

## Summary

**North German organ fantasy - genesis, instrumentation, performance practice, on the examples of *Jesus Christus, unser Heiland, der von uns den Gotteszorn wandt (I)* by Heinrich Scheidemann, *Es ist das Heyl uns kommen her* by Matthias Weckmann, and *Te Deum laudamus* by Dietrich Buxtehude.**

This work is an attempt to describe and understand the phenomenon of North German organ fantasy in the seventeenth and the first half of eighteenth century. The subject of research are three chorale fantasies, different in terms of time of creation, construction and style. The choice of works by Heinrich Scheidemann, Matthias Weckmann and Dietrich Buxtehude was dictated by the desire to show this genre in the context of affiliation with other dominant organ forms at that time. The overarching research assumption of the work is a multifaceted look at the compositions studied, with particular emphasis on the genesis of the genre, its location in the Protestant liturgy, and the influence of North German organs on its development.

In the first chapter, the author refers to forms and styles such as fantasy and Stylus phantasticus, intavolations of motets, and monodic choral arrangements that directly announce this genre.

The following chapters present the biographical sketch of Scheidemann, Weckmann, and Buxtehude as well as their organ works. Here the author describes the historical and religious aspects and sources of inspiration underlying the studied compositions, and then subjects them to analysis in the context of the outlined issues.

The fifth chapter is devoted to the question of organ construction in northern Germany in the 16th and 17th centuries, as well as to the discussion of the characteristic features of North German instruments and the influence of musical praxis on their sound image.

In the last chapter of the work the author refers to the history of the church organs of St. Anna church in Warsaw, on which he recorded the artistic work, and then lists selected elements "born" during his own work on these pieces of music that make up the broadly understood concept of performance practice. The work contains many source texts, which the author quotes in the original language. All quotes, unless otherwise stated, are provided in his own translation.