

Renata Borowiecka

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

- graduation diploma from the Fryderyk Chopin State Secondary Music School in Kraków, Instrumental Department, specialisation: piano playing (1991)
- graduation diploma (with excellent results) from the 5-year master degree studies in music theory at the Faculty of Composition, Conducting and Music Theory at the Academy of Music in Kraków (1996)
- 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 Composition, Interpretation and Musical Education of the Academy of Music in Kraków (26 February 2007)

Title of doctoral dissertation: *The Sequence of "Stabat Mater" in the Work of 18th-Century Italian Composers. From Word to Musical Interpretation [Sekwencja „Stabat Mater” w twórczości kompozytorów włoskich XVIII wieku. Od słowa do muzycznej interpretacji]*

Promoter: Alina Żórawska-Witkowska PhD Hab., Warsaw University professor
Reviewers: Teresa Malecka PhD MFA, Academy of Music professor;
Professor Franciszek Wesółowski

2. Information on current employment in academic/artistic institutions

- Academy of Music in Kraków (Music Theory and Interpretation Department):
 - from 1996 at the position of Assistant Lecturer
 - from October 2008 and currently – at the position of Assistant Professor
- Bronisław Rutkowski Primary and Secondary Music School in Kraków (teacher of general-musical subjects)
 - from September 2009 as a Contract Teacher
 - from September 2013 and currently as an Appointed Teacher

3. The rooting. Beginning of research activity

French philosopher Simone Weil once said that *to be rooted is perhaps the most important and least recognized need of the human soul*¹. In the Polish humanistic thought, Rev. Józef Tischner took up this issue. The philosopher emphasised that the rooting of a person takes place through his or her life's work and activity, and also pointed out four important spheres in which “a man's presence on earth” leads to the experience of being rooted. Among them he mentioned the family home and the world of work understood as professional activity².

I was born and raised in Kraków, a special place, defined by centuries of history, the beauty of historical monuments and the abundance of works of art, as well as the intellectual thought rooted here. My home town certainly influenced my future artistic fascinations, but also my respect for tradition. I owe my family home, infused with amateur music, my passion for the art of sound, which resulted in my undertaking education in the specialisation of piano playing in Kraków music schools: primary (then the Mieczysław Karłowicz State Primary Music School, Dorota Rajchel's class), and later secondary (then the Fryderyk Chopin State Secondary Music School, Marek Mietelski's class). I completed my school education in 1991, obtaining a diploma of “musician-instrumentalist”.

The interest in humanistic and general-musical subjects (ear training, harmony, musical work analysis), developed in my high school years, as well as the inspiring instructions of the memorable teacher of these subjects, Wioletta Złobicka, mapped my way for the future. In 1991 I started studying Music Theory at the Faculty of Composition, Conducting and Music Theory at the Academy of Music in Krakow. The local theoretical and compositional school brought together a distinguished group of professors, placing great emphasis both on learning reliable craftsmanship and education in the spirit of the humanities, which results in the development of broad academic and artistic horizons. Mieczysław Tomaszewski's lectures directed my first research attempts towards verbal-musical compositions, classes with Regina Chłopicka and Anna Oberc sparked affection for Early Music, and the study of harmony in Maria Fieldorf's class developed my earlier fascination with the issue. The above mentioned subjects led to my choice of topics for my master's thesis on the harmony of madrigals of Gesualdo di Venosa. I defended the thesis written under the direction of Anna Oberc PhD

¹ Simone Weil, *Zakorzenie i inne fragmenty: wybór pism* [Rooting and Other Fragments: a Selection of Works], selection and preface: Andrzej Wielowieyski, Znak, Kraków 1961, p. 194.

² Rev. Józef Tischner, *Filozofia dramatu. Wprowadzenie* [The Philosophy of Drama. Introduction], Znak, Kraków 1998, pp. 220-234.

with an excellent result in 1996. Two years later its extensive fragments were published in a book³. As a student of the last year (1995/96), I received a scholarship from the Minister of Culture and Art for outstanding academic achievements.

After graduation I was employed at the Music Theory and Interpretation Department at my alma mater, where I have been working until now. I am also an active member of a research group at the Music Analysis and Interpretation Division and I take part in the works of the Harmony and Counterpoint Group.

My Kraków roots, as well as my fascination with Italian culture born during my studies, influenced my early and more mature research activity. Initially, it focused on the work of composers associated with Kraków (Zbigniew Bujarski, Tadeusz Machl, Krzysztof Penderecki, Marek Stachowski, Joanna Stępalska-Spix, Barbara Zawadzka) and the relations between Polish and Italian music in various epochs (e.g. Italian elements in Polish songs of the 19th and 20th centuries). The results of my research were presented in the first independent articles (published in my home university, but also in the University of Silesia Publishing House), as well as in the PWM Encyclopaedia of Music (entries: Michael Angelo, Piave Francesco Maria, Pollini Francesco, Raimondi Pietro), or the Encyclopaedia of Kraków published by PWN in 2000 (entries: Bakwark Walenty Graff, Gomółka Mikołaj, Gorczycki Grzegorz Gerwazy, Klabon Krzysztof, Liban Jerzy from Legnica, Lilius Franciszek).

Over time, the area of my research work included Italian sacral music, in particular the musical interpretation of the *Stabat Mater* sequence. The description of Our Lady's suffering at the foot of the cross, associated primarily with the liturgy and professing the Christian faith, but at the same time having a deep universal meaning, has become one of the common topoi in art. In the music literature there is an unusually large number of polyphonic interpretations of the medieval sequence. I was "not indifferent" to many of them (using the terminology of Mieczysław Tomaszewski⁴) – they evoked admiration, provoked a strong experience, provoked theoretical reflection. On the basis of the query I conducted, I was able to conclude that most probably the largest number of compositions using the discussed text was created in the Italian circle in the 18th century. Hence the subject of my doctoral dissertation: *The Sequence of "Stabat Mater" in the Work of 18th-Century Italian Composers. From Word to Musical Interpretation. [Sekwencja „Stabat Mater” w twórczości*

³ Renata Borowiecka, *Harmonika madrygalów Gesualdo di Venosy* [The Harmony of the Madrigals of Gesualdo di Venosa], Wydawnictwo PSB, Kraków 1998 (ISBN 83-7230-004-6).

⁴ Mieczysław Tomaszewski, *Interpretacja integralna dzieła muzycznego* [Integral Interpretation of Musical Work], Akademia Muzyczna, Kraków 2000, p. 33.

kompozytorów włoskich XVIII wieku. Od słowa do muzycznej interpretacji.] Two more significant facts prompted me to concentrate my research on the above issues. The first one was connected with the willingness to take up a subject not exhausted in the Polish musicological literature; there were no comprehensive studies of the presented issue. The second one – with the possibility of an internship abroad, because in 2002 I received a 4-month scholarship from the Italian government to carry out my research at the *Università degli Studi di Firenze (Dipartimento di Storia delle Arti e dello Spettacolo)*. Examining the musical and bibliographical collections at the *Conservatorio di Musica “Luigi Cherubini” Firenze* and the *Biblioteca Nazionale Centrale di Firenze* helped me formulate the final subject of the work and to define its material scope. Due to the choice of topics related to Early Music works, Alina Żórawska-Witkowska, PhD became my thesis promoter, Warsaw University professor from the Institute of Musicology. In February 2007 I successfully closed my dissertation procedure defending my thesis and obtaining the musical art PhD degree. The unpublished doctoral dissertation was entered into the ZKP competition for the Rev. Prof. Hieronim Feicht Award, in which the jury awarded it a distinction (2010).

In recent years I have continued working on the issues I addressed in my PhD thesis, but I have also turned more towards Polish contemporary religious music, to finally concentrate on Paweł Łukaszewski's work. The culmination of my many years of research is the book entitled *Religious Work of Paweł Łukaszewski. Music as an Expression of the Artist's Sense of Faith* [*Twórczość religijna Pawła Łukaszewskiego. Muzyka jako wyraz zmysłu wiary artysty*], which I present as the most important achievement in the habilitation procedure.

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):

a) Title of the academic/artistic achievement

***Twórczość religijna Pawła Łukaszewskiego.
Muzyka jako wyraz zmysłu wiary artysty.
[Religious Work of Paweł Łukaszewski.
Music as an Expression of the Artist's Sense of Faith]***

b) (author/authors, publication title/titles, publication date, name of the publishing house, publishing reviewers)

Renata Borowiecka, *Twórczość religijna Pawła Łukaszewskiego. Muzyka jako wyraz zmysłu wiary artysty* [*Religious Work of Paweł Łukaszewski. Music as an Expression of the Artist's Sense of Faith.*], 2019, Wydawnictwo Akademii Muzycznej w Krakowie, ISBN 978-83-62743-88-9

Publishing reviewers: Professor Leszek Polony PhD Hab., Elżbieta Szczurko PhD Hab.

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

Subject, objective and scope of work

The work of Paweł Łukaszewski (composer, choir conductor and teacher, born in 1968 in Częstochowa in a family with musical background) has been the subject of interest not only in Poland but also abroad for over twenty years, as evidenced by numerous orders for his compositions, awards won in composing competitions, performances by renowned ensembles or phonographic releases (often awarded, for example, records from the *Musica sacra* cycle). His works undoubtedly resonate with ideas and values resulting from the Christian religion and the tradition of Polish and European sacral art. The popularity of Łukaszewski's compositions, combined with the fact that some critics place the artist's name among the acknowledged artists of contemporary religious music (e.g. H.M. Górecki, A. Pärt, J. Tavener), as well as comparing the Polish composer's idiom to the style of Palestrina, inspired me to undertake broader research on his achievements in religious music. The legitimacy of the decision was confirmed by a search of literary sources dealing with the composer's music, which pointed to the lack of comprehensive studies on the composer's music. Although there were a number of bibliographical items – most rarely books, most often articles and unpublished master's or doctoral theses, as well as interviews with the author published in various magazines, or reviews of concerts and published CDs – there was no comprehensive and complex discussion of his work to date. Thus, the academic objective of my work was set: to create the first monograph of the composer's religious compositions, presenting a subject-matter approach, leading to an attempt to grasp the phenomenon of the composer's music. Such a presentation of the issue certainly also had a cognitive value. After analysing publications directly related to the figure of Paweł Łukaszewski and his selected works, I could not only formulate the aim of the work, but also define its topics and scope. Thus, an idea was born for a study showing, first of all, the artist's person from the perspective of his roots in a given culture, and, secondly, the composer's religious work in terms of the relation between word and sound, as well as style and function.

Methodological perspective

The idea behind my research into Łukaszewski's religious music was to show it through the two main perspectives mentioned and described by Mieczysław Tomaszewski⁵. It was about internal relations, i.e. *those between the elements and layers of the composition*, but also external relations, in which the *work becomes an object of interpretation as a phenomenon existing in the space of its time and place, i.e. in the space of history and culture*. The assumed methodological perspective, where empirical or formal procedures are not the overriding goal, but are complemented by the sphere of semiotic and hermeneutical procedures, resulted from many years of my belonging to the Kraków Theory of Music circles, for which the deeply humanistic orientation remains a priority. The semiotic spirit gave rise to references to those concepts which allowed us to pose questions about the meaning the works carried, the hermeneutical thought inspired me to try to interpret the sense and extra-musical significance of the composer's religious creations perceived as a "whole". The considerations were driven, among others, by the concept of Umberto Eco's interpretation⁶, connected with specific levels of the act of interpreting the work and their mutual relations, extended by Tadeusz Komendziński's approach⁷. Thus, reference was made to *intentio auctoris*, *intentio operis*, but also *intentio lectoris* and *intentio interpretis*. Eco's ideas were complemented by the concept of integral interpretation described by Mieczysław Tomaszewski⁸ and many other partial methods helpful in discussing individual essential issues.

Work structure

As a result of the set goal and scope of work, a system of trichotomic was created, which was had a frame form. Three complementary parts dedicated subsequently to: the author, his religious music and stylistic and functional contexts lead to a concise summary in the final reflection, which refers to the initial thoughts of the introduction and corresponds to the subject presented in the book's title.

⁵ Mieczysław Tomaszewski, *Utwór muzyczny w kontekście swego czasu i miejsca* [Musical Composition in the Context of Its Time and Space] [in:] *Dzieło muzyczne, jego estetyka, struktura i recepcja* (1) [Musical Composition, Its Aesthetics, Structure, and Reception], ed. Anna Nowak, Akademia Muzyczna im. Feliksa Nowowiejskiego, Bydgoszcz 2005, pp. 11-31.

⁶ Umberto Eco, *Interpretacja i historia oraz Nadinterpretowanie tekstów* [Interpretation and History and Text Overinterpretation] [w:] *Interpretacja i nadinterpretacja* [Interpretation and Overinterpretation], trans. Tomasz Biedroń, Znak, Kraków 2008, pp. 28-50 and pp. 51-75.

⁷ Tadeusz Komendziński, *Znak i jego ciągłość. Semiotyka C.S. Peirce'a między percepcją i recepcją* [Sign and its Continuity. C.S. Peirce's Semiotics between Perception and Reception], Uniwersytet Mikołaja Kopernika w Toruniu, Toruń 1996.

⁸ Mieczysław Tomaszewski, *Interpretacja integralna...* [Integral Interpretation], op. cit., pp. 49-65.

In the first part, the figure of the composer is presented from the perspective of his rootedness, since – as Łukaszewski himself often emphasises – it was a number of different events and historical and cultural circumstances that shaped him as a man and an artist. Therefore, individual chapters introduce the most important contextual aspects, which allows to create a full portrait of the artist. The narration of the text therefore takes us from the characterisation of the author’s family home and place of birth, through references to the Catholic Church’s teachings on music, the presentation of the composer’s activities in the sphere of musical life and a description of his creative fascinations, to the outline of his worldview, clearly grounded in his Christian origins.

The second part is devoted to the composer’s religious compositions – vocal and vocal-instrumental works analysed from the perspective of the message they convey, because – as the author emphasises – it determines the musical interpretation. All religious works composed so far, covering the years 1988-2018, have been discussed. Analyses of individual works (which are at the same time an interpretations⁹) proceed with drawing up the genesis of the work, are focused on the musically interpreted word and musical text and, if possible, take into account the subsequent ontological phases of the work: sound text, auditory text and the symbolic one. Thus, they allow to distinguish the “intra-opus” style, but also to read the meanings and senses the work carries. In the created monograph I did not present Łukaszewski’s religious work in chronological order – as one might suppose – but in three intersecting arrangements: liturgical (connected with the cycle of the church year), thematic (connected with specific verbal texts) and genre (the classification was based on verbal text or music). This approach stems directly from the composer’s views and is conducive to showing the strong affiliation of the composer’s musical interpretations to the Christian tradition and, at the same time, to the tradition of European music.

The third part is a synthesis and focuses on two fundamental issues: the style of Łukaszewski’s music and the function of his religious compositions. Due to the considerations, it seemed necessary to recall these detailed methodological concepts (chapter I – including those of Leonard B. Mayer, S. Balbus, M. Tomaszewski and R. Jacobson, Rev. T. Dzidek) which contributed to the formulation of specific approaches to Łukaszewski’s musical language (chapter II) and the role of his works considered from various perspectives (chapter III).

⁹ Understood after: Hans Heinrich Eggebrecht, *Uwagi o metodzie analizy muzycznej* [Notes on Music Analysis Method], trans. Maria Stanilewicz, “Res Facta”, 1973, No. 7, p. 45.

The final reflection is an attempt to capture the phenomenon of Łukaszewski's religious music, and thus to position it in the "hierarchical canon of a given culture", to "look at it in the field of values"¹⁰.

Conclusions

The research I conducted allowed me to formulate a conclusion as to the phenomenon of the artist's religious compositions. His works can undoubtedly be seen as part of the circle of revived church music, because they are a testimony of their creator's sensitivity to what is referred to as *sensus Ecclesiae*. The compositions resonate with the postulate of the contemporary Church about the revival of the unity of art and faith, a profound dialogue between aesthetics and ethics, beauty and human activity. Through his interpretations, their author wishes to become a part of the process of reviving the values defined by M. Tomaszewski as "lost", *which over the past century were gradually excluded from the field of vision, reduced from the constitutive properties of the work of art*¹¹. Moreover, the artist's works should be considered as one of the forms of articulation of his *sensus fidei* (H. U. von Balthazar's term), and thus a testimony to the composer's active attitude as a man of faith. Łukaszewski's religious compositions appear to be the artist's individual path towards *sacrum*, which the composer confirms in numerous statements.

5. Discussing the remaining academic/research/artistic achievements and other forms of activity (teaching and organisational, activities popularising academia, cooperation with institutions, organisations, scholarly associations)

(a) Academic and research activities

From the very beginning of my academic activity, also after my PhD degree, my main interest was the musical work considered – in accordance with Mieczysław Tomaszewski's concept¹² – as a "whole and fullness", i.e. as an object interpreted both immanently and contextually. Remaining faithful to my early passions, for the subject of my academic research I chose verbal-musical works, usually defined by religious content. Analyses and interpretations of vocal-instrumental songs I presented were most often based on methods from the circle of semiotics and hermeneutics. I demonstrated the results of my research at 21 scholarly conferences: 11 international ones (Messina and Montalbano-Elicona in Sicily,

¹⁰ Term taken from M. Tomaszewski. See: Mieczysław Tomaszewski, *Interpretacja integralna...* [Integral Interpretation], op. cit., p. 63.

¹¹ Mieczysław Tomaszewski, *Muzyka w poszukiwaniu wartości zasłoniętych i zagubionych* [Music in Search of Vailed and Lost Values] [in:] M. Tomaszewski, *O muzyce polskiej w perspektywie intertekstualnej* [On Polish Music in Intertextual Perspective], Akademia Muzyczna, Kraków 2005, p. 149.

¹² M. Tomaszewski, *Interpretacja integralna...* [Integral Interpretation], op. cit., p. 11.

Lucca, Vilnius, Kaunas, Kraków, Rzeszów) and 10 national ones (Bydgoszcz, Cieszyn, Gdańsk, Kraków, Opole-Nysa, Poznań, Warsaw). Almost all of my texts have been published in scientific journals (e.g. “Aspects of Music”) or in collective monographs (e.g. in foreign publications such as Springer International Publishing, or Brepols Publisher, *Speculum Musicae* series – see the attached list of achievements).

My research interests after 2007 can be divided into four thematic areas.

The first of them focuses on the topic taken up in my PhD dissertation and related to the *Stabat Mater* sequence, but with the addition of the Polish circle. I presented partial conclusions formulated in an unpublished doctoral dissertation in both foreign and local publications. Interpretations of Italian composers were presented from a stylistic, genre and sign perspective (the issue of musical rhetoric, symbolism of fire) and their function in musical life at that time. I consider it important in this research area that I have established cooperation with two faculties of the Sicilian *Università degli Studi di Messina – Facoltà di Lettere e Filosofia* and *Facoltà di Scienze della Formazione*, thanks to which I had the opportunity to give a lecture on Italian music interpretations of the *Stabat Mater* sequence of the 18th century as part of *Forum Italo-Polacco* (22 March 2007). The text was then published in Italian as a separate scholarly brochure. The circle of Polish interpretations of the sequence is represented in my articles by the compositions of Zbigniew Bujarski and Paweł Łukaszewski. The compositions are considered from an intertextual perspective (references to genre and stylistic tradition), but equally important is their biographical context.

The second thematic area is related to the work of Krzysztof Penderecki. It resulted from joining a team research project financed by the Ministry of Science and Higher Education. The project was carried out in 2004-2007 by the local Music Theory and Interpretation Department of the Academy of Music in Kraków under the direction of Professor Mieczysław Tomaszewski PhD and resulted in a seven-volume series entitled *The Work of Krzysztof Penderecki. From Genesis to Resonance [Twórczość Krzysztofa Pendereckiego. Od genezy do rezonansu]*. I became part of the presented series by including analyses of two works by Penderecki (*Canticum Canticorum* and *Cantata in honorem...*), which were written according to the principles of the integral interpretation method (adopted for the whole series).

The third thematic field combines the first two, as it includes research in the field of Polish religious music. Moreover, they should be connected with a nationwide academic session *Music towards Poetry and Teachings of Karol Wojtyła and John Paul II [Muzyka wobec poezji i nauczania Karola Wojtyły i Jana Pawła II]*, which has been organised for many years

by the Music Theory and Interpretation Department at the Kraków academy as part of the John Paul II Days held every year in Kraków. The person and teaching teachings of the Polish Pope inspired artists-musicians from the very beginning of his pontificate, and the nature of the relations of individual works with the shepherd of the Church sometimes varied. The aim of my articles dealing with the works of Nikodemowicz, Botor and Łukaszewski was to show these relations with the thought and activity of the Holy Father in the context of references to theological, national and historical motifs or biographies of given artists.

A scholarly work focusing on Polish religious music led me “encounter” the works of Paweł Łukaszewski on my way. My interest in the composer’s works determined the fourth, and probably the most important area of my research. My published texts often include interpretations of the composer's works that have not yet been discussed, or whose presentations do not fully cover the given topic. The problem posed in my articles usually concerns the relations between the poetic and musical layers (poems by Twardowski, texts from the Christian angelology tradition, a paraphrase of *Stabat Mater* by Wojtczak-Szyszkowski), or references to Christian tradition and European music. The culmination of my academic activity to date, as well as my research on Łukaszewski's personality and religious music, is an extensive monograph presented as my most significant academic achievement in my habilitation proceedings.

As part of my academic activity, I should mention my review of two studies: the work submitted for publication at the Academy of Music in Kraków, dealing with vocal art and the issue of musical rhetoric by Maria Seremet (2011) and the published book by Rev. Jacek Bramorski on teaching about Beauty as Seen by Joseph-Ratzinger/Benedict XVI (the review was published in *Ruch Muzyczny* 2013, No. 19). In turn, during the Days of John Paul II organized by Kraków’s art schools, I joined in co-editing an academic study related to the subject of the festival’s edition at that time.

Thanks to my first, more significant research achievements, I was accepted as a member of the Musicologists Section of the Polish Composers’ Union (2007) and *Société Internationale du Théâtre de l’Opera et du Ballet* (2009), and a few years later to the Polish Society for Music Analysis (2015).

(b) Teaching activity

Since the first years of my professional career, the second, equally important form of activity for me has been teaching. In my opinion, being in contact with young people and exchanging views bring mutual benefits. This leads to creative development and the unfolding of new horizons for young people, who are at the threshold of their artistic and academic career, but are often an inspiration for the already formed teacher.

At the **Academy of Music in Kraków**, I conduct classes with students mainly of theoretical and musical profile (literature and history of music, music analysis, harmony, selected issues in the history of music theory). Because of my scholarly interests, the scope of my lectures and exercises usually covers periods from the Middle Ages to the Baroque, although several times my semester classes were devoted to music from Classicism to the present day. Apart from the subjects mentioned above, I also teach practical and didactic subjects (seminar and methodology of research work and methodology of teaching theoretical and musical subjects). I have so far supervised 4 bachelor's theses in the specialization of Theory of Music, and since the last academic year I am a promoter of a master's thesis. I am also a reviewer of submitted dissertations. Moreover, as part of my cooperation with other university departments (Artistic Education in the Field of Musical Art, Instrumental Faculty, Vocal and Acting Faculty), I have successfully promoted 38 master's or diploma theses (2nd degree studies), among which several were originally prepared in English or Italian (due to the nationality of the students). As part of my doctoral studies, I was appointed twice as an auxiliary promoter (artistic discipline: instrumentalism). In the first case (Wiesław Ochwat) the procedure was successfully completed in 2017, in the second case (Magdalena Chmielowiec) it is still in progress (from April 2018).

As a result of a mutual agreement between the Academy of Music and the AGH University of Science and Technology in Kraków, I gave lectures on music literature for their students for two semesters (2011 and 2012).

In order to improve my professional qualifications, at the beginning of my teaching path, I took part in specialist courses in methodology of academic research and music pedagogy (in Poland – Schenkerian Analysis Courses in 1996 and 1997, in Hungary – Kodaly's Course in 1999).

For the last 10 years as a contract teacher, and then as an appointed teacher, I have been educating young people at the **Bronisław Rutkowski Primary and Secondary Music School in Kraków**, teaching general music subjects (ear training, harmony,

music principles). As a teacher I work on my professional development, taking part in conferences, workshops and courses inside and outside the school.

Teaching work in both educational departments (secondary and higher) creates an opportunity to have an actual impact on the appropriate level of schooling. It allows me to promote music studies and at the same time enables the best possible preparation of secondary school graduates for further education. The positive results achieved bring a lot of satisfaction (it is gratifying when you meet your former music school pupils in a group of university students).

These two perspectives – school and academic – resonated, among other things, in the Teaching Curriculum I prepared for the subject of *Harmony* for my secondary music school in the instrumental and vocal faculties. Jacek Targosz's original concept (both academic and school teacher), contained in his book *Grounds of Functional Harmony* [*Podstawy harmonii funkcjonalnej*], has played a special role in developing my curriculum. It is worth mentioning that Jacek Targosz presented the discussed ideas to us – students in the academic year 1995/96 teaching the subject “Methodology of Teaching”. My many years of observations and experience gained while teaching the Harmonics at the Academy of Music in Kraków were also helpful.

As an academic and school teacher, I was invited twice as a juror of the Franciszek Wesołowski National Harmonic Competition in Łódź (organised under the patronage of the Art Education Centre), which provided me with a knowledge on the level of teaching and on the way specific harmonic phenomena are interpreted in various Polish centres. Wanting to promote suitable teaching methods, I conducted workshops and consultations for music school pupils from outside Kraków and participated in open days of both schools and universities. Finally, demonstrating almost 20 years of experience in teaching, I conducted teaching practices in the subjects of harmony, ear training and music principles for students of the Inter-faculty Teacher Training College of the Academy of Music in Kraków (February-June 2015).

In 2011, Minister Katarzyna Hall awarded me the Medal of the Commission of National Education for special merits for education and upbringing.

(c) Popularising activity

The most significant in the field of popularization was the period of my 10-year cooperation with the Karol Szymanowski Philharmonic in Kraków (1999-2009), when I was a presenter of music programmes for children and school youth organised by the above

mentioned institution. I owe my introduction to this sphere of activity to Zbigniew Bujarski – composer, academic teacher, and my professor, who was able to discuss all kinds of arts (including painting so dear to him) during classes devoted to the meanders of the Old Classical counterpoint. His way of giving speeches during school concerts organised by the Philharmonic became a point of reference for my popularisation work. The subject matter of the programme included issues related to the silhouettes and works of Polish and European composers, styles, genres and musical forms, as well as instrumental studies. I considered this sphere of my activity to be very important in the face of contemporary problems of the so-called high culture (underfunding, bad promotion, or its marginalisation in the face of the omnipresent pop-culture). Music programmes organised by Polish philharmonics (including the Kraków Philharmonic) certainly play a special artistic and educational role and undoubtedly help to present the intriguing world of classical music to more audiences. By taking an active part in promoting the art of sound among children and young people, it is possible to contribute to the shaping of future audiences of concerts of the so-called classical music, future music lovers. The work of the presenter also provided me with an opportunity to meet interesting and distinguished performers. Moreover, in 2007, as a listener, I took part in the National Conference of Musical Programmes and Concerts Presenters and Culture Operators. The organisers from Bydgoszcz invited musicologists and culture organisers to give lectures and conduct exercises on the history of music, methodology of preparing and conducting music programmes, voice projection, as well as the psychology of music. The conference was an opportunity to meet and exchange experiences connected with popularisation of music culture in various Polish centres.

My open lectures on the 16th-century madrigal (as part of the *Days of Early Music*, Żywiec in September 1998) or on the life and work of Fryderyk Chopin (lecture for high school students at the Old Town Cultural Centre in Kraków on 28 October 1999) are also part of the activity in question. I am also the author of texts for concert programmes (Liszt's *Piano Concerto in E flat major*, G. P. da Palestrina's *Stabat Mater*), and the introduction to the work and a characteristic of compositions published on the booklet to the CD album: *Paweł Łukaszewski, Musica sacra 5*.

(d) Organisational activity

I have been involved in organisational activities since the beginning of my work at my home university, but I also take part in organising events at the Secondary Music School.

• Academy of Music in Kraków

Already at the beginning of my professional career I was a university assistant coordinator of the European Union programme, Socrates/Erasmus (March 1998-September 2001). My superior at the time was the then Vice-Rector for Cooperation with Foreign Countries, Professor Andrzej Pikul. The years of our work coincided with the second phase of the implementation of the EU programme, when the emphasis was placed on both student mobility and the mobility of academic teachers. At the Academy of Music in Kraków, it was a period of implementation of the programme, bringing both difficulties related to learning and proper application of new procedures, as well as great joy at the opportunities for cooperation with other European universities, which were more and more available. It resulted in the signing of many bilateral agreements and a dynamic exchange of students and professors. This function allowed me to gain valuable experience in the field of international cooperation, and it also paid off by getting to know the academic community more widely.

Since 2008 I have been a member of the Intercollegiate Organising Committee of the Days of John Paul II. The aim of the project, initiated in 2006 by the College of Rectors of Kraków Universities, is to commemorate the figure of St. John Paul II and popularise his heritage. The event is annual and takes place at the beginning of November, combining a number of academic projects (plenary sessions at the Jagiellonian University and at individual universities in Kraków, including those organised for years by the Music Theory and Interpretation Department of the Academy of Music), cultural events (concerts performed by students of the Academy of Music, exhibitions, theatre performances) and popularisation initiatives. Several times I joined the activities of the Music Theory and Interpretation Department related to the organisation of academic symposia, acting as a secretary (e.g. *European Song between Romanticism and Modernism*, 1997; symposium accompanying the *Velvet Curtain Festival*, 2000; *Around the Category of Beauty in the Work and Teachings of Karol Wojtyła – John Paul II*, 2008).

I have been appointed secretary of the Faculty (2001-2004; 2007-2009) and then of the Academic Recruitment Committee (2009-2013). I also sat on examination boards during entrance exams. In 2012-2016 I was appointed as a member of the University Election Committee and the Senate Appeal and Analysis Committee for Periodic Assessment of

Academic Teachers. For five months I also served as acting Head of the Harmony and Counterpoint Team (October 2012-March 2013). In the previous term of office I was a member of the Council of the Institute of Composition, Conducting and Music Theory. For the years 2016-2020 I have been appointed a member of the Council of the Faculty of Creativity, Interpretation and Music Education.

• **Bronisław Rutkowski First and Secondary Music School in Kraków**

I apply my experience gained at my alma mater in the secondary school, joining the work of the Team for Foreign Cooperation, with which I developed several projects, including an application under the EU programme, Comenius School Partnerships. Since my employment I have also been actively involved in all activities of the Theory Section (organisation and conduct of final and entrance exams, multimedia demonstrations for students, in-school ear training contests, etc.), which gives me the opportunity to have a real impact on the quality of the school's activities and theoretical subjects.

Since the current school year, as an appointed teacher, I have been the internship supervisor, being for the first time responsible for the development of young staff (Barbara Bogunia).

I would like to continue my various activities in the future. According to Stefan Kisielewski's famous maxim about a *quest* being *more important than achieving the goal*, as a music theoretician, I intend to continue striving towards a musical *terre incognite*. I will continue to be interested in a work that, in Hans-Georg Gadamer's opinion, *has a hermeneutical identity, which means that there is something to understand, something that it has in mind or says, which constitutes a challenge that waits for someone to be able to meet it*¹³. For the interpreter, although it is not an easy task, it is certainly intriguing and, as Maciej Jabłoński wrote, growing out of a *sincere need to express our attitude towards the reality of art, from the need to explain, clarify, interpret, understand and comprehend this reality and to communicate about it within the community and for our own use*¹⁴.



¹³ Hans-Georg Gadamer, *Aktualność piękna* [The Relevance of the Beautiful], trans. Krystyna Krzemieniowa, Oficyna Naukowa, Warsaw 1993, p. 34.

¹⁴ Maciej Jabłoński, *Przeciw muzykologii niewrażliwej* [Against Insensitive Musicology], Wydawnictwo Nauka i Innowacje, Poznań 2014, p. 57.