

## SUMMARY

### **„Konstanty Gorski – rediscovered violin compositions. Performing issues”**

The turn of XIX and XX century was the most interesting in the history of Polish violin school. Among such great performers as Henryk Wieniawski or Apolinary Kątski, there are distinguishes less famous, yet relevant for the development of violin studies, artists such as Stanisław Serwaczyński, Izydor Lotto or Konstanty Gorski. All of them, besides dedicating to virtuoso or pedagogic career, found time to create really valuable violin compositions. Yet, for different reasons, the artistic performance and creativity of many of them – masters of violin, lapsed, or went missing. Fortunately, in last years, thanks to archivists and musicologists' efforts, these musical compositions are again becoming more and more available for performers.

The aim of the present doctoral dissertation is to conduct the performing analysis of incredibly interesting, yet, not having been performed for the period of almost hundred years, retrieved violin compositions of the Polish violinist, composer, pedagogue and conductor Konstanty Gorski, who was almost completely forgotten in the history of Polish music.

The dissertation consists of 4 chapters, introduction and conclusion. In the introduction, the author describes the reasons and the aim of the dissertation, and presents the structure of the description of artistic work.

In the first theoretical chapter, titled „*The short history of the development of violin miniature*” the author demonstrates the development of small musical forms composed for the violin since the beginning of playing the violin till the contemporary times.

The second, as well theoretical, chapter titled „*The violin miniatures of the Polish violin virtuosos*” includes a chronologically ordered listing of the Polish prominent violinists with the description of their compositions.

The third chapter „*Konstatnty Gorski – profile of the artist*” is a short biography of Konstatnty Gorski based on the results of the latest research, including the description of his artistic and pedagogic work and the characteristics of his playing.

The fourth chapter titled „*Performing issues of the rediscovered violin compositions of Konstanty Gorski*” is of analytical character. The author based on, among others, his concert experience presents a detailed description and a deep analysis of the performing issues, which are typical of the rediscovered violin compositions of Konstanty Gorski.

*Conclusion* is a summary of the whole doctoral dissertation. The author expresses a hope that the presented analysis with the artistic work registered in the form of the set of rediscovered violin compositions of Konstanty Gorski will positively influence popularisation of this music and will be a foothold to further research.

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