

AUTOREFERAT

wersja angielska

Instrumental Faculty

Academy of Art in Szczecin

1. Name and Surname

Renata Guzik

2. Diplomas and degrees

2013 - PhD in the field of musical arts, artistic discipline: instrumental studies

Diploma of Postgraduate Studies at the Instrumental Faculty, Department of
Woodwind Instruments and Accordion, Academy of Music in Kraków

The title of the doctoral dissertation:

*The evolution of the notation of musical language in a selection of compositions for
solo flute of Polish composers from the second half of the 20th and beginning of the
21st century*

Promoter: prof. Barbara Świątek-Żelazna

Reviewers: prof. Elżbieta Gajewska-Gadzina, prof. Zbigniew Kamionka

1993 - Master of Arts

Diploma at the Instrumental Studies in the field of flute playing, Academy of Music
in Kraków

The title of the master's thesis:

*Historical development of the piccolo flute and its performance issues in selected
Overtures by Gioacchino Rossini*

Promoter: Tadeusz Przybylski, PhD

3. Information about previous employment in didactic and scientific institutions

2016-still – Academy of Art in Szczecin, lecturer

2003-still – Bronisław Rutkowski Elementary and Secondary Music School in
Kraków, certified flute teacher

1998-2008 – State Schools of Art in Zakopane, flute teacher, Head of the Wind
Instruments Section

1989-2008 – Social Musical Centre No. 2 in Kraków, teacher

1988-1989 – Elementary and Secondary State Music School in Nysa, teacher

4. Reporting on scientific and research achievements

2010 – winner of the 40th competition of research projects awarded by the Ministry of Science and Higher Education.

The project aimed at research into Polish literature in the context of solo flute compositions. The goal of the work was, among others, a systematisation and a typological classification of the graphic musical signs, their notation and the method of their implementation. The aim of the research work was to create a compendium of knowledge about the contemporary flute and its modern techniques, which would be a source of information for instrumentalists and composers. Another important aspect was also to show the global context of the development of Polish music, as well as to draw attention to the intertwining creative concepts of various composer centres that contribute to the development of the modern musical language. The result of the research work was a publication based on my dissertation, which expanded the information about modern performance techniques on the flute.

LOOKING AT THE INSTRUMENTAL EDUCATION

My more extensive development as an instrumentalist started in the 1980s. This period, full of political tension and economic problems in the social life, had a huge impact on the formation of student attitudes. However, for students of music schools, focused on acquiring musical knowledge, spending their free time in a different environment was a temporary isolation from the current social affairs. A characteristic feature of this period was the lack of didactic materials, because it was a time when there was no Internet, and consequently YouTube or Facebook. The Iron Curtain also did not allow free travel and exchange of experience between Polish and Western centres of music. Teachers of instruments based their work on the literature published by the *Polskie Wydawnictwo Muzyczne* (PWM) in Kraków. The basic handbook for flute players was *Szkoła na flet* (The Flute School) written by Eugeniusz Towarnicki, a flautist of the Polish Radio Orchestra in Kraków (1947-1970) and a teacher of the Władysław Żeleński Secondary State Music School in Kraków. In his three-volume work he included not only a list of technical exercises improving the playing on the flute, but also works from the world literature by composers such as Maurice Ravel, Albert Roussel, Niccolò Castiglioni, Jacques Ibert. It also included works by Polish artists, e.g. Krzysztof Penderecki, Witold Lutosławski, Lucjan Marian Kaszycki and Janusz Mroczek.

My professional education as an instrumentalist and a musician began in the Elementary and Secondary State Music School in Nysa (south-west Poland), where the atmosphere of diligent work, engagement of the educators and friendly relationships formed the basis of my personal and instrumental development. The initial shaping of my instrumental individuality took place under the guidance of my teacher, Janusz Pietrek, who was a student of prof. Kazimierz Katarzyński, the first flautist of the Polish Radio Symphony Orchestra in Katowice. The work of the educator and accompanist Stanisław Kosz, who was a lecturer at the Academy of Music in Katowice, led me in 1988 to the finals of the National Auditions of Wooden Instruments of Secondary Music Schools in Olsztyn.

In 1989, I started my instrumental studies in the flute class of prof. Zbigniew Kamionka at the Academy of Music in Kraków. Here I began work on the performance technique and the interpretation of classical and modern musical compositions. The 1990s were a continuous education in the interpretation of musical modern works, and it was also a time of many contacts with Western music centres. In 1991, the Academy of Music in Kraków held a flute workshop with prof. Jean-Claude Gérard from the State University of Music and Performing Arts in Stuttgart . During the work on the piece of J. S. Bach's *Weihnachtsoratorium* under the direction of Helmuth Rilling, as students of the Instrumental Department, we had the opportunity to learn the rules of interpretation of the Bach's style. In 1990-1997, at the Music Academy in Kraków, professor of the baroque violin class, Zygmunt Kaczmarek, who cooperated with the lecturers of the Sweelinck Conservatorium (presently Conservatorium van Amsterdam), initiated courses with the soloists of the Orchestra of the 18th Century such as: Ricardo Kanji – flute, Jacques Ogg – harpsichord, and Marinette Trost – violin. Prof. Ricardo Kanji shared his great wealth of knowledge with the young flautists. As students playing on the contemporary instruments, we learned the rules of interpretation of early music, which were included in treatises, among others by Johann Joachim Quantz and Jacques-Martin Hotteterre. Professor Kanji did not demand from us the original instruments of the 18th century, but he always said that what was the most important was thinking in accordance with the spirit and the rules of interpretation of that period.

In 1990, the Department of Interpretation of Contemporary Music was founded by prof. Adam Kaczyński, co-founder of the legendary Kraków avant-garde music group MW2. Participating in the performance practices of contemporary music, I became familiar with the trends and currents in performance techniques of the twentieth century music and the new musical notation or avant-garde forms such as musical graphics or instrumental theatre. During the classes we also learnt about the innovative use of extended techniques, and the sonoristic qualities of woodwind instruments that interested us.

In 1992, as a member of a chamber group formed in the class of prof. Adam Kaczyński, I participated in the Danish-Polish-Lithuanian symposium at the Festival for NY Musik in Odense (Denmark), where we presented pieces by such composers as David Cope, Thüring Bräm, Jacqueline Fontyn. We also had the opportunity to work with the Danish composer Per Nørgård, playing his two pieces for ensemble entitled *Hvirvelverden* and *Prelude to breaking*. It was a particularly great challenge for me since for the first time I played the alto flute part. We worked together with the Danish and Lithuanian students in the presence of the composer who helped us by commenting and indicating how to interpret his work. One of the highlights of this festival was the performance of *Theatre Piece* by John Cage in the international cast under the guidance of prof. Adam Kaczyński. The participation in that festival was a great experience for us students and left a mark on our professional careers in the future. Additionally, we also had the opportunity to meet composers such as Paweł Szymański, Osvaldas Balaukaskas, Bronius Kutavius, Onutė Narbutaitė, Niels Rosing-Schow and Rosalind Bevan, and became familiar with the interpretations of their works.

In 1994, with a group named Ara Ensemble, I participated in the Competition for Performers of Contemporary Music in Warsaw, where we received a distinction. In 1999, the ensemble received a Special Prize for the interpretation of *Constellations*, a graphic piece written by Roman Haubenstock-Ramati at the 5. *Internationaler Musikwettbewerb für Junge Kultur* in Düsseldorf.

In the following years, I completed my instrumental education at courses and workshops of interpretation, among others, with Wil Offermans (interpretation of contemporary music, 1994) in Gène (Belgium), Kathrin Lukas (1996) in Dartington (Great Britain), Jerzy Mroziak (1997) in Duszynki, Janos Balint (2001) in the Fryderyk Chopin Academy of Music in Warsaw, Peter Lukas Graf at the Summer Academy of Music in Kraków (2008), Niccolò Mazzanti (playing piccolo flute, 2012) at the Academy of Music in Kraków.

My education was complemented by undertaking postgraduate studies in the years 2001-2002 (three semesters) at the Fryderyk Chopin Academy of Music (currently UMCF) in Warsaw under the guidance of prof. Elżbieta Gajewska-Gadzina, a Polish flautist, who brought me closer to the practice and interpretation patterns of the French Flute School, elements of which she has been still transferring to the Polish education to this day; she claims that it has become the primary goal of her teaching. As a holder of a French Government scholarship, she studied in Paris in 1970-72. She was in the class of such famous professors as Jean-Pierre Rampal and Alain Marion. Professor Gajewska-Gadzina supported me in terms of development and correction of the instrumental workshop, considering the wealth of pedagogical achievements of the French School. The studies under her direction broadened my knowledge of the world literature.

In 2007, after passing the entrance exam, I started postgraduate studies at the Instrumental Faculty of the Academy of Music in Kraków in the class of prof. Barbara Świątek-Żelazna. The work under the guidance of such an excellent teacher was very creative and required a broad perspective, especially because the subject I chose was to be a pioneering work in the perspective of musical language in the Polish literature about contemporary advanced flute techniques. Professor Świątek-Żelazna, as a performer of contemporary music as well as an interpreter of avant-garde works and instrumental theatre, shared with me her experience and knowledge of the work of many composers who dedicated their pieces to her. I can define our meeting as a clash of two personalities, different concepts and different points of reference, especially in terms of experience as a performer of the contemporary music.

In 2012, I started my doctoral internship at the Pôle Supérieur d'Enseignement Artistique de Paris, in the flute class of prof. Michel Moraguès, the soloist of the 'Orchestre National de France and professor in the class of chamber music, C.N.S.M. de Paris. My stay in Paris has resulted in contacts with French instrumentalists, i.e. flautists, teachers and composers. Participating in the musical and artistic world of this city complemented my knowledge and experience in performance, instrumental pedagogy, as well as in the general understanding of Western culture. Artists from around the world meet there and create new trends in the artistic expression. The multiplicity of concerts, music workshops, meetings with artists and performers, the opportunity to present my skills and exchange experiences, and build a creative atmosphere will remain with me for years to come. It will be an inspiration and encouragement for further development as a pedagogue and an instrumentalist.

CONTRIBUTION TO DEVELOPMENT OF THE NEW MUSICAL LANGUAGE

My education in its entirety is a foundation for my interpretation of new music. My first experiences date back to the beginning of instrumental studies, when I performed pieces by fellow students of the Composition Department. It was the beginning of my professional career, acquiring instrumental experience and learning about contemporary music. When I came to the chamber music class at the Department of Contemporary Music Interpretation, headed by prof. Adam Kaczyński, the richness of the literature and the forms of contemporary composers became a new field of my interest. The contact with such professors as Danuta Byrczek, Marek Mietelski and Barbara Świątek-Żelazna, the lecturers who prepared me for interpretation of contemporary music, influenced my musical imagination, sensitivity to the colour of sound and the ability to realise sonoristic nuances in both solo and chamber music. Each of these personalities shaped my skills in the performance of music, ranging from detailed work on the text, paying attention to the form of the work, to the elements of improvisation on the stage, required in graphic pieces or instrumental theatre.

The period of three-cycle studies resulted in contacts with composers, both students of composition and professors. It is also the time of my first premieres, both solo and with chamber ensembles. Some of the first performances have left a particular mark on my professional work. That is why I would like to present some of them. I chose pieces that, in my opinion, were the milestones of my development as an instrumentalist, a performer and an interpreter of contemporary music.

My first premieres date back to the 1990s. In 1996, the premiere of the *Unusual Piece for flute, vibraphone and cello* by Barbara Buczek, the composer from Kraków, on the third anniversary of her death took place at the concert organised by the Kraków Branch of the Polish Composers' Union (ZKP). Magdalena Zubrzycka - cello, and Sławomir Mścisz - percussion, performed with me. For the first time I had to work with such a difficult and complicated matter. The complexity of the material in the piece required a good mastery of the instrument and musical imagination in the modelling of sound blocks. The centre of gravity rested on the musical text. Without being tightly bound with time, the sound transformed itself flexibly.

In 1998, during the competition "Kopozytory bliżej melomana", in the Contemporary Music Club at 6, Dobrego Pasterza in Kraków at the winners' concert, I presented two pieces for solo flute: *Exclamatio da Quodlibet* by Szczepan Tesarowicz and *Cztery mity na flet solo* by Zbigniew Słowik, both written in classical language but breaking the tonality in their harmonic structures.

In March 2002, in the Florianka Hall in Kraków, a group Ara Ensemble: Renata Guzik - flute, Katarzyna Marczak - clarinet, Sławomir Kokosza - piano, Grzegorz Stanienda - cello and Sebastian Sojka - percussion, premiered the work of the American composer David Eddleman entitled *Austin Street Riffs for flute, clarinet, cello, piano and percussion*. It was written for our group and performed at the "Write and Play" Festival, which was organised by the Academy of Music in Kraków.

In November 2002, the Centre for Jewish Culture in Kraków hosted a concert with the prize giving ceremony of the 4th Andrzej Panufnik International Competition of Young Composers. The jury consisting of Bogusław Schaeffer the chairman, John Allison (Great Britain), Marek Chołoniewski and Krzysztof Knittel awarded prizes in the following category: a piece for a solo instrument (chosen from the list: flute, marimba, percussion) and string chamber orchestra. Two pieces for the solo flute with the orchestra accompaniment were awarded the prize: *Ye Huo II for flute and 11 strings* by Kee Young Chong from Malaysia and *Three geometric tales* by Marcin Wierzbicki, a Polish composer associated at that time with the Academy of Music in Warsaw.

The distinction was given to *Aubade* for flute and strings, a piece by Stephen Mark Barchan from Great Britain. These three works were presented in my interpretation with a string chamber orchestra conducted by Jan Jazownik.

In December 2010, I presented the first performance of a four-part piece *Pienińskie Pantomimy* by Jakub Polaczyk, a student in the composition class of prof. Marcel Chyrzyński. The piece was dedicated to me and recorded on a CD as a part of the artistic work of my dissertation. Each part of this work uses a different type of transverse flute, i.e. a flute in C, a piccolo flute, an alto flute and a bass flute. The work with the composer was highly creative as it was the first time a Polish composer undertook the task of exploring four variations of one instrument. Each of these instruments inspired me to use unconventional flute techniques, to search for new sonorities and to develop the instrumental performance. One of interesting aspects of this song was the use of additional instrumentation played simultaneously (bamboo chimes and Bob machine). The premiere of *Pienińskie Pantomimy* took place at the French Institute in Budapest.

In 2012, during my doctoral internship in Paris, I participated as a performer at the Concours Publique de Composition, École Normale de Musique de Paris, Alfred Cortot, where I premiered the piece *De Mentiras y Placebos pour flûte seule* by Luis Quintana (Puerto Rico), a student in the class of composition of Michel Merlet. The work with the composer, who had a great imagination, and extensive creative horizons enriched my performance workshop. The use of a mixed technique in the work, consisting of combining many sound effects alternately, was a great challenge for me to build both the form of the piece and to implement the modern notation of musical language. It was the composer's graduation exam, which took place in the legendary La Salle Cortot in Paris.

In April 2014, I was invited, with the Ara Ensemble group, to the symposium New Music Triduum in Kraków, where we presented the first performances of works by two Kraków composers: *The Broken Cage* by Maciej Jabłoński, where the composer aims to achieve a new dimension of harmony through the use of new tone tempering of the piano, and *Septanarium* by Kamil Kruk for a chamber ensemble, where the composer emphasises the qualities of colours of each instrument.

The cooperation with the composer Wojciech Ziemowit Zych during the creation of his work for a double-bass flute was a great challenge for me. The instrument was to be presented for the first time in Poland, in a composition of a native Polish composer. *Drogi powietrza. Splątane echa*, a double concerto for double-bass flute in C, double-bass clarinet in B, spatial amplification and chamber orchestra. The specificity of these instruments, their size and the sound values other than the instruments of the flute family meant that our work was created in an atmosphere of discovery of new effects in the articulation and in the melorhythmic layer.

I premiered this piece in April 2017 at the Chamber Hall of the Polish National Radio Symphony Orchestra in Katowice with the New Music Orchestra conducted by Szymon Bywalec. The part of the double-bass clarinet was performed by Michał Górczyński.

In the same year, at the 29th International Festival of Krakow Composers, together with a group of instrumentalists, I premiered the work entitled *Octet for flute, clarinet, French horn, violin, viola, cello and piano* by prof. Józef Rychlik, a composer who is connected to the Academy of Music in Kraków. The instrumentation of this composition, as the artist claims, is like a “micro orchestra” with the piano. Working with the composer during the preparation of the premiere, the involvement in the interpretation of both the musicians and the conductor, who put in a lot of personal sensitivity into the sound colour of the ensemble, achieved a satisfying result.

In November 2018, the National Scientific and Artistic Conference “Polish Chamber Music” was held at the Academy of Art in Szczecin. It was there where I and the pianist Sławomir Kokosza presented a piece written for alto flute and piano by Michał Gronowicz, the Kraków composer of the young generation. His *Sonata per flauto e pianoforte* is a combination of the composer’s classical thinking of the form of a rococo sonata with the use of the modern language of both instruments.

The above-mentioned examples are part of my artistic achievement; however I would like to emphasise their special importance in my development as an instrumentalist and an interpreter of contemporary music.

The subject of performance and interpretation of the new musical language on the flute is still not appreciated enough. That is why the Polish composers and their activity is so important. They stimulate the instrumentalists to use modern techniques by writing new compositions. Composers who write in the new language, containing modern performance techniques, often discover the sonoristic qualities of a given instrument only when they meet the performer. Many instrumental techniques have not been catalogued yet and the sound of various kinds of noise depends on the personal predispositions of the performer, his or her imagination and instrumental skills. Therefore, every first performance supported by a cooperation with the composer is the most reliable and consistent with regard to the composer’s idea of interpretation. An author who would like to write a piece for a solo monodic-instrument often discovers its new sound qualities that require a technical description of the performance. The new sound effects can only be described by an instrumentalist who understands the technical aspects of performance. Therefore, the choice of a person who will inspire him in his art is an important moment for the composer. The performer faces the challenge of correctly reading the text, often very complicated in terms of melorhythmic qualities, as well as in the later phase of interpreting the musical material, and of how to find the main points of gravity in the piece, which are consistent with the creator’s imagination. Because the complexity of the pieces is present on many levels, not all performers undertake the first performance of works written in the modern convention.

Many instrumentalists have the skills to present new techniques selectively, but presenting them in a piece, when they follow one another or overlap (so-called complex technique), is a barrier difficult to overcome. A frequently given tempo of the realisation of the musical material, and the accumulation of advanced performance techniques are also obstacles in the promotion of the contemporary works both in concert halls and in instrumental pedagogy.

DESCRIPTION OF ARTISTIC ACHIEVEMENT

As an artistic achievement undergoing assessment in the postdoctoral procedure (in accordance with the Act on Academic Degrees and the Scientific Title, Article 16. Paragraphs 1 and 2 of the Act of 13.03.2003, Journal of Laws No. 65, item 595, I designate a CD entitled *Romantic Sonnet* (published by F.F. Gamma 2019), which was recorded in the S5 Studio of Radio Kraków, performed with Sławomir Kokosza (piano).

For the presentation of an artistic achievement, i.e. a CD, I chose pieces and connected them with under the title *Romantic Sonnet*. The name of the CD comes from the first piece in the sequence, which was written by Piotr Perkowski. All works share a note of melancholy, moodiness and fairy-tale-like narration, and sometimes exaltation in a counterpoint with the Polish vigour. I am connected in some particular way with all the pieces, although the first impression of the selection does not hint at any connection.

PIOTR PERKOWSKI (1901-1990)

Intermezzo (Romantic Sonnet) for flute and piano was written in 1954. The first performance by prof. Elżbieta Gajewska-Gadzina took place at the Polish Radio in Warsaw in 1977.

In 2006, for the first time, I came across the work and the person of Piotr Perkowski at the concert in the Contemporary Music Club in Kraków. The special guest of this meeting was the daughter of the composer, Małgorzata Perkowska-Waszek, PhD, who was professor of the Institute of Musicology at the Jagiellonian University, and who shared with us the memories about her father. At this meeting I performed *Intermezzo* together with the pianist Milena Kędra.

The work is treated by the composer in a vocal manner. The flute part is quasi-*recitativo* with many turning points in a dynamic that may suggest interrupted thoughts or memories. *Tempo rubato* gives the performer a freedom to interpret the expression and to modulate emotions, from gentle singing to the cry of despair and the reconciliation with fate, perhaps a personal tragedy. The piano part is not expanded, it is rather complementary. The piano plays the role of a listener to the story told by the flute, by commenting, adding suggestions and giving support.

LESZEK WISŁOCKI (*1931) was a student of Piotr Perkowski in 1951-1954. I met Professor Wisłocki during the composer competition that was a part of the Children's and Youth Music Festival "Silver Pane" in Kraków. As a juror, the professor assessed the submitted works, at the same time becoming acquainted with the state of Polish literature for children and youth. I received a copy of the manuscript of the work from the composer with wishes of many performances. *10 Preludes for flute and piano* – a cycle which was created in 1977 and was dedicated to Wanda Balcar, the flautist of the Wrocław Philharmonic. In the same year together with the composer, she premiered it at the Museum of Architecture in Wrocław. This piece consists of 10 parts (*Allegro, Andante sostenuto, Allegretto grazioso, Adagio, Allegretto, Adagio cantabile, Presto, Larghetto, Allegretto, Allegro non troppo e benmarcato*) of various character ranging from singing, through ballad to quasi-jazz and is full of temperament, using the highest flute register and rhythmic, resembling Polish dances. We can also find there baroque fugato techniques or the singing of Chopin's mazurkas and waltzes. The composer would thus like to remind us that the art of composing must be based on good foundation that old masters left us.

ADAM WALACIŃSKI (1928-2015), the composer was associated with the Academy of Music in Kraków. *Dichromia per flauto e pianoforte* was dedicated in 1967 to the flautist, prof. Barbara Świątek-Żelazna. She made the world premiere of the composition together with the pianist prof. Adam Kaczyński in 1968. My experience with the interpretation and performance of *Dichromia* relates to the Arts Festival Dimension in Seoul (South Korea), where in 2011, together with the pianist Sławomir Kokosza, we presented it to a Korean audience. In the commentary to the work, the author outlines the rules of interpretation. *The rhythmic articulation of the piece is free. The duration of individual sound groups is determined by graphical proportions, given tempos and elements of traditional notation, but should always be understood as "a piacere" and it is possible to use various modifications.* The author draws attention to two colours of different sound of the instruments. Mixing the colours creates a palette of new chords. In the articulation layer, it is close to the Messiaen's motifs, and by using large distances between notes the composer extends the frames of tonality.

MICHAŁ GRONOWICZ (*1986), a Kraków composer belonging to the young generation. *Sonata per flauto alto e pianoforte* (2018) was dedicated to me. As a performer of contemporary music I offered to write the composition for alto flute with its interesting colour of sound. The composer used many modern flute techniques in the work, such as: pizzicato, Tongue Ram, noise and articulation changes. Unconventional extended techniques can also be found in the piano part, such as tapping with the fingertips or hitting piano frame with a drumstick. The author refers to the rococo sonata with the use of modern musical language.

In the performance of the piece, it is particularly important to control the quality and the timbre of the sound of both instruments, the flute and the piano, which in many moments create the sound of one instrument. In the colour layer of the work, the composer used microtones, which creates a lot of unique sounds, especially on the long notes. The first performance took place in November 2018 in the Academy of Art in Szczecin.

PEDAGOGICAL AND POPULARISING WORK

Many years of my pedagogical experience covering all levels of music education have allowed me for the right selection of resources and tools that are effective and helpful in achieving good results in teaching students and young people. I started working at the Instrumental Faculty at the Academy of Art in Szczecin in 2016. Since then, I have been serving my students with instrumental and methodological knowledge in the field of teaching children and young people. All creative teachers should show commitment to work and stimulate their students to become more active in playing the instrument.

Despite the short internship at the Academy of Art in Szczecin in the second year of my work, students achieved success at the “Miniature 2018” Competition held at our Academy of Art. In the category of soloists: Jagoda Pondel – flute, received a distinction, in the category of chamber ensembles, the 3rd place was received by a duet: Renata Samsel - flute and Michał Wiśniewski – accordion, from the class of Jerzy Siemak, a distinction went to the duet: Weronika Graczyk - flute and Patryk Dżaman - guitar from the class of Krzysztof Meisinger. In the same year, the duet Renata Samsel - flute, Michał Wiśniewski - accordion won the first prize in the category of chamber ensembles at the 10th International Accordion Competition *Les Étoiles Sancybérie*, in Le Mont-Dore in France, and the third prize in the category of chamber ensembles at the *X Concorso Musicale Citta di Philadelphia* in Italy.

As an academic lecturer I was the supervisor of my student’s (Renata Samsel) thesis: *Movement and body activities in flute playing*). In 2018, she graduated from the Instrumental Faculty of the Academy of Art in Szczecin.

By my attitude and involvement in class I would like to set a good example to my students. Since 2017, I have been organising concerts with students. The flute class of the Academy of Arts initiated the activity of the flute orchestra in which I play the part of the bass flute, which widens the instrumentation of the flute family. Students willingly participate in playing music in the group, although it is difficult and demanding, which proves it is still an attractive proposition. I have also made composers collaborating with the Academy of Arts in Szczecin interested in the project of the flute orchestra.

Conventions, symposia, festivals and lectures on topics such as history and performance of early and contemporary music are very popular in Poland. Many professors from Poland and abroad accept invitations to such meetings. I am incredibly happy to be able to meet teachers from various foreign institutions concerned with music education. It is impossible to assess the value of these contacts, consisting not only of discussions but also of practical interpretation of pieces for flute. Sharing the skills and experience is a natural and recommended form of education for students, who often after graduation will become teachers.

My didactic activities have expanded to include courses, workshops and festivals where every flautist can find practical knowledge and meet interesting professors. I know the time devoted to improving the flute workshop will be in the future beneficial and will yield good results. By eliminating bad habits in the flute playing technique and working carefully on the musical text, the students will be more aware of mistakes. That is why I undertake the task of leading methodical workshops, which are also a compendium of knowledge about the problems faced by the students on both the primary and secondary level. Flute contests are now very popular and organised for each instrumental level. During my participation as a juror of the competitions, I can often observe the development of Polish flute players.

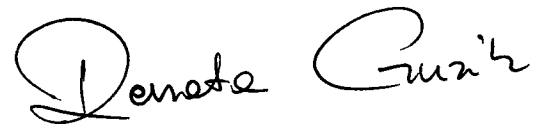
As an instrumentalist, I realise how important chamber music is in the artistic education of students. Its influence on the development of the sensitivity to the sound's colour, intonation, of the sense of rhythm and of the discipline in playing. That is why I recommend for the purpose of work with young people that my students develop works that can solve their pupils' problems, for example with rhythm or with the reading of music notation. As an example, I can give my collection of duets *Grajmy na dwa flety* (Let's play two flutes). A Warsaw publisher "Contra" became interested in my work and published the first notebook. My students are eager to use these duets for independent work. Also, my colleagues teaching other instruments make use of this collection, which broadens the list of our literature for beginners. This is a part of my popularising activity, which is not limited only to didactics.

In 2004, together with instrumentalist teachers associated with Podhale, I initiated the formation of a chamber orchestra conducted by Agnieszka Kreiner. The Tatra Chamber Orchestra in its repertoire has works by composers such as Karol Szymanowski, Mieczysław Karłowicz and Wacław Gajger. At the concerts we also play classical works of the great masters. A large part of the repertoire is made of arrangements of autographs left by the composers during their stay in Zakopane, which are kept by the Tatra Museum. Our activity is supported by the residents of Zakopane and the whole Podhale region. It should also be pointed out that the orchestra already includes our pupils, in whom we instilled a passion for playing music and developing Polish culture.

A new artistic experience that enriches the view on the consonance of many flute variations is my participation in the Flute Orchestra of the Music Academy in Łódź. This ensemble inspires composers to create works for this type of instrumental setup.

I would like to make my work more creative as an instrumentalist and as a pedagogue. I transmit both to listeners and students my emotional understanding of music. The faith in one's own abilities, effectiveness of the decisions leads me to good results in teaching.

Work for students' development without any inhibitions is the most important value in instrumental pedagogy. Any negative stimuli adversely affect the learning process. Therefore, we educators need to ensure that in the future we can motivate students to work independently and to develop their interests, including extramusical ones, so that they eventually will be able to convey their attitude and knowledge to the next generations.

A handwritten signature in black ink, reading "Renata Guzik". The signature is written in a cursive style with a large, looped initial 'R' and a stylized 'G'.