deal of expression, showcasing his individual musical style, where the energy of the work and the handling of climactic points play a particularly important role, along with a unique approach to musical genres.

The second chapter provides an analysis of form. Subsection 2.1 presents Sonata in E minor No. 1, Op. 74, consisting of four movements: Maestoso,

Allegretto grazioso, Lento, and Allegro agitato e drammatico. The composer employs a classical framework of the sonata cycle, utilizing sonata form, rondo, ternary reprisal form, and an elaborate finale.

Subsection 2.2 presents the cycle of five compositions *Impressions de Pologne*, Op. 86: *Nocturne rustique*, *Cracovienne*, *Invocation*, *Mazurek*, and *Elegy*. Each piece is an independent form, and in all of them, the composer utilizes a ternary reprisal form. However, he approaches it in a highly individual way, distributing the thematic material in such a manner that none of the structural frameworks of the form repeat.

In subsection 2.3, *Ballade*, Op. 87, is presented as a ternary form of the (ABA) type. In the first part, the composer presents three themes. In the second part, all the motifs presented in the first part are developed, and a new musical idea emerges, which is immediately subjected to motivic transformation. The third part is a reprisal, a repetition of the first part.

Chapter 3 presents the editorial and performance study, which is crucial for the entire work. It is the result of the author's artistic exploration as well as theoretical considerations.

At the end of this work, there is a concluding section summarizing the purpose of its writing. Immediately following that is the bibliography containing the literature on which the author relied in writing this dissertation. Then, a list of photographs used in the work is presented, followed by the composer's manuscripts on which the author relied in this work, included in the appendix.