

## Summary

This dissertation, which is a description of the artistic work in the form of the record *East West*, is an attempt to explore the sonic potential of the saxophone-accordion duo through an in-depth analysis of Tomasz Skweres' *Coffin ship* and my own adaptations of selected pieces. The main aim of this study was to present the wide range of expressive possibilities inherent in this unconventional combination of instruments.

Examination of the historical context of the saxophone and accordion was fundamental to understanding the multifaceted interrelationships between these two instruments. By delving into their origins and technical development, from the early precursors of both instruments to their creation, I have achieved a better insight into the multiple similarities that exist between the saxophone and the accordion.

Subsequently, I engaged in an interview with Jonas Braasch, an esteemed psychoacoustician, musicologist, and saxophonist, in order to explore the sound analogies between the saxophone and accordion. It was of utmost importance to me, to seek an expert opinion on the sonic synergy between saxophone and accordion - a phenomenon that, from the very beginning of my work with Duo Aliada, I intuitively considered to be present and particularly distinctive.

In the second chapter, I outlined the complex meaning of musical expression and discussed the key elements that make up the interpretation of a musical work. Then, by focusing on the shared technical properties of the two instruments, I sought to shed light on the wealth of interpretive possibilities through which a formation composed of these two instruments can create a uniquely expressive narrative, both in the space of contemporary music and in transcriptions of historical works.

The third chapter centers around an analytical investigation of the *East West* album. Together with accordionist Bogdan Laketić, I recorded a collection of pieces that exemplify the potential of the saxophone-accordion duo. Building on the theoretical foundations set out in the

previous sections of the thesis, this chapter delves into a comprehensive analysis of the album's repertoire, which, by presenting a diverse range of compositions, highlights the versatility and expressive possibilities of this formation.

Significant within this framework is Tomasz Skweres' composition titled *Coffin ship*. To facilitate a comprehensive understanding of the piece, I started by introducing the historical and societal circumstances that influenced the construction and significance of its narrative. Following that, I conducted a meticulous analysis of the work's structural elements. This section concludes with an interview with Tomasz Skweres that can enrich the discourse by offering invaluable insights from the composer's perspective.

Subsequently, I engage in a thorough examination of my own transcriptions recorded on the *East West* album. Within this analysis, I explore various aspects such as the manner in which the voices are relocated in the transcriptions and the extent to which the full potential of both instruments' sound is harnessed. Additionally, this section includes an overview of the historical context surrounding the original compositions and the reasoning behind their inclusion in the list of recorded works.

In preparing this dissertation, I undertook an in-depth study of the current state of original compositions for saxophone-accordion duo. I compiled a catalogue of available works, hoping to be a valuable resource for performers, researchers and enthusiasts, providing a consolidated and accessible overview of original works written for this formation. Analyzing the creation dates of the compositions, the age of the composers and their nationality, I have also provided informative charts illustrating the growing popularity of this duo among young composers. By presenting a catalogue of original compositions, this dissertation aims to document and promote the literature for the saxophone-accordion duo, while also serving as a resource for performers wishing to expand their repertoire.

The recording of the *East West* album and the writing of this dissertation are intended to present the saxophone-accordion duo as a valuable and noteworthy asset in the field of chamber music. For more than ten years, the accordionist Bogdan Laketić and I have consistently tried to demonstrate the duo's potential to a wide audience, who often hear such a combination of instruments for the first time and usually express very positive surprise, even perplexity, at its broad sonic and expressive possibilities. The audience's bewilderment is primarily due to the still rare and insufficient inclusion of the saxophone and accordion in concert programs of festivals and performing venues. Moreover, it is often the result of confronting the established stereotypes circulating around the saxophone and accordion with the actual performance capabilities of these instruments.

The reasons for this unfavorable phenomenon, however, have to be sought in ourselves – the instrumentalists. For we observe a tendency for saxophone and accordion players to associate and collaborate mainly within their own hermetically sealed instrumental circles, limiting interaction with performers playing other instruments. As a result, their musical perspectives become limited, lacking breadth and depth - factors that often arise from the experience of collaboration and integration. By breaking out of these limited circles and actively seeking collaboration with musicians playing other instruments, saxophonists and accordionists can broaden their horizons and discover entirely new performance perspectives.

As in many aspects of life, the sphere of musical performance also benefits from the power of collaboration. Duo Aliada is a good example of this. The artistic output of the duo has exceeded our boldest expectations. Despite repeatedly experiencing superficial treatment of our instruments by uninformed, prejudiced individuals, we have had the humble privilege to help change the general perception of the saxophone and accordion by performing in many prestigious venues, in more than 40 countries, on five continents. We can attribute this achievement not only to the quality of the original compositions and transcriptions we present, but also to our unwavering belief in the expressive potential of the saxophone and accordion, and our ongoing commitment to developing our own performance skills. With every piece we learn and with every concert we perform, we are constantly evolving.

The continuous emergence of new saxophone-accordion duos is of particular importance to me. This is because it is the only way to increase public awareness of this formation. I am therefore deeply committed to encouraging young saxophone and accordion players to work together. In order to enable the practical implementation of acquired knowledge and the development of performance skills, young students should give priority to participation in chamber ensembles. An example of such collaboration could be a saxophone-accordion duo. Working together brings significant benefits to both the performers involved, the composers and the wider musical community. By harnessing the uniqueness of our instruments, we can unite in an effort to break down unwarranted stereotypes. Moreover, by discovering and skillfully exploiting the reservoir of expressive performance possibilities inherent in the saxophone-accordion duo, we make the symbiosis of these two instruments a valuable contribution to modern chamber music.