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## **Summary**

*„The composer analysis of the piece „Ananke” for the Tadeusz Miciński’s poem with the same title for two sopranos, tenor and symphony orchestra”*

The piece „Ananke” is a musical setting of a poem by the Polish writer and poet Tadeusz Miciński (1873 - 1918). It is scored for two sopranos, tenor and large orchestral ensemble. Composition is presented as a symphonic poem and lasts about 20 minutes.

The thesis is divided into five chapters. First section consists of the definition of general musical language - describes harmonic, melodic and rhythmic structures. It emphasizes the significance of the two hexachords which are the main roots of the whole musical material. The use of leitmotif with its assignment to the voices and the way it is repeated and varied after its exposition is shown here.

Second part describes instrumentation. It tells more about techniques of forming particular groups of instruments, interactions between these groups, building tutti and importance of articulation, timbres and registers of particular instruments which affects final shape of composition.

Chapter three presents agogics, metro - rhythmic and dynamics. Every tempo mark is mentioned, meters are characterized in two different examples and dynamic range is shown on the waveform of orchestral mockup of the composition.

Fourth part underlines connections between music and poem. First short biography of the writer is given. After that remarkable significance of the word „Ananke” (Destiny) is highlighted. This part shows inspiration of the poem and various ways music accents the words - it illustrates, comments and anticipates some events.

Last chapter is about form in general. Twenty three attacca events are shortly described here with the use of (previously mentioned) orchestral mockup. The main events evoking the shape of the piece are discussed here. The ending consists of a few thoughts on different levels of perception and the importance of compositional craft.