

Summary

Nocturne in the piano works of Gabriel Fauré. Performance issues in the context of changes of the composer's style.

The main subject of this thesis is the *13 Nocturnes* by Gabriel Fauré, which go a special place in his artistic work. The works composed over fifty years reflect the development of the composer's style, as well as the changes in Fauré's musical language.

The doctoral dissertation consists of two parts:

1. a recorded work of art
2. description and analysis of the work of art

The artistic work includes a recording of Gabriel Fauré's 13 Nocturnes performed by a PhD student. The author of the work, being the performer of the compositions in question, tried to penetrate the diverse and individual musical language of the composer, which resulted in this artistic work and its description.

The description of the artistic work consists of two parts: theoretical and research part. The chapters in the first part present the genre of the nocturne, as well as the silhouette and work of Gabriel Fauré in the context of Parisian musical culture at the turn of the 19th and 20th centuries. The research section contains an analysis and interpretation of the 13 Nocturnes, presenting their formal structure, as well as the elements of the musical work, with particular pressure on performance and interpretation. The research is based on the method of descriptive analysis of the musical notation of *13 Nocturnes* (Gabriel Fauré, *13 Nocturnes* for piano, edited by Roy Howat, Peters, London 2014, No. 7659). The theoretical and research part end up with a summary, in which the conclusions of the following are detailed from analyses carried out by the author within the framework of this monograph.

Keywords: Gabriel Fauré, French music, nocturne, XIX-XX century