

Summary

Mirosław Płoski

Marcello di Capua – the Kapellmeister at the court of Princess Izabela Lubomirska. Source studies on the composer's output and critical edition of the opera *La forza del merito*

Supervisor: dr hab. Renata Suchowiejko, prof. UJ

Date: 17th October, 2017.

The dissertation concerns the biography and characteristics of the output of Marcello di Capua (ca 1740–1819) – the Italian composer and librettist, who stayed in Poland at the end of his life. The examination is focused on the sources and based on analysis and source criticism of the musical sources (manuscripts, prints) as well as other (literary texts, archival materials).

Nowadays almost forgotten, Marcello di Capua was a well-known persona in his lifetime and one of the crucial figures of the Italian Classicism in opera. In 1788, he began his service for Princess Izabela Lubomirska *née* Czartoryska, and afterwards, for over twenty years, he co-created and participated in musical life of the Łańcut court.

The results of the research enhance the previous, very modest knowledge of life and artistic activity of the Italian Kapellmeister. They have made it possible to evaluate his role and significance in the Classical period as well as contributed to the image of musical culture in Poland and musical relations between Poland and Italy at the turn of the 18th and 19th centuries.

In this work, several unclear biographical facts have been discussed, such as date and place of birth of Marcello di Capua, the origin of his family, the actual family name and the time of his arriving in Łańcut. The biography conjoins the path of the artist's life with the wider sphere of his activity not only as a composer and author of librettos, but also his strong commitment in the area of staging simultaneous projects. The analysis of his most prominent operatic performances is presented alongside the wide context of artistic travels, the scope of the most popular works in the perspective of the overall output, and evidence of the reception by his contemporaries. Moreover, the issue of influence of Polish musical culture on the work of the composer during the Łańcut period has also been evaluated.

In the process of examining the resources of the music library in Łańcut, two important manuscripts of the orchestral pantomimes have been discovered; both compositions were written by di Capua during the Polish period (they were marked as anonymous in the catalogue of 1968, edited by Krzysztof Biegański). The details concerning research on the composer's works in the musical collection of Izabela Lubomirska are attached in the form of the catalogue of the Łańcut sources.

Annex is a valid element of the dissertation, mirroring the state of preserved musical sources and librettos in the libraries and archives around the world. At the same time, it assigns numerous scattered arias, ensembles and instrumental movements to the whole opera and cantata forms.

The self-contained critical edition of the composer's last opera – *La forza del merito*, closed in terms of content and editorial, is displayed in a separate volume. The manuscript of the composition, hitherto not published, is preserved in the library of the Castle Museum in Łańcut.

