

# SUMMARY

## **The religious works of Joseph Ignatz Schnabel (1767–1831) in the context of stylistic changes in music on the turn of the 18th century**

The theme of the present monograph is the musical creativity of a German composer, conductor and pedagogue, Joseph Ignatz Schnabel (1767–1831), who for several years held the position of the *Kappelmeister* in St. John Cathedral in Wroclaw. Due to the fact that the vast majority of his artistic achievement has been vocal-instrumental works for the liturgical use (mass cycles, graduals, offertories, vesper cycles, anthems, antiphons, *Te Deum*, etc.), the dissertation is focused mainly on the issues related to this subject. The proposed musicological analysis covers the composer's works preserved in numerous Polish collections in the form of manuscripts and prints. The function and role of this repertoire have been assessed in the context of many stylistic changes in the European music around 1800; however, the analysis could not be appropriate without taking into consideration various official recommendations of the Catholic Church regarding liturgical music. To present a reliable historical context, therefore, these issues have been discussed in two separate theoretical chapters. Additionally, opinions regarding Schnabel's musical output have been formulated on the base of a number of critical literary sources dating from his times.

As a conclusion of the present analysis it can be said that Schnabel's religious compositions are characterized by many artistic values, whereby their style was determined strongly by the composer's acceptance and obedience of the rules of church music (*Kirchenmusik*). Individual features of Schnabel's work have contributed to a prestigious opinion of him to have been a founder of the Wroclaw school of Catholic church music.