

Summary

In my doctoral dissertation I wanted to concentrate on transcriptions for the trumpet of the Russian trumpeter Timofei Dokshizer. I have chosen two pieces – George Gershwin's 'Rhapsody in Blue' and Dymitr Szostakowicz's concerto for the piano, the trumpet and the string orchestra. Both pieces arranged by Dokshizer for the trumpet and the piano. There are also versions for the trumpet and the string orchestra but I think that the version for the piano will have a teaching aspect too. In my opinion it will be more useful at work at the Academy of Music.

The first chapter includes the short description of the definition of transcription – its function in Polish language and in the music. It is quite complicated issue because there is no precise definition of this term in music. It is even more complicated as far as English and German literature is concerned because terms such as 'Bearbeitung' in German or 'arrangement' in English are very extensive and they can concern many issues.

The second chapter is dedicated to the profile of Timofei Dokshzier who died in 2005. That is why the amount of publications about him is very little. This chapter includes life history of this Russian virtuoso and his artistic profile. I also describe his teaching activity. By virtue of the period he lived in, it is a very interesting topic. His career was at the time of the II World War and the period of communism in Russia. He worked as the trumpeter at Bolszoi Theatre Orchestra. He gave concerts in almost all countries in the world. He worked out lots of pieces for the trumpet which were published in Switzerland as Timofei Dokshizer Collection. To this day these pieces are educational basis for the trumpeters all over the world. In my doctoral dissertation I wanted to present Dokshzier not only as a virtuoso and an artist but also as a man who worked in very difficult Stalinist times.

The main part of my doctoral dissertation is an analysis of Dokshizer's works. I have chosen his two pieces of music of which Dokshizer was the most proud. George Gershwin's 'Rhapsody in Blue' and Dymitr Szostakowicz's concerto for the piano, the trumpet and the string orchestra. Dokshizer used to say about the second piece: "In my opinion my version of this piece sounds better than the original version". In the third chapter I wanted to examine in what degree the transcription is an artistic process. In the course of analysis I tried to show the changes that the author made and the techniques he used to adapt the musical materials transferring it for another instrument. The research concerned both the musical text as well as the dynamics and the manner of performance.