

# Summary of professional accomplishments

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*Music awakens the desire for good deeds in the heart*  
Pythagoras

In the life of every man, whose past took place in a specific social, religious, economic or cultural context, now and then there comes a need for retrospection in order to set other goals and stages of life. Therefore, it seems natural that artistic and pedagogical activity, which for twenty years has been an inexhaustible source of life energy for me, should be subjected to a thorough, sincere and genuine assessment. I shall be 40 this year and thus I make an attempt to summarize not only the effects of previous work, but above all an attempt to express who I am, how I understand music, what I consider most important in the education and upbringing of the younger generation and what I can learn from my defeats and successes.

My professional life as a performer and teacher is a consciously and with full determination chosen path, on which I have had a chance to meet wonderful, full of passion and commitment teachers and professors and to cooperate with artistic ensembles recognized and valued in Bydgoszcz, region and country. An important complement to the professional activity is also my work for music education and animation of musical culture, which especially nowadays requires committed and creative people in the sphere of education of conscious and active participants in musical culture. At the same time, holding a wide variety of functions in the university community I try to do my best to work and fulfil the obligations in order to gain the benefit of the University and the academic community.

*It is the supreme art of the teacher to awaken joy in creative expression and knowledge.*  
Albert Einstein

Music education, conducting and managing musical bands, music disciplines (specialties) that I have chosen, especially developed since starting studies, have proven to be the most important in choosing my musical interests. It happened thanks to Stanislaw Karbowski (died in 2011) – a musician-clarinettist, many years' conductor of the City Orchestra and Big Band of Starogard Cultural Centre and director of the State School of Music in Starogard Gdański, whose work for the musical culture is my role model to this day. Showing me the hard work of an artist-musician and teacher, as a way of life, he always stressed and pointed out that music requires humility, constant work on oneself

and searching for what is beautiful and noble. It is mainly thanks to him that I learned (being a trombonist) respect for the conductor and the other co-performers. His methods of working with the band were and still are an inspiration for me in today's work with the youth. It is he who showed me that success in the music teaching is possible to achieve if a teacher is able to work very individually with each pupil - to establish a creative understanding, to create an atmosphere of trust, but also cultivate a natural hierarchy in which a teacher is the master and a student – the learner. This personal experience after many years has become for me a model to create for my pupils and students such positive conditions so that they can develop their artistic sensibility and individually shape mental dispositions.

I am extremely proud of the fact that as a student I was able to explore the secrets of the art of performance and interpreting and work as a conductor with such professors as Henryk Stiller, Sylwester Matczak and Antoni Grochowalski. Each of them is a different artistic personality, a different perception of the world and diverse set of experiences that exudes on my life and is noticeable in my professional work (artistic and educational).

Professor Henryk Stiller inspired me to see a man-artist with subjective sensitivity "on the other side of the stand", towards whom no one other than the conductor should behave with respect and trust. This experience became for me not only a determinant in the later methodology of work with music ensembles but constitutes also an important element in shaping attitudes when teaching conducting and managing musical bands.

The time of studying in Slupsk was also the beginning of learning the difficult art of conducting with prof. Sylwester Matczak. It is thanks to this extremely demanding professor, whom in later years I became the assistant to, that I owe developing good artistic and conducting habits. This professor taught me how to work "on a piece of music", how to experience the coexistence of many texts in a piece of music and showed me the need for a continuous interdisciplinary development. Noticing my personal abilities, admiration of the beauty of the human voice, fascination with work with a choir, knowledge, skills and interests he steered them in a special way towards sacred and religious music. It is he who shaped my methodology of working with students during classes of conducting or managing musical bands. Professor attached great importance and highly valued the manual technique. Today, in my teaching work I profess the principle that work with students on individual pieces of music, practicing a particular set of gestures and movements, must focus on the shape and value of the produced pieces of music. I teach that clear, effective transmission of information through movement builds a harmony between technical and expressive elements. It's also thanks to him that I experienced that university

is not only an educational institution, but above all a place where *meeting* and *dialogue* with other people is important.

A further improvement of my conductor workshop took place under the guidance of prof. Antoni Grochowalski. Professor paid particular attention to the choice of repertoire and continuous improvement of conducting technique. Both of these elements are now present in my work. The choice of repertoire is important to me both from the perspective of artistic activity, as well as in planning activities in conducting, managing musical bands or choir and vocal ensemble. Each time, bearing in mind professor's teaching, I try to choose the repertoire so that it includes extremely valuable positions, masterpieces of Polish and world music literature. Taking teaching into account I also look for such pieces of music that would be significantly useful in teaching, would represent a variety of styles and forms of music. Of course, in the teacher-student relationship there is also a place for students' suggestions that are a result of their individual interests, independent research or undertaken artistic work. I am extremely grateful to Professor, also for the fact that he developed in me a constant need to improve my conductor workshop. Gestures, keeping hands, facial expressions, eye expression and body language are elements of conducting art that I practice constantly, analyse observing other conductors, develop and improve.

*The person who knows what they want never has to decide.  
Everything has been decided before.*

Eduardo Mendoza

In 2001, after winning the competition, I became an assistant to professor Sylwester Matczak in the Institute of Artistic Education of Kazimierz Wielki Academy of Bydgoszcz (now the Faculty of Music Education at Kazimierz Wielki University). This was an important moment in my artistic and scientific biography, because since then (to this day) I can participate in the artistic and the scientific work of the academic and artistic community in Bydgoszcz, region and country. During these fourteen years a big transformation has taken place, both in myself and my life. Working my way up from an assistant, through the deputy director of the Institute, to the vice-dean of the Faculty of Music Education; from a musician-performer, through a musician-educator to a musician-conductor. Being a person from outside in the Bydgoszcz musical environment, through my work and openness towards others, after fourteen years I feel part of this, important for the Polish musical culture, community. A very tangible expression of this is the possibility to work with different bands of Kujawsko-Pomorskie voivodeship and the recommendation to the Art Section of Bydgoszcz Scientific Society - *Societas Socientaris Bydgostiensis* given to me by professor Bernard Mendlik and professor

Jacek Woźny. During this time, I also received for my artistic and educational activity a silver badge of PZChiO (Polish Union of Choirs and Orchestras) in Bydgoszcz (2008), the Bronze Cross of Merit (2009) and the National Education Committee Medal (2011). Collaborating from the very beginning of my arrival in Bydgoszcz with the Academic Choir of Kazimierz Wielki University and the Pomeranian Philharmonic in Bydgoszcz, as well as in the later years with Torun Symphony Orchestra and Academic Choir of Nicolaus Copernicus University in Torun and also with the oldest men choir in Kujawy Singing Society "Halka" and *Eljazz* Big Band in Bydgoszcz, I could pursue artistic concepts in a special way associated with sacred and religious music. The most noteworthy are the ones that I conducted myself with large performing forces, among others: Mozart's *Requiem*, *Coronation Mass in C Major*, J. Rutter's *Magnificat*, A. Dvorak's *Te Deum*, D. Ellington's *Sacred Concert*.

*God respects me when I work, but He loves me when I sing*  
Rabindranath Tagore

As a specific award for my current artistic and scientific work, in which since 2006 passion music has taken a special place, and a long-term cooperation with the Pomeranian Philharmonic in Bydgoszcz I see the opportunity to work with such a prestigious music ensemble as *Capella Bydgostiensis*. *The Concert on Palm Sunday*, the music content of which was filled with two passion songs i.e. J. Haydn's *Seven Last Words of Christ on the Cross* and J. Rheinberger's *Stabat Mater*, prepared with *Capella* and the Academic Choir of Kazimierz Wielki University, was prepared and conducted by me on 24 March 2013. The choice of repertoire was not accidental, because on this day the Catholic Church read the Gospel of the Passion of Christ and from this day solemnly celebrating the entry of Jesus into Jerusalem, all the biblical announcements and descriptions of the Holy Week were reflected upon and adored. The central day of the Sacred Triduum presents us the cross in three scenes and the Polish spirituality in a special way emphasizes the compassion of Jesus' Mother Mary beneath the Cross.

*The Seven Last Words of Christ on the Cross* in an instrumental version for strings is a complex and multi-threaded multi-layered piece. In terms of musical structure it is a collection of seven sonatas preceded by an introduction and ending with a musical vision of the Gospel earthquake. Of course, each of these pieces of music could function independently as separate artistic phenomenon in musical literature but would they then send their creative message and would their way of existence be the same as in the present time and space? *The Seven Last Words of Christ on the Cross* is, after all, a coherent and

wholly closed musical picture of the crucifixion and motives of Golgotha drawn by the composer. "These sonatas are designed to match the words spoken by the Messiah on the cross. Each one is followed by a pause which allows to consider the words of the following text" - Haydn wrote in a letter to the editor. This is an important statement, because it is the *word* - in this case, the titles of individual parts (and the entire piece of music) that suggests and sets the direction of interpretation and musical narration. In addition, the composer himself (in the above quoted statement) pointed out another very important performance aspect of the presented work of music. It is the pause – the silence that occurs between different parts of the piece of music. It is not void for me, but just on the contrary, it is something full of mystery. It is a special time for the performer and the listener, the time of personal experience of the *Word* and the *cross*. This silence, paradoxically so difficult to perform, is so special because in my opinion it is a kind of "substitute" of the sacred inside and Good Friday church service, for which the discussed piece of music was composed. In addition, Haydn wrote, this instrumental music (as sound and silence) should, even in the most uninitiated listeners, penetrate to the very depths of the soul. Arthur Rubinstein concert hall of the Pomeranian Philharmonic in Bydgoszcz, where the concert was performed, is a space with "unique" acoustics. Acoustics, which through selection of appropriate performance techniques, despite the lack of specific light scattering on the surface of many planes of vaults and walls of the church, "multi-coloured" mixture of scents, images and figures with motifs of the Passion, allowed to create multidimensional space around the sacrum. *The Seven Last Words of Christ on the Cross* in the original version is a composition for orchestra consisting of strings but also woodwind and brass instruments as well as kettledrums. In today's music literature owing to publishers equally there are also versions with choir and solo piano. According to current historical and musicological knowledge without a doubt Joseph Haydn is the author of the original and the revised vocal and instrumental version, which was published in 1801. It is interesting that Haydn performed the version for choir under the influence of earlier musical arrangement prepared by Joseph Frieber – a bandmaster in Passau. On the other hand, as far as the versions for solo piano and strings are concerned music theorists and historians are not so unanimous. According to the historical facts, it is assumed that Haydn is not the author of the musical arrangement for the harpsichord or piano, but only acknowledged and appraised as "very good and created with exceptional carefulness". Through a number of analyses and comparisons with the original version for string quartet it is nowadays more and more often alleged there is a lack of a hundred percent authenticity that Joseph Haydn was the author of this arrangement. As it should be assumed the main objective of this transcription was to restrict the instrumental composition in such a way that would allow a more frequent performance of the above mentioned piece of music. This arrangement

compared to the original version has both a number of advantages and drawbacks. Performance attribute of *The Seven Last Words of Christ on the Cross* in a version for string instruments is certainly a greater opportunity to obtain a musical interpretation of intimate atmosphere and meditative character of the musical piece. These features are possible to achieve in a piece of music through a technique of playing string instruments, which can perfectly show the subtleties of tone changes, harmonies, rhythm and tempo. In contrast, a kind of imperfection manifests itself in ignoring the transcription of the melodic material of brass instruments and leaving a large part of accompaniment figures only. Parts of string instruments were also changed in some fragments disturbing at the same time the chords of original harmony. The differences are noticeable also in the meter as well as agogic and dynamic issues. It is interesting and puzzling whether Joseph Haydn - the master of songs, symphonies and chamber music - could have deliberately made so many misrepresentations in relation to the original version preparing the transcription for string instruments only.

Today, many artists and chamber ensembles search for their own way in terms of eliminating noticeable, editorial mistakes relating to the arrangement for string instruments. The same also happened during the preparation of the aforementioned concert. Being a responsible interpreter of the musical work I performed a thorough analysis of the three scores (the original and the transcription for quartet and choir) and talked to the concertmaster - Mr. Waldemar Kosmieja and a cellist – Ms. Małgorzata Węgierska-Posadzy. The result of the actions taken was the decision that the concert *The Seven Last Words of Christ on the Cross* was performed in the version for quartet with double bass. In my subjective viewpoint and the assessment of fine musicians who received a Frederick statuette of the Phonographic Academy this year (category: best Polish album abroad), this performance and interpretative modification: firstly, did not interfere with the musical material, which is noted in a version for string quartet; secondly, through the tone and sound component of double bass significantly enriched the harmonic chords and clearly expanded the tone of each part of the piece of music; thirdly, aspects of the dynamics were deepened and gained even greater diversity and complexity. All these elements influenced the acoustic qualities of the work, and thus became part of the interpretation. Perhaps the omission of this instrument in transcription of *The Seven Last Words of Christ* for string instruments was only due to (referring to the idea of its creation) economic and logistics reasons.

Performed for fourteen years (as a chorister and choir leader/conductor) oratorios and cantatas in the Pomeranian Philharmonic concert hall allowed me to develop my own acoustic vision and gave me freedom to use a variety of performance techniques. A kind of

"innovation" undertaken during the concert, embodied in the expansion of the instruments was determined by: on the one hand "sacred" performative tradition, towards which I have a great respect; on the other hand, an effort to discover and know *intentio operis*, which allowed me to understand the beauty and performative aesthetics broader and deeper than only in the category of inherent characteristics of the musical work. *The Seven Last Words of Christ on the Cross* is the work, in my opinion, with a high artistic challenge. It is not enough only to correctly interpret and perform the components of a particular type of music but one needs to be aware (based on knowledge, skills and experience) that this kind of music is not the effect of a moment in time, but the result of participation in history and its interpretation and performance, thanks to a vast context of tradition and science (including biblical, apocryphal, theological, literary, iconographic), is inherently interdisciplinary. For these reasons, *The Seven Last Words of Christ on the Cross* conducted by me is, I believe, a particular success in my current work as a conductor.

The second, presented in the work of art piece of music is J. Rheinberger's *Stabat Mater*. This vocal-instrumental composition for the choir, organ and string orchestra was entirely based on the Latin text of the *Stabat Mater dolorosa* sequence. This four-part piece of music complies with the sequence version noted in the Lectionary. And despite the fact that due to notation the quoted text lost its original character and took the form of a regular hymn or even a strophic song, thanks to musical content and proper performance it became possible to show the rhythm variability of the text and appropriate shaping of its elocution. J. Rheinberger's *Stabat Mater* in a particular way required from the musicians preparation both external - musical and technical, as well as internal - spiritual. This approach to the interpretation and the art of performance is the result of attitudes and beliefs deeply rooted in my personality that my Masters embedded in me as well as many years of experience that I have realised in my life so far through the undertaken research and artistic activity. I believe (and I teach my students the same) that only through a cognitive process it is possible to "enrich" and "revive" the musical structure with meanings "that bring dynamism to its existence". The starting point for an overall analysis of the musical work, which is the basis for the interpretation and performance, was for me the analysis of the textual layer. This analysis was the first, since for many years, in my opinion, the text is not something superficial or added in the vocal and vocal-instrumental pieces of music but it belongs to the essence of the music art and the basic principles of creating music. The experience gained and detailed research carried out since 2006 in the field of performing arts and interpretation cemented my conviction in this matter and significantly affected the performance of music. The subject of work carried out at this stage were particular musical texts and in these texts not only their components and relationships between them but

above all a specific discovery of the *Word*. The result of this work are, among others, determinants that significantly due to the poetic structure of the text, understanding and explanation of textual motifs and the ideological and emotional message (artefact of the textual layer) had a significant influence on shaping the performance process of this piece of music.

J. Rheinberger's *Stabat Mater in G minor*, Op. 138 is a piece of music that requires from the conductor and the band a great concern for the performance of individual musical expressions. In this four-part piece of music the composer included various elements of performative issues of vocal and instrumental pieces. Singing in unison, homophonic harmonic structures, polyphonic vocal and instrumental fragments, punctuated rhythm, large dynamic changes and a changing number of musicians (individual parts of female or male voices) are only the most important elements requiring attention of the conductor and performing forces. At the same time, these elements form the complexity of the work and in terms of composing, an interesting approach to the sequence, whose authorship is attributed to Jacopone da Todi. Such a diverse formation of the performing forces and treating the presented work of music as a particular phenomenon with external conditions allowed me, in cooperation with the band and properly undertaken research, to create a very intimate and personal artistic expression. It is a peculiar feature of this composition, because it stems from Franciscan spirituality and is full of emotional experiencing of God mysteries.

I choose J. Rheinbertger's *Stabat Mater* as a particular achievement in my current work as a conductor because it shows all these elements of work with the performing forces (choir, organist and string orchestra), which for many years have shaped my personality as a performer and conductor. In addition, this recording is probably the first recording of this piece of music in Poland.

Works of sacred music performed a cappella with various bands (homogeneous and mixed choirs, solo and polyphonic pieces) significantly influenced the shaping of the musical image that was presented during the concert entitled *On Palm Sunday* registered on an electronic medium. Similarly, the experience gained during the production of earlier vocal pieces with organ accompaniment contributed to the development of an appropriate interpretation of musical notation of the instrumental layer of this work. The whole is completed here with string orchestra, whose performance and sound production is the result of not only a single production of a musical work but is also a compilation of many years of experience supported by collaboration with various



orchestras. All these experiences enriched with interdisciplinary knowledge have been included and presented in the aforementioned musical work.

*Teachers and students are two complementary variables;  
none of them would be what they are without the presence of the other.*

Edwards Jonathan

Looking back, holding the position of assistant professor at the Chair of Conducting of the Faculty of Music Education at Kazimierz Wielki University in Bydgoszcz, today I can say with certainty that *who* and *what* I am is also attributable to all those young people with whom I have been discovering the beauty of music for more than fifteen years. Being a music teacher in secondary education and an instructor in centres of culture I have always combined teaching with artistic activity. In every workplace I did my best so that a real proof of the musical education of children and young people was their (and also mine) cultural and artistic activity. Guided by the principle that every period of rehearsals ends with a musical presentation, while providing the highest possible artistic level, during this time I managed to prepare more than 80 concerts and 20 music programs. I believe, and I teach my students the same, that a determinant defined in such a way allows one to maintain not only good pace of work with the band but is also very motivating for everyone involved in the activities of the ensemble. In addition, preparing concerts on my own also taught me to fulfil many different responsibilities. Both those towards the choristers and musicians as well as those towards *music* in general and towards the audience. This sense of duty let me develop an attitude towards concerts that, regardless of the rank, each public presentation is always important and unique for me and the bands I work with. These were significant artistic events in the community of schools, local church or cities. These concerts gathered a large number of listeners. For me personally, this time was an effort to educate young voices, to explore and review music literature on my own, the production of which was possible thanks to young bands and the process of shaping and dissemination of good attitudes among young people. Today I share with my students with observations and experience gained at that time. Musical compositions performed by the abovementioned bands up to this day make an extensive collection during my university classes and are very highly rated by students.

Religious music is an important part of my work with the Men's Choir of the Singing Society *Halka* in Bydgoszcz (since 2004). Working with this choir, I managed to bring into existence and disseminate, forgotten in the Bydgoszcz environment,

pieces of music of the Lenten and passion arranged for the men's choir. Through determination and a lot of work of boys and men it became possible to perform solo or two-voice songs that make up a rich repertoire of Polish songs in the tradition.

All the aforementioned choirs and music ensembles performed diverse religious and secular repertoire, but giving in to my personal delight for the songs of passion they have always performed them with special esteem. This specific multidimensionality and diversity of repertoire, which I carried out with the abovementioned amateur bands, has been a very important experience for me. Over the years I can say that not all performances of musical works gave me satisfaction, which would be adequate for the amount of work involved in the preparation and presentation of the concert. However, I think that these peculiar failures were very necessary, since they not only shaped my character but, above all, taught me humility towards music and another man – the performer and the listener. Undoubtedly, recalling all those experiences today I attach great importance to students training. I believe that preparing future conductors and leaders to work in an amateur musical movement they should learn and taste as soon as possible all these experiences that accompany everyone working with a *live* music band.

The beginning of cooperation with the Academic Choir of Kazimierz Wielki Academy in Bydgoszcz (at present Academic Choir of Kazimierz Wielki University) in 2001 gave me the opportunity not only to expand the repertoire of significant works of musical literature but also had a significant influence on the shaping of myself as a conductor and choirmaster. Gaining a number of invaluable experiences was possible (and still is today) thanks to dedicated students of the Artistic Education in the Music Art, who form the backbone of the Academic Choir and precious tips that selflessly, based on the relation Master – learner, were given to me by: professor Sylwester Matczak and the staff of the Chair of Conducting - prof. Bernard Mendlik and Arkadiusz Kaczynski, Ph.D. This fourteen-year period is the time of development of my competences as a conductor and academic teacher. During that time I have had a chance to prepare (41 times) and to cooperate in the preparation (23 times) of the great oratorio and cantata pieces as well as fragments of operas and other stage works that have been performed in the Pomeranian Philharmonic in Bydgoszcz. It was with this choir that I could participate in many concerts (approx. 150), competitions and festivals at home and abroad (over 30) earning recognition, diplomas and medals. It is this choir that makes it possible for me to develop my fascination with religious songs. This is evidenced by numerous concerts of sacred music performed by the choir and still expanded repertoire of religious music. Collaboration with this type of Choir (academic) is also a great logistic challenge. The choir has a lot of artistic

commitments towards the University community during the academic year and, performing for over twenty-five years on the stage of the Pomeranian Philharmonic, towards the community of music lovers. Production of several great oratorio and cantata each year sets important moments for the Choir. It is also a very important time of work and cooperation for me. In this way my experience increases each year and is realized on several levels: firstly, expansion of musical literature; secondly, acquisition of new and consolidation of already acquired skills; thirdly, opportunity to experience and make contacts with high-class conductors from Poland and the world; and fourthly, shaping of artistic and performative sensitivity. It is invaluable that my students also take part in all these activities. I believe that observation and critical assessment of my work is an excellent plane for shared teaching experience. I believe that these activities, meticulously commented on and discussed, will help my students to start an independent professional life when youthful fascination with conducting is replaced by hard work.

After obtaining a doctoral degree I was invited by the conductor Arkadiusz Kaczynski to join artistic collaboration with the Academic Choir of Nicolaus Copernicus University in Torun. This was an important experience because work with an amateur band performing great oratorios and cantatas as well as works by contemporary composers such as J. Rutter and big band music composers such as D. Ellington posed new artistic challenges. Special attention should be paid to the preparation and production of J. Rutter's *Magnificat* (full version) in cooperation with Torun Symphony Orchestra and *Sacred Concert* by D. Ellington together with Eljazz Big Band. These two art projects, carried out on several occasions, have always been highly reviewed and accepted with great enthusiasm. The fact that before becoming a conductor I was also a musician-instrumentalist has become a very important platform for communication and cooperation with the aforementioned bands. This particular experience gained during that time is still important today because nowadays standing in front of different bands - vocal ensemble, choir, string orchestra, symphony orchestra or big band - in my methodology of work on the piece of music I see not only the performing forces used to create particular ideas of art regarding the interpretation and performance but also great "individual" artistic *lives*. I believe that expressing my subjective vision of the artistic interpretation of a piece of music and communicating at the same time with the performers at the level of cooperation, respect, my own artistic experiences and compromises, together we are able to develop, of course under the conductor leadership, such an interpretation and a performance of the work which, thanks to original and newly revised production, will have artistic value.

Currently, I teach at the Faculty of Music Education at UKW. For years I have shared my passion, knowledge and skills with students of Artistic Education in the Music Art. Choosing pieces of music I try to instil in my students my great passion for religious music, both earlier and modern. Beautiful, showing rich religious and humanistic values, it shapes appropriate attitudes and sensitivity in the young generation, brings our native history to life and cherishes forgotten customs and traditions. This is an important aspect of my teaching and preparing future students of the difficult art of conducting for creative work.

However, taking into consideration the fact that the Faculty of Music Education educates mostly future music teachers and animators of music life I extend my teaching activities with broader aspects of music education, with particular emphasis on contemporary music technologies. These interests have arisen as a result of the search for the plane of better dialogue with today's generation of young people referred to as *Digital Natives*, generation Y or Z (C). For today learners new technologies are commonplace and day-to-day, since they have accompanied them from birth. Working in times of crisis of authorities and role models and being constantly *connected* I think it is extremely valuable to expand the relation *master – learner* to include also virtual reality. Generation Z are very creative and ambitious people, however, one needs to remember that their "being" is included in both the real and virtual world. When teaching, I try to give students the knowledge and experience I have gained outside formal education, and which I use in everyday life - also in my work as a conductor. I try to make them conscious and critical technology users. I always note in a special way that the use of modern media and the "technologies of tomorrow" in no way should stand in opposition to "tradition honoured" existing methods of working with musical ensembles. Technology used in a conscious and controlled way can only become a tool that in relation conductor - performer - listener can create new, open and fascinating space. Preparing digital scores, ability to use and play modern electronic instruments, digital recording of performed music and popularizing music through the Internet and multimedia as well as the ability to prepare electronic teaching aids on my own are important aspects of this activity. However, I must admit that observing and experiencing the growth of competence among students in the sphere of criticism and distance to the "virtual world" gives me the most satisfaction in this educational space. I consider it a great success when young, gifted and passionate person comes out of an "isolation" and deliberately, with full commitment begins to live their

"artistic adventure" with their peers in the real world, full of feelings, emotional relationships, bonds, responsibility and truthfulness.

The experiences gained in the use of new technologies are appreciated by the Publishing House of the University, for which I have been preparing digitized scores for many years and the composers who entrust me to prepare the digital version of choral and vocal-instrumental pieces such as, for example, music for an educational film about Kazimierz Wielki by Piotr Komorowski or prepared for print piece for solo voices, choir and orchestra *Vesperas Exultatio Sanctae Crucis* by Sławomir Czarnecki. This piece of music, prepared to be released in the current year, is an example of the use of skills and knowledge of multimedia in artistic work, where the theme of the Passion and the Cross occupies an important place. In addition, published and positively evaluated papers on technology enabled me to give open lectures and various workshops on this topic. It was also important for me to write in 2013 a review of a book by Andrzej Rosinski entitled *The use of computer in production of music recordings* (UKW Publishing House in Bydgoszcz).

The experience, which I deeply appreciate and which constantly motivates me to deepen my knowledge and improve my skills in terms of the use of voice, are classes with students of specialties related to speech therapy and education of future teachers and popularisers of science (e.g. History). It's very important practice for me, since the subject matter of this course (e.g. methodology of voice training, breathing exercises and training of voice and speech) significantly affects the quality of rehearsals with the choir, communicating with the band and coping with emerging problems with pronunciation, diction and exaltation of text in pieces of music. An inspiration to take up these activities were specialized postgraduate studies in Voice emission (2004) and the desire to expand competence in the broad sense of voice emission.

Being a person with defined interests and large and insatiable curiosity about the world since 2002, as a researcher and lecturer at the University, I have been taking an active part in the statutory research (4) and, as a young scientist (up to 35 years of age), I conducted my own research (8). The tangible result of the implementation of this research is not only my participation in many national and international conferences, symposia, seminars and workshops (97) or numerous papers, presentations, lectures (a total of 59, including publications in Polish and foreign academic periodicals, PWM publishing and *Ruch muzyczny*) and articles (23) but most of all opportunities to create new areas in which my students together with me were able to carry out research and create new areas of artistic expression. A very important and significant for me at that time (2011) was my monograph (ISBN 978-83-7096-782-6) entitled *Polish passion songs of the Middle Ages*

*and the sixteenth century - genesis, interpretation, performance in the context of Lectio Divina* published by the Publishing House of Kazimierz Wielki University in Bydgoszcz.

It is also extremely valuable for me to conduct diploma seminars (undergraduate and graduate - 9), the subject of which oscillates around my artistic and scientific achievements. A wide range of experiences and interests caused that since 2008 I have had a great pleasure to work (as a reviewer of diploma works - 59) with a number of respected professors and senior academics employed at Kazimierz Wielki University. This work on every occasion is a big challenge for me and a source of current knowledge of art and musical culture. As a kind of ennoblement I perceive the decision of the Scientific Council of UKW Faculty of Music Education which, upon the request of promoter Joanna Glenc, entrusted me to become assistant promoter during doctoral proceedings of Mrs. Monika Kucińska.

*Once imagination was the inspiration for science and technology,  
Now science is an inspiration for the imagination.*  
Albert Einstein

A separate activity on the other hand has been (since 2000) the preparation and performance of instrumental concertos and arrangements using modern electronic instruments. This activity also includes choral recordings, their mastering and digital editing. The result of this type of work are records of the Academic Choir of Kazimierz Wielki University in Bydgoszcz and production of recordings involving Academic Choir of Nicholas Copernicus University in Torun and Schola of the Seminary in Bydgoszcz. At the basis of production of concerts with the use of modern electronic instruments is a fascination with the possibilities of creating new, hitherto uncreated sounds and tones. Modern synthesizers, sound modules, advanced MIDI controllers and digital DAW, VST and VSTi systems, which I have at my disposal, for me are not only proof of continuous development of musical instruments but also a great inspiration to explore and create new musical reality. That exploration and creation was a causative factor in the cooperation with an outstanding and respected drummer Piotr Sutt, which I started almost ten years ago. I certainly owe this excellent instrumentalist and visionary broadening and deepening my knowledge about the rhythm and all agogic phenomena in a piece of music. In 2005, upon the request of students and academics EWI band was created in the Institute of Music Education and in 2015 (based on innovation in education and interdisciplinarity) MIDI Synthesizer Orchestra band was formed. The main concert repertoire realized in projects in addition to own electronic music and arrangements of popular music also includes own interpretations of works of Polish composers. One example is the adaptation of works

of Piotr from Grudziadz, Karol Szymanowski and Stanislaw Moniuszko, which were presented in 2007 in the Polish Embassy in Oslo (Norway) and arranged music by Piotr Komorowski for an educational film about Kazimierz Wielki prepared for general education in 2010.

A special place in my artistic activity is social activity. In the years 2001 - 2003 I hosted music programs *Drogi do muzyki*, in which I propagated high culture and promoted outstanding works of musical literature. Since 2002 I have been a tutor of Music Students Scientific Society of the Faculty of Music Education UKW in Bydgoszcz. Important achievements of the Society include: participation in scientific conferences and symposia in the country (e.g. The Academy of Music in Gdansk) and abroad (e.g. The EAS music in Tallinn, Estonia) related to music education and the organization, preparation and performance of concerts for education and social centres in Bydgoszcz and the region. Since 2008 I have been collaborating (as a musician and conductor) with the *Iskierka* Foundation for children with cancer. The result of this special and unique collaboration is taking part with the Paediatric Oncology Orchestra in Katowice in five charity concerts and recording two records (along with Polish and international stars of pop music). The year 2009 is an important date in Bydgoszcz academic community, since this year, along with Maria Dąbrowicz and Mark Macko, I contributed to the organization of the first Congress of Scientific Societies of Bydgoszcz universities, which to this day is a scientific and artistic platform for exchanging experiences and activities of young scientists and artists. Since 2010, in terms of broadly understood voice emission I have cooperated voluntarily with Academic Speech Therapy Support Centre at UKW in Bydgoszcz. In later years I started collaboration with *Dzieło Nowego Tysiąclecia* Foundation and *Nowe Pokolenie* Foundation, the measurable effect of which is the creation of a children's choir *Śpiewalnia dziecięca*. Today, in various forms and different scope I cooperate with more than 30 organizations and institutions, whose activities are based on the principles of helping another person or which carry out educational, cultural and scientific activities.

Being an involved academic since 2008 I have been entrusted with very important and responsible positions. Currently, I am the vice-dean of the Faculty of Music Education at Kazimierz Wielki University of Bydgoszcz for the 2012-2016 tenure. This is already my third term of office in this position (previously, I was a deputy director of the Institute of Music Education). The previous lasted from 2008 to 2009, from 2009 to 2012, and from 2012 until 2014. The then directors were prof. Sylwester Matczak, prof. Grzegorz Rubin and prof. Bernard Mendlik, who is the present Dean of the Faculty. While carrying out this function the scope of my powers and duties specifically include all issues concerning the teaching process and monitoring its implementation, both those relating to students

and to staff of the Faculty. At that time, owing to Socrates/Erasmus mobility program for students and employees, I prepared together with the then directors of the Institute the signing of three cooperation agreements with such international centres as the University of St. John the Evangelist Purkyne in Usti - Czech Republic, University of Constantine Preslawski in Shumenn - Bulgaria and Popakademie Baden Mannheim - Germany. At the same time I supervised the implementation of the program at Matej Bel University in Banska Bystrica - Slovakia. Currently I coordinate students training in Popakademie Baden in Mannheim and Juraj Dobrila University in Pula (Croatia). In all these universities, along with students and staff of the Institute/Faculty I personally took part as a participant of Erasmus program and had a great pleasure to carry out lectures, workshops and concerts, the subject of which was often religious music with special attention to passion music.

Currently, within the University I hold some very important and responsible positions, among others, as a member of: the Senate, the Senate Committee on Teaching and Quality of Education, Rector's Committee on Organization and Development of the University, the University Committee on Teacher Training. I treat these functions as an expression of confidence in my person and appreciation for the knowledge and skills that I represent in the academic community (with a special emphasis on the Rector - 9 Rector's awards) of Kazimierz Wielki University in Bydgoszcz.

*Think only of the past as its remembrance gives you pleasure.*

Jane Austen

Thoughts and observations on my work as a musician, conductor, choirmaster and teacher presented in the summary of professional achievements are still an open chapter, unfinished work for me. Man, as a social being, lives and functions in the environment. Others have an impact on his life, but he also affects the lives of others. As a teacher, I feel responsible for the shaped attitudes of my students and graduates. Every year, saying goodbye to different people I feel concern for their preparation and every time I ask myself: What can be improved? What can be enhanced? Have I used all the possibilities in order to best prepare them for independent professional life? I feel great joy but also a kind of anxiety because the way they understand music, conducting and working for other people is the result of meeting me. I very much hope that these meetings were rich in content and full of truth experience. Frequently, preparing myself and the band for the concert I had a feeling as if I was standing "on the edge of the unknown", as if each musical work required me to take a new, unknown road. Today I return to these concerts, pieces



of music, bands or soloists but above all I return to the audience. To those who have contributed to each concert.

Making a kind of summary it is also important to, looking very confidently to the future, create a new reality, new plans and set other important goals. In the artistic activity such goal is certainly to continue collaboration with the Academic Choir of UKW and the Pomeranian Philharmonic in Bydgoszcz. Increasing the artistic level of the choir and production of new vocal and vocal-instrumental works. In terms of scientific work the most important goal is to complete a monograph on *Motives of crucifixion and Calvary themes in Polish music literature* (planned completion for print - the second half of 2016) and to publish *Vesperas Exultatio Sanctae Crucis* by prof. Slawomir Czarnecki for solo voices, choir and orchestra. As far as my teaching activity is concerned I plan to improve the quality of education and to intensify the search for new forms and methods of teaching in the light of the changing students' needs. In terms of organization such goals are certainly to ensure stability in the management of the Faculty, to strengthen its potential as an individual unit and to make evaluation of plans of first and second degree studies. In terms of social activity is even greater dissemination of knowledge and creating new cultural activities.

*The actions of free and noble music, I would like to bring to (...):  
Praise God; join the Church militant to the Church triumphant,  
prepare for the reception of the Lord's blessing  
encourage souls to piety, (...) release the anxiety of the heart,  
put the devil to flight, (...)  
elevate the earth-bound mind, revoke the evil will, (...)  
incite the souls to combat, save souls.*  
Johannes Tinctoris