

## **PROJECT SUMMARY DESCRIPTION FOR THE GENERAL PUBLIC**

The aim of the project is to produce a monograph about the music patronage of three important and influential ministers of the Polish-Saxon court, prime ministers of the royal-electoral Privy Council during the time of the so-called Polish-Saxon union, under the reign of Augustus II and Augustus III (1697-1763):

- 1/ Jakob Heinrich von Flemming (1667-1728),
- 2/ Christoph August von Wackerbarth (1662-1734),
- 3/ Aleksander Sułkowski (1695-1762).

Research will be concerned with the musical life taking place outside the royal-electoral court in Dresden and in Warsaw, independently of that institution, at the inspiration of the „protagonists” of the project, and with themselves as its focus. The conception of the research is based on the hypothesis that Flemming, Wackerbarth and Sułkowski intentionally became involved in music patronage independently of the royal court, because they regarded it as an effective tool in shaping and strengthening their own political and social positions, and regarded music as an effective instrument in their political and diplomatic activities. The author of the project assumes that, as a result of searches in Polish and foreign archives (mainly in Dresden), and of in-depth study of archival documents relevant to the subject which he expects to discover (and which to date have remained outside the interest of musicologists), our knowledge about the state of music in Central Europe in the first half of the eighteenth century will be significantly increased. This also includes our knowledge about the presence and significance of the Polish-Lithuanian Commonwealth on the musical map of the region, and about the musical relations between the Poland and Saxony during the reigns of Augustus II and Augustus III. The author of the project also anticipates that, as a result of the planned research, the figures of Flemming, Wackerbarth and Sułkowski, at present absent from textbooks on the history of music, will become part of music historiography, and their considerable influence on the development of musical culture of Central Europe in the first half of the eighteenth century (including the musical culture of Poland during that period) will become apparent. Finally, it is anticipated that the research will reveal new, as yet unknown facts about the life and work of many composers who were part of the musical culture of the Polish-Saxon court in Dresden and in Warsaw.