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Wanda Landowska's activity as an inspiration for composers of the first half of the twentieth century

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Summary

The aim of the doctoral thesis is to show, how the activity of Wanda Landowska influenced the work of composers of the first half of the twentieth century. She was remembered mainly as an outstanding harpsichordist, who contributed to the revival of the harpsichord. Her life goal was to restore the music of past to world music scenes. Thanks to concert and educational activities, numerous publications and rich phonography, Landowska not only contributed to the revieal of early music, but also became an imperative for contemporary composers to write works for the harpsichord.

The work consists of three chapters preceded by an introduction and closed by the conclusion. In the introduction, the reason for choosing the topic is given and the purpose of the work is specified.

The first chapter includes the biographical issues of Wanda Landowska, in which the most important events from the life of the harpsichordist were presented. The artist's career development has also been described, including her musical education.

The second chapter is a description of the broad activity of Wanda Landowska. The most important concerts were discussed along with the reviews describing them, as well as the pedagogical activity with the teaching techniques used by Landowska. A composer's legacy and rich phonographic activity have also been described.

An important part is also the description of the artist's musicological publications along with a discussion of her book - *Musique Ancienne*.

The third and the most important part of the dissertation is the characteristics of selected compositions inspired by the activity of Wanda Landowska. It includes a thesis that, apart from works directly dedicated to the artist, other ones that could be inspired by her, were also created. This chapter aims to describe the composition and to prove that the harpsichordist activity had a huge impact on the work of the composers of the first half of the twentieth century.

The conclusion contains a summary of the previous considerations. It also presents the fact, that Landowska's activity was not only an inspiration in the first half of the XX century, but even in the XXI century, many initiatives were initiated under the influence of constant inspiration.

An integral part of the dissertation is an artistic work recorded on a CD, containing compositions:

1 . Feruccio Busoni – *Sonatina ad usum infantis Madeline M.* Americanæ pro Clavicimbalo composita*

1. I - Molto tranquillo
2. II - Andantino melancolico
3. III - Vivace (Alla Marcia)
4. IV - Molto tranquillo
- V - Polonaise (un poco cerimonioso)

2. Alexander Voormolen – *Suite de Clavecin*

1. I – Overture
2. II – Gigue
3. III – Sicilienne
4. IV – Toccatina

3. Bohuslav Martinů – *Deux Pièces pour Clavecin*

1. I – Lento
2. II - Allegro con brio

4. Vittorio Rieti – *Sonata all'Antica*

1. I – Allegro Alla giga
2. II – Adagio
- III - Ragaudon

5. Jean Françaix - *L'Insectarium*

1. I - La Scolopendre
2. II - Coccinelle
3. III - L'Argyronète
4. IV - Les Talitres
5. V - Le Scarabée
6. VI - Les Fourmis

**6. Manuel de Falla - Concert for Harpsichord, Flute, Oboe,
Clarinet, Violin and Cello**

1. I - Allegro
2. II - Lento (giubiloso ed energico)
3. III - Vivace (flessibile, scherzando)