

Summary of artistic and scientific achievements

1. Name and surname: Arkadiusz Bialic

2. Diplomas and scientific/artistic degrees

Diploma of graduation, Academy of Music in Krakow (Master of Arts, 2000)

Diploma of graduation, postgraduate studies "Künstlerische Ausbildung" at the Hochschule für Musik in Freiburg, Breisgau (2001)

Diploma of graduation, postgraduate studies "Solistenklasse" at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main (2003)

Certificate of completion, postgraduate studies "Culture Management" at the Jagiellonian University in Krakow (2016)

Doctor of Musical Arts degree based on the dissertation "French and Belgian symphonic organ music of the nineteenth and twentieth centuries in the aspect of two opposing performance traditions initiated by César Franck and Jacques-Nicolas Lemmens. Subjectivism and objectivism of interpretation, rubato, and agogic in organ creations of artists and continuators of both aesthetic trends" Academy of Music in Krakow (2017)

3. Information on previous employment in scientific/artistic units.

from 2003: Academy of Music in Kraków

2002 - 2005: Papal Theological Academy in Kraków

2003 - 2009: Higher Theological Seminary OO. Paulinów in Kraków

2004 - 2006: Major Hieronim Henryk Baranowski Elementary Music School (Special Educational and Educational Center for Blind and Visually Impaired Children in Kraków)

2009 - 2014: Diocesan Organ School in Bielsko-Biała

2014 - 2015: Oskar Kolberg Music School in Czaśław

from 2017: F. Chopin State Secondary Music School in Kraków



4. Description of education and artistic activity.

I started my music education at the StanisławWiechowicz Elementary State Music School in Krakow where I studied piano and violin. In this initial period of musical education, many conversations in the circle of my family about the artistic activity of my grandfather Mieczysław Bialic were of great importance to me. He was a violinist and a conductor who worked for a long time at the National Philharmonic in Warsaw and, after studying under the direction of Leopold Stokowski, he was a conductor working in the USA. Probably, my later interest in organ - an instrument that offers a wide spectrum of sound colors - is also the result of influences that I received from my mother Janina Bialic and my father Ryszard Bialic. My mother worked on artworks and my father was a composer, author of music for many theatre performances.

At the age of 13, I began to learn to play the organ at the Fryderyk Chopin State Musical High School in Krakow under the direction of Jacek Kulig - an experienced pedagogue, organist, and organologist, involved in the reconstruction work of many antique instruments in Krakow and the southern Polish region. The opportunity to talk about technical issues of organs, its renovation and reconstruction, instilled in me great respect for the art of organ building and the instruments themselves, which have a chance to preserve the historical shape, technical efficiency and original timbre thanks to the conscious engagement of organists and organ builders. At the same time, I continued to study playing the piano with Tomasz Artynowski, a graduate of prof. Jan Hoffmann, thanks to which I had the opportunity to develop a piano technique based on the performance tradition derived from the outstanding Dutch pianist Egon Petri.

During this period (1989-1995) I have developed my fascination with early music. I devoted a lot of energy and commitment to it also during further organ studies. My fascination with early music lasts until today. Meeting on the path of my artistic development such masters as professors Marie Claire-Alain, Guy Bovet, Harald Vogel, or Julian Gembalski, resulted in a new look at early music and the so-called historically informed performance practice.

In 1995, I began organ studies at the Academy of Music in Krakow under the direction of prof. Jan Jargoń. After his death, I found myself among the students of one of the most outstanding Polish organists - prof. Józef Serafin. I highly appreciated the wide aesthetic and intellectual horizons of organ lessons with prof. Serafin, as well as a large margin of artistic freedom which was invaluable in the process of creating my individual artistic personality. This resulted in the first competition successes: the 2nd prize (the first one was not awarded) in the VII National Organ Competition at the XVI Nationwide Festival of Religious Music Ks. StanisławOrmiański in Rumia, in 1996, the 3rd prize (the first was not awarded) in the Concours Suisse de l'organs International Competition in Brig (Switzerland) in 1998 and, the 2nd prize in the IV International Organ Competition J. P. Sweelinck in Gdańsk in 2000. These were invaluable experiences that influenced my further artistic path.



An important complement to the studies was also participation in many masterclasses under the guidance of: Daniel Roth (Kamień Pomorski, 1996), Julian Gembalski (Juniores Priores - Sejny, 1997), Ludger Lohmann (Warsaw, 1997), Jon Laukvik (Warsaw, 1998), David Titterington (Dartington International Summer School - Dartington / England, 1998), Harald Vogel (Warsaw, 1998) and, Olivier Latry (Schleswig Holstein Musikfestiwal - Lübeck, 1999). Different views on the canon of the organ repertoire have been an invaluable source of inspiration for individual searches in my creative work.

In those years, I was twice awarded the scholarship of the Minister of Culture and Art "For outstanding achievements in studying". I have also started intensive concert activity, both as a soloist and as a chamber musician performing with outstanding musicians such as Konstanty Andrzej Kulka - an icon of Polish violin music. I had also the opportunity of getting to know wonderful instruments in Switzerland, Germany, and Poland.

In 1999, I began studies at the Hochschule für Musik in Freiburg under prof. Zsigmond Száthmary. Initially, I was a part of the Erasmus program and then a student at the Hochschule. Under the direction of this professor, I worked especially on the music of the Italian and German Baroque as well as on the nineteenth-century organ literature with emphasis on the works of Ferenc Liszt, Felix Mendelssohn-Bartholdy and Max Reger. Particularly valuable experience was also working on 20th-century music composed e.g. by Olivier Messiaen, Mauricio Raúl Kagel, and György Ligeti. Zsigmond Száthmary was a student of Ligeti and his longtime friend, as well as the first performer of his organ compositions.

After graduating from the Academy of Music in Krakow in 2000, where I obtained a master's degree in art with honors, I studied – as mentioned before – at the Hochschule für Musik in Freiburg in 2001, obtaining the „Künstlerische Ausbildung" diploma and then, I was accepted as a result of the competitive exam for postgraduate studies „Konzertexamen" at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main. I studied there with prof. Daniel Roth - an outstanding composer, pedagogue and titular organist of St. Sulpice in Paris. Studies under his supervision, apart from priceless artistic values, was also an excellent opportunity to deepen the musicological knowledge of broadly understood French organ music, structural issues of the construction of French-style organs and the art of organ improvisation.

The experiences of this period resulted in winning the 2nd prize in the International Organ Competition of Organ Music Interpretation Grand Prix du Chartres in 2002. As a prize-winner of this competition, I performed solo recitals at many international organ festivals, including the Basilica of Saint Sulpice in Paris, cathedrals in Chartres and Sens (France), church St. François in Lausanne and the National Philharmonic in Warsaw. My studies were supported by German foundations: Alfred-Toepfer-Stiftung from Hamburg and Deutscher Akademischer Austauschdienst (DAAD). I also played with many ensembles and worked as a church organist among others at the Lutheran Johanniskirche in Frankfurt am Main from 2001-2003.



After receiving the „Konzertexamen" diploma at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main in 2003, I returned to my home city Krakow. I began working at the Papal Academy of Theology in Krakow educating future church musicians as well as at the Academy of Music in Krakow as an assistant at the Organ Department. In addition, I worked as titular organist of the St. Michael the Archangel Basilica na Skałce in Krakow where I organized a series of organ and chamber music concerts as part of following festivals: "Musical Spring na Skałce" and "Ars Cantus Gregoriani" with the participation of leading artistic groups such as "Ensemble Organum" of Marcel Pérès, "Bornus Consort" or "Flores Rosarum" - female vocal ensemble founded from my inspiration by prof. dr hab. Susi Ferfoggia. I also participated in artistic projects such as the recording of two CDs accompanied by the "Pauline Gregorian Schola" of the Higher Theological Seminary. Also, I worked as an organist at the Sanctuary of the Divine Mercy in Krakow and as coordinator of the organ building project on behalf of the Diocesan Commission of Church Music.

As a part of my intensive concert activity, I performed in France, Germany, Russia, Slovakia, Switzerland, and Italy as well as at many important organ festivals in Poland. I was also a soloist in symphony and oratorio concerts with the accompaniment of the Polish National Radio Symphony Orchestra in Katowice (NOSPR) and the Symphony and Chamber Orchestra of the Academy of Music in Krakow.

My rich concert experience allowed me to open a doctoral thesis at the Cracow Music Academy in 2006, which resulted in the award of a DMA. My dissertation was based on the "French and Belgian symphonic organ music of the nineteenth and twentieth century in the aspect of two opposing executive traditions initiated by César Franck and Jacques-Nicolas Lemmens. Subjectivism and objectivism of interpretation, rubato, and agogic in organ creations of the composers and continuators of both aesthetic trends." The achievement of the recording Olivier Messiaen's symphonic meditation series is the result of the continuation of my researches on symphonic French organ music. Messiaen's music was not the subject of my doctoral dissertation as a stylistically and aesthetically distinct musical system, which poses completely new technical expressive challenges to the artist.

5. Indication of the achievement resulting from art. 16 sec. 2 of the Act of 14 March 2003 on academic degrees and academic title as well as degrees and title in the field of art (Journal of Laws of 2017, item 1789):

CD "Olivier Messiaen - La Nativite du Seigneur" recorded on Dariusz Zych organ at the Basilica of the Divine Mercy in Kraków (DUX, DUX 1557, 2018).



Pieces recorded on the CD:

Olivier Messiaen (1908-1992): La Nativite du Seigneur. Neuf Méditations pour Orgue

1. La vierge et l'enfant
2. Les bergers
3. Desseins éternels
4. Le verbe
5. Les enfants de Dieu
6. Les anges
7. Jésus accepte la souffrance
8. Les mages
9. Dieu parmi nous

6. Discussion of the scientific/artistic purpose of the above work, and results achieved and discussing its possible use.

The CD "Olivier Messiaen - La Nativite du Seigneur" recorded in November 2018 on the Dariusz Zych organ at the Basilica of the Divine Mercy in Kraków-Łagiewniki contains a cycle of nine symphonic organ meditations by Olivier Messiaen. It was composed in 1935 and published a year later in Paris at the publishing house of Alphonse Leduc. As one of the most popular works by Olivier Messiaen, it belongs to the canon of world repertoire and each time is a great challenge for the performer who, despite the precisely defined composer's registration expectations, creates his sound in accordance with the values of a particular instrument. I chose for the recording a new organ of the Polish organ builder Dariusz Zych at the Kraków basilica of the Divine Mercy. This instrument is not a copy of AristidCavaillé-Coll organ but an example of the contemporary concept of symphonic organs based on French, German and English achievements of organ building from the 19th and 20th centuries.



The disposition of the organ at the Basilica of the Divine Mercy in Kraków is as follows:

Manual I	Manual II	Manual III	Manual IV	Solo	Pedal
1. Montre 16'	1. Prinzipal 8'	1. Quintaton 16'	1. Salicional 16'	1. Grand Diapason 8'	1. Soubbasse 32'
2. Bourdon 16'	2. Salicional 8'	2. Flûte Traversière 8'	2. Gemshorn 8'	2. Stentor Gambe 8'	2. Flûte 16'
3. Montre 8'	3. Bourdon 8'	3. Cor de nuit 8'	3. Flauto amabile 8'	3. Tibia Plena 8'	3. Principal 16'
4. Viola di gamba 8'	4. Prestant 4'	4. Gambe 8'	4. Viole d'Orchestra 8'	4. Tuba Mirabilis 8' *	4. Contrebasse 16'
5. Flûte harm. 8'	5. Flûte à chem. 4'	5. Voixcéleste 8'	5. Aeoline 8'	Carillon (g-g ²)	5. Soubbasse 16'
6. Bourdon 8'	6. Nazard 2 2/3'	6. Flûte octaviante 4'	6. Vox Coelestis 8'		6. Quinte 10 2/3'
7. Octave 4'	7. Quarte de N. 2'	7. Viole d'amour 4'	7. Violine 4'		7. Flûte 8'
8. Flûte 4'	8. Tierce 1 3/5'	8. Nasard harm. 2 2/3'	8. Traversflöte 4'		8. Violoncelle 8'
9. Flûte octaviante 4'	9. Larigot 1 1/3'	9. Octavin 2'	9. Quinte Viola 2 2/3'		9. Bourdon 8'
10. Doublette 2'	10. Piccolo 1'	10. PlénJeu IV-V 2'	10. Gambette 2'		10. Tierce 6 2/5'
11. Fourniture IV-V 2 2/3'	11. PlénJeu IV 1 1/3'	11. Basson 16'	11. Cornet de Violes		11. Octave 4'
12. Cymbale IV	12. Cromorne 8'	12. Trompette harm. 8'	12. Clarinette 8'		12. Bombarde 32'
13. Cornet V 8'		13. Hautbois 8'			13. Bombarde 16'
14. Bombarde 16'		14. Voix Humaine 8'			14. Trompette 8'
15. Trompette 8'		15. Clairon 4'			

II/I, III/I, IV/I, III/II, IV/II, IV/III, I/P, II/P, III/P, IV/P, I/I 16', I/I 4', III/I 16', III/I 4', II/II 16', III/III 16', III/III 4', IV/IV 16', IV/IV 4', I/P 4', II/P 4', III/P 4', IV/P 4'

Searching for dynamic plasticity and color diversity was undoubtedly the basic challenge for both the artist and the master of the recording Michał Szostakowski. Despite many sound possibilities of the instrument, as well as technical possibilities allowing the performance of works from the French aesthetic circle of the 20th century, it was necessary to introduce several modifications of the original registration. As an example, I can mention the search for a part of the third cycle which allows you to get the right color of the soprano voice, despite the lack of Quintaton 16' or to replace the solo Basson 16' in the seventh part in the pedal with Bombarde 16' from the main manual. It required correction of the volume of the sound of this passage during the later work on the material in the studio.

I encountered also a number of interpretational challenges. One of the most important of them was to find the right pace of the musical narrative adequate to the acoustics of the interior of the Basilica of Divine Mercy, while musically convincing during the listening at home. Messiaen's operation of the „stained-glass” technique of composing - I mean the construction of a musical narration from a series - not rarely contrasting (dynamically, colorfully and agogically) - fragments, requires the spatial imagination from the performer. Thanks to that the individual parts of the cycle can be read as a musical whole with dramatic culminations, fragments of a contemplative nature, inclining the listener to personal reflection.

Undoubtedly, in building the musical narrative, it is necessary to use the agogic means richly while respecting the precisely written concept of the composer. Agogic is here above all to supplement the imperfections of music notation, as is the case in many passages of the work marked by the composer of the *ad libitum* playing, e.g. in the second movement of *Les bergers* in the one-part fragment *Bien modéré* or in the sixth part *Jésus accepte la souffrance* in a passage marked by the composer with the designation *Dououreux et vif (ad lib.)*.

I have also carefully observed all the information contained in the musical text, both those being the theological program of individual parts and referring to specific fragments of the Bible, as well as tempo marks, articulation, and character of particular fragments of the piece. Their in-depth analysis significantly influenced my vision of the work and contributed to the construction of the dramaturgy of the whole work that lasts for about 59 minutes. The subjectivism of musical interpretation is always a special field of artistic search for the most perfect proportions between his own vision of the work and the frames outlined by the composer.

I devoted a lot of attention to the color and plasticity of organ sounds. I am particularly pleased with those parts of the recording in which fluent *diminuendo* is heard, such as at the end of Part Three *Desseins éternels* and the fifth *Les enfants de Dieu*. Dynamic plasticity must be accompanied by the color imagination - the color is, in fact, an intrinsic part of Olivier Messiaen's musical microcosm. Thanks to many years of cooperation with prof. Marek Chołoniewski and joint artistic projects as part of the organ series „Organ Underground” concerts, which have been a permanent part of the program of Organ Music Days in Kraków, I have established cooperation with a graphic designer and the author of multimedia



visualizations Artur Lis. Its fruit was two concerts which took place in the Artur Rubinstein Philharmonic Hall in Łódź and the Karol Szymanowski Philharmonic Hall in Kraków. I presented there the Messiaen's work of *La Nativite du Seigneur* illustrated in multimedia with paintings based on the colors and form referring to the stained-glass windows of French cathedrals.

The recording of the CD at the Basilica of the Divine Mercy in Kraków also has a personal dimension for me due to the fact that I worked as part of the Diocesan Church Music Commission of the Archdiocese of Kraków (2003-2007) as a coordinator of the organ building in this unique temple. Efforts to create the instrument were successful last year. The CD I recorded at Dariusz Zych's organ is the first solo organ recording made on this excellent instrument, allowing me to fully implement my original vision of Messiaen's work which abounds in the innovative use of the sound color of the organ.

The realization of this project by the renowned DUX company will probably contribute to the further popularization of Olivier Messiaen's music in Poland, and thanks to international promotion and electronic access it can be an important proposition on the global phonographic market and an incentive to implement in Poland projects for the construction of symphonic instruments, the quality of which will aspire to the highest world standards. As a person involved in care of many historic organs (Alwernia, Biecz, Frombork, Kraków) and the construction of new instruments, such as the planned organs of Giovanni Pradelli in the church of St. Jadwiga at Kraków Klinach, I am convinced that each subsequent professionally performed recording of organ music by a Polish performer is an important culture-creating and educational activity aimed at building a scientific and musical environment related to the broadly understood organ culture. However, a musicological study by Maria Wilczek-Krupy - the author of the excellent monographs of Wojciech Kilar and Henryk Mikołaj Górecki has the chance to bring the profile of Olivier Messiaen and his work to a wide audience and encourage him to explore his compositional work.

7. Discussion of other scientific and research (artistic) achievements.

Polish music was included in the mainstream of my scientific and artistic activity after obtaining the degree Doctor of Musical Art. My concert programs include works by such composers as Aleksander Karczyński, Mieczysław Surzyński, Karol Szymanowski, Marian Sawa, and Feliks Nowowiejski, whose oratorio "*Quo vadis*" I performed many times with the Symphony Orchestra of the Warmian-Masurian Philharmonic under the direction of Piotr Sułkowski. It was nominated for the prestigious „Fryderyk-Prize" in 2017. Since last year, I have been studying the evolution of the Polish organ sonatas and preparing a recording of a set of Polish 20th-century organ sonatas from Mieczysław Surzyński's Sonata in D minor to Wojciech Widłak's Sonata Minore. In November 2018, during an international scientific session organized by the Department of Organ of the Academy of Music in Krakow entitled "A classic and modern



element in the organ music of the twentieth century", I gave a lecture entitled "Polish organ sonata of the 20th century", which met with great interest of participants.

The subject of my artistic research is also permanently ancient music and in particular the work of North German Baroque and Johann Sebastian Bach. Research on the registration of works from the Baroque era is also used in consultations regarding the sound of new instruments and the re-regulation of existing organs. In the area of contemporary music, next to the work on Olivier Messiaen's compositions, I am the founder of a series of concerts under the name „Organ Underground" during which contemporary organ works are performed in combination with contemporary achievements of visual techniques and electronics.

I consider cooperation with orchestras and chamber ensembles as a particularly valuable element of my artistic activity. For many years, I have been cooperating with the Philharmonic Orchestra and the Kraków Opera, the Beethoven Academy Orchestra (OAB) and the Arco Cracovia string orchestra, founded by me. I value cooperation with outstanding conductors such as Antoni Wit, Jerzy Maksymiuk, Gabriel Chmura or Lior Shambadal. I also draw inspiration from chamber music: performances with harpist Elżbieta Baklarz, soprano Katarzyna Oleś-Blacha, trumpeter Tomasz Ślusarczyk and violinists Jadwiga Bialic and Zbigniew Pilch bring me always invaluable experiences which also bear fruits in my didactic work.

One of the important areas of my professional activity is also pedagogical activity, which I have been doing since 2002, initially as an employee of the Pontifical Academy of Theology (currently UPJPII), and since 2003 also the Academy of Music in Kraków teaching organ (independent organ class at the Inter-University Institute of Church Music and classes shared with professor Józef Serafin and professor Mirosława Semeniuk-Podraza at the Department of Organ of the Academy of Music in Kraków). I have been also teaching chamber ensembles, liturgical playing and basso continuo. In recent years, I was also a teacher of organ playing in the Music School Center for Blind and Visually Impaired Children in Kraków. In addition, I was also a teacher at the Major Seminary of the OO. Paulinów on Skalka in Kraków, as well as at the W. Żeleński Secondary Music School in Kraków, Diocesan Organist School in Bielsko-Biała, the Elementary Music School Oskar Kolberg in Czaśław. I am currently working at the Fryderyk Chopin State Music School in Kraków where I teach organ, piano, chamber music, improvisation, harmony, organ studies, and liturgical playing. This rich pedagogical experience at all levels of education is invaluable in working with students and is particularly helpful in the process of correction of the game apparatus and shaping the correct methodology of work on the musical pieces in its technical and expressive aspects.

I am particularly proud of the achievements of my students, among whom I can mention dr Michał Kocot and Julian Gołosz. I worked with them as an assistant together with prof. Józef Serafin and prof. Mirosława Semeniuk-Podraza, preparing them, among others, to international organ competitions (I list the awards of my students in the documentation). I also try to support young artists promoting them at concerts of all the festivals I run. E.g., Krzysztof Musiał – prize-winner of the National Bronisław Rutkowski Organ Competition in Kraków organized by the



Organ Departement of the Academy of Music in Kraków – was among others a performer of a concert entitled "Organ Marathon". It was a part of the 52nd Days of Organ Music in Kraków. This reward was funded by my foundation. The development of my pedagogical activity was also the establishment of the chamber string orchestra Arco Cracovia, which successfully performed several concerts at festivals in Kraków, Biecz, and Łącko.

A special distinction for me is always working as a jury member of organ competitions. In recent years, I have been participating as a jury member at organ competitions in Poznań - organized by the Academy of Music in Poznań and Tarnów, organized by the Diocese of Tarnów. I am always full of admiration for young, talented organists but also full of concern for their career perspectives which still diverge in Poland from Western European standards. Establishment of positions such as resident organist in philharmonic halls or titular organists of the most important churches would most probably be an excellent beginning of the process of building proper prestige of organ art in Poland.

An important area of my professional activity is also an organizational activity. In addition to my activities which are parts of my duties at the Academy of Music in Kraków, hence the organization of annual scientific conferences initiated by me, entitled "The Art of Organ Building" and the duties of the secretary of the above-mentioned National Organ Competition named after Bronisław Rutkowski. I am also the artistic and organizational director of the following festivals and concerts: International Festival "Organ Music Days in Kraków", "Kromer Biecz Festival", "Lutheran Chamber and Organ Music Festival", "Music on the Royal Route", "Biecz Music Summer" and "Małopolska Organ Trail".

As the president of "The Bronisław Rutkowski Ars Organi Foundation" which is the organizer of a series of events of an artistic, scientific and educational nature, I try to popularize musical culture, in particular organ music, early music and contemporary music both, in Kraków and, in smaller cities such as Lesser Poland region, Biecz or, extremely valuable for Polish organ culture Frombork.

Many of the artistic undertakings that make up my achievements would not be possible without good cooperation with cultural institutions, local governments, and non-governmental organizations. In particular, I am referring to "The Krzysztof Penderecki European Center for Music", the Kraków Philharmonic, the Kraków Opera and Capella Cracoviensis. The last one was Founded by me and my wife Jadwiga Bialic in 2014. "The Bronisław Rutkowski Ars Organi Foundation" is the organizer of a number of cultural and educational events and initiator of activities aimed at restoring historic organs, including Monastery of the OO. Bernardine in Alwernia, which suffered in the fire of the church in 2011, the Jan Śliwiński organ in Brzeska Corpus Christi Collegiate in Biecz or the monastery of OO. Franciscan Reformed in Biecz. The Foundation, in which I am the President of the board, is also the organizer of many festivals that co-create the cultural calendar of the Małopolska Voivodship under the name Theatrum Musicum alongside the leading cultural institutions of the City of Kraków and the Marshal's Office of the Lesser Poland Voivodship.



Being aware of the great impact that the quality of the instrumentation has on the level of organ performance, I initiated the „Organa Polonica" program aimed at increasing the universal historical awareness and artistic value of historic organs and the culture-forming significance of church music which should encourage closer contact with classical music. Therefore, in my pedagogical activity, I try to convey to the younger generation of organist's values that are to educate them in respect for the historical substance and in the proper care of the instruments.

In the near future, I intend to focus on completing the already started project of recording a set of Polish 20th-century organ sonatas, as well as on pedagogical activity that is my real passion. Promotion of young artists by organizing in Biecz an international chamber music competition performed on historical instruments, Kromer Competition, as an event that is part of the Kromer Biecz Festival, of which I am the artistic and organizational director.

In the documentation attached to this application, I name a selection of my artistic, pedagogical and organizational achievements both from the period after obtaining the Doctor of Musical Arts degree, as well as from the previous period, i.e. from the beginning of the doctoral thesis in order to show the continuity of my pedagogical experience and artistic development. I am deeply convinced that only through constant scientific and artistic development one can gain pedagogical competence giving young musicians the knowledge and artistic care they need, while at the same time proving that being a musician requires consistent work on oneself, intellectual versatility and, consistency in efforts to achieve the highest level of own artistic activity.

Arkadiusz Białek