Summary

This dissertation examines the process of organizing a concert featuring choral ensembles led by the author, dedicated to the vocal works of Stanisław Moniuszko. Alongside the original choral and solo songs, the project utilized several arrangements created after the composer's death, including those specifically commissioned for the *#ROMANTYCZNI* (*#ROMANTIC*) project as part of the Moniuszko Year (2019). The aim of the study is to determine the educational and methodological potential of these new arrangements of Moniuszko's songs in the practice of amateur choral ensembles, as well as to verify the hypothesis regarding the repertoire's usefulness for conductors.

The theoretical chapters present the figure of Stanisław Moniuszko in the historical and social context of Polish Romanticism, the characteristics of Romantic songs, and a description of Moniuszko's famous collection, *Śpiewnik Domowy* (The Home Songbook). Moniuszko emerges as a reference point and a source of inspiration for subsequent generations of composers. The research chapter analyzes the process of preparing and presenting all parts of the artistic project. The conclusion provides generalized findings in the context of the amateur choral movement in Poland.

The *#ROMANTYCZNI* artistic project demonstrated the enduring value of Stanisław Moniuszko's works, with the new arrangements enabling a reinterpretation of the composer's musical ideas. These proved to align with the emotional and aesthetic needs of contemporary audiences and positively impacted the development of the performers' skills.