

Wojciech Kamionka, PhD
Instrumental Faculty
Brass Department
Academy of Music in Krakow

SUMMARY OF ARTISTIC ACHIEVEMENTS

1. Name and surname: Wojciech Kamionka

2. Certificates, academic / artistic degrees:

2011 - doctor of musical arts in the artistic discipline: instrumental music

Title of the doctoral dissertation: „*Sonoristic capabilities of French horn and performance practices in chosen solo and chamber music works by Messiaen, Kirchner, Ligeti, Dukas, Wojtal*”.

Doctoral supervisor: ad. II st. kwal. Marek Mleczek, reviewers: prof. Barbara Świątek - Żelazna, dr hab. Wiesław Grochowski, prof. AM Katowice

2008 - master of arts

Diploma of graduation from studies at the faculty of: Instrumental music, specialty: French Horn, Academy of Music in Krakow

Title of the master thesis: „*Audition repertoire for French Horn players in a modern symphony Orchestra*”

Thesis supervisor: st. wykł. Maciej Negrey

2007 - Diplom- Musiker im Künstlerischen Hauptfach Horn

Hochschule für Musik w Karlsruhe / Germany

3. Information concerning employment in artistic / academic institutions:

1. 2011 - 2012: Academy of Music in Krakow, Instrumental Faculty, Department of Wind Instruments, Percussion and Accordion, 1/4 FTE assistant
2. 2012 - present: Academy of Music in Krakow, Instrumental Faculty, Department of Wind Instruments, Percussion and Accordion, and after its reorganising into Brass Department, assistant professor
3. 2008 - present: Bronisław Rutkowski Primary and Secondary School of Music in Krakow, French horn teacher, certified teacher
4. 2009 - 2016: Primary School of Music in Sobolów, French horn teacher

4. Indicating an achievement in accordance with rule 16 section 2 of a bill issued on 14 March, 2003 concerning academic degrees and titles in sciences and arts (Dz. U. 2003 nr 65r. poz. 595):

a) title of the artistic achievement:

CD recording of an artistic work *Postromantic French Horn sonatas 1974-1983*

b) Recorded works:

1. Trygve Madsen (*1940) - *Sonate for Horn (F) og klaver op. 24*

I. Allegro

II. Quasi menuetto

III. Moderato, e poco rubato

2. Władysław Walentynowicz (1902-1999) - *Sonatine for French horn and piano*

I. Allegretto

II. Andante sostenuto

III. Allegro scherzando

3. Bertold Hummel (1925-2002) - *Sonatine für Horn und Piano op.75a*

I. Maestoso

II. Ballade

III. Finale, Presto

4. Robert Baksa (*1938)- *Horn Sonata*

I. Boldy

II. Moderate, very fluid

III. Lively

CD published in 2019 by Gamma GCD-278

French horn: Wojciech Kamionka

Piano: Olena Pavlova (Wł. Walentynowicz, R. Baksa),

Dominika Peszko (B. Hummel),

Wioletta Fluda (T. Madsen).

c) **Description of the artistic work**

As an artistic work that I present in the habilitation proceedings (in accordance with the bill concerning academic degrees and academic title, art. 16 Ust. 1 i 2 of the bill issued on 13 March 2003, Dz. U. nr 65, poz. 595) **I indicate a CD recording entitled *Postromantic French Horn sonatas 1974-1983*** (released by Gamma, 2019). In the recorded performance I am accompanied by the following pianists: dr Olena Pavlova (Władysław Walentynowicz, Robert Baksa), dr Dominika Peszko (Bertold Hummel) and mgr Wioletta Fluda (Trygve Madsen).

The choice of repertoire recorded on the CD has been thoroughly considered by me. In the scope of my artistic interests there is also less well known French horn literature, yet in my opinion also valuable. Developing my repertoire by adding works written in the second half of the 20th century onwards, I recorded four chosen sonatas and sonatinas for French horn and piano, composed in the years 1974 - 1983. Common features of these works is the choice of instruments: French horn and piano, the few years' time frame when they were written, three movement sonata or sonatina form, as well as musical language inspired by post romanticism. Stylistic direction of post romanticism and its broadly understood continuation is the closest to my artistic personality. In my understanding it is also a trend where French horn can fully disclose its beauty and expressiveness connected with rich tone colour and depth of its sound. My aim was to choose works that would stylistically differ and convey different shades of moods that constitute those works, which I tried to achieve by means of various ways of shaping the phrases and musical concepts in the subsequent works, decisions concerning intensity of playing, diversity of articulation means and tone colour. In interpretation my idea was to convey a diversified and changeable expressive tone colouring included in the works, e.g. lyricism, pessimism, marching, irony, dance, extrovertism or intimacy. There are very few previous recordings of the *Sonatine* by Bertold Hummel; I have no knowledge about any other released recordings of *Sonate* by Robert Baksy and *Sonatine* written by a Polish composer Władysław Walentynowicz. My intention was to also to propagate these artistically valuable compositions and make them appear more often in the repertoire performed by French horn players.



5. Outline of artistic path and achievements

"French horn has a unique sound, which can be heroic but you can also make this instrument weep. With a French horn you can show all human feelings and composers adore it"

- Gustavo Dudamel -

1st conductor of Los Angeles Philharmonic -from my interview with him in September 2014

Music is my companion from the first years of my life. In the moments of reflection and musing about the past I can ask myself if I could be somebody else and if I imagine a life without music. The answer is automatic and instantaneous: no. My life is filled with music, which is like oxygen to me. There is never a day, when after several hours of working with music I would not put on earphones on my ears and listen to recordings. Wonderful compositions convince me even more about the existence of human genius and a godlike element in it. I feel grateful for all people who contributed to my choice of artistic and professional path. I regard myself as a lucky person, who managed to turn his passion into a career.

The beginning of my musical path was not a coincidence. My father was a flutist - soloist of Polish Chamber Orchestra Sinfonia Varsovia and then for many years of Polish Radio and Television Orchestra in Krakow as well as a university lecturer, my mother has always admired music and has been supportive towards the musical profession. At the age of 9 I began to be able to operate a gramophone. It was then that I discovered a fascinating possibility of placing a needle on a vinyl record and listening to a given fragment again and again. In that way I listened - I think probably for about a few thousand times - the development in the 1st movement of Beethoven's fifth symphony and the theme performed by horns in its 3rd movement. One year later began my obsession of listening to the *Dies Irae* from *Requiem* by Verdi performed by Wiener Philharmoniker, climax of the 1st movement of the *1st Symphony* by Johannes Brahms with Wiener Philharmoniker under the baton of Leonard Bernstein, fragments of the finale from *1st Symphony* performed by Chicago Symphony as well as Boston interpretation of the „Witches' Sabbath" from *Symphony No. 2 Resurrection* by Gustav Mahler. All these fragments that I listened to over and over again had one thing in common: the sound of horns. More or less consciously I, as a nine year old, was fascinated with the power and depth of sound characteristic for a French horn, and this fascination has accompanied me incessantly in my life to this day.

First French horn lessons, after previous five years of learning to play the violin, I began to take quite late: at the age of 14 lat. My first teacher was dr Marek Medyński, at that time 1st French horn player of the Polish Radio and Television Orchestra in Krakow, then it was mgr. Mariusz Ziętek at the Mieczysław Karłowicz Secondary School of Music in Krakow. The time was

important for developing a basis of my technical skills, natural way of breathing and developing an automatic concentration while playing on the most important aspect of it: beautiful tone colour. The following four years of my musical education I spent at the Frederic Chopin State Secondary School of Music in Krakow, where my teacher and mentor was an eminent pedagogue, educator of several excellent French horn players, Kazimierz Pamuła. The lessons took place in the building of the Academy of Music in Krakow, which was for me as a teenager a huge nobilitation on one hand, and in the context of being able to observe during classes some outstanding students who today are successful French horn players, it was for me a unique environment for learning and developing for developing my musical passion. The outcome of intense work after two and half years of learning to play French horn was my participation and 6th prize in the youth group at the 3rd Edwin Gołnik National Competition for French Horn Players in Łódź. This achievement was for me a confirmation of the correctness of my decision to follow an artistic path with determination. A few months later I received an honorable mention at the Macro Regional Auditions for Brass Instruments in Rzeszów and the following year I took part in the second round- finale - of the International Competition „Wind Instruments” in Jastrzębie Zdrój. During my years in high school I developed a passion for travelling and I regularly went to Katowice to attend concerts of Polish Radio Great Symphony Orchestra (presently NOSPR). Lonely train journeys home after those concerts were not the most enjoyable experiences, but the concerts were worth it due to the fact that I gained artistic experiences and motivation to work. I remember particularly well the performances of Gustav Mahler's *Symphonies No. 6, 9 and 5* as well as a tone poem *A Hero's Life* by Richard Strauss. Impressive orchestral ensemble in that repertoire was connected with the possibility to admire outstanding musicians of this renowned orchestra, playing brass instruments: French horn players prof. dr hab. Wiesław Grochowski and Mariusz Ziętek, trumpet players prof. dr hab. Stanisław Dziewior and dr hab. Benedykt Matusik, trombone players prof. dr hab. Jan Górny, prof. dr hab. Michał Mazurkiewicz and prof. dr hab. Zdzisław Stolarczyk.

After graduating with distinction from the secondary school, I was absolutely certain about the choice of my professional path and aims I set myself in life, in the year 2000 I began studies at the Academy of Music in Krakow in the class of French horn with st. wykł. Kazimierz Pamuła. An important moment was receiving my index book at the ceremonial opening of the academic year as I was a candidate who received the highest number of points during entrance exams among all the candidates in the specialty of wind instruments, percussion and accordion. First and second year of my studies in Krakow brought fast instrumental development, gaining skills in chamber music ensembles, accepting a responsible position of 1st French horn in the Symphony Orchestra of the Academy of Music, which included performing long solo parts in *Credo* by Krzysztof Penderecki (my first year of studies) under the baton of the composer

himself, which resulted in a letter of recommendation written by Maestro. Another responsible part was solo-obligato in Symphony No.5 in C sharp minor by Gustav Mahler (second year of studies). At the end of the first year of studies, after six years of playing French horn, I participated in Edwin Golnik National Competition for French Horn Players, in the open group for French horn players by the age of 30. I went on to the second final round and received fifth highest score. At the beginning of my second year of studies I successfully auditioned for the position of French horn player at Capella Cracoviensis orchestra and I was offered a full time by the orchestra's director Stanisław Gałoński. I declined the offer because of various responsibilities connected with my studies and further professional plans. However, I cooperated regularly with the orchestra regularly participating in the ensemble's projects. First years of education under the guidance of Kazimierz Pamuła taught me proper technical craftsmanship, precision reading the score, taking care of beautiful sound and systematic work. My senior year in high school and first two years of studies with him meant that I mastered my instrumental skills, got acquainted with and performed demanding standard repertoire for French horn, I learned the ability to be repeatedly effective and at the same time to be artistically expressive. I am grateful to my professor for the years of education, the knowledge he conveyed and immense heart he put in my development. The sensitivity to beauty of sound that was shaped during those years and the awareness that my teacher was taking care of me are values that had and still have a significant influence on my artistic and educational activity.

Earphones that I was constantly wearing and the music I was listening to, recorded by Wiener Philharmoniker, Chicago Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, New York and Berlin philharmonic orchestras, directed me in setting goals and dreams. After two years of studies my application for the Erasmus program was accepted and I was able to join a renowned French horn class of prof. Will Sanders at the Hochschule für Musik in Karlsruhe, Germany. The following year I passed the entrance exam to commence full time studies at that institution. Incredibly strong personality of the teacher and his career of an outstanding French horn player, whose recordings as principal French horn at the Symphonieorchester des Bayerischen Rundfunk under the baton of Lorin Maazel in tone poems by Richard Strauss or recorded live performances of Wagner's operas in Bayreuth constitute a universally acknowledged artistic benchmark for French horn players all over the world, were exactly what I needed in order to achieve further goals set on my professional path. I can honestly say that as a highly determined, thorough and hardworking person, when entering a "strong" class in Germany, I went through a phase of a "shock" connected with the level of attention to detail and the scale of expectations concerning a student's preparation "from lesson to lesson". To put it simply: after each lesson I had an impression that I have to go practice immediately, otherwise I will not be able to realize all the tasks set by the teacher for the next



lesson. Even though I can say that I "found myself" in this strong class, the level represented by some of my peers e.g. by Jose Asensi who was for four years principal French horn of the Gustav Mahler Jugendorchester or David Fernandez Alonso, a collaborator of Symphonieorchester des Bayerischen Rundfunk, was initially on one hand intimidating and on the other it was a necessary and clear piece of information concerning the existing performance standards. My development focused initially on technical issues, because as my professor said: *„correct technique is the first step to show your musicality“*, however at the same time I broadened the scope of my repertoire, I gained new knowledge and stylistic awareness when it comes to interpretation of various historical periods and styles, adjustments of articulation in the works from the classicism, tone colour and phrasing in French music, performance techniques necessary for contemporary music.

During my studies, according to the Authority, I reached a level required to participation in prestigious international competitions. Even though I eventually did not take part in the 39th Competition in Markneukirchen and 59th Competition of Musical Performances in Geneva, the preparation knowledge of the demanding compulsory competition repertoire was a valuable factor for my artistic development. In my understanding also the preparation and taking part in auditions for Karajan - Akademie der Berliner Philharmoniker, even though it has not been successful, was a valuable experience that paid back in my further educational work.

Studies in Germany were connected with a thorough practice in the art of playing a Wagner tuba. Technique of playing on this instrument is a subject, that in many countries is unfortunately treated rather superficially. In my opinion though, it should be approached very meticulously as one of important aspects of a French horn player's craftsmanship.

The program of my studies also covered the basics of playing historical horns. Acquiring skills necessary for performing on a high artistic level on these instruments requires devoting oneself to separate studies, however reaching a level of basic skills in playing historical horns accompanied by theoretical knowledge acquired during classes *„Historische Aufführungspraxis“*, constitute an important factor in my qualifications.

Another element distinguishing in my opinion this one of the leading classes of French horn, that I had the opportunity to actively take part in several times, was International Hornweek. The content of the project could be described as an intensive, one week long masterclass. In those times Hornweek consisted of daily technical practice in groups of four, development through participation in lectures, orchestral studies competition, playing demanding repertoire in French horn ensembles. Participants of the event were students from the Hochschule für Musik Karlsruhe as well as University of Music Maastricht, whereas among the invited lecturers was for example prof. Erich Penzel - a legend of French horn educational tradition.

After having finished my studies in Germany I felt a need to continue my education. I passed the entrance exam and was accepted to „Master of Music” at the University of Music Maastricht. A significant experience was also my stay at Rice University Houston, where I took lessons as well as observed classes of prof. William VerMeulen of this leading American class of French horn. Thanks to my overall six years of studies abroad, in my opinion I thoroughly understood the methods of teaching in a “strong” class of French, which I regard as valuable and bringing significant results in my present educational career.

At the same time I graduated my studies at the Academy of Music in Krakow. My written thesis was entitled, „*Audition repertoire for French Horn players in a modern symphony Orchestra*” . I graduated from the Academy of Music in Krakow with honours.

During my studies, my activities and results were acknowledged with a Creative Scholarship awarded by the City of Krakow, a one semester scholarship funded by the Minister of Culture for outstanding achievements.

Advanced training

My desire from early teens was to gain knowledge and broaden my knowledge under the tutelage of renowned authorities. Over the years I actively participated in over 30 masterclasses and instrumental workshops in Poland, Germany, Austria and the USA, working on my solo repertoire and orchestral studies under the guidance outstanding French horn players and teachers, including: Radovan Vlatkovic, Dale Clevenger, William VerMeulen, Erich Penzel, Wolfgang Gaag, Marie-Luise Neunecker, Michael Hoeltzel, Peter Damm, Josef Mayr, Adam Friedrich, Christian Lampert.

My willingness to broaden my qualifications, curiosity towards proposed educational solutions and my own development as a teacher through observation of classes taught by outstanding specialist continued after my acquirement of a PhD degree. I participated as an observer in master classes given by the greatest French horn authorities: Stefan Dohr (several times), Dale Clevenger, Marie - Luise Neunecker, Frank Lloyd, Günter Högner, Andrew Bain, Szabolcs Zempleni, Jeff Nielsen, Radek Baborak, Andre Cazalet, Abel Pereira. Because of the fact that the group of brass instruments displays many common features in terms of technique of playing, I broadened my pedagogical horizons participating as an observer in masterclasses and courses given by: Gabor Boldoczki (trumpet), Tobias Füller (trumpet), as well as Øystein Baadsvik (tuba).

Aiming at broadening my knowledge concerning modern trends in performance practice, since high school I have participated as an observer in dozens of courses.. Among them the most noteworthy are: Performance Practice Course ARD in Munich, International Competition „Prague Spring”, Michał Spisak International Competition, Leos Janacek Competition in Brno,

International Brass Competition in Gdańsk, Brass Competition in Katowice, as well as several national courses and competitions.

Realizing my passion for attending concerts given by renowned orchestras, I was member of the audience during performances of the following ensembles: Berliner Philharmoniker, New York Philharmonic, Orchester der Bayreuther Festspiele, Munich Philharmonic, Sinfonieorchester des Norddeutschen Rundfunks Hamburg, London Symphony Orchestra, Los Angeles Philharmonic, Houston Symphony Orchestra, Konzerthausorchester Berlin, Polish Radio National Symphony Orchestra in Katowice, Polish Radio and television Orchestra, Grand Theatre, National Philharmonic.

I have always been particularly interested in artistic personalities of greatest conductors. Over the course of many years, thanks to the contacts with orchestral musicians and my determination to get into rehearsals, I observed the work of outstanding conductors with equally outstanding orchestras. I particularly remember observing numerous rehearsals led by: Lorin Maazel with New York Philharmonic, Gustavo Dudamel with Los Angeles Philharmonic, Jonathan Nott with Bamberger Symphoniker.

Artistic Activity

Artistic activity has always been my goal and a path I wanted to follow. As a soloist, I performed the following works with orchestra:

- Richard Strauss - *1st French horn concerto* Opp. 11 - with Symphony Orchestra of the Academy of Music in Kraków, as well as 2nd movement with wind orchestra of the IAAF course in Austria,
 - Wolfgang Amadeus Mozart - *Concerto in E flat major* KV 447 - with Symphony Orchestra of the Academy of Music in Kraków as well as with Chamber Orchestra of the Academy of Music in Krakow,
 - Wolfgang Amadeus Mozart - *Symphony Concertante* KV 279b, with Chamber Orchestra of the Academy of Music in Krakow,
- as well as works with a soloistic part for horns:
- Wolfgang Amadeus Mozart - *Ein Musikalisches Spass* KV 522, with Przemyśl Chamber Orchestra,
 - Ludwig van Beethoven - *Sextett* in the version for string orchestra with Krakow String Chamber Orchestra Soave,
 - Leopold Mozart - *Sinfonia in D major* for 2 horns and string orchestra, with Capella Cracoviensis.

I use these experiences in my present teaching position.

Within the scope of my artistic interests there is also chamber music. An impulse for that were chamber music classes at the Academy of Music in Krakow, where I developed various aspects of performance practice in both wind quintet and in a brass quintet. I have particularly



vivid memories of performing during the concert inaugurating the academic year 2002/2003 in Florianka Concert Hall, when I performed *Sextett* by Francis Poulenc. Another significant artistic achievement was representing the Academy with two different ensembles at the National Competition of Wind Chamber Ensembles in Warsaw. It was a great honour for me to be invited and participate in the Orchestral and Chamber Festival in Pleystein (Germany) where I performed in a quintet. I regard it as a blessing that in my chamber ensembles I cooperated with future musicians of the National Philharmonic, Silesian Philharmonic, Beethoven Academy Orchestra and with a graduate of the The Juilliard School of Music in New York.

Orchestral and chamber music courses in Pleystein (Germany), Bayreuth (Germany), Idyllwild (USA), Gloggnitz (Austria) gave me an opportunity to create music under the guidance of renowned specialists. It was also a chance to work on compositions that are rarely performed during regular academic studies because of extensive ensembles they require. I have a lot of respect for the fact that I was given an opportunity to perform an absolute gem in French horn literature - *Horn Trio* op. 40 by Johannes Brahms - in cooperation with outstanding chamber musicians: prof. Wiesław Kwaśny and prof. Janina Romańska - Werner. Looking back, I particularly value the opportunity to develop my artistic personality through rehearsals and concerts with excellent musicians: prof. dr hab. Andrzej Białko, prof. dr hab. Dariusz Bąkowski - Kois, prof. Andrzej Godek, dr hab. Piotr Lato, dr hab. Marek Szlezer, dr Iwona Popławska - Zimowska.

My doctoral dissertation which I submitted in June 2011 was centered around the issue of using sonoristic effects in French horn playing in historical, theoretical and practical context. After having acquired my PhD degree, I have participated in several premiere performances during subsequent editions of the festival International Days of Cracovian Composers. The works I performed contained the above mentioned elements of instrumental art:

- Leszek Wojtal - *Sequenza (Homage a Luciano Berio)* - premiere performance,
- Dorota Dywańska - *Erit Hora* - European premiere performance.

I also value the opportunity of performing during the said festival a solo composition *Appel Interstellaire* by Olivier Messiaen (festival opening concert in 2012), *Lamento d'Orfeo* by Volker David Kirchner as well as *Sonata* for French horn and piano of Wojciech Kilar.

Performing in French horn ensembles was an important element in the educational process during my studies at HfM Karlsruhe, especially during International Hornweek. Thanks to collaborating in Horn ensembles for 8-12 French horns during five editions of the event I can boast to have a unique experience in the field when it comes to Polish musicians. Since the Krakow edition of Hornweek in 2015 I have been active as a tutor preparing French horn ensembles as well as leading them in the role of a conductor. This activity has been preceded with studies of specialist literature and participating in the role of an observer (in the years

2008-2011) in several open classes led by Maestro Gabriel Chmura. As a member of a French horn quartet, I performed during a concert organised by the Brass Department as part of the jubilee 130th anniversary celebrations of the Academy of Music in Krakow (February 2019, „Florianka” Concert Hall, *Horn Quartett* No. 2 by Bernhard Weber composed in 1971).

Working as an orchestral musician, I have performed 250 concerts, working under the baton of eminent conductors, such as Michael Zilm, Jose Maria Florencio Junior, Gabriel Chmura, Larry Livingstone, Karl-Anton Rickenbacher, Massimiliano Caldi, Piotr Sułkowski, Wojciech Michniewski, Paweł Przytockki, Gabriel Feltz, Ivan Monighetti, Daniel Stabrawa, Stanisław Krawczyński, Stanisław Gałoński, Krzysztof Penderecki, Rafał Jacek Delekta, Andreas Weiss, Wojciech Czepiel, Michał Dworzyński, Łukasz Borowicz, Maciej Tworek, Christoph Altstaedt, Alejo Perez, Alexander Liebreich. I participated three times in concerts given by Symphony Orchestra of the Academy of Music in Krakow with my colleagues and students, under the baton of prof. dr hab. Stanisław Krawczyński and Alexandr Liebreich. A valuable experience was performing a part of Wagner tuba during an orchestral course in Bayreuth.

Academic activity

In 2008 I passed a competition entrance exam and I was accepted begin PhD studies at the Academy of Music in Krakow. Doctoral studies at my alma mater and preparation of my PhD dissertation under the supervision of ad. II st.kwal. Marek Mleczko resulted in my acquiring new skills indispensable in academic work. The topic and scope of my dissertation entitled *„Sonoristic Possibilities of a French Horn in Chosen Solo and Chamber Works by Messiaen, Kirchner, Ligeti, Dukas, Wojtal”* provoked me to pose questions and searching for answers, which contributed to both my artistic and academic development. **As a way of presenting my doctoral dissertation I decided to proceed with presenting the artistic work - a recorded CD - in the form of a public recital and presenting „live” the compositions that constitute the artistic work :**

- Paul Dukas - *Villanelle* for French horn and piano,
- Olivier Messiaen - *Appel Interstellaire* for French horn and piano,
- György Ligeti – *Sechs Bagatellen* for wind quintet,
- Leszek Wojtal - *Stacja XIV* for French horn and percussion,
- Volker David Kirchner – *Tre poemi* for French horn and piano,

and then I proceeded to present the premises of the descriptive part in the form of a multimedia presentation. By decision of the Council of the Instrumental Faculty of the Academy of Music in Krakow, in 2011 I received a PhD degree in musical arts. From that moment, as one of the fields of my academic activity, I have presented papers in an academic context of international

conferences, symposiums and sessions. I am very grateful to the organisers for inviting me to these international events and giving me an opportunity to present my academic output:

- Kraków, Academy of Music, International Academic Session „On the Path to New Harmony (3)” organized by the Department of Wind Instruments, Percussion and Accordion (December 2012),
- Karlsruhe - Hochschule für Musik (2016, 2018), Maastricht - University of Music(2017),- Academy of Music in Krakow (2015, 2019) - papers during International Hornweek
- Krakow, Academy of Music, International Academic Conference organised by the Brass Department (2015, 2017, 2018),
- Bangkok - Mahidol University - College of Music (2018)
- Natal / Brazil - 49. International Horn Symposium - University of Rio Grande do Norte, organized by International Horn Society (2017),
- Riga, 8th International Riga Brass Symposium, Latvian Academy of Music (2018).

Research projects, publications

I am the author of the following book publications:

- *French Horn and its Virtuosos in the Context of American Film Music* (author),
- *Contemporary French Horn School* (author),
- *Huntsmen' Chorus* (editor),
- *French Horn Orchestral Auditions* (editor),
- *The First Sound on a French Horn - 1001 notes in 50 sets - part 1 and 2* (author),
- arrangement of works for 4-6 French horn ensembles by the following composers:
 - Anton Bruckner,
 - Sergiej Rachmaninoff,
 - Alexander Arkhangelsky,
 - Maxim Berezovsky,
- arrangement of patriotic songs for French horn quartet.

As an employee of the Academy of Music in Kraków, in 2013 I received a grant for a research project realized as part of actions connected with the development of young academics and participants of doctoral studies. My project was entitled „*Specification of French horn parts in American film music after 1960 in the optics of European performance usus of Neoromantic orchestration*”. One of the main premises of the projects was a visit in the center of American film music, in Hollywood. I was able to find answers to questions that have intrigued me at the source. In order to develop and systematise my knowledge in the given academic and artistic field, in the course of my stay in Los Angeles I consulted experts closely connected with the topic of my project:

- James Thatcher – a leading figure among French horn players recording in Hollywood; he participated in recording music for over 3500 films as principal French horn,

- French horn player and arranger Brad Warnaar,
- Steven Becknell – Hollywood studio French horn player, French horn- soloist of the Los Angeles Opera, French horn teacher at the University of South California,
- Andrew Bain – French horn- soloist Los Angeles Philharmonic,
- Dale Clevenger – legendary French horn-soloist of the Chicago Symphony Orchestra (47 seasons in the years 1966-2013),
- Gustavo Dudamel – conductor, music director of Los Angeles Philharmonic.

An outcome of the conducted project was my book, published in 2014 by the Publishing House of the Academy of Music in Krakow, entitled ***French Horn and Its Virtuosos in the Context of American Film Music***. It is, according to my knowledge, the first monographic book devoted to French horn for 40 years.

The second research project realized as part of the the program connected with the development of young academics and PhD students for which I received a grant was entitled „*The art of arrangement and playing in a brass ensemble in the light of leading world trends*“. As part of the project in accordance with my academic and artistic interests I conducted research as well as broadened my knowledge about arrangement and playing in brass ensembles. The outcome of my development in the field of arrangement was the arrangement of several works for a French horn ensemble. The work that brought me the most satisfaction is the transcription of compositions by Anton Bruckner and by Russian composers: Berezowski, Archangielski, Rachmaninoff. Those arrangements were published as well as presented in a few concerts. A complementary part of this part of my activity are arrangements of Polish patriotic songs for a French horn quartet. Publication of musical scores for “shortfall” instruments has been extremely rare and difficult in recent years for a number of reasons. That is why I initiated a project under the title „French horn Academy Music“. The published works are in my view thoroughly prepared in terms of editing and their content is firstly meticulously checked and verified.

An important item in my editorial work is the re-edition after almost a hundred years of a unique work in Polish music literature: Władysław Żeleński's ***Huntsmen' Chorus***, for mixed choir and French horn quartet. new edition of this work, based on the analysis of its first edition from 1880 as well as of the subsequent edition by Feliks Nowowiejski from 1924, involved corrections in French horn parts that were to enable the players to use a wider range of chords in a French horn quartet. The edition also contains a more detailed and comprehensive coverage of articulation and dynamics of instrumental parts. This composition was published by the Publishing House of the Academy of Music in Krakow in 2018 as well as performed at a concert in Żeleński Family Manor.

During my pedagogical work, which I commenced in 2008 at the Primary and Secondary School of Music, I have discovered the lack of literature available in Polish language, based on melodies that the citizens of Poland are familiar with. The idea of learning through play, possibly fast learning process of well known melodies, undoubtedly encourages young people to practice and is the basis of modern methodical textbooks from the United States, Germany, Great Britain, Holland, France or Spain. I also use those textbooks, because the only books in Polish language, published in the 1950s, already at first glance are off putting because of their didactic and visual anachronism. This is how an idea was born to create a totally new book, based on American and German models, with particular emphasis on Polish melodies. Tedious work on the preparation of the textbook took me a few years. A very significant part of that work was regular testing of its contents with students as well as researching their impressions and observing the outcomes of didactic process. The rule present in all modern textbooks is to introduce each new element on the example of a melody that is very well to the student. A new element for the Polish market is a CD recording that is added to the textbook. The CD contains the majority of exercises in two versions: with the French horn and only the piano accompaniment. Such a solution enables the student to work automatically on good sound, intonation, rhythm, tempo, proper coordination at the beginning of playing and encourages further practice. After a long period of intense work, **Polish Music Publishing House** will release an extensive (over 300 pages) textbook entitled *Modern Method for French Horn*. I hope that the textbook - the first one in Polish language for 60 years - will become an important didactic element, in a significant way helping to shape subsequent generations of Polish French horn players.

When teaching orchestral studies as well as preparing students for orchestral auditions I felt a slight discomfort connected with the available collections of orchestral excerpts. Some of those collections contained very long fragments, which unquestionably has numerous advantages, but could be destructive in the context of preparation for orchestral auditions and the need to concentrate on the crucial excerpts. Some of the collections did not contain fragments that are nowadays most frequently required, especially when it comes to specialising on lower voices. A common problem is the lack of Polish orchestral literature in foreign collections, with the standard example of fragments from Frederic Chopin's piano concertos - crucial in the Polish context. Hoping to fulfill those needs, I compiled a new collection of orchestral studies which constitutes of fragments that, according to my knowledge, are the most important in preparation for orchestral auditions in Europe and the USA, grouped into thematic chapters: principal French horn, French horn tutti, low horn. All fragments were meticulously edited directly from primary editions of orchestral parts and scores. I hope that the published position *Orchestral Auditions of French Horn* will be an important complementary resource for



for teaching orchestral studies and generally for the process of preparation for the career of an orchestral musician.

I wrote a collection of exercises *1001 first notes on French Horn in 50 sets*, consisting of two parts: the first one was created to meet the needs of teenage French horn players and students, the second one is addressed to active professional musicians. Part II helps to learn quick reactions to transpositions, reading indications in different languages concerning playing closed sounds or playing with a damper, it also contains examples from soloist and orchestral literature containing the above mentioned issues. I do not know about any other similar collections of exercises.

Didactic activity outside the Academy, at a university and school level

Sharing my didactic knowledge, my skills and experience with younger generations of French horn players during courses, workshops and training sessions for teachers is very close to my heart. I appreciate all the invitations to teach individual lessons and be part of highly qualified faculty at several masterclasses:

- Bangkok / Thailand- Mahidol University - College of Music, lecture and *masterclass* for students attending the college - February 2018,
- Tarnopol / Ukraine, workshops during the Miron Starovetsky International French Horn Competition - November 2018,
- International Hornweek (2015, 2016, 2017, 2018, 2019) - masterclass for students from the following institutions: Academy of Music in Krakow, Colburn School of Music Los Angeles, Hochschule für Musik Karlsruhe, Universidade Federal de Rio de Janeiro, University of Music Maastricht, Conservatorio di Musica Luigi Cherubini Firenze, Tokyo University of the Arts GEIDAI.

I feel extreme satisfaction due to the fact that my dream from the time of my university studies to enable students from Krakow to participate in International Hornweek comes true every year since 2015. Since then representatives of the class of French horn from the Academy of Music in Krakow have participated each year in this event, actively participating in lessons with masters such as: Stefan Dohr (French horn player - soloist of the Berliner Philharmoniker), Andrew Bain (French horn player - soloist of the Los Angeles Philharmonic), prof. Szabolcs Zempleni (winner of the ARD Competition in 2005, professor at the Hochschule für Musik Trossingen), prof. José Asensi (guest principal French horn of the London Symphony Orchestra). The edition in 2015 ended with concerts of French horn ensembles with a 450-member audience at the Salt Mine in Bochnia as well as full to the brim Concert Hall of the Academy of Music in Krakow. At present I have been preparing the next edition in Kraków, which is going to take place on 26th of April - 1st May 2019, with a theme „Horn in Romance”. There will be 39 participants - French horn students from participating institutions. The level of this masterclass

is attested by the fact that every year among the students with whom I work during lessons and I can draw satisfaction from assisting them in their artistic development, there are students qualified for the most prestigious youth orchestras: Gustav Mahler Jugendorchester, Junge Deutsche Philharmonie, European Union Youth Orchestra, Pacific Music Festival Orchestra, Verbier Festival Orchestra, Simón Bolívar Symphony Orchestra of Venezuela, National Youth Orchestra of the Netherlands, Bundesjugendorchester, as well as participants of international competitions: ARD in Munich, Markneukirchen, Prague Spring, Citta di Porcia, Aeolus. I draw satisfaction from receiving positive feedback from these students about the classes I have been teaching, expressed verbally and in writing, which it attested in one of the documents I have enclosed in this application.

An important element of my activity, especially in the context of relatively small number of young French horn players in primary and secondary schools, has been my organising training sessions for teachers as well as instrumental workshops for students. Among these I would like to mention:

- Tarnów, I.J. Paderewski School of Music, training session for teachers, as well as workshops for students (2012, 2013),
 - Nowy Sącz, F. Chopin Primary and Secondary School of Music, training session for teachers as well as workshops for students (2012),
 - Kąсна Dolna - Paderewski Center „French horn Academy” (June 2017, April and October 2018).
- Additionally, I have been engaged actively in giving lessons and consultations as part of the Open Day at the Academy of Music in Krakow.

Organisational activity at the Academy for the class of French horn

During my student years I was always eager to organise educational events for French horn players. I had a considerable influence on the organisation of masterclasses at the Academy of Music in Krakow given by outstanding French horn players and teachers: prof. Radovan Vlatković (2001) and prof. William VerMeulen (2003). As an employee of the Academy, appointed by Rectora prof. dr hab. Zdzisław Łapiński, in the years 2012-2017 I worked on the organisational side of masterclasses given by a guest lecturer of the Academy, prof. Will Sanders.

I organised a number of French horn projects at the Academy of Music in Krakow, including:

- *Weekend with a French horn at the Academy of Music in Kraków* (about 30 participants),
- *Horn in orchestra* (arrival of six students from Karlsruhe, individual work and playing in the orchestra),
- *Spirit of Horn* (arrival of five students from Karlsruhe and Maastricht - qualified for the participation in the Prague Spring competition, individual lessons as well as work on orchestral studies). In addition, I have coordinated events involving the arrival of guests and workshops for

French horn students at the Academy of Music in Krakow: prof. Gatis Evelons (2017), as well as of prof. Jindrich Petras (2017) and Nazar Baziv (2018).

I am the founder and coordinator of the website Waltornia AM Kraków on a social networking site, which serves as a platform for communication as well as for informing students and the audience about important events, articles, photos and updates.

Organisational work at the Academy

Apart from didactic work, I participate in the organisation of life of the Academy. In the years 2015 and 2016 I was the Head Secretary of the Admission Committee at the Instrumental Faculty, whereas in 2014 I was Vice Secretary. Each year I have been appointed a member of the Exam Committee at the Brass Department in the process of admissions. In 2012 I was appointed a secretary of the Department of Winds, Percussion and Accordion, whereas a few months later, after a reorganising process, the Brass Department. Appointed by the Dean of my Faculty I helped to prepare yearly reports on the work of the Instrumental Faculty. I collaborated during preparations for international conferences organized by the Brass Department.

I was an organisational coordinator of the project involving concerts given by the symphony orchestra consisting of students from three institutions: Academy of Music in Krakow, Hochschule für Musik Karlsruhe and the University of Music Maastricht. The theme of the project was film music: *Suite* from the score for the film *Dracula* composed by Wojciech Kilar, *The Gadfly Suite* op. 97a by Dmitri Shostakovich and *Star wars suite* by John Williams. Enthusiastically received concerts took place at the Krzysztof Penderecki European Music Centre in Luśławice, and then at the Theater am Vrijthof w Maastricht as well as at Wolfgang Rihm Forum Saal in Karlsruhe.

Didactic work at the Academy

From the beginning of my employment at the Academy of Music in Krakow in 2011, firstly as an assistant with 1/4 FTE and since 2012 as an assistant professor, I have led a class of French horn. I perceive teaching that instrument primarily as a responsibility for artistic and professional present and future of the young French horn players. I put emphasis on developing the abilities of the student in accordance with their natural capabilities as well as on the development of self awareness, which guarantees progress in the field of artistry and performance skills also after graduating from regular studies. Having excellent role models from my own past and present - wonderful faculty members at the Brass Department, I perceive my mission as a lecturer on several different levels. teaching and developing the proper technique is an incredibly important element enabling expressive freedom and technical agility. My motto is a quote from my mentor: „*correct technique is the first step to show your musicality.*” In a difficult situation of a French horn as a „shortfall” instrument, with relatively small number of primary

and secondary school students, teaching proper technique at the academic level is often connected with the basics of instrumental technique: correcting embouchure, the posture of the player, teaching professional fingering, work on breathing and sound. Perspective of studies and several years of „healthy” playing often means two years of paying the price and patiently going through a frustrating process of corrections in the direction of a new, evolving automatism. My main concern is a ‘healthy” future of a young musician, whose dream is to have many years of successful career without crises and technical problems. Another level is artistic development. When choosing a repertoire, I take into consideration individual didactic needs: technical, stylistic and the ones concerning personality. The third aspect is preparation for public performances. The fourth element of my didactic work is properly directing the student on his educational and professional path. I perceive the role of a teacher as help in directing each student to the most suitable places where they can further develop their skills and preparing them for auditions. The unique individual relation between the mentor and student I perceive also as a responsibility to support students in dilemmas and difficult life situations.

An outcome of my work are achievements of my students and graduates:

- Michał Dynia (Master of Arts studies) is a French horn player at the Filharmonia Świętokrzyska,

- Kinga Lupa (Bachelor of Arts studies) is principal French horn of Filharmonia Podkarpacka.

The above mentioned students as well as the one who study in my class at present have been invited to cooperate with several professional orchestras, such as: Krakow Philharmonic, Opera Krakowska, Beethoven Academy Orchestra, Sinfonietta Cracovia, Filharmonia Świętokrzyska, Lviv Philharmonic, National Opera in Ostrawa; in all cases I received positive feedback about the quality of their work.

Michał Dynia, Kinga Lupa and Andrzej Polak share their knowledge and love for music teaching young French horn players.

Natalia Kawecka - a graduate from Bachelor’s Studies in June 2018, received a distinction at the 5th Edwin Golnik National Competition for French horn Player in Łódź (December 2018).

My students also received individual prizes at the 2nd International Wind Instruments Competition „FINALIS” in Białystok:

- Matej Steininger - Golden Prize (H category)

- Ivan Chekamov - Silver Prize (G category).

French horn players as members of classic woodwind quintets prepared by dr hab. Paweł Krauzowicz, during studies in my class achieved significant success in the form of several prizes and distinctions at international chamber music competitions.

Student Matej Steininger performed as a distinguished representative of the classes of French horn of the Academy of Music in Krakow during an exchange concert with the Department of Wind Instruments at the Frederic Chopin Music University (2017).

Two foreign students applied directly to my class as part of the Erasmus exchange program. Students Matej Steininger and Ivan Chekamov in 2019 were qualified and accepted to continue their studies in foreign institutions as part of the Erasmus program.

I share my experience and knowledge, gained during my studies and masterclasses under the guidance of renowned specialists, when teaching a class of chamber music. I am very happy about the fact that by teaching these classes I could have contributed to the development of my students, who now do very well in professional life.

The knowledge I gained primarily during my studies in Germany, which I graduated with the diploma of „Orchester Musiker“, complemented by work on orchestral repertoire under the guidance of renowned specialists and the experience of several hundred orchestral concerts enables me to supervise French horn students during orchestral studies classes. I realise solo repertoire required for auditions. I also prepare students for regular concerts with the Academy orchestra. I perceive the role of a teacher also as providing support for students, which they can feel due to the fact that I try to be present at events that are important for them. I feel enormous satisfaction that my students successfully performed demanding parts of French horn in significant works of orchestral literature, such as: L.v. Beethoven - *IV and VII Symphony*, W.A. Mozart - *Bassoon concerto*, G. Rossini - *overtures for operas Barber of Seville and Wilhelm Tell*, G. Verdi - *Requiem*, M. Musorgsky - *Pictures at the Exhibition*, P. Tchaikovsky - *I Piano concerto in b flat minor*, R.Schumann - *III Symphony „Rhein“* (1st and demanding 3rd horn), E.Korngold - *Violin concerto*, K.Penderecki - *II Symphony „Christmas Eve“*.

Appointed by the rector in the academic year 2016/17 I was a coordinator and assistant of the Wind Orchestra of the Academy of Music in Krakow. The work involved coordinating the plan of the orchestra, the arrival of soloists prof. Bart Claessens (trombone, soloist Royal Concertgebouw Orchestra) and prof. Jamie Williams (trombone, soloist Deutsche Oper), orchestral repertoire, organization of scores and orchestral parts, checking attendance, leading sectional rehearsals prior to tutti rehearsals with a conductor. In order to prepare for my responsibilities as leader of sectional rehearsals, I extended my skills by studying the following textbooks in English: *Guide to score study for the wind band conductor*, *Rehearsing the band*, *Tuning for wind instruments* as well as an over 1000 page long volume *The Study of Orchestration* by Samuel Adler.

I am a supervisor of the Academic Club of French Horn Students.

Work of a teacher is my life passion. Apart from organising the above mentioned projects as well as coordinating the student trips to International Hornweek, I managed to

enable students to attend the final stage of the Prague Spring International Competition, which was a valuable experience for them.

My work at the Academy of Music was appreciated and I received an individual Rector's 3rd degree Prize „in recognition of outstanding contribution to the development of the Academy in the year 2014”.

Activity in committees in other institutions

I worked as a member of a jury panel at the following competitions.:

- Macroregional Auditions of the Music Education Centre,
- 36th Competition for Young Musicians in Szczecinek,
- 37th Competition for Young Musicians in Szczecinek,
- 1st, 2nd and 3rd National Competition of Wind Instruments, Percussion and Accordion for Primary and Secondary School Students in Trzciana,
- Miron Starovetsky International Competition of French horn players in Tarnopol (Ukraine).

I am also happy to be able to help young musicians, taking part every year in the assessment process of candidates' applications for the National Children's Fund.

Didactic and organisational activity in other institutions,

Didactic activity in primary and secondary schools,

Propagating and promoting activity

Conveying my love for playing horn is connected with my personality and the passion for propagating this instrument. Since 2008 I have taught a class of French horn at Bronisław Rutkowski Primary and Secondary School of Music in Krakow, whereas in the years 2009 - 2016 at the same time I taught at the Primary School of Music in Sobolów. My students received several prizes and distinctions at regional and national competitions.

An additional element in my activity as a propagator of French horn are articles in a Polish magazine „Twoja Muza”, a quarterly of the Dutch Association of French Horn Players „Uijlenspieghel” (in English, translated into Dutch). I have been a co-author of a yearly report about Poland for the International French Horn Players Association (the fragment of which was published in the periodical „Horn call”), articles in the periodicals of the Academy of Music in Kraków „Newsletter” and „MusiQs” as well as in „Kronika bocheńska”; posts on internet websites waltornia.pl and brasserwis.pl as well as an interview for Radia Kraków.

I am a content provider for a successful youtube channel (about 850 000 views, over 880 subscribers), the *leitmotiv* of which are French horn recordings of the highest quality. I am the founder and administrator of a web page (group) „Waltornia” on facebook, which has 580 members and serves as a means of communication for French horn players.

I inspired Stanisław Markowski to realize a musical **documentary** entitled „**The Hornweek**”. My contribution involved creating a general concept of narrative plan for a 25 minute film, the choice of musical fragments, editing text documents for the film, supervising the editing process of the film, production of 100 DVD copies of the film, publication on youtube. The film gained considerable popularity, which I perceive as a significant factor in raising the general public awareness of the instrument.

Artistic, didactic and academic plans and projects

My future artistic projects involve continuation of my activity as a chamber musician, permanent broadening of repertoire and presentations of works during public performances (French horn solo, with piano, with organ, in chamber music ensembles).

My aim is the realisation and publication of further volumes containing arrangements of works for French horn ensembles as well as writing other textbooks. My passion is creating proper conditions, in accordance with the leading worldwide models, for educating and conveying knowledge as well as help in fulfilling musical dreams of younger generations of musicians.

Even though artistic activity has always been my goal and my priority, my main life passion is now teaching. Creating materials and resources, educational organisational and propagating activities connected with French horn - this is my mission. I am convinced that in the case of French horn, a „shortfall” instrument where it happens very rarely that a student chooses the instrument on his or her own - such activity is the more necessary. Looking at the effects of my work, also in the form of the fact that a few times more candidates applies now for the studies at the Academy of Music in Krakow - I am convinced I have chosen the right path.

I dream about a situation when Polish music academies and universities are places where more and more French horn players come to study. My goal is a situation when French horn players, thoroughly educated in Poland, directly after their graduate studies constitute a group of artists representing quality recognisable all over the world.

