

Summary

The use of virtuoso instrumental means in 19th-century opera paraphrases for flute and piano on the example of selected pieces by Giulio Briccaldi and Francois Borne.

The aim of my work is to introduce, promote and show the values of less known (sometimes even forgotten), fantasies by Giulio Briccaldi, as well as an attempt to compare them with the most popular work of this genre, which is undoubtedly Francois Borne's *Carmen* Fantasy. The works that I want to deal with, although in my opinion are extremely valuable, unfortunately remain little known in the general consciousness of the audience and, in my opinion, require wider dissemination.

I make a thorough analysis of musical works in terms of form and structure.

The indirect goal is also to present the profiles of composers and promote their works in Poland by recording some of their heritage.

In addition, I try to characterize the process of working on virtuoso pieces from the own perspective and I present ways of practicing specific technical and expressive problem.

The dissertation consists of eleven chapters beginning with the preface and ending on closing remarks.

Chapter I of this work contains a presentation of the ordered biography.

Giulio Briccaldi was born in Terni, Italy. He began his studies on the flute with his father to continue in Rome. He soon began a career as a professional of the highest level, obtaining prestigious engagements such as the appointment as a flute professor of the Count of Syracuse, brother of the King of Naples, Ferdinand of Bourbon.

The enthusiasm of the public for Briccaldi was so great, that a refined and severe critic as Richard S. Rockstro wrote in his book "A Treatise on the Flute": *I have no hesitation in saying that Briccaldi was one of the finest performers that I ever heard on any instrument. His*

perfect intonation, varied style and consummate mastery over his instrument are to be remembered but not described.

In 1871 he became flute Professor at the Florence Conservatory, where the flute model invented by him was adopted. As a composer, he devoted himself mainly to the composition of paraphrases and variations on operatic themes, this being the most popular genre for the public and the most suitable to achieve fame and success.

Chapter II presents a brief history of the flute from prehistoric times to the present day. In this chapter I devote most of my time work to introduce two outstanding constructors of the modern flute. They were Theobald Böhm, who was a German flutist and constructor, and Giulio Briccaldi, to whom I devote the most attention in my work. He made many innovative models of flutes. The changes consisted resulted in constructing a completely new keys system and fingering. The changes they introduced in the construction of the flute allowed for the expansion of technical and expressive possibilities of the instrument.

In chapter III I present examples of comparing playing on the flute to singing or speaking. The flute is the most similar instrument to the human voice because of many similarities in technical aspects of the playing, such as the similar physiology of breathing, working on clear articulation and the ability to differentiate the timbre and dynamics of sound.

Chapter IV contains a brief history of the opera, biographies of opera composers and brief description of the operas from which Briccaldi and Borne drew their inspiration.

Chapter V contains introduction to a detailed analysis of Giulio Briccaldi's and Francois Borne's flute fantasies, taking into account virtuoso instrumental means.

In the last six chapters I present a formal analysis of all the works. My works include:

Giulio Briccaldi

- *Fantaisie brillante sur des motifs de l'Opéra Lucrezia Borgia de Donizetti*, op. 56
- *Fantaisie sur Norma de Bellini*, op. 57
- *Fantaisie sur des motifs de l'Opéra Rigoletto de Verdi*, op. 106
- *Fantasia sull'Opera Il Trovatore di Verdi*
- *Libera Trascrizione sulla Traviata di Verdi*

François Borne

- *Carmen Fantaisie brillante*

I analyze the works in terms of melody, articulation, harmony, dynamics, agogics, rhythm and color. At the end of my work I list all of Giulio Briccialdi's works. This list includes almost 200 works, most of them for flute and piano.

The following documents are attached to the thesis: a summary in English, a bibliography, a list of score examples and illustrations and a description of the CD-the artistic work.

The artistic aspect of my work remains to be assessed through the registration all fantasies on the CD, attached to the work, so far the first and only recording of these compositions by Giulio Briccialdi in Poland.