

## Summary

The subject of the doctoral dissertation was: The art of improvisation as a way of presenting the qualities of an organ instrument on the example of the organ in the church of St. Visitation of the Blessed Virgin Mary in Święta Lipka.

The aim of the work was to present organ improvisations in close connection with the sound qualities of the instrument in the church of St. Visitation of the Blessed Virgin Mary in Święta Lipka. The work consisted of: an artistic work recorded on a DVD and a written work describing the work.

The first chapter contains information selected in terms of the thesis on the ways of defining the issue of improvisation and the practice of improvisation over the centuries. The practice of registering as an element within the scope of improvisation is described and the ways of using various combinations of sets of organ registers as a means of achieving the intended expression of improvisation are presented.

The second chapter of the work describes the history of the organ in the church of St. Visitation of the Blessed Virgin Mary in Święta Lipka. The first subchapter outlines the history of this Masurian town along with the circumstances of the creation of the Sanctuary of the Mother of Christian Unity. The works of art inside the temple are described. The second section contains information on the creation of the mechanical organ built by Jan Josue Mosengel in 1721. The person of Bruno Goebel - the author of the sound concept of the pneumatic organs in Święta Lipka, who rebuilt this instrument in 1905, was also presented.

The third chapter is filled with description of the artistic work, which presents a description of organ improvisations in close connection with the sound qualities of the instrument in the church of St. Visitation of the Blessed Virgin Mary in Święta Lipka. The voices of the organs in Święta Lipka were presented in various forms: solo, ensemble and pleno. The first subchapter describes the principal voices that were used to improvise a baroque partita based on the theme of the song: Hail Mary. Their sound was to emphasize the scenes of the Annunciation, which was presented on the prospectus of the organ instrument. The second subchapter describes improvisations using language parts: Trompette 8', Trompette 16', Oboe 8' and Trombone 16'. In the next subchapter, improvisations for flute parts based on musical elements of the Impressionist style are characterized. The fourth subchapter was about improvisation on string voices. This part of the description of the work of art refers to the features of the contemporary style. The fifth subchapter shows the pleno of the organ instrument in the form of an improvised Baroque concert, and the sixth section shows the possibility of

using the same organ voice in different harmonic terms in a different style. The penultimate subchapter presents a description of improvisation in the contemporary style, with particular emphasis on the linguistic parts: Cromorne 8' and Fagotto 16'. Their mode of operation and the acoustic effect created during the operation of the expressive cabinet mechanism located in the second manual section are presented. This subchapter also characterizes the spatial effects resulting from the arrangement of sets of pipes in different sections of the organ instrument and the use of the tremolo device. The chapter is complemented by the characteristics of improvisation showing the dynamic possibilities of the organ instrument.

The written work is completed with a bibliography consisting of selected publications from the literature on the subject, as well as an introduction and conclusion.

The work's annex includes statements by five Polish improvisers: prof. Szabolcs Esztenyi, prof. Julian Gembalski, dr. hab. Krzysztof Urbaniak, dr. hab. Michał Markuszewski and mgr. Daniel Strząła, referring to the subject of the dissertation.