

Summary

Works of Juliusz Wertheim in the light of the composer's aesthetic attitude.

Pianistic issues in the selected piano pieces

and in *Sonata in F-sharp minor for Piano and Violin, op. 18*

At the turn of the 19th century, a trend for continuation of romantic ideas remained a direction in music that was still used as a way of composer's expression, besides the explosion of new artistic phenomena and aesthetic positions in the art associated with modernist movement. This Ph.D. thesis focuses on works of Juliusz Wertheim, a Polish composer who remained faithful to neo-Romantic stylistics. In his aesthetic ideas Wertheim did not identify with ideological assumptions of Modernism. His conservative opinions are expressed in his work as a composer, and as a critic and reviewer, in which he clearly confirmed his traditionalistic views.

The aim of this doctoral dissertation is to analyse performance and interpretation issues in selected works of Juliusz Wertheim, and to present them in a context of the remaining works of the composer, his aesthetic position and performance preferences, as well as the artistic tendencies of the turn of the 19th century.

This Ph.D. thesis consists of an artistic work in form of an audio recording, and of its description, representing a written dissertation. The programme recorded on the CD includes selected works of Juliusz Wertheim for solo piano, and one chamber piece written by him, *Sonata in F-sharp minor for Piano and Violin, op. 18*.

The layout of the written part of the dissertation is divided into two parts. The first part, musicological, is formed by the first three chapters: *The Romantic trend in the era of Modernism at the turn of the 19th century*, *Juliusz Wertheim – his life, work, and performances*, and *Juliusz Wertheim as a music critic*. The second, analytical and research part of the written study corresponds to chapter four, entitled *Performance and interpretation issues in selected works of Juliusz Wertheim*.

The first, introductory chapter describes a trend of continuing romantic ideas during the initial stage of the musical Modernism: the term 'Modernism' is defined, a relation of neo-Romantic tendencies to innovative Modernism trends is specified, features characterising musical language of the neo-Romantic trend are described, and implementation of neo-Romantic attitudes in works of Polish composers from the beginning of the 20th century is briefly presented.

The second, biographic chapter presents Juliusz Wertheim as the man and the artist. The

aspects, described in a chronological order, include origins of Wertheim's family, an atmosphere at his family home, years of his youth and musical education, his relations with other musicians, and mature artistic activities. A significant part of this chapter focuses on Wertheim's individual artistic activities in the area of composition and performance (piano playing and conducting), as well as on characterising his pedagogical activities. The materials used for this purpose include information from articles published in contemporary press, with numerous sources quoted.

The third chapter concerns only Wertheim's critical and musical activities. On a basis of his articles published in daily newspapers, a model of his aesthetic position was recreated. Furthermore, basic criteria used by him to evaluate piano performances, were formed.

The fourth chapter focuses entirely on performance and interpretation issues in selected works of Juliusz Wertheim. The main source used in analyses and description of performance and interpretation issues is the musical notation, however, perceived in a context of conclusions from previous chapters. From this point of view, analyses of Wertheim's works gain values of complementarity and context. A musicological analysis of Wertheim's works, establishing his work in a context of trends in the history of music, a review of and conclusions from his activities as a critic and reviewer, as well as description of his piano productions delivered by reporters on public concerts, represent various sources of knowledge for the performer about the composer and his works. The advantage of this diversity is a multidimensional view on specific performance components that may influence interpretation of individual works. Wertheim's care for a subtle completion of details in works' scores resulted in extremely precise solutions in music notations, although not deviating from a conventional notation. With the "excess" of composer's suggestions, sometimes apparently ambivalent to each other, the performer is faced by specific interpretation dilemmas. When analysing scores of Wertheim's works, certain regularities and individualism in the use of articulation, agogic, dynamic, phrasal, and other markings can be noted. The "system" of note markings used by Wertheim is characterised by an exceptional consistency, and its elaborate analysis allows the performer to solve issues troubling them.

The final conclusions were presented in the summary. This doctoral dissertation includes the bibliography and four appendices: *Translation of Juliusz Wertheim's birth certificate and baptism certificate*, *List of Juliusz Wertheim's works*, *List of recordings of Juliusz Wertheim's works* and *List of articles, reviews and reports by Juliusz Wertheim published in journals*.