

Abstract

The subject of concerts for cello composed by Josef Antonín Gurecký represents much unknown – for instance, circumstances under which the seven cello concerts were created (order, dedication), reasons to file and keep them in the archive of Wiesentheid, or dates of their creation; reasons for Gurecký's trips to Germany, and namely Dresden (where the Sonata for violin and a violin concert with a difficult violin part, probably dedicated to Johann Georg Pisendel, have been retained), and Wisentheid (cello concerts).

I concentrate on all these issues in different chapters of my thesis in the extent which is proportional to the material found about Josef Antonín Gurecký. The material, however, do not seem to be numerous at this moment. The main focus (or focuses) of my thesis lies in the work with concert manuscripts, their processing and transcription into the contemporary notation, potential corrections of mistakes in manuscripts, and all issues that may contribute to using of this reprocessed music for the present concert performance.