

## "Cracow Violin School - origins, idiom, development prospects"

Performance and pedagogy are the most volatile of the musical professions. The reception of these phenomena eludes standardization and research methods. However, should we therefore assume that they are not governed by any laws, and that their reception depends solely on the viewer's point of view? The project "Cracow Violin School - origins, idiom, development prospects" assumes defining the answer to this question.

The Cracow Violin School is a phenomenon that has existed for almost 140 years. Since the founding of the Music Conservatory in Kraków (1888), when the violin class was opened, attitudes and strategies for the performance of violin literature have been continuously shaped here. The continuity of the violin tradition of the center is the result of the activities of outstanding figures who create the directions of interpretation, which include, among others, Eugenia Umińska, Zenon Feliński, Zbigniew Szlezer, as well as the still present Kaja Danczowska and Antoni Cofalik. Their artistic attitudes are directly derived from the most outstanding violin traditions contained in the activities of such figures as Otakar Ševčík and Carl Flesch. Despite the undoubted features linking the performance of violinists from this line, the phenomenon of the Cracow Violin School has not been researched, described or defined so far. The aim of the project is to change this state of affairs. The research assumes the collection, comprehensive development and analysis of source materials devoted to this field, which include not only materials in the private archives of the main figures forming the Cracow Violin School, but also previously unpublished recordings or sheet music dispersed among the archives of the violin community.

The research assumes the interpretation of selected scientific works and phonographic recordings made by the most outstanding representatives of Cracow Violin School, recognized as particularly important in shaping the phenomenon. The activities and legacy of these figures will be set in the broad context of the family tree of violin performance. The influence of the Czech, Belgian, Hungarian and Russian schools will be examined, defining the characteristics of these performance trends and indicating their resonance in the researched area. The most important aesthetic ideas for the Cracow Violin School, represented in at least a few works (recordings, publications, oral testimonies) will also be examined. Interviews will be conducted with experts - outstanding violinists, as well as representatives of the environment and recipients, which will also allow to examine the resonance of the phenomenon. On their basis, terms associated with the Cracow Violin School will be subject to research verification, primarily issues related to the techniques of extracting sound and shaping the narrative. At this stage, issues related to gender equality will also be examined, based on the content of the interviews, indicating the historical shape of the issue, the current state and directions of development of the examined phenomenon also from this perspective.

An attempt will also be made to define the pedagogical assumptions that have a key impact on shaping the characteristic feature of violin performance in the environment associated with Cracow. As a summary of the conducted research, source-critical studies of sheet music obtained during the research will be prepared: studies on selected problems of violin technique, highly specialized original exercises and exercises solving particular performance problems, as well as records of bowing and fingering solutions for masterpieces of violin literature. Some of them still function in private archives as manuscripts and are waiting to be published.

Therefore, an internet, publicly available archive will be created, which will contain unique collections of materials, also previously unpublished: recordings, films, scores and texts, as well as the already mentioned interviews, which will be recorded. In addition, interpretations of selected works performed by the currently leading representatives of the Cracow Violin School will be recorded (a multi-disc album).

Working on this extraordinary artistic and aesthetic phenomenon, which poses questions to researchers not only about the specificity of the sound or technical aspects of performance, but also the meaning and meaning of this direction of performance, undoubtedly requires an attempt at a comprehensive reading. It will be crucial to determine the unquestionable importance of the Cracow Violin School for the development of musical arts, and in the specialty for performance, which is the most personal, individual and elusive way of expressing the artistic attitude of an instrumentalist musician.