

## SUMMARY

### **Implementation of the unique concept of texture and timbre arising from the juxtaposition of the violin, accordion and symphony orchestra in Marcin Błażewicz's *Double Concerto for Violin, Accordion and Symphony Orchestra***

The objective of this PhD dissertation consists in the presentation (world premiere) of Marcin Błażewicz's *Double Concerto for Violin, Accordion and Symphony Orchestra*, while the description contained therein represents an analytical discussion of the unique concept of texture and timbre arising from the juxtaposition of the violin, accordion and symphony orchestra in Marcin Błażewicz's work.

The first chapter brings an introduction to the main topic of the dissertation: a historical overview of the double concerto as a form, where I cite examples of double concertos composed over the centuries; a description of the adopted analytical method and its justification; the composer's profile; and a description of Umberto Eco's concept of *Open Work*, which will help to zoom in onto the work and its interpretation.

Subsequent chapters of the dissertation deal with various aspects of the *Double Concerto for Violin, Accordion and Symphony Orchestra*. The second chapter is devoted to mono- and polychromatic textures widely used in the *Concerto*. I analyse the texture of the work, with references to the orchestral part and the flow of two solo instruments, and also present the diverse texture of the *Concerto*.

The third chapter deals with the timbre of the analysed work. Here, I present the tone colour devices used in the *Concerto*, with due attention to the performer's skills, instrumentation and the timbre devices arising from the combination of particular orchestral instruments. I also discuss the composer's treatment of solo instruments, the violin and accordion, in the context of timbre.

The fourth chapter is devoted to the interpretation of Marcin Błażewicz's *Double Concerto* and presents, among other things, technical issues such as articulation,

bowing and fingering. I also indicate technical and rhythmic aspects related to articulation and cast a light on the impact of technical issues and performance on the interpretation of the work by analysing the aesthetics and convention of the Concerto as well as its timbre as a resultative of technical issues. I also present a synthesis of all elements that influence this interpretation and its creative role in the making of the work.

The Appendix contains an interview with composer Marcin Błażewicz.

The *Double Concerto for Violin, Accordion and Symphony Orchestra* is an unprecedented piece in world literature. Its originality is evidenced not only by the innovative choice of solo instruments, but also by the rich timbre and texture, which I attempt to demonstrate in my dissertation.

The juxtaposition of the violin and accordion with an extremely colourful and brightly instrumented symphony orchestra has rendered a new quality of timbre, not previously found in the history of music.

Marcin Błażewicz was the first composer in Poland, but perhaps also beyond, to compose a piece combining two solo instruments that had never been used simultaneously within the convention of a symphonic work.

I do hope that my attempt to provide a kind of knowledge compendium needed for the performance of Marcin Błażewicz's *Double Concerto for Violin, Accordion and Symphony Orchestra* will help to promote the *Concerto* and will also be helpful to all those who become interested in this work of music.