

Summary of professional accomplishments

1. Education.

My adventure with professional music education started quite late, that is at my secondary school. At that time, while studying mathematics and computer science at the Fourth High School in Tarnów, I started taking a course at the Diocesan Organists' College. Classes on instrumental playing, harmony, history of music, hearing training – all of them opened my eyes to the world of music, which became the key space of my life at that time.

Entering the musical milieu of Tarnów, thanks to my friends attending the secondary music school in Tarnów, quickly made me realise that the requirements set in the organistic college differ significantly from the ones specified in the State Music School. At the same time, the idea of continuing education at the Academy of Music got sparked for the first time in my head. It was then that the race 'against time' and catching up of the "lost" years began. I met a few friendly people who undertook to prepare me for the entrance examination. From the perspective of years, also of pedagogical work, I see the uniqueness of this time. It was a real challenge for me, but above all for my excellent teacher, Mrs. Agnieszka Stańczyk, to let me 'cover' e.g. a hearing training course at the secondary school level in a few weeks. As far as playing the instrument is concerned, Mr Cezary Chmiel, an organist from my local parish, helped me to play the instrument, who – noticing the technical problems of playing the instrument – based his strategy on musicality and stylistic interpretation of the Baroque music.

Full of fears and opinions about my shortcomings resulting from this short musical education, in June 2003 I took the then three-day entrance exam in the field of Artistic Education at the Academy of Music in Kraków. At present, a number of candidates for this type of studies often reaches the number of vacancies. At that time there were more than 60 people at the candidates' list, so when the results were announced, it was one of the happiest moments of my life. This is because I got to my dream studies with very high scores. For the first time then, I got to understand that following the path of musical art is the right choice, which – in the case of a family with no musical traditions – is not obvious at all. It may raise controversy, misunderstanding, fears for the future, and even resistance. The result of this exam also gave me some more confidence and faith in my musical capabilities, which I lacked at the time.

My studies at the Academy of Music in Kraków was the time of intensive development and fascination with music, about the existence of which I had no idea before. Lectures given

by eminent, legendary educators, such as: Jacek Targosz (senior lecturer), Janusz Mroczek (senior lecturer), Władysław Szczepanek (senior lecturer), prof. Mieczysław Tomaszewski, Regina Chłopicka PhD, prof. Teresa Malecka or prof. Małgorzata Janicka-Słysz let me understand music and provided with stable theoretical grounds without which it would be difficult for me to develop my broadly-understood performance aspect. Determination to achieve the highest musical standards motivated me to choose the best educators. I realised that I had wasted a lot of time in my youth and now I have to learn from the best masters. Thanks to these choices, and sometimes the applied changes of pedagogues, I had the honour to learn, for example, in the conducting class run by prof. Stanisław Krawczyński, in the organ class – by Marek Wolak PhD, and to study propedeutics of composition under prof. Wojciech Widłak, then the head of the Department of Composition. Throughout my studies I the performance aspect as a conductor or organist. These two spaces got permeated through each other especially in church music, where the combination of these functions is highly popular. However, my striving for the truth motivated me to achieve a higher and higher level of conducting and organ playing also apart from church music. I was aware that the level of church music is unfortunately lower in Poland than it is in England, Germany or France.

During and after my studies I took part in numerous master classes in conducting and choirmaster's courses in Poland, as well as in Sweden (University of Uppsala) and England (The Royal Scholl of Church Music – Salisbury and Lincoln). It gave birth to permanent cooperation with significant centres and outstanding musicians. Immediately upon graduating from the Academy of Music in Katowice, I also undertook postgraduate studies in the organ and organ improvisation class of prof. Julian Gembalski. For me it was an extraordinary time to develop my skills under the guidance of an outstanding, but at the same time extremely demanding master. The acquired skills, still under improvement, opened to me the art of organ improvisation. Regardless of the performance of organ music, I was was intensively involved into conducting activities, which in 2012 was crowned with obtaining a doctorate in the field of conducting.

2. Artistic performance

My artistic performance runs along a variety of paths , but conducting and performing organ music the two key fields. These two lines of music have been intertwined for centuries in the space of sacred music, they also dominate my artistic performance. Since 2008 I have been employed as an organist and conductor at the Sanctuary of the Divine Mercy in Krakow.

The Basilica of the Divine Mercy built in 2002 had hardly any musical background. So I started to construct the musical identity of this place. Certainly, in church, it is crucial to gain the trust of clergy and their understanding for the pursuit of high performance and repertoire quality, as well as for the necessary investments in musical infrastructure.

In order to fulfil the expectations of the then Rector of the Sanctuary, Bishop Jan Zając, at the turn of 2008 and 2009 I set up a mixed choir at the Basilica, currently operating under the name of **MUSICA EX ANIMA**. With this ensemble I regularly sing at the Divine Mercy Basilica during liturgy, where we perform classical repertoire of the great masters of bygone eras and contemporary music, often with symphony or chamber orchestra. The significance of this place makes it a venue for international events, often broadcast by the mass media (e.g. visits of the three Popes: John Paul II, Benedict XVI and Francis). This is an extra motivation and challenge for the ensemble. It is also an opportunity for the promotion of valuable music in the liturgy, in opposition to the popular tendency to reduce the repertoire and to lower the performance level of music in Polish churches.

Apart from liturgical activities, we won numerous awards at the national music festivals. With this ensemble I was also awarded for "the best contest conductor". The **MUSICA EX ANIMA** choir already has its own brand in the Kraków community. The ensemble performs on a regular basis. The concert programmes covered, among others, the following works Gabriel Fauré's Requiem, cantatas by Johann Sebastian Bach and Dietrich Buxtehude, works by Joseph Haydn, Wolfgang Amadeus Mozart and countless 'cappella choir' compositions. The choir routinely cooperates with professional singers such as: Marcin Wolak – bass, Jolanta Kowalska-Pawlikowska – soprano, Natalia Chorzalska – soprano. The artists mentioned above also conduct voice emission classes for choristers. The ensemble's works include a CD entitled "Divine Mercy in music", where compositions related to the cult of Divine Mercy were collected, from the Gregorian chant to contemporary compositions by Wojciech Kilar, Henryk Jan Botor and Wojciech Widłak, among others.

From the beginning of its activity, during ceremonial liturgy and concerts, as required by a given repertoire performed, the **MUSICA EX ANIMA** choir was accompanied by an instrumental ensemble.

In 2017 I initiated the creation of **the Symphonic Orchestra of the Sanctuary of the Divine Mercy** as an independent instrumental ensemble with a fully classical composition. The orchestra is chiefly composed of graduates and students of the Academy of Music in Kraków and Katowice, as well as graduates of 2nd level music schools. The ensemble had a dynamic impact on the expansion of its repertoire. Over two years of its activity, the concert programmes

covered, among others, Organ Concerts by G. F. Haendel, G. G. G. Gorczycki: *Laetatus sum*, J. S. Bach: Double Concerto for violin and oboe BWV 1060, Orchestral Suite in B minor BWV 1067, C.P.E. Bach's Flute Concerto in D minor, W.A. Mozart: Mass in D major KV 194, *Exultate jubilate* KV 165, *Laudate Dominum* KV 339, *Ave verum corpus* KV 618, Kirchensonate in C major KV 278, Paris Overture KV 331a, E. Grieg: Suite from the Holberg's times, F. Schubert: *Auguste jam coelestium*, D 488, unfinished symphony in H minor D 759, K. Szymanowski: *Litanies de la Vierge Marie* op. 59, H. M. Górecki: 3 works in the old style, Symphony No. 3, Part II, H.J. Botor – Song of Divine Mercy, *Mater Dolorosa* and many other compositions and arrangements for symphony orchestra. Apart from numerous concerts in Poland, the ensemble has also performed abroad at Westminster in London, at the Dominican Basilica in Berlin, at the Paris Cathedral of Notre-Dame and many other locations in England, France and Germany, promoting Polish music and presenting a high level of performance. This type of performances abroad are an opportunity to promote young, talented musicians and are certainly the driving force behind the operation of this orchestra.

At the turn of 2017 and 2018 I set up a vocal ensemble called **Cappella Marialis** at the St. Mary's Basilica in Kraków. This is the fruit of research studies into the music material collected in the St. Mary's archives. According to them, until 1866 there was a professional vocal-instrumental ensemble at the St. Mary's Basilica, which performed music during the liturgy of Sundays and other celebrations. I decided to make a reference to this history, as well as to the liturgical tradition of the great foreign cathedrals, such as the Notre-Dame cathedral in Paris. The idea was accepted by Dr Dariusz Raś, the Arch-Presbyter of St. Mary's Basilica and Mitred Prelate, who tried to find a sponsor for Cappella Marialis. Currently, the ensemble consists of a dozen or so singing persons – graduates or students of the Academy of Music in the field of vocal studies or graduates of vocal classes of 2nd level music schools. Since 3 December 2017, the ensemble sings in the basilica regularly at 6.30 p.m. every Saturday, at the Christmas Eve mass on Sundays. We also perform concerts in Poland and abroad.

The repertoire of Cappella Marialis includes masterpieces of sacred choral literature a cappella and accompanied by organs or orchestra. The preparation of weekly liturgies resulted in a very broad repertoire output for the ensemble. The music performed always corresponds to the content of a given liturgy. The ensemble's focus on liturgical activity with its high musical potentials let us to listen to valuable sacred religious music in liturgical conditions, i.e. for which these great works were composed. I am convinced that a Saturday evening Mass in St. Mary's Basilica is characterised by exceptional musical quality, which is confirmed by many people, including musicians who took part in it.

The ensemble's repertoire covers, among others, Gregorian mass cycles for various liturgical periods, Gregorian chant, including introits for some Sundays, songs by G. G. Gorczycki, W. from Szamotuły, M. Gomółka, J. Różycki, S. Moniuszki, J. Świdr, H. M. Górecki, K. Penderecki, H. J. Botor, G. P. Palestrina, G. Croce, O. Gibbons, W. Byrd, G. F. Handel, J. S. Bach, W. A. Mozart, A. Bruckner, S. Rachmaninov, M. Durufle and many others.

In December 2018, at the initiative of the Ambassador of the Republic of Poland in Paris, Cappella Marialis was invited to perform – together with the Symphony Orchestra of the Shrine of Divine Mercy – music during the liturgy and concert of Polish music on the occasion of French celebrations of the 100th anniversary of Poland's regaining independence. The celebrations took place at Notre-Dame Cathedral in Paris and were connected with the inauguration of the Polish Chapel at this temple. The concert program covered the following compositions: K. Szymanowski – Litanies de la Vierge Marie op. 59, H. M. Górecki – Totus Tuus, K. Penderecki – O gloriosa virginum, H. J. Botor – Mater Dolorosa, Ave Maria. It was a wonderful culmination of the first year of Cappella Marialis and its activity.

Within 2015-2016 I also led a vocal ensemble at the Intercollegiate Institute for Church Music in Kraków. The fruit of this work is, among others, the album entitled *Cantate Domino in laetitia* from *Messe breve no. 5 in C major* by Ch. Gounod and *Messe Cum jubilo op. 11* by M. Duruflé.

In addition to the above-mentioned ensembles with which I work regularly, I occasionally conduct the **Collegium Palestrinae** ensemble. With this ensemble, which specialises in old-time music, I performed monographic concerts by English composers W. Byrd and O. Gibbons. I also perform with **the Górecki Chamber Choir**, especially in the field of contemporary music, among others: by P. Łukaszewski, H. J. Botor, W. Kilar and premieres of our own compositions. This ensemble is composed of musicians with very extensive choral experience. It lets to flexibly shape the sound and expression of a given piece of music. With this ensemble I also recorded an album called *English Church Music*, which I present in the post-doctoral thesis.

The potential of the performance instrumentation that I have today makes me a fulfilled conductor. The performance capabilities – from the chamber a cappella sound to the symphonic tutti of choirs combined with orchestra – open almost unlimited repertoire possibilities for me. This is extremely inspiring and motivating.

At the same time as a conductor, I also perform as an organist. My repertoire includes a variety of works from the Baroque to contemporary music, e.g. works by D. Buxtehude, F. Couperin, J. S. Bach, C. Franck, M. Dupre, L. Vierne, M. Reger, S. Karg-Elert and O. Messiaen. Organ improvisation occupies a special place here. I recorded several CDs on which I perform

organ music, including one with organ improvisations. This year I will record another organ CD performed at the new organs in Basilica of the Divine Mercy in Kraków.

Apart from solo recitals, I actively participate in chamber music concerts, accompanying singers and instrumentalists on organs. Recently, together with Natalia Chorzalska (Czuhaj) (soprano) and Joanna Synowiec (flutist), we set up a trio in which we perform repertoire based on trio-compositions. This is also an opportunity for me to prepare transcriptions of soprano arias with orchestra for soprano, organs and a solo instrument. As a soloist or chamber musician I take part in a variety of organ or chamber music festivals.

Composition is the space of art which has been present in my activity since my youth, for which I still lack time. Especially larger forms of music (for large groups) demand many humbling weeks and sometimes months of work. Nevertheless, over the last few years I have written several pieces for different groups. I would like to draw attention to three of them: *O Crux* (2014) for mixed choir a cappella – a piece written for Good Friday's Adoration of the Cross and awarded at choir festivals, *Hour of Mercy* (2017) – a composition for choir, symphony orchestra and baritone solo to the text by St. Faustina Kowalska, written for the 15th anniversary of the consecration of the Basilica of Divine Mercy (the premiere performance: 19 August 2017, Górecki Chamber Choir, Symphony Orchestra of the Sanctuary of the Divine Mercy, Marcin Wolak – baritone, Krzysztof Michałek – conductor) and *Prelude, Adagietto and Toccata* (2018) for symphony orchestra and organs – a piece written for the inauguration of new pipe organs in the Basilica of the Divine Mercy (the premiere performance on 19 August 2018, Symphony Orchestra of the Sanctuary of the Divine Mercy, Krzysztof Michałek – organs, Stanisław Krawczyński – conductor). Apart from the above-mentioned pieces, I still make music compositions and arrangements for various music groups, depending on their current needs and capabilities.

I am a supporter of classical orchestration. Maurice Ravel and Mikołaj Rimski-Korsakow are my unrivalled masters in this field. It lets me, for example, to make the full use of orchestra during liturgies, not being limited by a couple of pieces only. I also cooperate with composers such as Henryk Jan Botor – I perform his excellent pieces of composition and instrumentation during concerts and liturgies in Poland and abroad. I hope that in the future I will find time to develop the art of composition more, but, so far, other areas of my activity effectively prevent me from doing so.

3. Scientific activity

My scientific activity is chiefly related to sacred music. The great liturgical and cultural centres with which I work (the Basilica of the Divine Mercy and the St. Mary's Basilica) inspire me to conduct research studies in areas that have not often been examined but the results of which can be quickly adapted. This was the case, for example, with the topic of my doctoral thesis: *The idea of Divine Mercy in vocal and vocal-instrumental music based on the selected composers*. My search for a valuable repertoire related to the cult of Divine Mercy resulted in the analysis of choral works and numerous composers of the Renaissance up to contemporary compositions. During the search studies I realised that this topic was not discussed and described. The theme: *Misericordias Domini* in comparison with e.g. the subject: *Stabat Mater* or *Te Deum* was not examined and described. So my work was pioneering in character, and its added value is the fact that I found out a lot of valuable compositions for my ensembles and to which I keep coming back. As I mentioned earlier, my work in the St. Mary's Basilica made it possible to conduct research studies at the St. Mary's archives. All the found music and thoroughly described and well-known history of music in the history of St. Mary's church inspired me to undertake research studies and performance activities in the field of Gregorian chant, Polish music, the history of liturgy and organ building.

Another area of my research covers the practice of organ improvisation in its historical, didactic and performance aspects. I also discuss this topic during various scientific sessions and workshops for organists.

My articles have been published in various scientific journals, such as: *Pro Musica Sacra* (vol. 9, 2011, vol. 11, 2013, vol. 13, 2015), *Kulturowe i edukacyjne konteksty muzyki religijnej* [Cultural and educational contexts of religious music], AM Bydgoszcz 2016, *Studia Hildegardiana Sariensia* [Hildegardiana Sariensia Studies] Wydawnictwo Muzyczne Polihymnia (vol. 3, 2016). I am a member of the editorial office of two music scientific journals: *Rocznik Stowarzyszenia Polskich Muzyków Kościelnych – Musica Ecclesiastica* [Yearbook of the Association of Polish Church Musicians Musica Ecclesiastica] and *Studia Hildegardiana Sariensia* [Hildegardiana Sariensia Studies] published by Polihymnia in Lublin.

In the range of my choral activity I have been interested in British music for years. I have spent several years on researching this subject and directed my habilitation towards this area.

4. English Church Music.

The improvement of my choirmaster's workshop directed my search studies towards Great Britain. For many years I have been impressed by the musical level of British choirs.

Their crystal sound, excellent intonation, sophisticated repertoire and, above all, the universality of this high quality even in minor centres inspired me to look for answers to my questions: How do British choirmasters get to such a high quality choral singing? What factors determine this level of performance? Is it possible to achieve such a level in Poland?

I searched for answers 'at source' travelling to significant music centres in the UK, and also starting to co-operate with the Royal School of Church Music, the organisation which set up to educate musicians for the Anglican Church. It covers the United Kingdom, Canada, Australia, New Zealand and other centres historically and liturgically connected with the Anglican Church. I took course sessions every year in Lincoln for choristers from all over the UK. I watched the working methods, management structures and organisation of music at the British cathedrals. I had an opportunity to prepare music and sing with English choirs during the Mass and choral vesper liturgies, so characteristic to Anglicans. I had conversations with conductors, choirmasters, organists, as well as local priests. It let me to reach the depths of this great choral tradition, to get to know its strengths and weaknesses. A large repertoire of valuable vocal, vocal-instrumental and organ music, not performed at all or almost never in Poland, was another fruit of my travels.

Inspired by all I saw during my travels, I started making attempts to adapt all the observed concepts. I made the British scheme (which focuses on sectional work with individual voices) the grounds for my rehearsal system. I adapted the English harmonic models of psalms for choral vespers and arranged such vespers with the MUSIACA EX ANIMA choir at the Sanctuary of Divine Mercy. With the Collegium Palestrinae choir I performed two monographic concerts with British music – by W. Byrd in 2016 and O. Gibbons in 2017. At the same time, I organised a scientific session on the music of the Anglican Church at the Academy of Music in Kraków. I invited Andrew Reid, then director of *the Royal School of Church Music*, Robert Jones, Archdeacon of the Worcester Cathedral and the choir conductor from Ely Paul Trepte Cathedral together with the choir (!). As part of the session, apart from lectures, there were choral vespers at the Wawel Cathedral and a choir concert at the St. Mary's Basilica in Krakow. For all the participants of these events, touching the British culture in a direct and authentic manner has become a great experience.

I still draw on British contacts, I cooperate with local musicians and ensembles. My interest in English music is, to a certain extent, culminated in my last album entitled *English Church Music*, which I recorded with *the Górecki Chamber Choir*. I present a series of some selected compositions made in the Renaissance up to the 20th century. The high musical level of choristers, the excellent accompaniment offered by Filip Presseisen, the noble sound of new

organs at the Basilica of the Divine Mercy in Kraków – in my opinion – gave very satisfying effects. Therefore I decided to present this recording as a work of art in the postdoctoral thesis.

5. Teaching performance

Since 2009 I have been employed at the Academy of Music in Kraków in the Department of Religious Music. At the specialisation of Church Music I have currently been teaching leading the following subjects: Conducting, Liturgical Accompaniment, Liturgical Organ Improvisation. In previous years I also taught: Choir and History of Organ Music.

In my conducting class, the following students graduated:

Katarzyna Stanik (2014), Maria Barcewicz (2018), Kowalcze Mikołaj (2018);

And in my liturgical accompaniment class:

Lelek Łukasz (2013), Walczyk Łukasz (2013), Oleniak Joanna (2014), Stanik Katarzyna (2014), Stanosz Paweł (2014), Prochwicz Paweł (2015), Sandera Łukasz (2015), Wrona Artur (2015), Putyra Magdalena s. (2016), Rymarczyk Paweł (2016), Stefańska Grzegorzyc Emilia (2016), Kielar Paweł (2017), Mandola Łukasz (2017), Rusek Łukasz (2017), Buda Wojciech (2018), Kowalcze Mikołaj (2018), Sowa Damian (2018), Zwierniak Karol (2018).

In addition to didactic classes, students also take part in the following practical courses: Choir conducting, Choir accompaniment, Liturgical Accompaniment, Pipe Organ Tuning.

Since 2018 I have also been teaching Methodology of Church Music Teaching as part of the Interdepartmental Pedagogical Studies.

I was a reviewer of the two master theses: the first one written by Barbara Matusik (2015) entitled: *Life and work of Wacław from Szamotyły with the history of Polish music of the Renaissance period at the background* and the second one written by Karol Zwierniak (2018) entitled: *Pipe organs in parishes within the Bochnia Wschód and Bochnia Zachód deaneries. Historical and musical outline.*

From 2009 to 2017 I was a teacher at the Archdiocesan 2nd level Music School in Kraków. I taught the following subjects there: Harmony, Hearing training, Liturgical Accompaniment, Organ Improvisation, Pipe Organs, Choir, Choral Accompaniment.

In my pedagogical work I do my best to form 'a complete musician' who, regardless of the context and place of his/her activity, will guarantee professionalism and quality in the broadly-understood musical art.

6. Construction of pipe organs

From the beginning of my contact with pipe organs, apart from playing this instrument, I was interested in the process of sound formation. I was intrigued by what makes pipes of different shapes sound different. Why identical-looking voices (pipes) sound different in different instruments. What influences the nobleness of sound, which is so important in every kind of musical performance. This youthful curiosity made me gain knowledge and experience in this field. While still a student, I was an assistant in the renovation of pipe organs in churches, with which I was linked when working or living there. This is how I learned how to build pipe organs from the following Kraków organ-makers: Lech Skoczylas and Łukasz Kmiecik. After my graduation I was appointed by Cardinal Stanisław Dziwisz to attend the Archdiocesan Commission for Church Music. My work in the commission lets me to gain broader experience in this field, though from the perspective of time I must honestly admit that I had no adequate knowledge at the time to deal with pipe organs competently. However, over the course of several years I took part in several dozen organ renovations, reconstructions and constructions within the Archdiocese of Kraków.

The topic of organ construction absorbed me even more due to the competition for the construction of organs at the Sanctuary of Divine Mercy. As this competition was international in scope, it was the first time I had an opportunity to personally meet several outstanding organ builders from Austria, Germany, Switzerland and France. It was a breakthrough moment for my perception of the capabilities and quality of organic construction. Finally, the competition was won by Rieger, a company seated in Austria. Unfortunately, due to financial reasons, this project has not been brought to life. However, trying to carry on the issue of organ construction for this basilica, I prepared a concept of new organs myself and convinced the Rector of the Sanctuary to entrust the implementation of this project to Zych – a Polish, much cheaper company. This is how 73-vocal organs with their romantic style inspired by the French Romanticism, but also with elements characteristic to German and British instruments was created at the Basilica. It seems that very good effects were achieved taking into consideration very difficult acoustics conditions. My opinion is certainly not objective, but it is also shared by organists from all over the world.

Together with the construction of organs for the Sanctuary of the Divine Mercy, the revitalisation of organs at the St. Mary's Basilica in Kraków began. The international competition was again won by Rieger, the mentioned Austrian company, but this time the project is in progress and will be completed in 2020.

My achievements in the field of works on pipe organs were noticed and positively verified by the Ministry of Culture and National Heritage. In November 2017 I was appointed to the position of an expert of the Ministry of Culture and National Heritage in the field of *pipe organs*. Currently, as an appraiser, I supervise works at the St. Mary's Basilica. I also inspire other centres holding valuable pipe organs, which are often in very poor technical condition, to undertake renovation operations.

7. Organisational and cultural promotion activities

In the field of work at the university:

- In 2016 I was elected Vice-director of the Intercollegiate Institute of Church Music in Kraków,
- I am a member of the Commission for the quality of education at the Academy of Music in Krakow,
- I am a member of the Faculty Election Commission,
- in 2014-2019 I organised a series of scientific sessions on sacred music, with the participation of foreign and Polish speakers, combined with open master training courses in musical performance fields,
- I am a member of the Senate of the Academy of Music in Kraków, the Council of the Faculty of Creativity, Interpretation and Music Education and the Council of the Intercollegiate Institute of Church Music in Kraków.

Beyond the university:

- I initiated and have coordinated the Chamber Music Festival in Wojnice, my hometown (the 4th edition of the festival is held this year),
- I initiated and have coordinated the Organ Music Festival in Grybów (the 4th edition of the festival is held this year),
- I initiated and have coordinated a series of concerts on the new organs in the Basilica of the Divine Mercy in Kraków (several organ and chamber music concerts; more concerts to come),
- I am a member of the Association of Polish Church Musicians.

Conclusion

I am not used to writing about myself and my activities. It was a challenge for me to write this text. Preparation of this summary of professional accomplishments, as probably most future-to-be habilitation candidates do it, was preceded by reading texts of this type, made available by the Polish Academies of Music at their websites. I saw a lot of ideas for building the form and "selling" my works elegantly but at the same time at the highest possible price :-). I do not know if I managed to achieve it. I definitely did not want to build an over-intellectualised, sometimes 'artificially inflated' text. Rather, this is a simple, structured description of my works and activities. The summary of what I do, what absorbs me completely, make certainly the grounds and motivation to draw conclusions from my professional and artistic experience to date. I am aware of the fact that my activities are to a large extent linked with work for the Church. I owe a lot to the church, because the church itself created a space for me to fully and professionally realise myself as a conductor, organist, or perhaps more as a creator of musical reality at the centres where I work. In combination with work at the university I feel like an individual in the full and logical bloodstream of scientific, artistic and pedagogical work. This makes me authentic in passing on – to students – my knowledge, experience and, above all, practice of performance in numerous areas of music.

I try not to lose **the performance quality** in every aspect, in spite of the multitude of my interests. Striving for the highest possible level of the performed art is my greatest ambition and objective. I am very irritated by the superficiality and attempts made to 'dress products in a robe of quality which do not deserve it'. Nowadays this kind of phenomenon has been quite common. Striving for truth, even the difficult one, is extremely important to me, especially when you have to face yourself with the truth. I learn this authentic humbleness and reasonable self-esteem from Wojciech Kilar, who treated his work with restraint: "*I have achieved some success in both symphonic and film music. Although I could always think that someone has done more, it seems to me that I got too much with all my laziness...*"¹ In my creative struggle, sometimes full of inevitable confrontation with other musicians, I would very much like to keep authentic humbleness. Not the one which results from intelligence and calculation so as not to be perceived as a boor, but the one which flows from the depths of human heart. It is a challenge for the whole life, probably much more difficult than musical challenges.

¹ Rozmowy z Wojciechem Kilarzem [Conversations with Wojciech Kilar], PWM 2007.

*Lord, my heart is not boastful
and my eyes are not supercilious.
I am not chasing what is high,
or what is beyond my strength.
On the contrary: I put some order
and peace down to my soul.
(Psalm 131)*

Krzysztof Michałek