SUMMARY OF DOCTORAL THESIS
— DESCRIPTION OF THE WORK

The doctoral thesis is devoted to the analysis of the clarinet concertos of Casimir Antonio Cartellieri, a composer who lived at the turn of the 18th and 19th centuries. Casimir Antonio Cartellieri, although not as well-known as some of his contemporary composers, played an important role in the development of classical music, especially in the context of shaping literature written for wind instruments. His clarinet concertos constitute an important element of the repertoire of this period, combining the features of classical music with modern technical solutions and a distinct approach to soloistic expression.

The work focuses on two clarinet concertos, which constitute the core of the composer's work in this genre. The author focuses on the development of the solo voice and piano accompaniment, formal analysis, examining the form and arrangement of individual parts, as well as the technical and interpretative requirements placed on the clarinetist. The specificity of the solo part was also examined through the prism of its interaction with the accompaniment, which will allow for a better understanding of the role of the clarinet in these works for later performers. An important element of work on the concertos was also the acquisition and examination of the manuscripts and the first printed edition of the Clarinet Concerto in E flat major No. 3, arranged by the Italian clarinetist Marco Giani from Bergamo.

The first chapter is an introduction and describes the path to research and acquisition of musical materials, manuscripts, articles and publications that were necessary for writing this work.

The second chapter presents the figure of Casimir Antonio Cartellieri, presenting the origins, biography and index of his work, created in the transition period between Classicism and Romanticism - a work that reflects the influence of contemporary composers such as Ludwig van Beethoven, with whom he maintained friendly relations until the end of his life.

The third and fourth chapters focus on the analysis of Clarinet Concertos No. 1 and No. 3, paying attention to the formal structure of the works, including the form and arrangement of individual movements, as well as the technical and interpretative requirements for clarinetists.

The fifth chapter is a summary of the considerations on the concertos of Cartellieri, a composer who contributed to the development of the clarinet repertoire, combining the Viennese tradition with the Italian temperament.

The work was also enriched by the opinions of two stars of the contemporary clarinet world: Philppe Cuper and Gabor Varga, who unanimously emphasize that the concertos examined constitute an important point in the classical clarinet repertoire. Cartellieri's concertos are of great importance in the context of the development of classical music and should occupy a place in the repertoire of contemporary clarinetists, combining melodic elegance with virtuosity, emphasizing the full technical spectrum of our instrument's possibilities.