

Summary

**A sense of time and space as a medium of creation of the desired
performance expressiveness
on an example of *Violin Concerto* and *Concerto for Two Violins and Orchestra*
by Tadeusz Paciorkiewicz**

One of the fundamental elements distinguishing performance creations in the art of violin playing is the expressiveness. The term ‘expressiveness’ is frequently used during the work on a musical piece, referring to an area of widely understood emotionality, but this entire issue encompasses a countless number of subjective elements. One of them is a sense of time and space.

The aim of this doctoral dissertation was to combine various philosophical concepts and musicological ideas with a perception of violinists as intermediates in presentation of the composer ideas, and an attempt at this synthesis was based on 20th century *Violin Concertos* of Tadeusz Paciorkiewicz, a composer who lived from 1916 to 1998. This doctoral dissertation consists of an artistic work in form of an audio recording, and of its description, representing a written dissertation. The programme recorded on the CD includes *Violin Concerto* and *Concerto for Two Violins and Orchestra* composed by Tadeusz Paciorkiewicz. The layout of the written part of the dissertation is divided into two parts. The first one describes an issue of performance as a feeling of time and space by a violinist in terms of desirable performance expressiveness (Chapters I and II). The second part of the paper is dedicated to *Violin Concertos* and their creator (Chapter III to VI).

The first two chapters represent an attempt at translating knowledge gained by distinguished philosophers, musicologists, and violinist into the aspect of creating the form of the musical work in the art of violin playing. These chapters present a general draft of the issue of the time and space in music, a subject previously discussed only in studies from the field of musicology, theory of music and philosophy. This part of the dissertation intends to attempt a translation of the issue of space-time into the art of violin playing, as well as to initiate reflections on this slightly metaphysical area in the aspect of performance expressiveness.

The third chapter was dedicated to Tadeusz Paciorkiewicz, description of his works and

an attempt at characterising his individual composing style.

In the fourth and the fifth chapters, *Violin Concertos* composed by Tadeusz Paciorkiewicz are analysed. They also include a description of subjective interpretation of those *Concertos* and selected performance aspects. The last chapter of the dissertation provides additional information about *Violin Concertos* in terms of performance expressiveness.

The attached CD forms an integral part of this dissertation. Tadeusz Paciorkiewicz's *Violin Concertos* were recorded together with the Bronisław Huberman Częstochowa Philharmonic Symphony Orchestra under Adam Klocek. The first violin part in the *Concerto for Two Violins and the Orchestra* was performed by Tadeusz Gadzina. The audio recording was made by the music recording company DUX, with Małgorzata Polańska-Szostakowska as a sound director.

The final conclusions were presented in the summary. This doctoral dissertation includes the bibliography and two annexes: *Original preparation of solo voices for Tadeusz Paciorkiewicz's «Violin Concerto» and «Concerto for Two Violins and the Orchestra».*