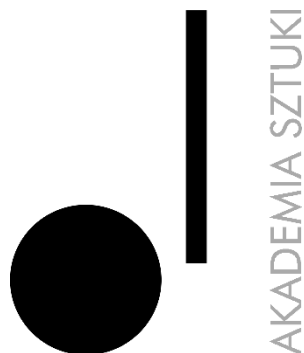




Academy of Art in Szczecin
Department of Music Education

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**Diversity of Cultural Contexts in the Process of Preparing
the World Premiere of the oratorio *Niepodległa*
by Artur Cieślak**

Abstract of the PhD thesis

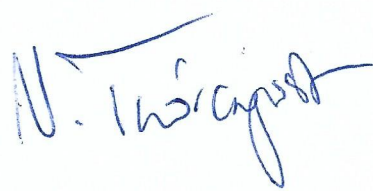
Thesis supervisor: Barbara Halec, habilitated PhD

Szczecin, 2021

Undertaking the subject of the diversity of cultural contexts in the preparations for the world premiere is associated with looking at the interpretation process in the most holistic way possible, which is even more important in the case of the composition discussed in this dissertation, for the oratorio *Niepodległa* by Artur Cieślak is a multi-faceted work; constructed in a way that reflects the complex and difficult subject around which it revolves. Written to celebrate the centenary of Poland regaining independence, despite basing the narrative on the three most important events in the 1830–1918 time period, it is not so much of a chronicler's insight, but rather an attempt to capture the spirit of this era followed by a glorious liberation. Such a perspective carries an incomparably greater emotional weight and deepens the interaction of all cultural contexts of the work: historical, literary, social and musical.

Therefore, it seemed reasonable to recreate the conceptual chronology of the work in the analytical process, at the same time underlining its final coherence. Chapter I described the historical background of the periods presented in the oratory – along with their consequences – as the most determining context for the remaining elements of the work. Afterwards, the study covered literary works that formed the basis of *Niepodległa's* libretto. The chapter ended with a synthesis leading to the main part of the dissertation – Chapter II, which was an in-depth analysis of the musical composition, presenting (through the compositional processes and the ubiquitous symbolism) the inextricable relationship between the musical tissue and other cultural contexts, which allows one to state that without understanding them, the interpretation of the piece cannot be considered complete.

Chapter III consists of a direct insight into preparations of the premiere, that makes for a description of the work carried out during the rehearsals, accompanying circumstances, and finally all the actions leading to the implementation of the established interpretation, which was the result of accommodating the vision of the composer and all the cultural contexts presented in this dissertation.

A handwritten signature in blue ink, appearing to read 'A. Cieślak', is located in the bottom right corner of the page. The signature is stylized with a large, sweeping initial 'A'.