

Summary

Transcriptions of Igor Stravinsky's dramatic compositions for violin and piano are a more transparent and unified material than the original for the orchestra due to limiting the plethora of instruments. Sometimes, as a result of limiting the size of the form the composer gives up on multitude of musical thoughts. Such an arrangement becomes a more intense transformation, even heading towards a casual paraphrase. In some cases the transcription remains in an unchanged original form and is a mechanical, stereotypical conveyance. Rich and interesting instrumentation, which results in wide diversity of timbers is an advantage of an orchestra version. It seems almost impossible to show this range of timbers and mosaic of sounds having only two instruments on stage. However, one may shape heterogenous sound resembling the rich orchestra version by using diversified techniques of playing, e.g., *senza vibrato* interchangeably with a vibration of various intensity and amplitude, conscious choice of a string and a position depending on the predicted timbre and intention of imitating certain instrument. In some cases exact imitation of a particular instrument becomes impossible, therefore, a completely different sound effect, varying from the original version needs to be found. Having a plethora of instruments at your disposal dynamic turns are easier to achieve. In a transcription the composer puts together the *pizzicato* and *arco subito forte* techniques and highlights such changes by changing the register of the presented material in relation to the original. *Tremolo* is replaced by *trillo*, rich changes of articulation appear. All differences become clearer due to such composition tricks in order to relate to a kaleidoscopic orchestra. An attempt to imitate human voice also makes the performer seek for various shades of the sound. It results in a vast variety of sound-articulation nuances, much richer in chamber version than in the original version for an orchestra. Some pieces are significantly different from the concept of an orchestra sound and build slightly different character. In such cases adaptation is much more varied and has a much richer scope of expression compared to the original. In the course of analysis I found the changes of metrum, which are impossible to notice having only the sound material. A total change of placement of rhythmic values in an original and transcription is done only on paper and is unnoticeable for the listener. In pace definitions placed in the music score by the composer I could also find discrepancies between an original and transcription. One can also notice a tendency to slightly calmer movement in the chamber version compared to

the orchestra material however, those are mostly symbolic changes, not really significant ones. Expression specifications also show slight differences. In practice they define the same type of sound shaping and despite using different means, the composer gets similar tension and emotional expression in both the original and the transcribed version.

In my opinion the works of Igor Stravinsky, which were the subject of my studies, are an extraordinarily attractive and interesting succession of vivid miniatures. They present various emotional conditions and use rich shading means. Additionally they allow presenting spectacular virtuoso play. Not only the knowledge of the original version is essential when interpreting them, but the acquaintance with their content and the character of the libretto or literary prototype, place of action and dramatic intrigue and awareness of the circumstances in which the piece was created and sources of the composer's inspiration. I hope that my dissertation shall help in wider and more conscious approach to the presented transcriptions of dramatic works. The works of Igor Stravinsky which were analyzed here are among the most interesting positions in violin literature.