

Summary

Johann Wilhelm Gabrielski - nineteenth century flute virtuoso, composer and teacher of Polish origin -Is it worth rediscovering his figure today? Study based on his chosen solo and chamber works.

Doctoral Thesis conception.

The goal of my work is to portray the silhouette of the famous flute virtuoso with Polish roots - J.W. Gabrielski, the author of over hundred works written mostly for the flute. Named “God of the flute, King of composers for the flute, Beethoven of the flute, wild, the only, original”. Being one of the most distinguished musicians on the scenes of Berlin in the first half of the nineteenth century, he enjoyed the great appreciation. His works were published by the most prominent publishing houses in Europe.

Though born in Berlin where he spent most of his life, he never denied his Polish roots, which he proved in his numerous compositions with the abundant use the Polish national dance - Polonaise.

In the years 1814 -16 he held the position of the principal flutist at the orchestra of The Theatre in Stettin (Szczecin), which he soon abandoned to take the *Kammermusicus* title and the solo flute appointment at The Royal Opera House in Berlin. In 1822 he was a soloist in a concert in Warsaw.

Gabrielski's compositions were musically attractive. People appreciated their melodious character, diverse musical texture, and interesting harmony. They had significant influence on the development of flute technique and were of didactic and methodical value and but are regretfully underrated today.

Gabrielski - virtuoso was a part of the genealogy tree of the Berlin Flute School, one of the leading flute schools in Europe at the beginning of the nineteenth century, originating straight from the famous J.J. Quantz.

His methodical appendix to the one of most famous and revolutionary method in the history of the flute by Hugot -Wunderlich (the first official Flute Method at the Paris Conservatoire) played significant role in the evolution of the German Flute.

It abounded in further intermingling of the two significant flute schools - German and French.

J.W. Gabrielski played significant role as flute teacher. His famous students, among others were: Julius Gabrielski, L.Horzizski, Herman Schmidt.

Many of his compositions were of significant didactic value, stimulating tone development, finger technique and articulation. His simple melodies were ear catching and popular not only among the elite. They met the needs of the nineteenth century society, where music left courts to favour the middle- class citizens.

The aim of my research was also to trace the link between the Polish flute school and the famous virtuoso Gabrielski. The study of genealogy tree led me to the late Augustyn Boczek, famous Polish flutist of the twentieth century. Well known professor, the student of Hendrick

W. de Vries who was teaching in Berlin at the same time as Emil Prill, in the straight line fourth-generation student of J.W. Gabrielski. The students of Augustyn Boczek included: Feliks Tomaszewski, Waclaw Chudziak, Włodzimierz Tomaszczuk, and first of all Elżbieta Dastych-Szwarc for many years flute professor at the Fryderyk Chopin University of Music in Warsaw.

Having found the successors of the Berlin Flute School represented by Gabrielski in the present-day Polish flutists, as a graduate of Fryderyk Chopin University of Music I feel obliged to bring back to light the Gabrielski's profile, his works and accomplishments in the field of methodology as well as his contribution to the development of the instrument to the new generations of Polish flutists who nowadays play an important role in the 21st century prestigious flute competitions. We should cherish the heritage and do everything to rediscover his figure today. I will base my work on the following compositions by Gabrielski.

My work will consist of the following chapters.

Introduction

Chapter 1

Biography of Johann Wilhelm Gabrielski.

- early years
- family tradition
- genealogy of the flute school
- orchestral career
- solo career
- composer
- pedagogical activities
- his figure on the background of the 19th century composers and flute virtuosos

Chapter 2

Gabrielski composer- the author of over hundred works.

- solo works
- flute duos, trios, quartets
- chamber music
- solo with orchestra
- other compositions
- educational works
- publishers

Chapter 3

Solo and chamber works - analysis in terms of musical content, educational value and as an example for the development of flute virtuosity.

- The development of an instrument and flute technique as the foundation for the flute repertoire at the beginning of the 19th century

Based on:

- Adagio in D Major for solo flute, op. 65 No.1
- Fantasy in D Major for solo flute, op. 64
- Variations based on a theme from Rossini's "Otello" opera, op.70
- "Trois Duos Concertants for Two Flutes", op. 85
- Trio in A Major, op. 10 No.3
- Flute Quartet in E Minor, op. 53

Chapter 4

Gabrielski as a teacher representing the Berlin Flute School.

- main foundations of the school
- holding the instrument
- tone
- breath
- articulation
- finger technique
- ornaments
- vibrato
- famous students
- author of appendix to revolutionary 19th century flute method of A. Hugot and J. Wunderlich edited by him
- educational compositions, as a valuable material for teaching today

Summary

Polish continuation of the Berlin Flute School.

Are we the graduates of the Fryderyk Chopin University of Music the successors of Gabrielski's heritage?