

## Summary

In my dissertation titled *Wielośladowy montaż dźwięku jako środek kreacji wyrazu artystycznego dzieła na przykładzie nagrania Tria fortepianowego d-moll op.49 nr 1 Feliksa Mendelssohna-Bartholdy* [*Multi-track sound editing as a means of developing artistic expression of a musical work on the example of the recording of the Piano Trio in D minor op. 49 no. 1 by Felix Mendelssohn-Bartholdy*], I presented the issues related to sound editing in the context of the development of phonography. Multi-track recording considerably expanded the editing potential, allowing to level verticals by the simultaneous shifting of short fragments of tracks, moving aside junction points and selecting individual durations of transitions between joined materials. There disappeared a huge number of limitations, thus giving tools to make the connections inaudible practically in any place. In my dissertation, I focused on the analysis of interpretational and performance-related elements of the work, affecting its emotional reception. I distinguished six main factors of the performance quality assessment, i.e. melodic-rhythmic accuracy, precision of intonation, appropriate realization of dynamic, agogic and articulatory markings, as well as the quality of individual instruments' sound, resulting not only from the method of sound engineering but mainly from the manner of sound generation applied by the performer. Sound editing does not only refer to the precision of connecting the sound material but also to modifications of timbre, sound intensity, acoustic space, interference in the temporal structure of the work, allowing to match the connected fragments both in terms of their technical parameters and performing aspects. On the example of the recording of the Piano Trio in D minor op. 49 no. 1 by Felix Mendelssohn-Bartholdy, I identified some types of mistakes and the frequency of their occurrence. I discussed the principles behind the selection of a given version so as to achieve the coherence of narration and convincing emotional expression. I showed the role of a sound engineer who, equipped with unusually sophisticated editing tools, was given a possibility to enter the domain that had been previously reserved exclusively for performers, thus becoming a co-performer, conductor and listener at the same time.