



Synopsis of PhD dissertation

My PhD dissertation, regarding music printings of Jan Nepomucen Bobrowicz from years 1826-1872, their systematics and bibliological analysis, was written under the guidance of dr hab. Hanna Batorowska, a UP professor. The objective of this paper was to find and put in order the music printings of J.N. Bobrowicz from years 1826-1872. Another important reason was to analyze and estimate the state of the remaining printings (which was a preservative measure). And last but not least, to create a catalog of all available printings and compositions of J.N. Bobrowicz, vide p. 444.

In chapter one, I describe my search and research of Bobrowicz's complete works. I started with Stefan Burhardt's Polish catalog of polonaises and T. Rischel's and F. Birketh-Smith's most important collection of sheet music, which contains the biggest collection of Bobrowicz's first printings from the Royal Library of Copenhagen.

In chapter two, I describe unpreserved pieces of music published in Poland until the year 1831. Next, I analyze the music printings and music collections published by Bobrowicz between 1832 and 1844. I catalog the so-called music collections – music printings mostly not containing sheet music, describing them chronologically. I also catalog the so-called sheet music insertions in Bobrowicz's books. In chapter 2.3, I analyze music printings labeled as opuses 1 to 30. This is the pinnacle of my dissertation, for it revolves around the most important part of Bobrowicz's music printings, labeled by Bobrowicz himself. After that I analyze and describe printings with no associated opus number, which includes F. Carulli's *Guitar School* devised by Bobrowicz. Then I analyze arrangements of songs with a guitar accompaniment from popular XIX century operas. I also describe waltzes for piano and *Grand Potpourri* for cello and guitar, which I found, and were co-composed by pianist J.B. Gross. In chapter 2.3.2.4., I analyze Bobrowicz's only found manuscript, which was dedicated to Henrietta Voigt and named: *Mazur for piano*. In 2.3.2.5. I describe the transcriptions of Bobrowicz's *Mazurkas* – opus 6 and 7. In 2.4. I analyze and describe printings published by Bobrowicz in the Foreign Bookshop - Librairie étrangère. I analyze the so-called sheet music insertions in Józef Dionizy Minasowicz's *Twory*, as well as music collections – printings about music.

In chapter three, I analyze music printings dedicated to J.N. Bobrowicz – they are variations for guitar regarding themes from the opera *Norma* by Jean Padovetz. I also include Józef Nowakowski's dedications for Bobrowicz, found in German catalogs (two polonaises could not be found).

In chapter four, I list and describe publishers of Bobrowicz's printings from the XIX, XX and XXI centuries as well as printings published by them.

Chapter five is about the reception of printings containing musical pieces by Bobrowicz in modern times.

Jan Oberbehn
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