

SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

1. Diplomas, academic/artistic degrees held, including the institution name, place and year of their award, and the title of the doctoral dissertation

- 1997 – graduation diploma (with distinction) from the State Secondary Music School in Rzeszów in the piano class
- 2000 – graduation diploma in family theology from the Institute of Family Studies at the Faculty of Theology of the Pontifical Academy of Theology in Kraków
- 2002 – graduation diploma (with excellent results) from master's degree studies in music theory at the Faculty of Composition, Conducting and Music Theory of the Academy of Music in Kraków
- 2005 – graduation diploma (with distinction) from first degree studies in philosophy at the Interfaculty Institute of Philosophy of the University of Rzeszów
- 2007 – graduation diploma from second degree studies in philosophy at the Interfaculty Institute of Philosophy of the University of Rzeszów
- 2010 – musical art PhD degree in composition and theory of music, in the specialty of theory of music, awarded by the resolution of the Council of the Faculty of Creativity, Interpretation and Musical Education of the Academy of Music in Kraków of 22 February 2010
Title of doctoral dissertation: *The Symphonies of Lutosławski, Penderecki and Górecki in the Light of Polish Phenomenological Concepts* [*Symfonie Lutosławskiego, Pendereckiego i Góreckiego w świetle polskich koncepcji fenomenologicznych*]
Promoter: Professor Teresa Malecka PhD Hab.
Reviewers: Professor Jagna Dankowska PhD Hab., Professor Mieczysław Tomaszewski PhD Hab., Professor Władysław Stróżewski PhD Hab.

2. Information on current employment in academic/artistic institutions

- Since 2002 – Music Theory and Interpretation Department, Music Analysis and Interpretation Division, Creativity, Interpretation and Musical Education Faculty, Academy of Music in Kraków
 - 2005 – Assistant Lecturer (awarded by way of a competition)
 - 2010 – Assistant Professor (awarded by way of a competition)
- 2002-2012 – Institute of Music of the University of Rzeszów (teaching position under a teaching contract)

3. Academic and research activities

- Forming phase

During one of the early presentations of the integral interpretation method, Mieczysław Tomaszewski talked about his vision as follows: “In fact, my intention can be reduced to the desire to see music in the context of human life and culture – a work of art as a specific reaction to the world in all its dimensions”.¹ When I chose theoretical studies at the Composition, Conducting and Music Theory Faculty of the Academy of Music in Kraków in 1997, I was not yet aware that I was entering an environment in which I would find values that were most conducive to intellectual and humanistic development. An anthropologically oriented reflection on a musical work as “a phenomenon that escapes perception, and yet offers us an intense experience of existence or evokes admiration with its beauty”² – the foundation of the Kraków Theoretical School – reached us, the students, through lectures and seminars, with time increasingly conducted in the manner of individual meetings of masters with students. During my studies, my interest in contemporary music – especially Polish music – developed, while my aesthetics and philosophy of music were also formed, significantly influenced by the classes conducted by Professors Mieczysław Tomaszewski, Regina Chłopicka, Krzysztof Droba, Krzysztof Sz wajgier, Leszek Polony and Władysław Stróżewski. However, the moment of the “significant encounter” (using the terminology of Mieczysław Tomaszewski),³ which clearly orientated me as a music theoretician, was the initiation of cooperation with Professor Teresa Malecka, under whose supervision I wrote my master’s thesis and then undertook the process of writing my doctoral thesis. In my promoter’s personality I discovered model qualities constituting the ethos of a scholar and a teacher, combining in a harmonious blend care for the sense and structure of expression, responsibility for the word (its importance and clarity), and an attitude of specific humility towards the object of research undertaken, with as deep an insight into it as possible. These became the guidelines for my first and my subsequent academic activities.

For me, studies were very intense in terms of academia and art. The particular experience of combining practice and theory turned out to be extremely valuable, giving me the opportunity to interact with live music – not only as a listener and a novice critic, but also as an active performer. I took part in the artistic undertakings of the Choir of the Academy of Music in Kraków, including a project whose aim was to perform Krzysztof Penderecki’s *Credo* under the direction of the composer himself at two prestigious festivals (Lucerne, Kraków, 2001). I also actively participated in the work of the Music Theory Students’

¹ M. Tomaszewski, a statement during the *Discussion* after the paper *Wprowadzenie do teorii utworu słowno-muzycznego* [An Introduction to the Theory of a Verbal and Musical Work], in: *Muzyka w kontekście kultury. Spotkania Muzyczne w Baranowie 1976* [Music in the Context of Culture: Musical Meetings in Baranów 1976], ed. L. Polony, PWM, Kraków, 1978, p. 190.

² M. Tomaszewski, *Nad analizą i interpretacją dzieła muzycznego. Myśli i doświadczenia* [On the Analysis and Interpretation of a Musical Work: Thoughts and Experiences], in: M. Tomaszewski, *Interpretacja integralna dzieła muzycznego. Rekonesans* [An Integral Interpretation of a Musical Work: Reconnaissance], Akademia Muzyczna w Krakowie, Kraków, 2000, p. 33.

³ M. Tomaszewski, *Życia twórcy punkty węzłowe. Rekonesans* [The Key Nodes of a Composer’s Life: Reconnaissance], in: M. Tomaszewski, *Muzyka w dialogu ze słowem* [Music in Dialogue with the Word], Akademia Muzyczna w Krakowie, Kraków, 2003, p. 35.

Academic Club, preparing the first written reviews of concerts and engaging in the organisation of scholarly symposia. In 2001 I received a one-year scholarship from the Minister of Culture and National Heritage for outstanding academic achievements.

The awakened general-humanistic interests resulted in the search for additional opportunities to become more involved in the cultural and academic life of Kraków. In 2000 I graduated from a two-year study of family theology at the Institute of Family Studies at the Faculty of Theology of the Pontifical Academy of Theology in Kraków, whose originator and founder was Cardinal Karol Wojtyła, later Pope John Paul II. I also managed the student discussion group “Faith and Culture” at the “Beczka” Dominican Academic Chaplaincy, as part of which, besides preparing and moderating discussions on subjects related to religion and the cultural and civilisational issues of the contemporary world, along with active participation in Kraków cultural events, I lectured on music.

In 2002 I defended my master’s thesis, *The Issues of Sacrum in Polish Contemporary Music on the Example of Selected Works Related to the Holy Father John Paul II*, written under the supervision of Professor Teresa Malecka PhD Hab. In 2000, while preparing the text of the work, I conducted a short enquiry at the Center for Documentation and Research of the Pontificate of John Paul II in Rome. My master’s thesis brought me a number of distinctions:

- “PRAESIGNIS” award in the Małopolska Region Marshal’s competition for the best bachelor’s, master’s and doctoral thesis;
- the prize of the City of Kraków in the field “Diploma Thesis – Culture and Art”;
- a distinction in the 14th Competition of Master’s Theses of Graduates of Music Academies in Poland in the category of Music Theory and Music Direction.

In 2002 I began working as an assistant at the Music Theory and Interpretation Department (Music Analysis and Interpretation Division) of the Academy of Music in Kraków, and at the Institute of Music at the University of Rzeszów. Aside from my teaching and organisational activities, I was involved from the very beginning in lively academic work, taking an active part in national and international symposia and scholarly conferences, then publishing articles in Polish and foreign journals. From these first experiences, participation in the following events became particularly valuable: the International Musicological Congress accompanying the “Musica Antiqua Europae Orientalis” Festival (Bydgoszcz-Pieczyska, 2003), and two international symposia within the “Melos-Ethos” Festival in Bratislava (in 2003 and 2005). In these early endeavours I continued to broaden my interests and focused on the issues of Polish contemporary music (especially the main representatives of the so-called “generation 33”, Krzysztof Penderecki and Henryk Mikołaj Górecki), religious music, as well as the aesthetics and philosophy of music.

A significant stage of my academic development between 2003-2008 was my participation in the implementation of a research project (KNB grant no. 1H01E 007 26) entitled *Krzysztof Penderecki’s Creativity from Genesis to Resonance*, under the leadership of Professor Mieczysław Tomaszewski PhD Hab., in which, apart from in-depth studies on the phenomenon of the music of the composer of *Paradise Lost*, methodological issues came to the fore – this was one of the most extensive applications of the integral interpretation method to analyse the work of one composer. My participation in the project (I was one of several contributors), during which I published six analytical articles devoted to Penderecki’s

compositions, was one of the first serious impulses directing my attention towards a methodological direction.

My philosophical studies at the University of Rzeszów from 2002-2007 provided me with further inspiration in this area. I undertook the studies with the desire to expand the humanistic perspective for my theoretical and musical research, and so from the very beginning I focused on the issues of the philosophy of art, aesthetics and axiology. At that time my interest in phenomenology finally crystallised – although it had sprouted earlier – strongly influenced by my encounter at the Academy of Music in Kraków with Roman Ingarden’s students Władysław Stróżewski and Mieczysław Tomaszewski. Phenomenology, broadly understood as – to use the definition of John Paul II – “a style of thinking and a way of intellectual approach to reality, which wants to capture its essential and constitutive features, avoiding prejudices and patterns”,⁴ became the methodological basis for my next research on music. It was also the subject of my doctoral dissertation, in which I attempted to verify Polish phenomenological concepts related to a work of art, including music (Roman Ingarden, Władysław Stróżewski, Leszek Polony, Bohdan Pocij and Mieczysław Tomaszewski), by interpreting selected Polish 20th-century symphonies in their light. The subject of the dissertation, written under the supervision of Professor Teresa Malecka PhD Hab., crystallised as: *The Symphonies of Lutosławski, Penderecki and Górecki in the Light of Polish Phenomenological Concepts*. In 2006 I initiated my doctoral dissertation in the field of musical arts – artistic discipline: composition and theory of music; specialisation: theory of music, at the Academy of Music in Kraków, and during 2008-2009 I implemented the promotional grant no. N N105 333534 under the supervision of Professor Teresa Malecka PhD Hab. The interdisciplinary nature of the dissertation, defended in 2010, required the appointment of three reviewers, representing both music theory and philosophy (Professors Jagna Dankowska, Mieczysław Tomaszewski and Władysław Stróżewski). The doctoral thesis became the basis for the monograph entitled *Symphonic Work in the Perspective of Polish Phenomenological Concepts: Lutosławski, Górecki and Penderecki*, published in 2013 by the Academy of Music In Kraków. In 2011 I received the scholarship for an outstanding young academic from the Minister of Science and Higher Education.

- Crystallisation phase

My academic activity, still in an interdisciplinary spirit, evolved in several complementary areas after I obtained my doctorate. Among them is a philosophical-musical theme; research on the phenomenon of musical creation associated with Pope John Paul II and the phenomenon of papal aesthetic reflection; as well as further analytical and interpretative exploration of Polish contemporary music, including religious music, taking into account broad sociological (generational), socio-political and aesthetic contexts.

The philosophical and aesthetic thread, which was the natural result of my research and academic choices so far, has manifested itself in a number of initiatives, such as

⁴ John Paul II, *Fascynująca przygoda [A Fascinating Adventure]*. To the representatives of the World Phenomenology Institute in Hanover, USA, 22 March 2003, https://opoka.org.pl/biblioteka/W/WP/jan_pawel_ii/przemowienia/fenomenologowie_22032003.html (accessed 10 February 2019).

establishing cooperation with Polish university philosophical centres and societies; participation in conferences of a philosophical or interdisciplinary profile; writing and publishing in scholarly journals or multi-author philosophical monographs; and participation in research projects. Further studies on phenomenological reflection on music, including Ingarden's music, played an important role for me. The 40th anniversary of the death of the father of Polish phenomenology, commemorated in 2010, resulted in a number of initiatives undertaken by academic circles focusing on this idea, including by the Polish Phenomenological Association and the Roman Ingarden Philosophical Research Centre at the Institute of Philosophy of the Jagiellonian University. The effect of my cooperation with these circles was, among others, my active participation in the national academic conferences: "W 40-tą rocznicę śmierci Profesora Romana Ingardena" ["On the 40th Anniversary of the Death of Professor Roman Ingarden"] (Institute of Philosophy of the Jagiellonian University, 2010) and "Jedna czy wiele fenomenologii? Fenomenologia w filozofii współczesnej" ["One or Many Phenomenologies? Phenomenology in Contemporary Philosophy"] (Institute of Philosophy, Sociology and Journalism of the University of Gdańsk, 2013). During these conferences I presented my own method of interpreting specific musical works in the spirit of Ingarden's phenomenology, developed during my PhD dissertation, and I explored the reception of Ingarden's thought in Polish musicological thought. The results of this research were published in the journal of the Polish Phenomenology Association, *Fenomenologia*, and in the multi-author monographs *W kręgu myśli Romana Ingardena* [*In the Circle of Thoughts of Roman Ingarden*] (Kraków, 2011) and *Świadomość, świat, wartości* [*Awareness, World, Values*] (Wrocław, 2013). The culmination of the cooperation was the writing of a chapter (on the influence of phenomenology on musical thought) in a monograph – the result of cooperation between Polish and foreign authors – which constituted a specific "guide" to terminology and phenomenological methodology: *Wprowadzenie do fenomenologii. Interpretacje, zastosowania, problemy* [*Introduction to Phenomenology: Interpretations, Applications, Issues*], edited by W. Płotka (Warsaw, 2014). The publication was created as a result of a research project of the National Science Centre – HS1/00559 (managed by Witold Płotka PhD).

My academic activity in the field of philosophy and aesthetics has also resulted in invitations to participate in other interdisciplinary projects (i.e. single and cyclical scholarly conferences, and multi-author publications) organised, among others, by the Institute of Philosophy of the Jesuit University Ignatianum in Kraków, the Department of Axiology and Literary Aesthetics of the Faculty of Humanistic Sciences at Cardinal Stefan Wyszyński University in Warsaw, and the Faculty of Philosophy and Sociology at Maria Curie-Skłodowska University in Lublin.

My research in the philosophical-aesthetic area from recent years has focused on the issues of value and expression in music; the possibilities of *sacrum* in music and art; the status of humanistically oriented methodologies in contemporary musicology; and the methods of adapting philosophical or general-humanistic concepts to the interpretation of a musical work. I presented the results of this research at international conferences, including the "Aesthetics in Action" 19th Jubilee International Congress of Aesthetics (Kraków, 2013), the 13th International Congress on Musical Signification (Canterbury, 2016), and "Music and

Musicology in the Age of Post-Truth” (Dublin, 2018), as well as in articles published in the quarterly journal *Ethos*.

My interest in the abundant and almost unexplored musical creation connected in various ways with the Holy Father John Paul II (dedicated works, offered *ex post*, written to his words), as a historical, sociological and artistic phenomenon, which had already awakened during the preparation of my master’s thesis, resulted in undertaking more extensive research in this area. Its outcome was the project entitled *Muzyka wobec poezji i nauczania Karola Wojtyły i Jana Pawła II* [*Music towards the Poetry and Teachings of Karol Wojtyła and John Paul II*], realised since 2010 by a two-person team: Professor Teresa Malecka PhD Hab. (manager) and myself (performer), and awarded with the Małopolska Region Marshal’s “Ars Quaerendi” prize for outstanding efforts in the development and promotion of culture. As part of the project, which assumed the fullest possible research on this music, I completed a number of scholarly activities:

- a monthly enquiry at the Center for Documentation and Research of the Pontificate of John Paul II in Rome (as the head of a three-person team), combined with cataloguing and digitisation of part of the collection;
- preliminary classification of this work, and interpretation of selected compositions, with particular emphasis on the axiological issues that are key in the case of such artistic phenomena. I have presented the results of my research at academic conferences (including the annual national conferences I organised at the Academy of Music in Kraków) and in a series of published scholarly articles;
- the editing (together with Teresa Malecka) of the publishing series *Muzyka wobec poezji i nauczania Karola Wojtyły i Jana Pawła II* [*Music towards the Poetry and Teachings of Karol Wojtyła and John Paul II*] (three volumes were published).

Recently, my research on the subject matter has exceeded the purely musical issues, orbiting towards studies on the aesthetic thought of Karol Wojtyła and John Paul II. In addition to my general philosophical interests, the concept of the conferences *Muzyka wobec poezji i nauczania Karola Wojtyły i Jana Pawła II* [*Music towards the Poetry and Teachings of Karol Wojtyła and John Paul II*] contributed to this change. In recent years the conferences have evolved into nationwide, interdisciplinary meetings of philosophers, theologians, literature experts and musicologists, focused on the reflections and poetry of John Paul II and their relations with the composed works. The results of this research were, among other things, the publication of two versions of an article on the papal “philosophy of beauty” in the publishing series *Sentieri della verità* (Pontificio Istituto Giovanni Paolo II per Studi su Matrimonio e Famiglia at the Pontificia Università Lateranense in Rome) (in Italian), and in the *Musica sacra* publishing cycle of the Stanisław Moniuszko Academy of Music in Gdańsk (in Polish).

Research on Polish contemporary music is of particular importance for my academic activity. The choice of issues and compositions is dictated by the key postulate of the Kraków Theoretical School, i.e. to focus on “non-indifferent” music, which is not only material for objective analytical activities, but also inspires real aesthetic experience. In my research I initially focused on the works of composers whose compositions formed the basis

of my doctoral dissertation (Witold Lutosławski, Henryk Mikołaj Górecki, Krzysztof Penderecki), gradually broadening my interests. My attention was especially attracted by works from the 1970s and 80s, i.e. from the time of the shift, marked by a return to the tradition of great European music, including religious music, after years of avant-garde dominance. Research into this work in the broad context of political and social changes, as well as from an aesthetic perspective (the Romantic breakthroughs of the time), led me to a deeper interest in the phenomenon of the “Stalowa Wola Generation”, comprised of composers who debuted in the mid-1970s: Eugeniusz Knapik, Andrzej Krzanowski and Aleksander Lason. Acknowledging their work in the spirit of the phenomenological “suspension of knowledge” at the starting point, which, however, aimed at integral perception at the point of arrival, I also attempted to reinterpret the issues commonly attributed to this work (though not without discussion and doubt) from the perspective of forty years. Thus, the following points came to the fore: the issue of the generation, juxtaposed with the question of the separateness and individuality of the artists; the perception and understanding of the “new Romanticism” and the “new humanism” (the term proposed by Krzysztof Droba)⁵; as well as the issue of a “return to tradition” and the related intertextuality, which is an important *signum* of this music. I presented the results of this research in a series of speeches given during national and international academic conferences (in Lisbon, Kaunas, Lucca, Bydgoszcz and Wrocław), and in texts published in Polish, German and English, in Polish and foreign publications, including the multi-author monograph *Sounds, Societies, Significations: Numanistic Approaches to Music* (Kaunas, 2017) published by Springer International Publishing. The main outcome of research on the phenomenon of the “Stalowa Wola Generation” is the book entitled *Pokolenie Stalowej Woli. Eugeniusz Knapik, Andrzej Krzanowski, Aleksander Lason. Studia estetyczne [The Stalowa Wola Generation. Eugeniusz Knapik, Andrzej Krzanowski, Aleksander Lason. Aesthetic Studies]*, which I submit as a work in my habilitation process.

4. Indication of the achievement resulting from art. 16 item 2 of the Act of 14 March 2003 on academic degrees and academic title and on degrees and titles in the field of art (Journal of Laws of 2016, item 882, as amended in Journal of Laws of 2016, item 1311):

- Title of the academic/artistic achievement:

Kinga Kiwała, *Pokolenie Stalowej Woli. Eugeniusz Knapik, Andrzej Krzanowski, Aleksander Lason. Studia estetyczne [The Stalowa Wola Generation. Eugeniusz Knapik, Andrzej Krzanowski, Aleksander Lason. Aesthetic Studies]*, Akademia Muzyczna w Krakowie, Kraków, 2019 (publishing reviewers: Professor Teresa Malecka PhD Hab., Katarzyna Szymańska-Stułka PhD – professor at the UMFC).

⁵ See P. Strzelecki, “Nowy romantyzm” w twórczości kompozytorów polskich po roku 1975 [“New Romanticism” in the Work of Polish Composers after 1975], *Musica Iagellonica*, Kraków, 2006, p. 100; “Dar od losu. Krzysztof Droba w rozmowie z Kingą Kiwałą” [A Gift from Fate: Krzysztof Droba in Conversation with Kinga Kiwała], *Teoria Muzyki. Studia, Interpretacje, Dokumentacje [Theory of Music. Studies, Interpretations, Documentations]* no. 6 (2015), p. 125.

- Discussing the academic/artistic objective of the abovementioned work and the obtained results, together with discussion of their possible application

In the book, which I submit as an achievement in my habilitation procedure, the subject of research is primarily the early works of the composers making up the so-called “Stalowa Wola Generation”, born in 1951: Eugeniusz Knapik, Andrzej Krzanowski and Aleksander Lasoń. The choice results from the principal assumption of my work (already expressed in its title), which is an attempt to present in a joint study the works of the abovementioned composers, portrayed as a generational formation (in an aesthetic and not a purely biological sense). It should be remembered that the phenomenon of generation is usually connected with the activity of young artists, united by some common idea (even of an “external” nature), and such phenomena do not usually withstand the test of time (which is natural for mature artistic creativity). In the case of Knapik, Krzanowski and Lasoń, the unifying idea was undoubtedly to associate their own newly begun composing careers with the “Young Musicians for a Young City” Festival in Stalowa Wola. The festival, initiated in the mid-1970s by Krzysztof Droba, a Kraków music theoretician, was particularly marked by his vision of music created in the perspective of values. The fact that they “rooted” themselves in the festival atmosphere had an impact on the direction of the activity of these three artists, and was the main reason for declaring them the “Stalowa Wola Generation” (as a formation that stood out among Polish artists born in the early 1950s). In my work, therefore, I focused primarily on works from the period of the festival’s presence in Polish musical life (1975-1980) and on compositions created in the first decade afterwards, i.e. more or less in the period in which the festival’s resonance and impact continued; in justified instances these were supplemented with the context of earlier works, and in the case of Knapik and Lasoń – later works (Krzanowski died prematurely in 1990).

The objective of the work was to provide an in-depth and comprehensive interpretation of the music, taking into account two main, complementary perspectives. The first of these is the interpretation of selected works, recognised as particularly important in the output of a given composer; the second is research on aesthetic ideas essential to the style of individual artists, represented in at least a few works. The book is therefore a collection of several interrelated studies, covering a given matter from different perspectives, and diversified in terms of a detailed methodological approach. An important element uniting the whole is the main denominator adopted in the work, i.e. a broadly understood phenomenological method, assuming the constant priority of the work of art and a research intention centred on the search for the artistic and aesthetic nature of the addressed issues. This basic methodological perspective is extended in most of the studies – in the spirit of Mieczysław Tomaszewski’s integral interpretation method – by an attempt to look at individual issues through the prism of selected humanistic concepts (Carl Gustav Jung’s theory of archetypes;

Mircea Eliade's concept of paintings and symbols; Maria Gołaszewska's axiology).⁶ The attempt to show this work as an artistic phenomenon on the one hand, and a cultural phenomenon on the other (part of a certain whole in which a person lives) brings the research procedure applied in the dissertation closer to the anthropology of music.

The structure of the work. The work of each of the representatives of the "Stalowa Wola Generation" is presented separately in the three main chapters of the book (II-IV). These are preceded by an opening chapter containing two studies. The first is introductory and general in nature, concerning the main aesthetic features of the work. The terms associated with it were subject to research verification – first and foremost the issues of generationality and the "new Romanticism". The second study contains an analysis and interpretation of the work that, at the reception of the "generation", emerged as the perfect embodiment of the "Stalowa Wola" idea: *Corale, interludio e aria* by Eugeniusz Knapik. Both texts, constituting the first chapter of the work, outline at the beginning two directions of the research procedure applied in it: analytical-interpretational and aesthetic.

The second chapter, devoted to the work of Andrzej Krzanowski, includes four studies. The first of these presents, on the basis of the analysis of the composer's two symphonies, Krzanowski's original idea of symphonism, which is also presented in the composer's commentaries on both works. The second contains an interpretation of the *Reliefs* series, in which the artist realised the intermedia assumption of transferring sculptural concepts to music. The last two studies present a broader perspective on the artist's work, regarding, on the one hand, the issue of accordion music, which is fundamental for him as an active instrumentalist (including classification of the genres, forms and functions of the instrument), and, on the other hand, the issue of the more-or-less discernible religious references present in his work. It should be emphasised that the latter issue in particular has so far been practically disregarded in research on the composer's music.

The third chapter focuses on the work of Aleksander Lason. It analyses and interprets two symphonic compositions (*Mountains, Cathedral*), which are examples of the composer's individual, "sense-making" imagination, reviving archetypes that are in a way fundamental to culture. It is precisely these works of the artist that correspond to the concept of archetypes, images and symbols presented by Jung and Eliade; they may even be considered an artistic confirmation of these psychologically and anthropologically oriented theories. The chapter was supplemented by an extensive study devoted to Lason's cycle of six compositions entitled *Chamber Music*, taking into account his individual idea of chamber music and the issue of cyclicity pursued in these works.

The last chapter focuses on the music of Eugeniusz Knapik. The starting point was the interpretation (also in the light of Maria Gołaszewska's phenomenological axiology) of the only string quartet⁷ in the composer's oeuvre to date. The fact that the composer was inspired

⁶ C. G. Jung, *Archetypy i symbole. Pisma wybrane* [Archetypes and Symbols: Selected Works], trans. J. Prokopiuk, Czytelnik, Warsaw, 1993; M. Eliade, *Obrazy i symbole. Szkice o symbolizmie magiczno-religijnym* [Images and Symbols: Sketches of Magical-Religious Symbolism], trans. M. and P. Rodakowie, Wydawnictwo KR, Warsaw, 1998; M. Gołaszewska, *O naturze wartości estetycznych na tle sytuacji aksjologicznej* [On the Nature of Aesthetic Values against the Background of the Axiological Situation], Uniwersytet Jagielloński, Kraków, 1986.

⁷ The première performance of Eugeniusz Knapik's *String Quartet No. 2* is planned for 2019.

by Ludwig van Beethoven's *String Quartet in C-Sharp Minor* Op. 131 was an impulse to undertake comparative research, focused not on direct relationships (from which Knapik dissociated himself) but on aesthetic affinities. In another study, the idea of singing – fundamental to the creator of *Le Chant* – was raised, which also materialised in his purely instrumental works. This is where research attention is focused; on the basis of works without a vocal layer, an attempt was made to isolate qualities constituting the so-called singing style (as interpreted by Sarah Day-O'Connell)⁸ of Knapik's oeuvre. The chapter concludes with extensive interpretations of two pieces written for Paul Valéry's poetry – *Le Chant* for soprano and orchestra and *Tak jak na brzeg morza...* [*As on the Seashore...*] for instrumental ensemble and tape. The image of the sea is one of the most frequently recurring metaphors in the composer's oeuvre (as it is for the French symbolist), referring to the fundamental issues of human existence: time and its passing. A specific theoretical reconstruction (or an attempt at verbalisation) of Knapik's philosophical, artistic "reflection" on these existentially coloured issues, maintained in the spirit of Stalowa Wola's "new humanism", is the point of the work.

The presented book, covering the works of Knapik, Krzanowski and Lasoń in generational terms, is at the same time a "contribution to the portrait" of each of the composers, filling important gaps in the research on their music so far. It also aims to invite others to undertake further studies, especially those that would focus exclusively on the music of a given artist. Despite the unusually abundant critical reflection and interesting analytical and interpretative approaches, there is a lack of monographs for each of these three artists; in particular the works by Knapik and Lasoń from the last few decades await theoretical exploration. Work on this extraordinary artistic and aesthetic phenomenon, which poses for the researcher not only the issue of sound, but also those of meaning and sense – referring both to the deepest world of the artist as well as to the most fundamental human issues – has not been definitively completed; the work of the composers of the "Stalowa Wola Generation" awaits further attempts at a comprehensive reading.

5. Didactic, organisational and popularisation activities

Teaching is an important aspect of my activity; I treat it as a kind of mission. At the Academy of Music in Kraków I conduct music theory classes, both of a historical and humanistic nature (including the history of music, and analysis and interpretation of a musical work) and workshops (harmony, the methodology of academic work). A valuable experience for me is the individual work with students of various faculties and specialisations (music theory, vocal studies, instrumental studies) as part of academic and thesis seminars at bachelor's and master's levels, and during seminars with doctoral students of specialisations other than music theory. I have so far promoted nineteen and reviewed twelve theses. I also act as an assistant promoter in the doctoral dissertation of Jacek Kopiec MA. During 2002-2012 I also taught at the Institute of Music of the University of Rzeszów (including the

⁸ S. Day-O'Connell, "The Singing Style", in: *The Oxford Handbook of Topic Theory*, ed. D. Mirka, Oxford University Press, Oxford, 2014, pp. 238-258.

history of music with literature, analysis of a musical work, the history of choral music, ear training and reading scores).

My organisational activities at my home university and department are of a diverse nature. I have taken part in the preparation of academic symposia, open lectures, special events (e.g. jubilees) and other projects of the department. Several times I served as the Secretary of the Faculty Recruitment Committee, and once of the Academy Recruitment Committee. I was appointed as a member of the Academy Examination Committee and the Academy Election Committee. I was also a member of the Departmental Committee for the Periodic Assessment of Academic Teachers and the Departmental Team for Parameterisation.

The most important part of my popularisation activities are the extensive interviews with Krzysztof Droba and Eugeniusz Knapik, published in the *Teoria Muzyki* journal, which I conducted on the occasion of the 40th anniversary of establishing the “Young Musicians for a Young City” Festival and the debut of the so-called “Stalowa Wola Generation”. I am also the author of commentaries on two CD albums, a review of Marcin Trzęsiok’s book (published in *Ruch Muzyczny*), and several texts for concert and festival programmes. I have also taken an active part in discussion panels (e.g. in the promotional meeting of the *Ethos* quarterly entitled *Traces of Sanctity*, as the author of one of the articles published in the journal). In 2013, at the invitation of the Ministry of Science and Higher Education addressed to “outstanding young researchers”, I took part in the Young Scientists’ Forum’s “From a Young Scientist to a Nobel Prize Winner” (as a recipient of the scholarship of the Minister of Science and Higher Education for outstanding young academics). The aim of this project was, among others, to establish cooperation between young, talented Polish researchers and scholars who have achieved academic success, to discuss the career path of young scholars and the mechanisms of funding research in selected countries around the world.

The presented forms of my activities (didactic, organisational and popularising) are interrelated. I have organised events for students (workshops, meetings and discussion panels); I have also taken part in popularisation initiatives aimed at students and others, both at my home university and beyond. A number of didactic, organisational and popularisation activities were organised and carried out as part of the project *Muzyka wobec poezji i nauczania Karola Wojtyły i Jana Pawła II* [*Music towards the Poetry and Teachings of Karol Wojtyła and John Paul II*], implemented since 2010 together with Professor Teresa Malecka PhD Hab. In 2006, i.e. before the beginning of the project, I became involved (as a representative of the Academy of Music in Kraków) in the “Days of John Paul II” initiated at the time by the Kraków academic community. I participated three times in the proceedings of the intercollegiate jury of the competition for an essay on the thoughts of Karol Wojtyła and John Paul II, under the patronage of the Pontifical Academy of Theology (2007-2009); I was also a member of the Programme Council and a co-organiser of student workshops held at the Academy of Music in Kraków during the first three editions of “The Days” (2006-2008). Since 2010, while implementing the abovementioned project, I co-created the concept and organised nine nationwide academic conferences and two discussion panels (the student panel *Around the 'Liturgia Sacra' of Zygmunt Mycielski*, 2012; the discussion panel *The Future of*

the World Depends on Culture, 2014). I also organised and led artistic events accompanying the sessions, including a poetry and music evening with the participation of Anna Polony and Jacek Romanowski, during which the Polish première of works dedicated to John Paul II took place: *Prayers* by Andrzej Kurylewicz and *Sonate d'Octobre* by Joanna Bruzdowicz, interpreted by a student of the Academy of Music in Kraków, Piotr Kowal (2014). I co-created an exhibition of documents concerning music from the Center for Documentation and Research of the Pontificate of John Paul II in Rome: *Composers to John Paul II* (2010); I actively participated in two promotional meetings of the publishing series entitled *Muzyka wobec poezji i nauczania Karola Wojtyły i Jana Pawła II* [*Music towards the Poetry and Teachings of Karol Wojtyła and John Paul II*], edited by T. Malecka and myself, organised by the Academy of Music in Kraków and the Intercultural Dialogue Institute of John Paul II in Kraków (2011).

I have conducted several didactic and popularisation initiatives in cooperation with professors representing German university centres. My interest in German-speaking circles, as a possible “direction” for joint activities, began to develop quite early. While still a student of philosophy at the University of Rzeszów, I received a DAAD (Deutscher Akademischer Austauschdienst) scholarship for a German-language summer course organised by German university centres. I completed it in 2004 at the University of Passau. The fact that for many years there has been academic cooperation between German musicological circles, especially in Leipzig and Dresden, and theoretical circles in Kraków, has contributed to the establishment of closer contact between them, manifested mainly through the presence of German musicologists in projects organised (or co-organised) by the Academy of Music in Kraków (e.g. in international academic symposia accompanying the Ludwig van Beethoven Easter Festival). In 2012 I completed a week-long internship at the Institut für Musikwissenschaft der Universität Leipzig as part of the Erasmus project *Individual work programme for staff training mobility*; during the internship I gave, among others, a lecture on Henryk Mikołaj Górecki’s music to Leipzig musicological students. In cooperation with Professor Michael Heinemann (Hochschule für Musik Carl Maria von Weber in Dresden) I organised workshops on Polish contemporary music for German and Polish students, combined with a discussion meeting with young composers from Kraków, which took place at the Academy of Music in Kraków in 2015. In 2018 I prepared (in cooperation with the Vocal Department of the Academy of Music in Kraków) Polish-German masterclasses for vocal students from Kraków and Dresden, focused on Romantic German and Polish songs. These were attended by outstanding artists and teachers: Olaf Baer, Ulrike Siedel, Michael Heinemann (all from Germany), and Maria Seremet and Rev. Zdzisław Madej (from Poland).

6. Conclusion

“If you believe that music consists of sounds, you have already lost”, said Eugeniusz Knapik in an interview.⁹ This seemingly provocative statement is testimony to a special

⁹ K. Droba, *Spotkania z Eugeniuszem Knapikiem* [*Meetings with Eugeniusz Knapik*], Akademia Muzyczna im. Karola Szymanowskiego, Katowice, 2011, p. 62.

understanding of music as art, which – aside from its artistic and aesthetic values – can carry deeper sense and meaning, constituting an extra-verbal means of human communication. Such an understanding of music corresponds to the ethos of the Kraków Theoretical School, of which I feel a part. As its founder wrote: “Contrary to all autotelists of all times, this work – above all, the outstanding and special one – is not only a creation *per se*. It carries some truth, which reaches us through beauty. It carries some message: emotional, rational, metaphysical. It becomes a confession, a cry, a revelation, a gift”.¹⁰

Correspondence between a researcher’s attitude and the issues he or she undertakes is a key issue. For me, therefore, the interpretation of music is always an activity in the perspective of values, aimed at discovering the truth of the work and its culture-forming sense. Thus, I try to realise the assumptions of the humanist theory of music, understood, after Mieczysław Tomaszewski, as “science, and at the same time critical reflection on musical work and music in general, on work as an artistic phenomenon and on work as a creative message: on the way of existence and the ways of its social functioning – in time and space, that is in history and culture”¹¹.

Kunze Kivato

¹⁰ M. Tomaszewski, “Prawda w sztuce” [Truth in Art], in: *Wymiary prawdy [Dimensions of Truth]*, ed. S. Drzyżdżyk, Wydawnictwo Naukowe Papieskiej Akademii Teologicznej, Kraków, 2006, p. 115.

¹¹ M. Tomaszewski, “Muzykologia wobec współczesności” [Musicology towards the Present Day], in: M. Tomaszewski, *Interpretacja integralna dzieła muzycznego [Integral Interpretation of a Musical Work]*, p. 10.