



Wydział Instrumentalny  
Katedra Fortepianu, Organów i Akordeonu

PRACA DOKTORSKA

*Fortepian i akordeon - nowa forma konfiguracji  
instrumentalnej w muzyce kameralnej*

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## Summary

The theme of this dissertation is to present chamber performance practice in relation to the unusual coupling of two solo instruments, such as the piano and accordion. The presented discussion arises from the author's own experience and tenet *that timber will always be what emanates from the piece [...] – a listening phenomenon, reaching us by an ear or more or less precise listening imagination*<sup>138</sup>. This dissertation consists of first drafts which discuss new timber possibilities that occur as a result of piano and accordion synergy.

The problem of *transcription*, with specific reference to its role in the piano and accordion literature, was a meaningful subject for this dissertation. It was presented not only as a historic background but also in the light of contemporary artistic practises.

This dissertation consists of an introduction, three separate chapters and a summary.

The introduction presents the aims of the dissertation, poses research questions and includes a selection of literature and research subjects.

Aims of the dissertation:

- Inspiring other musicians to expand their chamber work by unusual instrumental configuration.
- Engaging the composer community to compose for a duet of piano and accordion.
- Analysis of the relationship of two solo, heterogenic instruments.

The subjects of the dissertation:

- selected compositions originally designed for a piano and accordion duet: *Bagatellen* (1994) by U. Rojko and *Ibuki* (1954) by N. Motomatsu
- transcription of pieces designed for two pianos, harpsichord with amplification or English concertina: *Sonata op. 57* (1857) for piano and English concertina by B. Molque, *The wind carries the echo across the glade* (1981) for accordion and

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<sup>138</sup> <sup>138</sup> B. Pocięj *Klawesyniści francuscy*, Kraków 1969 s. 12

harpsichord with amplification by A. Krzyżanowski and *Variations on a theme of Paganini* (1941) for two pianos by W. Lutosławski.

The following research questions have been asked:

- How far does the change in an instrumentalisation of a piece impact its perception?
- What distinguishes coupling of piano and accordion in comparison to a conventional composition of chamber ensemble?
- What are the specifics of piano and accordion timber, and what has an impact on it?
- What is the effect on synergy of two solo instruments?

The first chapter of this dissertation is based on the analysis of similarities and differences of piano and the accordion. Their pure technique, sonoristics, tone colour and expression possibilities including their timber, have been compared. The history of piano and accordion's constructions has been presented to analyse selected pieces. A significant part of this chapter is dedicated to transcription matter, especially its role in piano and accordion literature.

The second chapter is an analytical chapter. It presents research subjects with detailed analysis of the specifics of chamber cooperation in piano and accordion.

In the third chapter, there is an elaboration of the characteristics of the piano and accordion's coupling duet. It shows the possibilities that the coupling of these two solo instruments gives. In the next part of this chapter, the performance issues and interpersonal relations in piano-accordion duet have been analysed.

The summary presents the synthesis of conclusions and answers to research questions.

Tłumaczenie: P. Gajda-Wróbel