

Composers' individualities and performance challenges in Polish songs of the last sixty years on the example of the following works: *Tarantella* by Witold Lutoslawski, *Three songs to words by Trakl* by Paweł Szymański, *Look from afar* by Szabolcs Esztényi, and a selection of songs from the cycles *Chantefleurs et chantefables* by Witold Lutoslawski, *Seven Shakespeare Sonnets* by Andrzej Tchaikovsky and *Four songs by Prasqual to words by Manfred Wolff*.

Summary

This dissertation aims to present selected Polish songs written in the last sixty years, characterized by stylistic diversity and significant performance challenges for both pianists and singers. The selected works were written by five composers - André Tchaikowsky, Witold Lutosławski, Paweł Szymański, Prasqual and Szabolcs Esztényi. Their unique artistic profiles, inspirations and creative values are also described.

The dissertation consists of five chapters. The method used is a descriptive analysis of the works and their accompanying performance challenges.

The introduction discusses the state of research on the topic and explains the reasons for repertoire selection. The first chapter shows the chosen works in the broader context of other songs written from 1956 to the present, describes the historical background of the mentioned period and presents new vocal and piano techniques in 20th-century music. Subsequent chapters are devoted to individual composers. In each case, the presentation of the composer's artistic portrait is followed by a description of the chosen songs and the analysis of performance challenges for both pianist and vocalist. Finally, an index of selected Polish songs composed between 1956 and 2024 is presented.

The dissertation reveals a variety of compositional styles and techniques. André Tchaikowsky's expressionistic *Seven Shakespeare Sonnets* (1967) influenced by Bartok's motorism are full of rhythmic pulsation, anxiety and contrasts. Four of these have been selected, one of which uses an extended piano technique (playing on piano strings). Next, *Tarantella* (1990) and four songs from orchestral *Chantefleurs et Chantefables* (1989-90) arranged for soprano and piano by Eugeniusz Knapik (2007) are discussed, displaying the sophistication of Witold Lutosławski's late style. *Three songs to the words by Trakl* strike the listener with the interplay of sonic colors and unique handling of musical time transforming conventions of romanticism, expressionist punctualism and minimalism. Two of Prasqual's *Four songs to the words by Manfred Wolff* from 2004 are examples of musical irony and sonic brutality and demand strong acting skills. The final piece, Szabolcs Esztényi's *Look From Afar* (2007), uses two pianos and extended piano techniques along with a voice employing a wide range of non-standard vocal challenges. The work reveals a broad landscape full of unexpected sounds and unique beauty through these means.

It is worth mentioning that above all, this dissertation aims to prove that the richness of Polish contemporary song repertoire is worthy of presentation, more frequent performance and further research.