

### **Why...**

The reason why I put my interest into Franz Xaver Scharwenka's creativity is its artistic value and quite interesting extra-musical conditions. I have listened to his music for the first time during international Scharwenka festival in Szamotuły in 2013. Virtuosity of the cello sonata, Chopin reminiscences in the piano concertos and worldwide career of the artist – all these aspects have provoked me to initiate a regular research concerning creative output and artist's activity.

### **Objectives**

Franz Xaver Scharwenka impresses with versatile character of his actions. Current research project is planned to encompass musical output, style of virtuoso piano playing and didactical approach. The famous critic Hans von Bülow, remarked once, *that some borrowings of this Pole from Russians are evident in his piano concerto* (possibly from famous Tchaykovsky's piano concerto). In his reply Scharwenka wrote that *he has no idea about any such borrowings made by the Pole who he never had an honour to be*. Indeed, Scharwenka emigrating early in his life to German, felt himself obviously as a German but in the bulk of his compositions – as some initial research has indicated - he used Polish folk music, inevitably provoking associations with music of Frideric Chopin.. Moreover, Scharwenka's piano miniatures, containing some Polish stylistic elements (rhythm, melody) became quite popular at the twilight of the 19<sup>th</sup> century in Berlin. In United States his "Polish dances" op. 3 were sold in amount of 1 300 000 exemplars. These facts allowed me to rise some significant questions about the method of incorporating local musical traditions and the way it was done (in comparison to Chopin). In this project it is my intention to prove a hypothesis that international fame of Scharwenka was possible thanks to his idea of re-emphasis of local musical traditions within the musical language of romantic era. Further task is to compare the method of stylization in the output of two composers. The research will deal with: 4 piano concertos, symphony, overture, chamber works, over 100 piano pieces, vocal-instrumental compositions and opera. The further task is to study his activity in order to establish and rule Berlin Conservatorium and its branch in New York, Important part of the project is also to picture Scharwenka's career as a piano virtuoso (his countless recitals in Europe and America) and examining his didactical and editorial approach.