

Streszczenie w języku angielskim

Abstract

The topic of my doctoral dissertation is related to my music interests as a teacher and a choir conductor. The thesis is a description of a concert – an artistic work, that took place on 4 April 2014 at the Gallery of Polish 17th-19th Century Painting at the Lublin Castle. The title was “Early music, so close today... – colours of the Medieval and Renaissance periods”. The dissertation discusses issues important in the light of choral practice related to managing vocal ensembles specializing in the performance of Medieval and Renaissance music. I propose and describe methods which may be used while working on such musical pieces with youth vocal ensembles. Performance-related issues were discussed based on the literature and my own conducting experience, gained in particular while working with “Sine Nomine” vocal ensemble at Młodzieżowy Dom Kultury “Pod Akacją” (Youth Centre) in Lublin, and with Maria Curie-Skłodowska University Choir. On the basis of short vocal and vocal-instrumental forms representing sacred Medieval music, as well as sacred and secular Renaissance music, I presented an extensive range of methods of including early music works in the repertoire of youth vocal ensembles.

The dissertation consists of two chapters. Chapter one defines the term “early music” and presents the background of performing early music by young amateur performers in Poland, mainly in the context of “Schola Cantorum” National Festival of Early Music Ensembles held in Kalisz, and the related educational and artistic activities. The chapter also presents deliberations about the repertoire and available music sources, as well as suggests possible methods of arranging various programs for concerts, competitions and other events, composed of Medieval and Renaissance works. By describing the popularly used and available forms of early music education in Poland, I drew attention to other factors leading to development of an ensemble and a conductor. Moreover, chapter one discusses selected issues pertaining to the working methods, such as voice production techniques and significant elements of working on vocal music composed in the Medieval and Renaissance periods.

Chapter two offers an analysis of works included in the program of the concert – the artistic work. I mainly focused on the performance-related issues. Descriptions of particular stages of working on the musical pieces are accompanied by historical background

of a given epoch, as well as characteristics of the music and the performing techniques prevailing in the period. Each example of a musical piece offers a description of its content and a list of suggested references helpful in working on the analyzed musical work.

Conclusions presented in the final chapter are my personal reflections about fulfilling the purpose of an artistic work. Appendices contain sheet music I had used while preparing the concert "Early music, so close today... – colours of the Medieval and Renaissance periods", and printed matter promoting the concert.

The attached CD and DVD contain recordings of the concert – the artistic work which is the subject matter of this dissertation.

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