

Summary

The evolution of performance techniques and the accordion timbre range at the turn of the 21st century based on the example of selected original and transcribed pieces in the aspect of the instrument's development.

Key words: performance techniques, the accordion, original pieces, transcriptions, solo music

The doctoral dissertation by Jarosław Bester is an attempt to show the history of the development of performance techniques and the accordion timbre range based on an analysis of original pieces, as well as of selected works by masters of the past. It comprises the author's personal view on the issues defined in the title and based on his own performance experience.

The dissertation consists of the first chapter aimed at systematising information and issues in this work and the following main chapters.

The second chapter contains short biographies of Hans Brehme, Nikolai Tchaikkin, Ole Schmidt, Vladislav Zolotaryov, Andrzej Krzanowski and Krzysztof Olczak, which, apart from basic information on the life and work of the above composers, provides information about the factors that influenced the formation of their musical personality. It also consists of the aforementioned analysis of pieces which are part of the artistic work recorded on CD. This chapter also contains descriptions of the processes that have taken place over the years in the field of instrument modernisation and the impact of the original pieces for the accordion.

Equally important factors regarding the development of the accordion, which are at the same time inseparable elements associated with its history, are the issues described in chapter three, relating to the widely used transcriptions of selected earlier music. Using the example of selected works which epitomise the style of the era by composers such as J. S. Bach or F. Mendelssohn-Bartholdy, transcription manners for the contemporary concert accordion have been presented. In addition, this chapter describes processes and trends that, through transcriptions of the works of former masters, have had a measurable impact on the development of the accordion, but above all which have become a stimulus that shaped the personality of subsequent composers of the original pieces. The work ends with a summary and a conclusion about the contemporary period and an attempt to answer the question about the future of the accordion.