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SELECTED PERFORMATIVE ASPECTS OF WORKING
ON *MISSA OMNIUM SANCTORUM* BY JAN DISMAS ZELENSKA

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The aim of my thesis entitled “Selected Performative Aspects of Working on *Missa Omnium Sanctorum* by Jan Dismas Zelenka” is to describe and analyse the selected interpretative problems which I have encountered during the preparations leading up to the performance of the mass and during the performance itself. The thesis opens with a chapter which presents the mass as a musical form and discusses other pieces of this form written by different composers, starting with Gregorian chant and ending with the present days, with a particular reference to the Baroque period. The second chapter includes biographical information on the composer of the piece in question – Jan Dismas Zelenka. In the third chapter, I outline the characteristics of the whole *Missa Omnium Sanctorum* by Zelenka and its parts, in the context of tone, meter and tempo, and in relation to the performative apparatus.

The fourth chapter, which constitutes the main part of the thesis, consists of three parts; each of them describes a selection of performative problems encountered by vocalists (the choir and soloists), the orchestra and the conductor, respectively.

Missa Omnium Sanctorum by Zelenka was a challenging piece to perform for all of the artists mentioned above, including those who perform early music on a daily basis. Vocalists had to face a wide vocal ambitus, difficult rhythmic sequences and demanding intervals leaps, as well as intonation, particularly at a fast tempo. It was important for the choir to be able to sing *non-legato*, to use appropriate phrasing and to maintain accurate starting points.

It was quite challenging for the instrumentalists to perform the fast and sometimes technically difficult melodic and rhythmical realizations. It seems that the most challenging fragments have a dense texture and include interval leaps that cause the articulation to be shortened; it is particularly difficult for a group consisting of less than 20 musicians.

The final chapter describes some aspects of the conductor's work; not only as the person leading the rehearsals and the concert (ensuring that the whole group of performers sounds harmonious, solving problems during rehearsals, and the use of accurate gestures and adequate tempo in individual parts of the piece during the performance), but also as an organizer, who has to make decisions that go beyond music, but which influence the final result (obtaining the sheet music, selecting the musicians, choosing the time and place of the performance, arranging the musicians on stage, effective planning of rehearsals, and promoting the event).

I tried to solve the problems at every stage of working on Zelenka's mass; the final result was shown during a concert, the recording of the audio and video versions are attached to this thesis. I believe that performing the original composition of the prominent Dresden composer will contribute to the further discovery and popularization of his works.

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