

Streszczenie w języku angielskim

In my doctoral dissertation, I focused on selected concertos by contemporary Polish composers. The first piece is the Concerto for Viola and Orchestra by Krzysztof Penderecki in my transcription for guitar, the second – the Concerto for Guitar, String Orchestra, and Timpani by Krzysztof Meyer, and the third – the Concerto for Guitar, String Orchestra, and Percussion *Arioso e furioso* by Mikołaj Górecki. All the above concertos were released on my latest album *Guitar Evol.3ution + Orchestra*. The fact that all of them are featured on one album is not only a curio for guitarists, but above all a diverse concept of the CD. I am honoured and privileged that all the creators were personally engaged in the recordings, and the active participation of Maestri Penderecki and Meyer raised the rank of this recording project. The CD was released on 28 June 2019 under the DUX record label. The concertos were recorded in the Witold Lutosławski Concert Studio of Polish Radio in Warsaw in cooperation with the Jerzy Semkow Polish Sinfonia Iuventus Orchestra under the direction of Maestro Krzysztof Penderecki, Maciej Tworek, DMA (assistant to Krzysztof Penderecki), and Dawid Runtz, MA, who conducted the concertos by Mikołaj Górecki and Krzysztof Meyer.

In the first chapter, I presented a historical overview of the concertos for guitar with orchestra by Polish composers. In the second chapter, I introduced the profiles of the composers. Then I analysed each concerto I recorded, putting emphasis on the performance guidelines with future soloists in mind. In the next chapter, I carried out a comparative analysis of those concertos. The sound of my instrument is of great importance to me, so the presented recording project was subjected to my sound post-production (mixing and mastering). In studio conditions, amplifying the volume of the guitar itself in a recording with orchestra is not a complicated procedure, but transferring the proportions developed in the studio to concert conditions may already be problematic. In my dissertation, I also addressed the issue of the guitar sound system during live concerts. I developed my own sound system, the philosophy of which I described in the last chapter of the dissertation. The interviews with Krzysztof Meyer, Maciej Tworek, Mikołaj Górecki, and Dawid Runtz included in the annexes complete and close the entire work.

I hope that thanks to the recording project and my dissertation, we will be able to successfully popularise the presented pieces, introduce the classical guitar to a wider audience as well as inspire guitarists to reach for compositions of contemporary Polish composers and

encourage them to pay attention to the sound aspects of their instruments both on recordings and during live concerts.