

Summary

The implementation of non-standard recording and postproduction tools in classical music production on the example of Ignacy Jan Paderewski's "Polonia" Symphony and Marcin Błażewicz's Concerto for violin, accordion and orchestra music recordings.

The objective of this dissertation focuses on the presentation of the non-standard tools that can be used in the recording and postproduction of classical music recordings. The author describes commonly used tools and standard workflow phases as well as extended recording and postproduction techniques well-established in film music production.

The first chapter is an introduction to the problems and limitations of standard recording and postproduction tools. In four subsequent chapters, the author describes technical and practical terms of music editing and mixing, overdubbing recording technique as well as the implementation of virtual instruments.

The sixth chapter provides a description of the experimental hybrid recording of Grażyna Bacewicz's Divertimento for string orchestra. The author used a single string quintet in addition to virtual instruments, but virtual parts were recorded after acoustic recording.

In the seventh chapter, the author presents the use of extended recording techniques on the example of Ignacy Jan Paderewski's "Polonia" Symphony recording. Composer combined rarely used instruments like a church organ and contrabass sarrusophones with common orchestral instruments. As the sarrusophones and church organ were not available during the recording, the author utilized the overdubbing recording technique for sarrusophone parts and virtual recording of the church organ.

The next chapter focuses on a description of Marcin Błażewicz's Double concerto for violin, accordion and orchestra live recording. This sophisticated composition is built on contrasts between soloists themselves and orchestral parts. Material recorded during the rehearsals and concert was insufficient as some mistakes could not be replaced. To fill in the lacking parts in orchestra the author and composer decided to record missing parts with virtual instruments. Moreover, the dynamic music mixing was utilized to emphasize important musical content.

In the last chapter the author summarizes the use of common and non-standard tools for recording and classical music postproduction in relation to music content and performance.