

Michał Czubaszek

## **Symphonic music by Ignacy Feliks Dobrzynski in the context of European music of the epoch**

### **SUMMARY**

The main aim of the doctoral dissertation is to place symphonic music by Ignacy Feliks Dobrzynski in a background of symphonic music in Europe written in the same time. The dissertation is also an opportunity to promote and popularize symphonic music by Ignacy Feliks Dobrzynski in the music community in Poland.

The first chapter presents Ignacy Feliks Dobrzynski as a composer, including a historical background, composer's life, musical education and the musical community in which he grew. In this part of the dissertation there is also mentioned a lot of people who had any influence on composer's work and career.

The second chapter describes the opera „Monbar” by Dobrzynski and its overture with a strong emphasis on the operatic ideas of the nineteenth century in Europe, especially in France. The chapter describes also the content of the Dobrzynski's opera and its musical structure. There are also many musical fragments presented, together with a detailed analysis of the overture score. An important part of this chapter is the comparison between Dobrzynski's „Monbar” overture and other operatic overtures composed in nineteenth century in Europe.

The third chapter of the dissertation deals with the Piano Concerto in A-flat major op. 2, especially in the comparison to the music by Frederic Chopin and an Austrian composer Johann Nepomuk Hummel. The aim of the chapter is to prove that the piece is strongly connected with a very popular style *brillant*, in which many nineteenth century composers wrote their piano concertos.

The fourth chapter is mainly an analysis of Dobrzynski's second symphony called „Characteristic, in the spirit of Polish music”. The background of the symphonic music of the nineteenth century music in Europe is also very important in this part of the dissertation. Analysis itself focuses on Polish dances included in the symphony and other musical phrases typical of the Polish folk music.

The last chapter is to sum up all thesis that appeared in the dissertation and eventually place Dobrzynski's symphonic music in the background of his period. This chapter contains also a judgement why Dobrzynski's music is forgotten in Poland nowadays, who is responsible for that and what should be done to restore Dobrzynski's works.

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