

SUMMARY

The doctoral thesis entitled German-language vocal lyric at the turn of the 19th and 20th centuries on the example of songs by Alexander von Zemlinsky constitutes an attempt to present the profile of a composer unknown in Poland, and to rightfully include his works among the rich German-language literature. To achieve this, the dissertation has been divided into two parts. The first constitutes a registration of an artistic work, which consists of 13 songs by Zemlinsky from different periods of the composer's activity. They intend to show the changes that take place in vocal lyric poetry, resulting from both literary inspirations as well as the used means of compositional technique. They have been recorded together with pianists - Joanna Laszczykowska and Aleksander Teliga. The second part constitutes a description of the work consisting of an introduction, three chapters, and an ending.

In the introduction, the author of the work indicates the genesis behind selecting the topic, the used means of research methodology, as well as the assumed goals. The work's arrangement is also presented, along with a description of each part.

Changes in the art of the turn of the centuries constitute Chapter I. It discusses issues related to the culture of Vienna at the turn of the 19th and 20th centuries, their changes and impact on the music of that period. The author also presents the most important literary trends that are significant for Zemlinsky's work. The above mentioned issues are described in the context of developing vocal lyric poetry, with particular emphasis on the elements essential for the songs analyzed later in the work.

Chapter II is devoted to the composer's biography. Due to the lack of materials in Polish, the author of the work considered it appropriate to quote Zemlinsky's detailed biography. This intends to determine his position in the music world at the turn of the 19th and 20th centuries, as well as to describe the path that the composer traveled, while presenting his creative motivations.

Chapter III is entitled Analysis of Zemlinsky's selected songs, and it constitutes the most important part of the work. The author classifies and systematizes Zemlinsky's vocal lyric poetry, taking into consideration the various stages of his artistic activity, indicating the changes taking place in his musical language. To illustrate them, he also carries out a literary and musical analysis, as well as indicates the selected issues concerning interpretation.

The work's summary consists in the ending in which the author summarizes the results of the conducted research and the degree to which the assumed goals have been achieved. An integral part of the work is the list of source materials and a note appendix.