

SUMMARY

Aleksander Laskowski's dissertation, entitled "Chosen aspect of the reception of Krzysztof Penderecki's music in the German, Russian and English language areas" includes two parts, an epilogue and two appendices.

Part 1 is a methodological introduction. It defines the area and the subject of research in the light of theories considered. The reception theory in the field of musicology has its roots in literary theory, precisely in the so-called Constance School. Taking it as a point of reference, Laskowski discusses various applications of the reception theory in music studies in the three chosen language areas, i.e. German, Russian and English. Particular attention is paid to key theoretical concepts: *Erwartungshorizont* (horizon of expectations), *Wirkung* (effect) and *Umertung* (re-evaluation). The theoretical part also includes a discussion of socio-musicological aspects of reception, the theory of popular music, as well as individually developed concepts and positions of selected researches, including Hermann Danuser and his *Weltanschauungsmusik*, Nathalie Heinich („new paradigm" in art history) and Edward Said's orientalism. This theoretical foundation allows for a broad and open definition of the subject of research – Krzysztof Penderecki the composer, his music, but also "Krzysztof Penderecki" as a cultural phenomenon.

Part 2 of the dissertation is composed of three chapters covering the three research areas – the German, Russian and English language areas.

In the chapter on the German language area there is an analysis of the influence of Krzysztof Penderecki's first biographer, Wolfram Schwinger, on the reception of Krzysztof Penderecki and his work. Other main German language publications on Penderecki are also discussed. There is an analysis of the sudden change in the evaluation of Penderecki's work after the premiere of his *St. Luke Passion*, when Penderecki was widely declared to be the "traitor of the avant-guard", as well as social and political aspects of the reception of his sacred works in general, seen in the light of the writings of Clytus Gottwald. Finally, this chapter analyses Vienna as a separate case, a conservative and idiosyncratically individual city which has a different opinion on Penderecki, who is perceived in Vienna as a continuator of the grand tradition and seen in the context of the great masters of the end of the 19th and beginning of the 20th century.

The chapter on the Russian language area discusses the myths, widely perpetuated by the media, about the prohibition to perform and propagate Penderecki's sacred works in the Soviet Union. It also discusses the works of Penderecki's Russian language biographers, Aleksandr Ivashkin and Irina Nikolskaya, and also the reception of Penderecki in the context of important Soviet composers – Schnittke, Shostakovich and Shchedrin, as well as the

attitude of contemporary Russian composers to the work and professional workshop of Krzysztof Penderecki.

The chapter on the English language area takes as a basic point of reference the writings of Adrian Thomas, who is known for his critical approach to most of Penderecki's works. Other discussed authors are Richard Taruskin, Seth Brodsky and Timothy Rutherford-Johnson. The views of these authors are discussed in context of numerous press publications, mostly from The New York Times, i.e. one of the most important daily papers in the world. Finally, there is a press case study – a broad discussion of all the articles, which mention Krzysztof Penderecki published by the Opera magazine.

In the epilogue there is a discussion of topics which go beyond the strict language borders, including Krzysztof Penderecki and film, pop culture (Penderecki as an artist going beyond the classical/serious paradigm) and fashion.

Appendix I includes all the articles from the Opera magazine, which mention Penderecki, published in the years 1966-2014 in a Polish translation.

Appendix II includes all the articles from the Opera magazine, which mention Penderecki, published in the years 1966-2014 in the original (scans).