



Sounds of the North

Madsen
Mortensen
Bentzon
Nielsen

Piotr Pyc oboe, cor anglais
Dagmara Niedziela piano
Maria Grochowska flute
Roman Widaszek clarinet
Tadeusz Tomaszewski french horn
Marek Barański bassoon



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Sounds of the North

* **Trygve MADSEN** (1940-)

Hommage à Francis Poulenc for Flute, Oboe, Clarinet and Piano Op.114

* **Otto MORTENSEN** (1907-1986)

Sonate tor Oboe and Piano

* **Niels Viggo BENTZON** (1919-2000)

Sonata for Cor Anglais and Piano Op.71

* **Carl NIELSEN** (1865-1931)

Quintet for Flute, Oboe, Clarinet, French Horn and Bassoon Op.43

Piotr Pyc - oboe, cor anglais, **Dagmara Niedziela** - piano

Maria Grochowska - flute, **Roman Widaszek** – clarinet,

Tadeusz Tomaszewski - french horn, **Marek Barański**- bassoon

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This CD is a kind of a survey of Scandinavian music of the 20th century, composed specifically for wind instruments. An interesting observation comes to mind while one is listening to this recording: although the last century in the history of Western classical music had passed under the banner of an unprecedented pluralism in the field of aesthetics and compositional techniques, and the works presented in the recording were created within the space of eighty years, one cannot help but get the impression of the existence of a certain idiom, a common feature typical for composers of this part of Europe.

Qualities that make up this characteristic are: clarity of the form, lyricism that becomes apparent through sensitivity to tone and distinctive melodic invention, as well as the caution in applying measures delivered by avant-garde trends. After all, respectful yet vital relation to history and tradition, or the subtle sense of humour, are just as important. Despite the simultaneous presence of all these attributes, we never notice any eclectic pretentiousness in this music, quite the opposite - accumulation of so many elements correlates with the honesty and refined simplicity of expression in an extraordinary way.

The album with music by a Norwegian composer and three Danish composers, recorded by Polish musicians, is undoubtedly an event without precedent for various reasons, and not just because most of these names remain largely unknown in our country. For the presented recordings of pieces by Carl Nielsen and Otto Mortensen are the first to appear in our market, whereas when it comes to the performance of pieces by Trygve Madsen and Niels Viggo Bentzon we are dealing with the only professional CD release. Moreover, the presented audio is the first of a planned series of CDs that will be devoted to the music of Scandinavia.

Trygve MADSEN (1940-) is a Norwegian composer and pianist born in Fredrikstad. Thanks to the broad traditions of professional music making that were present in his family, he began piano lessons as early as the age of six. After a short period he made his first attempts at composing; by the age of nine he was already the composer of a few songs (to the words by Arne Gaborg or Herman Wildenvey). He also picked up an interest in the art of improvisation, thus starting to develop his imagination.

When he was twelve, he was put under the tutelage of a pianist Jens Bugge Olsen and Johannes Almgren, an organist and a music theoretician, who – as the spiritual heir of the famous Max Reger's school – introduced Madsen to the secrets of counterpoint. This period was also the beginning of his lifelong fascination with jazz. While the personal "discovery" of Prokofiev's Piano Concerto No.3 in 1953 had finally determined his choice of being a composer.

During the years of 1956-1961 he regularly studied composition and counterpoint with Egil Hovland and took piano lessons from Ivar Johnsen. These studies allowed Madsen to get to know the twelve-tone technique, which, however, has never ranked high on his list of methods of musical composition. He supplemented his musical education during the years of 1969-1971 by working under the tutelage of Erik Werba in the Akademie für Musik und darstellende Kunst in Vienna.

A prominent place in Madsen's range of inspirations is occupied by the works of the classics of European music – Bach, Mozart, Ravel or Shostakovich, to name a few. The masters of jazz and bebop are by no means less important to him. The composer had derived from these "spiritual guides" the following qualities essential for his own musical language: the artistry of his musical technique and the respect for the traditional principles are joined here with a fertile imagination and refreshing sense of humour. A truly tasteful music that enchants with its directness comes as a result of such approach.

The composer is fluent in various musical genres. His musical oeuvre consists of concertos for solo instruments and orchestra, six symphonies and a few overtures he was commissioned to write or wrote as a result of his personal inspiration by painting. The Norwegian National Opera commissioned the theatrical works *Circus Terra* and *Aurora*. With his piano music Madsen usually wants to pay a name tribute to the geniuses of the past: Ravel, Paganini, Beethoven and most of all Bach (by creating his own anthology of 24 preludes and fugues).

Madsen's works have been presented on five continents. Especially the works for wind instruments have lately built up a high educational reputation, becoming a part of the compulsory repertoire for schools and higher education institutions in Scandinavia and other parts of Europe. This applies to both chamber music compositions (sonatas with piano accompaniment) as well as solo pieces, e.g. *De fire Riker for oboe* or *The Dream of the Rhinoceros for French horn*. The latter became a compulsory item at the International Brass Instruments Competition in Gdańsk in 2009.

The art of imitating the style of a composer such as Francis Poulenc cannot only be a simple quoting of his compositions because the said composer himself was a specialist at "forging" other people's music. To pay a tribute to him then – is to follow his example, skilfully and with grace of course.

Trygve Madsen in ***Hommage à Francis Poulenc for Flute, Oboe, Clarinet and Piano Op.114***, written in 1999,

demonstrates an outstanding sense of the challenge he accepted from the very first bars. In part I – *Allegro* – he cites the sonata form of a Mozart's type, bringing out and characterizing separate themes more vividly than Mozart himself. And yes, he distinctly diversifies the first, "masculine" musical thought from the second one – of a Brahms-like melody type – by imparting a calm and melodious character to it. He does not, however, lose the sense of irony by combining this theme with an eccentric and a seemingly unsuitable harmony... Though the course of this part seems to follow the classic principles, the composer gives the listener a wink here and there - like in the final cadence for example, which unexpectedly uses a minor instead of a major one.

Part II, in *Poco adagio* tempo, is dressed in sentimental and lullaby-like topos, reminiscent a bit of café music Poulenc was so fond of. The array of displays of the beautiful theme, nostalgically sung by the instruments, suddenly stops and then we hear the sounds of a grotesque trio in 5/4 measure, reminding us of a barrel organ straps of music by Stravinsky or Shostakovich. Luckily, a short reprise allows the listener to once again enter the halo of comfort.

Madsen saved the biggest surprise for part III – *Allegretto*. At the beginning we have the impression of a Haydn-ish rondo, where a lively and playful theme is adopted from the piano by the wind ensemble. After a while, however, we are presented with a second thought that would seem somewhat out of place – too heavy and romantic. The mishaps between the two musical *personae* come to the end with the help of... Francis Poulenc himself, as we are just listening to the beginning of his famous Flute Sonata. After this curious process that puts a whole new light on the previous themes, there comes a reprise that leads us to a fortunate conclusion.

Poulenc has undoubtedly reached an extraordinary level of allure in his music, although he created it through a naïve accumulation of elements heard in different periods and in various composers' works. Thanks to originality of his talent, however, he was able to develop a fresh and engaging poetics even that way. Madsen has managed to skilfully allude to his interesting personality and did this doubly – firstly by drawing copiously from its artistic "kitchen" and secondly – by placing in the very finale an authentic, recognizable signature of the Frenchman.

Danish composer, pianist and educationalist **Otto MORTENSEN** lived in the years of 1907-1986. As an 18-year-old he started his education in music theory as well as organ and piano playing at the Royal Danish Academy of Music, graduating it in 1929. The following year he marked his debut as a pianist in the Copenhagen. The last stage of the long process of his education was obtaining a Master's diploma in the field of musicology from the University in the capital city. He was 49 years old at the time.

For almost twenty years Mortensen worked as a pianist – coach in the Royal Danish Theatre in Copenhagen, where he had the chance to cooperate with actress and singer Lulu Ziegler, among others. He was also no stranger to occasional conductor's practice - he guest conducted orchestral performances in the Danish Radio and the famous Tivoli Park. As an academic teacher he shared his knowledge with the students, first at his former school (1942-66) and then at the University of Aarhus, where he taught musicology. In 1972 the artist retired.

Mortensen never took any regular composition lessons. Thorough learning of the theoretical principles of a music piece became the technical foundation for his doings. The main medium for him was the Palestrina's counterpoint, covered during classes in the Academy. In the 1930s he tried to widen his artistic horizons through consultations in Berlin and Paris, where Hanns Eisler, Darius Milhaud and Roger Désormière were his masters.

Although his relatively little oeuvre consists of a series of genres, both in orchestral music (a piano concerto, a symphony and an overture) and chamber music (two string quartets and a little better known neoclassical Wind Quintet), Mortensen is mainly remembered as the most important Danish song composer after Nielsen, being in a way his inheritor. Contrary to contemporary trends, he kept the traditional romantic aesthetics alive. His popular and pedagogic music, which he created intensively in the 1930s and the 1940s, was of no small importance in artistic education. At the time he published pieces for violin, recorder and piano, as well as choral arrangements of folk songs. Mortensen's **Sonata for Oboe and Piano** was composed in 1947 and was dedicated to Mogens Steen Andreassen, an oboist and musician of the Royal Danish Orchestra.

The two-part Sonata is set in the neoclassical aesthetics. The composer alludes to the middle period of Igor Stravinsky's work in at least few aspects. One of the analogies towards the Russian composer's style is, among other things, the play of contrasting metre and rhythm groupings, in both the horizontal and the vertical dimensions. The Danish composer is fond, for example, of juxtaposing a fragment of the oboe part, kept in duple metre, with the hemiola in the piano part – and then switching the roles. When it comes to the texture, Mortensen rather sticks to simple solutions, after the fashion of Beethoven, and prefers to replace the powerful orchestral tones with a subtle, arabesque-like polyphony played among the instruments.

Part I – *Moderato* – has been presented in an extremely legible, classical sonata form. The first theme is of an entirely

diatonic character; the more advanced, post-tonally tinged harmonics is reserved for the development section. The harmonic simplicity is sealed by the end fragment where – following Haydn's or Beethoven's examples – we become consolidated in the tonic C major. Thematic duality is also distinctive: the steadily flowing, staid main thought is exposed by Mortensen first in the piano part and then entrusted to the soloist, while the second theme, fickle and fidgety, becomes the subject of an energetic dialogue between the partners.

While the first part shows an inclination to the models of pre-classical schools, part II – *Allegro vivace* - is, regarding the source of inspiration, rather closer to the baroque idiom. That is because the composer's dominant of this part consists of an increased, constant movement and a great thickening of metro-rhythmic complications. We get the impression of the proposed motifs constantly evolving by wandering around different voices and registers in a counterpoint-like manner.

The Sonata is bright and unpretentious in its musical image and its enchanting simplicity brings to mind an innocent yet lively children's game.

Niels Viggo BENTZON, living in the years of 1919-2000, was the heir of his family's rich music legacy. Apart from being a descendant of an 18th-century German immigrant, he was also a great-grandson of a prominent Danish 19th-century composer – Johann Peter Emilius Hartmann. Ever since his childhood, he demonstrated both piano and composing talents. After a period of home schooling, with his mother as the tutor, there came a time of conservatory education in Copenhagen (1938-1942). During that time he explored the secrets of the music theory and of piano and organ playing. Bentzon performed his first piano recital a year after he had finished his studies, thus beginning a long adventure of a brilliant performer, giving concerts in Denmark and abroad, as well as recording a lot. The wide horizon of his repertory consisted of great 19th-century repertory, as well as of his own music and the music of his contemporaries (he premiered *Suono da Bardo* by Vagn Holmboe, a composition famous in Denmark).

In the years of 1945-1988 Bentzon did teaching work, at first he taught piano at the Royal Academy of Music in Aarhus and then, for almost three decades – music theory and analysis at the Royal Danish Academy of Music.

Although Bentzon was self-taught in the field of composition, he would have become one of the leading composers of his age in Denmark in the future. As a composer, he appeared in the international arena in 1947, by presenting the Partita for Piano Op.38 by himself. In his extraordinary productivity he left behind about 630 opuses, containing all of the musical genres – from ballets and operas, through 24 symphonies, as well as chamber music pieces in the most varied instrumental constellations, to 25 piano sonatas and 13 (sic!) collections of 24 preludes and fugues each. The quantity of his work gives an excellent testimony to his conduct, which assumed a reluctant attitude to the category of inspiration and the habit of choosing persistent and unrelenting work over it.

The initial period of his work is marked with a strong influence of neo-romantic and neoclassical composers, as well as a characteristic, individual expressiveness of style, founded on the principles of free tonality. In the time of a short stylistic hesitation at the end of 1950s and the beginning of 1960s, he uses thick chromatic and twelve-tone technique, although not resigning from the formal models used so far. The next period brings grand scale projects that openly join in the dialogue with specific compositions and composers from the past. At the same time, happener activities and provocative actions are one of the essential parts of his artistic philosophy, decidedly renouncing a purely intellectual concept of art. It is then no wonder that he liked to balance between classical and popular genres and make aesthetic escapades towards jazz and improvisation. In spite of that, the traditional forms – interpreted anew – always remained to him an inexhaustible source of invention.

Bentzon's artistic inspirations were by no means limited only to the art of sound and the study of it (he compiled a textbook of the twelve-tone technique for example). He fulfilled himself equally well in the art of painting and sketching, as well as in literature – he cultivated prose, poetry, drama and intensive music journalism.

This unconventional and unpredictable attitude, briefly drawn here, has gained him the opinion of "the wild man of Danish music" – an artist who intentionally started numerous controversies and media debates regarding the evaluation of his composition. Despite that – or maybe because of that – Niels Viggo Bentzon remains one of the most original phenomena of the Danish culture in the 20th century.

Sonata for Cor Anglais and Piano Op.70 was written by Bentzon in 1951. He dedicated the piece to his fellow countryman – an oboist Paul Tofte-Hansen. The score was published in 1955 under the imprint of Edition Wilhelm Hansen.

As to the form applied here, the piece seems to be in between a sonata and a fantasia, which manifests itself in characteristic relations between the individual components of the structure. It is basically a one-piece composition,

although divided into five sections by the tempo changes: *Moderato – Allegro ma non troppo – Moderato – Allegro molto – Moderato*.

The centre of expressive gravity lies on the *Moderato* sections, which tie the form together and take the form of unrestricted recitatives. In the first one's very first line the beautiful, elegiac main theme is presented by the cor anglais. Its charming, modal melic is set on an inventive modulation from the Aeolian mode into the Phrygian mode. The initial blissful peace is suddenly disturbed by complex, dissonant piano chords. The resulting rivalry between the instruments becomes more and more dynamic. This dynamic is being gradually contained, until the moment of the return of the theme in the cor anglais part.

The accumulated energy and the apparent state of suspense can only be relieved by introducing a section in a rapid tempo. And so, in *Allegro ma non troppo*, which assumed a sonata form, we are being thrown into a whirl of sudden metamorphoses of textures, measures, themes and polytonal harmonies. As a result of the unexpected suspense, we are once again placed in the recitative, this time beginning with the piano chords already known from the first *Moderato*. The emerging of a modal consonance colouring, spiced up with elements of the twelve-tone technique, inevitably announces the return of the original theme, finally recalled in bright tones of parallel fourths and fifths.

The resulting deadlock, a second one already, has the chance to be broken by a radical dramatic volte-face, hence the composer proposes a "mechanistic" toccata, a *perpetuum mobile* in *Allegro molto* tempo. The piano, advancing forwards without a rest, seems to leave behind its partner who is trying to force a somewhat calmer narrative. But at the end even the accompaniment cannot stand the tension, suddenly coming to a halt with a clear, fresh B major chord. This way the sonata finds its ultimate outlet in the recitative in the coda, where a broad cantilena of the cor anglais coexists in harmony with the simple major and minor chords in the piano part.

The *Sonata* stands between a neoclassical and a serial-metamorphic way of composer's thinking. It therefore ideally fits Bentzon's idiomatic style which not only skilfully synthesizes languages of expressions so distant from each other, but also creates a new quality. A unique, mysterious and intriguing quality that is.

The figure of **Carl August NIELSEN** (1865-1931) occupies the central place among Danish composers of the turn of the 19th and 20th centuries. This composer is perceived as the main patron of the music culture of his home country. In this role he can be legitimately compared to his Finnish peer – Jean Sibelius.

When he was a little boy, he already displayed an extraordinary musical talent and was successful at playing the violin and the trumpet, as a member of the local military orchestra, among others. The family's tough financial situation (described by Nielsen years later in his famous diary called *My Childhood on Funen*) did not stop the 19-year-old from going to the Royal Danish Academy of Music in Copenhagen where he studied under the tutelage of Niels Gade and Orla Rosenhoff.

After leaving the school he joined the Royal Danish Orchestra in 1889 where he would have stayed for 16 years. It was this very ensemble that would, under the baton of Johan Svendsen, premiere his Symphony No.1 in 1892. Although the composition is still connected to the romantic tradition on one hand, it very clearly infringes on the classical tonal order with its final key being different than the initial one (G minor – C major). In Symphony No.2 "*The Four Temperaments*" (1902) Nielsen turns however to program music. It is also the time when not only did he explore the string quartet genre fourfold, but also wrote the opera called *Maskarade*.

Few successful performances at the conductor's stand got Nielsen a promotion to the chief of his orchestra in 1906. In 1915 he got an equivalent position in The Music Society in Copenhagen, where he would have stayed for 12 years. Parallel to that he took up a composition professorship at his alma mater, where he worked until his death, receiving a directorial nomination shortly before.

His parting with the spiritual and romantic style, preceded by Symphony No.3, came as a result of the First World War related trauma. The next symphony to come – also known as *Det Uudslukkelige* ("The Inextinguishable") – is supposed to illustrate the dawn of a brutal reality of the turning point in history and the effect of the continent-destroying force. In the subsequent symphony, Symphony No.5, Nielsen foreruns aleatoric procedures - near the end of Part I the snare drummer is obligated to improvise, in order to – according to the composer's recommendation – "try and stop the advancing orchestra at all costs". In the process, the composer reinforces his new musical language that is part of being aware of the fact that the previous principles of Western classical music had collapsed.

The last year of Nielsen's life was marked with artistic trips, during which he personally presented his works, as a conductor. His stay in Berlin (1921), London (1923) and Paris (1926) did not, however, contribute to the popularization of his music outside of Denmark. On top of that, he was troubled by serious health issues which left their mark in the last, moving Symphony No.6. Nielsen managed to create only two more orchestral pieces after that – Flute Concerto

and Clarinet Concerto. Especially the latter is infused with originality thanks to the combination of aggressive dynamic of the Symphony No.5 and the starkness of the musician line-up.

The individual and innovative trait of Nielsen's musical language was noticed in Europe only a dozen or so years after his death. That is when he achieved the deserved fame of the finest Scandinavian symphonist, next to Sibelius.

Carl Nielsen's **Wind Quintet Op.43** belongs to the late period of his work. The composer wrote the score during his stay in Sweden (in 1922, shortly after the premiere of Symphony No.5) with his friends from the Copenhagen Wind Quintet in mind (Paul Hagerman – flute, Svend Christian Felumb – oboe, Aage Oxenvad – clarinet, Hans Søren – French Horn, Knud Lassen – bassoon). The composition was first performed on 30 April of that same year, during a get-together at Herman and Lisa Mannheimer's house in Göteborg. This work of music has gained the position of one of the most frequently performed compositions of the Dane, as a matter of fact the last one written by him for a chamber music ensemble.

As Nielsen himself puts it, in the Quintet he aimed at bringing out the individual characters, the "personalities" of every instrument, by exposing both their soloist potentials and cooperation capabilities. In fact, the composition shimmers with different colours in all its parts. Part I – *Allegro moderato* – has a characteristic atmosphere of joyful excitement. It is an example of a sonata form, with the music being lively and amusing in its disposition. In turn, the charming part II – *Minuet* – alludes to folk music. Here Nielsen likes to put the instruments in graceful duos of various constellations. Part III consists of a theme with eleven variations, preceded by Prelude in *Adagio* tempo. The gloomy introduction serves as a kind of a reminiscence of the Symphony No.5 mood: against the background of the whole Quintet it appears cold, dark in colour and inapprehensible. The curious expressiveness contained here causes the listener to suddenly feel anxious, the feeling is not relieved until the exposition of the blissful theme for variations, which is Nielsen's own chorale tune *Min Jesus, lad min Hjerte faa en saaden Smag paa dig* (*My Jesus, make my heart to love thee*). The variations, on the other hand, convey the idea of juxtaposing the "characters" the most clearly; as the composer writes, they are "cheerful and bizarre, and then again elegiac and solemn". Therefore the flute is showing off its characteristic smartness and fluency in variation II, the clarinet shimmers like a chameleon, travelling fast between the outermost registers in variation V. While the bassoon and the oboe are two "melancholics": the first delivers a lonely soliloquy in variation VII, the latter intones a sad folk song in variation coming after that... The marching variation XI brings us back to the chorale that is now presented – with the composer's intent – „in all its simplicity and very quietly expressed“.

Nielsen's Quintet was very enthusiastically received by the critics who accurately predicted that the composition would soon be included in the tight literary canon of the genre. For this piece testifies to the undoubted mastery in the field of using the wind instrumentarium, but most of all it belongs among the highest artistic achievements of "the father of Danish music". It is therefore no wonder that many of his countrymen, inspired that way, had followed in his footsteps and made the wind quintet a kind of an emblem of their musical nationalism.

Bartłomiej Barwinek

Piotr PYC (oboe, cor anglais) graduated from the Academy of Music in Kraków, where he was in Professor Jerzy Kotyczka's class, with distinction. He then started to work as first oboe in the Silesian Philharmonic in Katowice. Since the 2004, he has been an oboist and a soloist (cor anglais) of the Polish National Radio Symphony Orchestra in Katowice. As an orchestral musician he took part in over 1500 concerts, working with many ensembles – he Warsaw National Philharmonic Orchestra, the Kraków Philharmonic Orchestra, the Polish Chamber Philharmonic Orchestra Sopot and Sinfonietta Cracovia to name a few. He performed under the baton of such maestro conductors as Gabriel Chmura, Christian Eschenbach, Jacek Kasprzyk, Lorin Maazel, Jerzy Maksymiuk, Jerzy Semkow, Krzysztof Penderecki, Antoni Wit. He is very active in soloist and chamber ensemble fields. He took part in numerous music festivals, including Nordsee and Schwetzingen Festspiele in Germany, as well as Warsaw Autumn.

Teaching is an important part of his work. He conducted many oboe courses and was jury member in music competitions around the country. He is a university teacher at the Karol Szymanowski Academy of Music in Katowice, where – as a result of receiving the degree of Doctor of Arts – he became an assistant professor in 2008. His students and pupils win laurels at many competitions both in Poland and abroad.

This CD constitutes a part of the documentation of his artistic output which is meant to be the base in the conferment procedure for his postdoctoral degree.

Dagmara NIEDZIELA (piano) is a graduate of the Karol Szymanowski Academy of Music in Katowice, where she studied with Professor Monika Sikorska-Wojtacha. She is also completed postgraduated studies in the chamber music there – studying with Professor M. Szwajger-Kułakowska. She complemented her music studies during master courses led by such teachers as: A. Spiri, Bruno Canino, Rudolf Buchbinder, Ryszard Bakst, Aleksey Orlovetsky, Rebecca Penneys, Ewa Poblócka.

She gave concerts, among others, in Germany, Italy, Belgium, Slovakia. She also made archive recordings for the Polish Radio and Television in Katowice and for the German station WDR.

Since the very beginning of her professional activity the chamber music has been at the center of her interests. She appears as a pianist - chamber ensemble member with woodwinds and brass instruments, as well as in chamber ensembles with the strings. She also collaborates with opera singers. Since 2004 Dagmara Niedziela has been a member of the piano duo called "Art Piano Duo", together with a pianist Joanna Piszczelok.

Dagmara Niedziela is currently an employee of the Vocal and Instrumental department at the Karol Szymanowski Academy of Music in Katowice. In 2011 she received the degree of Doctor of Music Arts in the artistic discipline "Instrumental studies", specialty – piano playing.

Maria GROCHOWSKA (flute) graduated from the Karol Szymanowski Academy of Music in Katowice, where she was in the flute class of Professor Marian Katarzyński and the chamber music class of Professor Andrzej Janicki. While she was at the university, she took part in competitions and music festivals, performing both as a soloist and as a member of the Silesia Wind Quintet. Since 1979 she has been a flautist with the Polish National Radio Symphony Orchestra in Katowice, with which she gave concerts in many cities in Poland and abroad, participated in prestigious music festivals and made CD and radio recordings, performing solo flute parts of compositions by Gustav Mahler, Pyotr Tchaikovsky, Richard Strauss, Johannes Brahms, Ludwig van Beethoven, Claude Debussy, Georges Bizet. She was a member of the Silesian Philharmonic Symphony Orchestra, of Sinfonia Varsovia and of Warsaw National Philharmonic Orchestra. She went on a number of tours with these ensembles, working alongside outstanding artists and conductors. She gave concerts with Silesian Quartet and Camerata Vistula, among others. She is a teacher at the Karol Szymanowski Academy of Music in Katowice.

Roman WIDASZEK (clarinet) graduated from the Karol Szymanowski Academy of Music in Katowice – Professor Henryk Kierski's class.

His intense artistic activity includes many solo and chamber concerts – he performed with such artists and ensembles as: Sharon Kam, Dimitri Ashkenazy, Silesian Quartet, Hilliard Ensemble.

As a soloist he performed with the majority of Polish orchestras: National Polish Radio Symphonic Orchestra in Katowice, the orchestras of Silesian Philharmonic, Kraków Philharmonic, Wrocław Philharmonic, Poznań Philharmonic, Szczecin Philharmonic, Częstochowa Philharmonic, Świętokrzyska Philharmonic, Lublin Philharmonic, Capella Cracoviensis, Polish Chamber Philharmonic Orchestra, Sinfonietta Cracovia, Beethoven Academy Orchestra and the Orchestra of the Karol Szymanowski Academy of Music in Katowice. The performed compositions included works by Stamitz, Mozart, Weber, Kurpiński, Ponchielli, Mendelssohn, Krommer, Bruch, Tomasi, Lutosławski, and Górecki.

He made many CD recordings, mainly as a member of chamber music ensembles, for which he was nominated for a Fryderyk award 5 times.

He is a teacher and a juror in Polish and foreign courses and clarinet competitions. He is the member of the Cracow Double Reed Trio and the Cracow Wind Quintet. In the years of 1997-2011 he played first clarinet in Capella Cracoviensis. He is a teacher at the Karol Szymanowski Academy of Music in Katowice.