

## Summary of professional accomplishments

Katowice, April 16<sup>th</sup>, 2019

1. Name and surname — **Tadeusz Tomaszewski**

2. Diplomas, scientific degrees/degrees in arts:

**2000** — Master of Arts in playing the French horn; Academy of Music in Kraków. Master's thesis title:

*The French horn in selected 20<sup>th</sup> century instrumental solo pieces*

**2017** — Doctor of Musical Arts in the artistic discipline of instrumental studies, awarded by a resolution of April 27<sup>th</sup>, 2017 passed by the Instrumental Faculty Board of the Academy of Music in Kraków. Doctoral thesis title:

*The French horn in Polish chamber music exemplified by selected works by Franciszek Lessel, Wojciech Kilar and Krzysztof Penderecki: function, meaning and aspects of performance.*

3. History of employment in scientific/artistic units:

a) **from October 1<sup>st</sup>, 2012 to the present** — the Academy of Music in Kraków: assistant professor teaching the French horn class at the Instrumental Faculty (full time);

b) **from September 1<sup>st</sup>, 1999 to the present** — Polish National Radio Symphony Orchestra (NOSPR) in Katowice: position — French horn player, soloist, the first voice.

4. Indication of the achievement stemming from art. 16 par. 2 of the Act of March 14<sup>th</sup>, 2003 on scientific degrees and the scientific title as well as the degrees and title in arts:

a) title of the scientific/artistic achievement: Mikołaj Górecki — Trio Concerto, Trio Titanic

b) author(s), publication title(s), publication year, publisher's name, reviewer(s) in the publishing process:

**Tadeusz Tomaszewski — French horn**

**Roman Widaszek — clarinet**

**Joanna Domańska — piano**

**Marek Moś — conductor**

**Aukso Chamber Orchestra of Tychy**

The recording was made on November 28<sup>th</sup> and 29<sup>th</sup>, 2017 in the Mediateka Concert Hall in Tychy.

Recording director — Wojciech Marzec

Montage and mastering — Wojciech Marzec

The CD contains works by Mikołaj Górecki

Zan Totemiquo

Trio Concerto

Trio Titanic

**Discussion of the artistic objective of the abovementioned work as well as the achieved results and their possible use:**

I am convinced that the greatest measurable advantage of recording Trio Titanic and Trio Concerto, the works composed by Mikołaj Górecki especially for the Silesian Trio [Trio Śląskie], is the unique possibility of listening to the music which was written for a rare instrumental ensemble with a diversified sound palette and the interpretation of which was approved by the composer himself because he was present and provided suggestions personally during rehearsals and after the first performance of both works. Together with the Silesian Trio, I have also given numerous performances of Trio Concerto and other works by Polish composers with such orchestras as the Silesian Chamber Orchestra, Sinfonietta Cracovia Orchestra of the Royal Capital City of Kraków, the Koszalin Philharmonic Orchestra, the Lviv Philharmonic Orchestra and YeongNam Philharmonic Orchestra in Daegu (Korea). Making the recording with the excellent Aukso Chamber Orchestra and release of the CD by a renowned record label, DUX, as part of the series entitled “Mikołaj Górecki Chamber Music” will certainly contribute to making the French horn and new Polish music more popular in Poland and abroad. The path that the Silesian Trio and I have followed together since 2003, discovering the forgotten music and seeking new works for that rare instrumental ensemble, is an interesting proposal for music lovers and a suggestion for students of music academies focused mainly on soloist and orchestral education. Our example shows that chamber music can also be the goal of the subsequent activity on the professional music market.

Compiling a summary of professional accomplishments requires certain recapitulations and reflections on the development directions of one’s artistic personality, for which meeting many excellent instrumentalists, teachers and conductors in the professional life has been a beneficial stimulus. It has undoubtedly been a magnificent opportunity to watch their work, co-create and have contact with music from different epochs as well as become well-acquainted with various musical styles and genres.

My professional experience as a soloist, chamber musician and orchestral musician shows that a contemporary musician needs to be versatile and cannot limit themselves to specializing in a single musical genre from only one epoch. This practical experience facilitates sharing

knowledge and skills during teaching students, for whom the development of musical imagination and sensitivity is as important as technical skills.

### **The soloist activity**

An inherent part of my professional career is the soloist activity, commenced in 2003 with Prof. Joanna Domańska at a special concert celebrating Wojciech Kilar's 70<sup>th</sup> birthday and then continued in the Silesian Trio with Roman Widaszek by playing numerous concerts and recording three CDs which have received excellent reviews in the music press in Poland and abroad. Together with other musicians of the Silesian Trio and the Kraków Wind Quintet, we seek new works for those rare instrumental ensembles by contacting composers personally and submitting applications for composition commission grants. In 2015, together with other members of the Kraków Wind Quintet — Marek Mleczko, Paweł Solecki and Roman Widaszek — I gave a performance of Sinfonia Concertante KV 297b by W.A. Mozart with the Sopot Chamber Orchestra conducted by Wojciech Rajski. In 2016, I also gave the first performance of "Small concerto for the French horn" by Andrzej Nikodemowicz with the Lublin Philharmonic Orchestra conducted by Przemysław Fiugajski. My most important soloist concerts also include performances abroad with the Silesian Trio, during which we have played works by M. Górecki and M. Chyżyński with the Lviv Philharmonic Orchestra and YeongNam Philharmonic Orchestra in Daegu (Korea).

### **The chamber music activity**

Chamber music is one of the incredibly significant elements in my artistic activity. This includes performances of sonatas and other works for the French horn with the accompaniment of the piano. Performing works for mixed instrumental ensembles (e.g. a woodwind quintet, a brass quintet as well as a trio and a sextet with strings) is of particular significance to me, as is promoting the sound advantages of my instrument during concerts of Polish music from the classical epoch marked by the activity of Franciszek Lessel to contemporary music composed by Krzysztof Penderecki.

My most important achievements in chamber music involving brass instruments include the following records with the NOSPR Brass Quintet (with Stanisław Dziewior, Benedykt Matusik, Jakub Urbańczyk and Michał Mazurkiewicz): "Mini Overture" by W. Lutosławski (2011) and "Elegy For Brass Quintet" on a CD entitled "Music by Louis Pelosi: A Triptych Memorial To My Rosemarie" (for KASP Records from the USA), as well as a CD containing "A Horn and

Piano Sonata” by W. Kilar and “Grand Trio op. 4” by F. Lessel, recorded with the Silesian Trio. The latter CD was nominated for the Fryderyk Music Awards 2012 in two categories.

My most important achievements with string ensembles include recording a CD with Maria Machowska (vn), Artur Rozmysłowicz (vla), Jan Kalinowski (vc), Roman Widaszek (cl) and Marek Szlezer (pft) with Krzysztof Penderecki’s Sextet (which was nominated for the Fryderyk Music Awards 2015).

### **The teaching activity**

I received my first teaching proposal from principal Andrzej Kucybała and I taught French horn classes in the Stanisław Moniuszko State Secondary Music School (1<sup>st</sup> and 2<sup>nd</sup> level) in Bielsko-Biała in the years 2003–2006.

The second teaching proposal came in 2012 from the Academy of Music in Kraków. Owing to that, I can continue my harmonious progress by giving performances with other musicians, making contacts, participation in international conferences and carrying out research and engaging in conversations with eminent teachers and instrumentalists from that university as well as share my knowledge and experience with students.

My greatest teaching achievements include those of Paweł Cał, this year’s final project student, who has been successful in numerous contests and won the audition for the position of the first French horn player in the NOSPR:

- The 3<sup>rd</sup> prize in the 10<sup>th</sup> International Interpretative Competition for Wind Instruments Brno 2015 (Czech Republic)
- The 2<sup>nd</sup> prize in the 4<sup>th</sup> Edwin Gołnik Polish National French Horn Competition Łódź 2015
- The 1<sup>st</sup> prize in the 4<sup>th</sup> Polish National Brass Instrument Competition Katowice 2016
- An honorable mention in the 22<sup>nd</sup> Annual Leoš Janáček International Competition in Brno 2016 (Czech Republic)
- The 1<sup>st</sup> prize in the 11<sup>th</sup> Polish National Wind Instrument Chamber Ensemble Competition Warsaw 2017
- The 3<sup>rd</sup> prize in the 8<sup>th</sup> International Brass Instrument Competition Gdańsk 2017
- The 3<sup>rd</sup> prize in the “Prague Spring” International Music Competition in 2018
- The 1<sup>st</sup> prize in the Michał Spisak International Music Competition in Dąbrowa Górnicza in 2018

Karolina Gniazdowska, who is also this year's final project student, won an audition for a position in Sinfonia Juventus in 2018.

Kinga Lupa, a 2018 final project student, won an audition for a position in the Rzeszów Philharmonic Orchestra in 2017 and is currently the section leader.

Filip Pędracki and Adrian Szlęk, graduates from the French horn class which I co-taught, won an audition for the positions in Sinfonia Juventus in 2013.

### **The orchestral musician**

My studies in Kraków in the years 1995–2000, in a class taught by Senior Lecturer Kazimierz Pamuła, were a bridge between learning to play as a soloist and chamber musician and gathering the first professional experience. I commenced my professional orchestral activity in 1996 in Kraków, where I occasionally cooperated with the Radio Symphony Orchestra in the city and on tours abroad.

In 1998, I passed an exam and became a member of Capella Cracoviensis, with which I have participated in numerous tours, among others, in Germany, Japan and Korea.

As an orchestral musician, I have performed numerous important French horn solo parts in symphonies, concerts and other works ranging from classical music (e.g. J. Haydn, W. A. Mozart, L. van Beethoven, F. Mendelssohn, P. Tchaikovsky, F. Liszt, E. Grieg, R. Schumann, F. Schubert, J. Brahms, F. Chopin, A. Dvorak, M. Karłowicz, K. Szymanowski, R. Wagner and R. Strauss) to contemporary Polish and international music. I have also made numerous recordings with professional orchestras such as the Radio Symphony Orchestra in Kraków and Capella Cracoviensis Chamber Orchestra. During the last year of my studies, eminent instrumentalists, soloists of the wind instrument section in Capella Cracoviensis — Marek Mleczko, Katarzyna Kurowska-Mleczko, Paweł Solecki and Roman Widaszek — offered me permanent cooperation in a wind quintet, with which I have given regular performances and made recordings for 20 years. **In 1999, I passed an exam and became a member of the Polish National Radio Symphony Orchestra (NOSPR) in Katowice, where I am currently the first French horn player and a soloist and I was the French horn section leader in the years 2011–2016.**

During the last year of my studies at the Academy of Music in Kraków, I already was an employed musician in the Polish National Radio Symphony Orchestra (NOSPR).

I have given concerts on various continents with that leading Polish symphony orchestra, performing eminent orchestral works from different epochs in such countries as, among others, Germany, Switzerland, France, Italy, Great Britain, Sweden, Brazil, Uruguay, Japan, Russia and Ukraine. During our tours, I have performed numerous important solo parts, e.g. the corno obbligato solo part in Symphony No. 5 by Gustav Mahler at six concerts during our Great Britain tour. A vast majority of the concerts took place in prestigious concert halls of the world. My artistic activity is also connected with eminent conducting personages under the baton of whom I have had the pleasure to perform great musical works from various epochs, including contemporary music. They include, among others, Jerzy Semkow, Stanisław Skrowaczewski, Gabriel Chmura, Lawrence Foster, John Axelrod, Leonard Slatkin, Andrzej Boreyko, Giancarlo Guerrero, Krzysztof Penderecki, Aleksander Liebreich, Jacek Kasprzyk, Antoni Wit, Jerzy Maksymiuk, Jan Krenz and Kazimierz Kord.