



DUX 1279 / 2016

MARIAN BORKOWSKI : SOLO WORKS

Marian BORKOWSKI :

- *TOCCATA FOR PIANO (1960)
- *IMAGES II FOR ANY SOLO STRING INSTRUMENT (1975)
- *PSALMUS FOR ORGAN (1975)
- *INTERLUDES ROMANTIQUES FOR PIANO (1976)
- *VOX FOR ANY SOLO WIND INSTRUMENT (1977)
- *VISIONS I FOR CELLO (1962)
- *FRAGMENTI FOR PIANO (1962)
- *SPECTRA FOR SOLO PERCUSSION (1980)

Marian BORKOWSKI - piano, **Andrzej CHOROSIŃSKI** – organ,
Andrzej DUTKIEWICZ- piano, **Marcin Tadeusz ŁUKASZEWSKI** - piano
Patrycja PIEKUTOWSKA - violin, **Zdzisław PIERNIK** - tuba,
Stanisław SKOCZYŃSKI - percussion, **Tomasz STRAHL** - cello

DUX Małgorzata Polańska & Lech Tołwiński ul. Morskie Oko 2, 02-511 Warszawa

tel./fax (48 22) 849-11-31, (48 22) 849-18-59

e-mail: dux@dux.pl, www.dux.pl

Aleksandra Kitka-Coutellier – International Relations kitka@dux

Professor **Marian Borkowski's** work as a composer represents a wide spectrum of styles and genres. While not especially numerous, his works exhibit a sense of great responsibility for each note. He would certainly be more prolific, if this were not the case. He is equally at ease in writing choral, instrumental, and vocal-instrumental music. His work can be classified in four groups according to time of creation. (1) until 1962, search of inspiration dominated by folklore and neostyles (*Toccata*). (2) 1962-1971, a novel and original method of organizing musical time, which resulted in new textural, rhythmic and expressive means (*Visions I, Fragmenti*). (3) 1972-1981 period of stylistic transition towards aleatorics, free sonoric idiom and complex structural approach that is signified by the use of micrometric scale along with the traditional staff notation. Performers gain considerable freedom of choice as far as musical instruments are concerned (e.g., *Vox* for any wind instrument, *Images II* for any bowed string instrument). In the most recent period (4; i.e., after 1982) the composer's imagination has been caught by transcendental ideas – symbolism, inner life and deeper meanings of musical concentration.

Overpowering, high tension quality of artistic expression characterizes Borkowski's own symphonic orchestration (*Limits, Dram, Visions II*) with or without voices (*De profundis, Dies Irae, Hymnus, Pax in terra III, Hosanna II*), or more chamber-like (*Selection for 5, Norwidiana 75, Hosanna I, Pax in terra II, Variant, Dynamics II*). It is obvious that form is subservient to expressive goals in these cases. This is what makes this music deeply moving and emotional.

Solo works have an important place in Marian Borkowski's oeuvre. It was in these pieces that the composer's craft and individual idiom have been shaped over the years. The works featured on this CD demonstrate the vast technical and tonal possibilities of a given instrument and the composer's search for new timbral qualities. By their nature, the scores of the works are of a virtuoso character, but, as Marian Borkowski stresses, virtuosity should not be understood solely as a display of technical abilities, but also as a show of interpretative and expressive possibilities. Such a notion of virtuosity incorporates both a technically spectacular manner of developing the musical material and structures, which are completely devoid of such features. The hallmarks of Borkowski's compositions are a dynamic form, textural diversity and a strong nervous energy.

The ***Toccata*** for piano stems from the composer's early period. Written in 1960, it shows neoclassical and neoromantic inspirations, as well as the genre's typical features: figuration and motoric drive. This miniature can be divided into several sections, contrasting in terms of tempo, texture, dynamics and technical pianistic devices. Marian Borkowski's musical idiom and compositional craft underwent transformations in later years but contrast has remained an integral feature of his music. The composer received an award for *Toccata* at the G.B.Viotti International Competition in Vercelli (1969). The work was premiered by Jerzy Witkowski at the State Higher School of Music in Warsaw (9 March 1963).

Works for string instruments constitute a sizeable group within Marian Borkowski's output. ***Images II for any string instrument*** (1975) was the third piece (the previous ones being *Selection for 5* and *Images I* for any solo voice) in which the composer abandoned the traditional stave and used a new system of graphic notation on graph paper. In *Images II* Borkowski explored the vast timbral and expressive possibilities of a string instrument. They are brought to a climax in the cadenza, in which all the previously introduced ideas reappear. The piece was premiered by cellist Alain Meunier (Siena, Accademia Musicale Chigiana, 30 August 1975). It is interesting to note that most of the work's performances have been on violin. The Polish violinist Roman Lasocki has performed *Images II* over 800 times all over the world, and Patrycja Piekutowska over 300 times. In addition, the work was performed on many other string instruments, including double bass and viola da gamba.

Psalmus for organ (1975), dedicated to Andrzej Chorościński, was written in the same year as *Images II*. In terms of timbral style, here, the composer explores sonorous and aleatory features. The musical notation combines graphic elements with traditional stave, making ample use of cluster harmonies; from the narrow ones, spanning just a few notes, to very thick clusters. Coupled with dynamic contrasts and registral changes, this creates interesting tonal features. The work was first performed by Andrzej Chorościński at the St.-Dreifaltigkeits-Kirche in Dortmund on 8 June 1975.

Interludes romantiques for piano (1976) were conceived with a 1979 LP recording for the label *Veriton* (SXV 806) in mind, on which actor Kazimierz Opaliński recites poems by Mickiewicz (*Jankiel's Concert* from *Sir Thaddeus*), Norwid (*To Constance Górska*) and Słowacki (*The Officer Cadet, My Last Will*). *Interludes romantiques* formed the musical background for the poetic recitation and were improvised by Marian Borkowski during the recording. The cycle refers to the traditions of Polish national dances, the Polonaise and Mazurka, and also the Prelude. These are short, yet musically appealing miniatures. They are full of charm and grace, despite clear references to 19th-century pianism. The recording of *Interludes romantiques* has been reissued (this time without a poetic context) by the British label Olympia (OCD 394).

Vox (1977), scored for any wind instrument, represents a similar kind of compositional exploration as *Images II* and,

like that piece, is notated on graph paper. Sonorous elements are of particular significance here. The composer achieves vast timbral possibilities, while using fully unconventional means of sound production. New aural qualities are explored in the parameters of dynamics and articulation. The work's premiere was given by the tubist Zdzisław Piernik, its dedicatee, at the Wittener Tage für neue Kammermusik Festival on 23 April 1977. Incidentally, it was on the tuba that the piece has been performed most often. Zdzisław Piernik himself played it over 200 times.

The next compositions on this CD stem from the early period of Marian Borkowski's career. ***Visions I for cello solo*** (1962) marked a breakthrough in the development of his compositional skills. It opened the second stage in Borkowski's career, in which he totally abandoned his previous style and reorganized his compositional armoury. The element of silence and a specific regulation and articulation of musical time started to play an important role in the new pieces. Folk features and neoclassical and neoromantic inspirations were on their way out, whereas the pointillistic technique was gradually gaining in importance. The composer stresses however, that this technique should serve to integrate the musical material. In *Visions I* Borkowski does not use bar lines. Rhythmic values are written down in one-second divisions instead, with notes linked by a common beam. This highlights the cohesion of the development of the musical material. The composition was premiered by Roman Suhecki during the 4th Festival of Polish Contemporary Music in Wrocław on 11 November 1965.

Shortly after composing *Visions I*, Marian Borkowski tried his hand at piano music, one of his favourite genres. ***Fragmenti*** (1962) is one of his most important pieces. It is yet another work in which Borkowski introduces his own organization of musical time. The work consists of several sections, which employ diverse musical ideas, from repetitive structures through cluster techniques, tremolandos, pointillistic effects, various types of figurations, vibrations of sound, the play of contrasts and a specific take on sonorism, not excluding the element of silence, which is of great importance in Borkowski's music. Despite its succinct character, *Fragmenti* is notable for its dramatic musical narration and concentrated expression. The work's premiere was given by the composer at the Cité Internationale des Arts in Paris on 12 June 1968. Most performances of this work (more than 150) were given by Andrzej Dutkiewicz.

The last piece, ***Spectra for percussion solo*** (1980), is dedicated to Marta Ptaszyńska, who premiered it at Indiana University in Bloomington on 16 April 1984. Timbral and expressive elements are of particular significance here. The aim of using the vast array of percussion instruments is to create an expressive and colouristic atmosphere. The notion of space has two meanings for the composer in this piece. In the traditional sense, it is understood in terms of its acoustic volume. It is also understood as a multi-layered aural field. The pointillistic dispersion of sounds creates a specific horizontal-vertical space. This is given its proper significance particularly in graphic compositions. It is also strictly connected with the organisation of the form of a musical piece. The composer then conceives musical space in its tectonic and architectural aspects. In *Spectra* we can observe both types of this understanding of musical space. The natural decay of gongs or bells creates the impression of an echo, while the symmetrical horizontal-vertical structures realized on various instruments enhance the construction of aural space. A particular role in the promotion of this composition was played by the renowned Polish percussionist Stanisław Skoczylowski (more than 150 performances).

In the composer's own words: "this music is loaded with emotion, hence its dramatic nature. All the means of artistic expression and métier including literary, serve one purpose: to make the finished product as universal, symbolic and humanist as possible".

Marcin Tadeusz Łukaszewski

Marian BORKOWSKI

composer, musicologist, pianist, teacher, and organizer of musical life, b. 17 Aug. 1934 in Pabianice. He studied composition with Kazimierz Sikorski and piano with Jan Ekier and Natalia Hornowska at the State Higher School of Music in Warsaw (1959–1965; Master of Arts in 1965). At the same time he studied musicology at Warsaw University under Józef M. Chomiński (Master of Musicology in 1966). In the years 1966–1968, thanks to a French Government grant, he continued postgraduate studies in composition with Nadia Boulanger and Olivier Messiaen at the Paris Conservatory and American Conservatory in Fontainebleau and with Iannis Xenakis at the Ecole Pratique des Hautes Etudes, and in musicology under Jacques Chailley and Barry S. Brook at the Paris University (Sorbonne). Simultaneously, he studied philosophy with Jean Hyppolite and Jules Vuillemin at the Sorbonne and the Collège de France. He participated in the International Courses of New Music in Darmstadt (1972, 1974) and in the courses given by György Ligeti, Iannis Xenakis, Karlheinz Stockhausen and Franco Donatoni at the Accademia Musicale Chigiana in Siena (1973, 1975 – Diploma di Merito).

He has been on the faculty of the Chopin Academy of Music in Warsaw since 1968, as lecturer (1968–1971), assistant

professor (1971–1976), associate professor (1976–1989), full professor (since 1989); deputy dean of the Faculty of Composition, Conducting and Music Theory (1975–1978), Vice-Rector of the Academy (1978–1981, 1987–1990), head of the Chair of Music Theory (1993–1999), dean of the Faculty of Composition, Conducting and Music Theory (1996–1999), organizer and director of the Postgraduate Studies in Music Theory (1998–2008), head of the Chair of Composition (1999–2004), organizer and director of the Postgraduate Studies in Composition (2000–2008). In the years 2010–2013 he was a professor of composition at the Feliks Nowowiejski Academy of Music in Bydgoszcz. He has given lectures and masterclasses in Amsterdam, Belgrade, Breaza, Bucharest, Cleveland, Cluj, Esztergom, Klagenfurt, Kwangju, Lyon, Mexico-City, Montreal, Moscow, Olsztyn, Paris, Québec-City, Seoul, Siena, Taegu, Tashkent, Valparaíso and Vienna.

Since 1989 he has also held visiting professorships in composition or has served as guest composer at Concordia University, Conservatoire de Musique du Québec (Québec-City), the University of Montreal, the National Conservatory of Music in Boulogne-Billancourt (Paris), the Accademia Musicale Chigiana (Siena), the University of Kansas (Lawrence), the University of Southern California (Los Angeles), San Francisco State University, Eastman School of Music (Rochester), Georgia State University (Atlanta), Tulane University of Louisiana (New Orleans), the University of North Texas (Denton), Bowling Green State University, Shenandoah University (Winchester), the University of Charleston, Rice University (Houston), the University of Miami, William Paterson University of New Jersey (Wayne), Baldwin-Wallace Conservatory (Berea, Ohio), Southwest Missouri State University (Springfield, U.S.A.), Hanyang University (Seoul), Seoul Superior Conservatory of Music, Keimyung University (Taegu), Catholic University of Taegu-Hyosung, Korean National University of Arts (Seoul), The University of Suwon, Seoul National University, and Chonnam National University (Kwangju) in Korea.

He has educated several dozen Polish composers including Joanna Badełek, Renata Baszun, Wojciech Blecharz, Marcin Błażewicz, Maria Borecka, Katarzyna Bortkun-Szpotańska, Artur Cieślak, Dorota Dywańska, Łukasz Farcinkiewicz, Aleksandra Garbal, Szymon Godziemba-Trytek, Alicja Gronau-Osińska, Igor Jankowski, Szymon Kawalla, Jerzy Kornowicz, Aleksander Kościów, Bartosz Kowalski, Renata Kunkel, Paweł Kwapiński, Dariusz Łapiński, Paweł Łukaszewski, Marcin Tadeusz Łukaszewski, Emilian Madey, Aldona Nawrocka, Ryszard Osada, Grażyna Paciorek-Draus, Maria Pokrzywińska, Paweł Przezwański, Roman Rewakowicz, Jędrzej Roch-Rochecki, Piotr Spoz, Paweł Sprync, Paweł Strzelecki, Łucja Szablewska, Dariusz Szankin, Wojciech Szmidt, Seweryn Ścibior, Hadrian Filip Tabęcki, Marek Towiański, Tadeusz Trojanowski, Marcin Wierzbicki, Sławomir Wojciechowski, Sławomir Zamuszek, Maciej Zieliński, Maciej Żółtowski, and has also offered instruction to many foreign undergraduate, postgraduate and doctoral students, such as Boris Alvarado (Chile), Robin Chemtov (Canada), Choi Chun-Hee (Korea), Alessandra Ciccaglioni (Italy), Joe Cutler (Great Britain), Gwon Sung-Hyun (Korea), Hong Jin-Pyo (Korea), Kim Jin-Keum (Korea), Lee Chong-Man (Korea), Lee Mi-Min (Korea), Daniel Luzko (Paraguay/USA), Ginger Mayerson (USA), Paul Scriver (Canada), Tony Srouji (Canada), Brian Thompson (Canada), Fanny Tran (Belgium), and Gabriel Mălăncioiu (Romania). His students and graduates have won over 350 awards and honourable mentions at national and international composers' competitions.

His works have been performed in concerts in 25 European countries as well as in Australia, Bolivia, Canada, Chile, Columbia, Cuba, Iran, Jamaica, Japan, Kuwait, Mexico, South Korea and USA, as well as at over 100 festivals, including those in Aix-en-Provence, Berlin, Bilbao, Darmstadt, Esztergom, Geneva, Kwangju, Lisbon, Los Angeles, Lviv, Madrid, Meadville, Metz, México-City, Munich, Paris, Pusan, Salzburg, Santa Cruz, Seoul, St. Petersburg, Taegu, Utrecht, Valparaíso, Viitasaari, Warsaw and Witten. Many of his compositions have been recorded for radio and television in more than 25 countries. His discography includes over 50 LPs and CDs on such labels as Acte Préalable, DUX, Global Sound Media (Seoul), GM Records, MTJ, Musica Sacra Edition, Muza, Olympia (London), Polonia Records, ProViva Intersound (Munich), Sound-Pol, Gamma CD and Veriton.

Marian Borkowski has given piano recitals in Poland, France, Italy, Canada, Great Britain, South Korea, USA, Austria and Russia. He has also recorded many of his own and other composers' pieces for radio, television as well as on several labels.

His research output includes over 20 theoretical studies on contemporary music, notably modern compositional techniques, analysis of 20th and 21st century music, modern orchestration techniques, the time factor in new music, problems of music sonology, Webern's compositional techniques, serial music, Polish contemporary music and the teaching of composition. He has participated in over seventy conferences, symposia and festivals in Poland and abroad. He is a member of many music organizations in Poland, Belgium, Japan and the United States. He served as a deputy chairman of the Warsaw Branch of the Polish Composers' Union (1971–1977). He is the founder and Artistic Director of the 'Laboratory of Contemporary Music' Festival (since 1985) and President of the 'Laboratory of Contemporary Music' Association (since 1995). He has sat on the juries of many competitions for composers and performers (Belgrade,

Florence, Paris, Esztergom, New Orleans, Seoul, Suwon, Taegu, Valparaíso, and Guadalajara).

Marian Borkowski is a prize winner of the Young Composers' Competition in Warsaw (1966), the G. B. Viotti International Composers' Competition in Vercelli (1969), the Karol Szymanowski Competition for Composers in Warsaw (1974), the International New Music Composers Competition in New York (1990), and many awards and nominations for the 'Fryderyk' Award of the Polish recording industry (1998–2014). His honours also include the Award of the Minister of Culture and Art (1976, 1980, 1982, 2004, 2008, 2015), the Silver Cross of Merit of the Republic of Poland (1977), the Silver Medal Premio Vittorio Gui (Italy, 1979), the Medal of the Chopin Academy of Music in Warsaw (1981), the Knight's Cross of the Order of Polonia Restituta (1984), the Badge of Merit in Culture (1985), the Medal of the 40th Anniversary of People's Republic of Poland (1985), the Medal of the National University in Seoul (1988), the Commander's Cross of the Order of Polonia Restituta (2002), the Plaque of Honour of the Chopin Academy of Music (2004), the Medal of Honour of the Pontificia Universidad Católica de Valparaíso (2004) and the Silver Olympic Laurel (2004). He received an honorary membership of the Musica Sacra Association (2004) and of the Karol Nicze Music Society (2006). In 2005 he received an honorary citizenship of the town of Pabianice. In 2008 he received an honorary award of the Polish Composers' Union, and the Gloria Artis Silver Medal for compositional achievements. In 2009 he received The Saint Albert Award, in 2010 – the Medal of Merit for the Fryderyk Chopin University of Music and the Award of the ZAiKS Authors' Association. He also received the 'Fryderyk' Award in the 'Composer of the Year' category (2011), the Medal of the Commission of the National Education (2012), and the „Grand Prix” from the Rector of the Fryderyk Chopin University of Music in Warsaw (2012). In 2014 the CD 'Marian Borkowski – Choral works' received the 'Fryderyk' Award in the 'Best Recording of Polish Music' category. In the same year, the composer received the 'Pro Masovia' Medal from the Marshal of the Mazovia Province.

Andrzej CHOROSIŃSKI graduated with honours from the Academy of Music in Warsaw in 1972 (the organ class of Feliks Rączkowski). Between 1969–1974 he studied composition with Tadeusz Paciorkiewicz. In 1972 he won a special prize at the organ improvisation competition in Kiel. He has performed in almost all the European countries, as well as in Israel, USA, Canada, South Korea and Japan and in such prestigious venues as the National Philharmonic in Warsaw, Konserthuset in Stockholm, the Tchaikovsky Hall in Moscow, Notre Dame Cathedral in Paris, King's College Chapel in Cambridge, Pope Paul-VI-Hall in the Vatican, St. Patrick's Cathedral in New York, and the Town Hall in Adelaide. He has made many radio and television recordings in Poland and abroad. He has also recorded over 20 records (LPs and CDs) for such labels as Polskie Nagrania, Veriton, EMI-Electrola, Life Records, DUX, Musicon, Dabringhaus Grimm and Megavox. In 2003 he received the Double Platinum Record title from the Audio-Video Producers' Union for a CD recorded in the Licheń Basilica.

In 1992 he received the title of Professor. He is a professor of the organ class at the Fryderyk Chopin University of Music in Warsaw and the Karol Lipiński Academy of Music in Wrocław.

In 1987–1993 he served as Vice-Rector for Artistic Affairs, and in 1993–1999 as Rector of the Fryderyk Chopin Academy of Music in Warsaw. Between 1993 and 2000 he was a member of the executive committee of the Association of Rectors of European Music Academies AECAM. He was also Chairman of the Conference of Rectors of Artistic Universities in Poland (KRUA).

He has received many medals and awards including the Distinguished Cultural Activist Award, the Golden Cross of Merit, the "Ecclesiae Populoque Servitium Praestanti" medal, and the "Gloria Artis" Medal of Merit for Culture. In 2008 he received an honorary doctorate from Keimyung University in South Korea. He holds the honorary citizenship of the towns of Frombork, Jelenia Góra, Kłodzko and Polanica, which were conferred on him for his achievements in the promotion of musical culture.

Andrzej DUTKIEWICZ graduated from the Fryderyk Chopin Academy of Music in Warsaw, where he studied piano with Jerzy Lefeld and Regina Smendzianka (1968), as well as composition (class of Witold Rudziński, 1972). In 1973–1976, thanks to a Fulbright Foundation scholarship, he studied composition (with Samuel Adler) and piano (with Eugene List) at the Eastman School of Music in Rochester, New York (USA), where he obtained his doctoral degree (Doctor of Musical Arts, 1976). He also participated in the International Courses of New Music in Darmstadt (Germany) and taught piano and composition at the international summer camp in Interlochen, Michigan (1976–1997).

He has performed and given lectures at over fifty American universities, as well as participated in numerous European music festivals. He won Second Prize at the International Competition for Performers of Contemporary Music in Rotterdam (1970). As a composer he has won awards and distinctions at festivals in Poland and abroad. He has received the diploma of recognition from the Minister of Foreign Affairs of the Republic of Poland (1990), and the Golden Cross of

Merit for his artistic achievements abroad. He has performed in most countries of Europe, Asia, South America, in Cuba, Mexico, Jamaica and the USA.

In 1999–2005 Andrzej Dutkiewicz served as Dean of the Department of Piano, Harpsichord and Organ at the Fryderyk Chopin Academy of Music. Until 2012 he was Head of the Interdepartmental Course of New Music. Since 2000 he has been artistic manager of the 'From Chopin to Górecki' summer festival and masterclasses organized by the Fryderyk Chopin University of Music in cooperation with the Ministry of Culture and National Heritage.

Marcin Tadeusz ŁUKASZEWSKI – pianist, music theorist, composer, born in 1972 in Częstochowa. He is a graduate of the Fryderyk Chopin University of Music in Warsaw (1996), where he studied piano performance with Bronisława Kawalla, Jan Ekier and Edward Wolanin. He has also completed postgraduate studies in the performance of contemporary piano music, theory of music, and composition (with Marian Borkowski). In 2005 he received a doctorate in humanities from the Chopin Music Academy (supervisor: Professor Marek Podhajski), in 2014 he received his post-doctoral degree in composition and musical theory. He is a professor at the Fryderyk Chopin University of Music in Warsaw.

As a performer, both as a soloist and chamber musician, he has participated in such festivals as Warsaw Musical Meetings, Organ Conversatorium in Legnica, the Warsaw Autumn International Contemporary Music Festival, Laboratory of Contemporary Music, Musica Moderna in Łódź, the Festival of Passion and Paschal Music in Poznań and Silesian Days of Contemporary Music in Katowice. He specializes in Polish piano music of the 20th and 21st centuries.

His discography includes several CDs featuring Polish music: "20th Century Polish Piano Music" (Acte Préalable), "Franciszek Lessel – Piano Works" (Acte Préalable), "Piotr Perkowski – Piano Works" (Acte Préalable), and "Marian Sawa – Piano Works" (Musica Sacra Edition). A 2-CD album with works by Lessel was nominated for the Fryderyk award in 2000, while the CD with Perkowski's works received the Fryderyk award in the solo music category in 2003. He is the author of five books, including *A Guide to Piano Music* published by PWM Edition in 2014, and of over fifty articles. He has also edited a dozen or so publications on music.

Patrycja PIEKUTOWSKA belongs to the most outstanding violinists in Europe. Her charisma, emotionality and exceptional contact with the audience contribute to the promotion of the Polish contemporary music. She holds a habilitated doctor degree in Musical Arts and is an Associate Professor at the Szczecin Academy of Art.

She has over 700 concerts to her name delivered in 36 countries in Europe, Asia, North and South America and Africa. She performed at such prestigious concert halls as, e.g. the Teatro Colón in Buenos Aires, the Sala São Paulo and the Teatro Guaíra in Brazil, the Lincoln Center and the Carnegie Hall in New York, the National Center for the Performing Arts in Beijing, the Tianjin Grand Theater as well as in philharmonic halls in Santiago de Chile, Montevideo, Beijing, Hamburg, Belgrade and many others.

The phonography constitutes an important artistic activity of the artist. She has recorded 10 CDs, out of which six are dedicated exclusively to the 20th century Polish music. She is the first Polish violinist to have received the musical Oscar – the MIDEM Classical Award presented in Cannes. The CD featuring Krzysztof Penderecki's *Capriccio* for violin and symphonic orchestra recorded under the direction of the composer himself also received awards in Belgium, Spain, Luxembourg and Italy. In 2014, there was the 15th anniversary of the artist's discography. On this occasion, her tenth CD with Sonatas by Brahms and Franck was launched.

Moreover, she received the diploma "Leader of the Future" under the project of the Foundation of Polish Emblem Promotional Programme "Poland Now" "25 Poland's leaders for the next 25 years" and the Gloria Artis Medal awarded by the Minister of Culture and National Heritage Małgorzata Omilanowska.

In addition to that, she has been a co-organiser of the events meant to promote Polish culture and art in the world. She was the originator of the Polish Sinfonia Iuventus Orchestra's tour in China and of the exhibitions of Joanna Sarapata's and Rafał Olbiński's paintings during the Art China 2012 in Beijing.

For 11 years, she has performed the recital composed from all Krzysztof Penderecki's works for violin and piano that she has already played in almost 20 countries. On the Maestro's 80th birthday, the artist performed this programme in Prague and New York in the presence of the composer.

She is the only violinist whose repertoire comprises the solo recital "From Bach to Penderecki." The programme has been attracting the audience all over the world. The violinist is also a recognized pedagogue. For many years, she has been invited to lead master classes to such countries as Brazil, China, Chile, Peru and Venezuela.

This year, she has performed in Sala São Paulo in Brazil on the occasion of the 40th anniversary of the São Paulo University Symphony Orchestra, at the KotorArt Festival in Montenegro, she has been a member of jury of one of the

most important international violin competitions for young violinists, which has been held in Lublin for more than 30 years. She has also recorded *Musica in forma di Rosa* by Dariusz Przybylski with the Polish National Radio Symphony Orchestra in Katowice. The piece was composed for the violinist and it will be released on CD in January. Patrycja Piekutowska plays a Paolo Castello violin from 1766.

Zdzisław PIERNIK – tuba player, born in 1937 in Płowce. He is a graduate of the State Higher School of Music in Warsaw. Between 1974 and 1978 he was employed at the National Theater in Warsaw and from 1983 to 1988 at the National Theatre in Łódź. He has also pursued a teaching career since 1983. He took part in international musical meetings in Bayreuth (1971-74), as well as in many festivals, including the Warsaw Autumn (since 1972), and those in Witten (1977), Cologne (1977, 1979), Darmstadt, Los Angeles (1978), Bourges (1978), Stockholm (1979, 1981), Salzburg (1978, 1987), Lisbon (1982), Washington D.C. (1983), and Metz (1984). He has represented Poland in the International Federation of Tuba Players in the United States since 1978.

He has given several hundred concerts as a soloist and member of chamber ensembles. His diverse repertoire includes his own transcriptions of works of the old masters and the newest contemporary compositions (Antonio Vivaldi, Henry Eccles, Johann Sebastian Bach, Benedetto Marcello, Ludwig van Beethoven, Robert Schumann, Marian Borkowski, Zbigniew Bargielski, Jan Fotek, Bogusław Schaeffer, Andrzej Dobrowolski, Witold Szalonek, Andrzej Krzanowski, Krzysztof Penderecki, Marek Stachowski, Krzysztof Knittel, Wojciech Kilar, Marta Ptaszyńska, Andrzej Bieżań, Ryszard Kliszowski, Benno Ammann, Fernando Grillo, Roman Haubenstock-Ramati, Elżbieta Sikora). Many prominent contemporary composers have written and dedicated their works to him. He has lately returned contemporary music performance after a few years' break, collaborating with such improvising musicians of the younger generation as Sławomir Janicki (double-bass), Michał Górczyński (clarinet) and Andrzej Izdebski (guitar).

Foreign tours have taken Zdzisław Piernik to Germany, Austria, Belgium, The Netherlands, Great Britain, France, Portugal, Sweden, Japan, Mexico and the USA. He is universally held in high esteem for his originality and power of expression. He has recorded many solo works with piano, as well as with symphony orchestra for such labels as Polskie Nagrania, Pro-Viva and Sonoton. He has also made recordings for radio stations in Germany, Belgium, France Sweden, Great Britain, as well as for television stations in Munich and London.

Stanisław SKOCZYŃSKI is the last student of Professor Mikołaj Stasiniewicz. He continued his studies at the State Higher School of Music in Warsaw. He perfected his skills in the interpretation of contemporary music in Paris where he worked with Silvio Gualdo and Gaston Silvestre. He has participated in masterclasses in the interpretation of contemporary music given by such composers as Iannis Xenakis, Mauricio Kagel, Luciano Berio, Luigi Nono, Olivier Messiaen, Pierre Boulez, Georg Aperghis, Toru Takemitsu and Elliot Carter.

He is a soloist with the Polish Radio Symphony Orchestra in Warsaw and co-founder, member and conductor of the Warsaw Percussion Group. He has worked with many distinguished soloists, chamber ensembles and orchestras in Poland and abroad. He is a specialist in the interpretation of so-called Multipercussion and Instrumental Theatre works. He has given many first performances of pieces for percussion and has made many radio and CD recordings in Poland and abroad. His repertoire includes almost the entire literature for solo percussion. Many contemporary compositions for percussion instruments have been dedicated to him. One of them is Stanisław Moryto's *Carmina Crucis*.

Stanisław Skoczyński also pursues a wide-ranging activity as a teacher, conducting numerous courses, seminars and percussion congresses at music academies and universities in Poland and abroad. He is regularly invited to the juries of international competitions. He has published many articles in prestigious music journals in Poland and abroad. He leads a percussion class at the Fryderyk Chopin University of Music in Warsaw. His former students have won many contests and pursued successful artistic and academic careers as professors at renowned universities in Europe and the USA.

Stanisław Skoczyński is also the founder, inspirer and artistic director of the 'Crossdrumming' International Festival of Percussion Arts, World Percussion Art Congresses, International Master Courses and the International Mikołaj Stasiniewicz Percussion Competition organised in commemoration of his Master and Mentor.

Tomasz STRAHL graduated from the Fryderyk Chopin Academy of Music in Warsaw, where he studied in the cello class of Kazimierz Michalik (1989). Thanks to a grant from the Austrian Government he completed a one-year postgraduate programme at the Hochschule für Musik und darstellende Kunst in Vienna under Tobias Kühne. He also studied chamber music with the outstanding violinist Krzysztof Jakowicz, with whom he has performed for many years. He was a prizewinner of national (Poznań, Warsaw) and international competitions. His successes include First Prize at the 5th International Nicanor Zabaleta Music Competition in San Sebastian, Spain (1991). He held a grant from the

Polish and Japanese Foundation JESC (1994).

For many years he has been an active concert musician, performing with such orchestras as the Polish Chamber Orchestra, the Polish Radio Symphony Orchestra, the National Polish Radio Symphony Orchestra in Katowice, Sinfonietta Cracovia, Sinfonia Varsovia, Concerto Avenna, Sofia Philharmonic, Orquestra Sinfônica Municipal São Paulo (Brazil) and with almost all symphony orchestras in Poland, including the Warsaw Philharmonic. He works closely with many outstanding soloists and members of the Wilanów Quartet, Prima Vista and the Silesian Quartet.

He has performed in many prestigious venues such as Schauspielhaus (Berlin), Brucknersaal (Linz), St. John's Smith Square (London), Art Center (Tel Aviv), Toppan Hall (Tokyo), Auditori (Barcelona), Glinka Hall in St. Petersburg, the Grand Theatre and the National Philharmonic in Warsaw. Foreign tours have taken him to Japan, Canada and Spain (with the Silesian Philharmonic). He was a guest artist at many festivals (Warsaw Autumn, Warsaw Musical Meetings, Music in Old Kraków, Bravo Maestro in Kąсна Dolna, Łańcut Festival, Chopin à Paris, and the festivals in Guadix (Spain), Caracas, Busko Zdrój, Duszniki Zdrój, Antonin, Słupsk, Kamień Pomorski and Bydgoszcz. Highlights in his career have included the performance of Witold Lutosławski's Cello Concerto in the composer's presence, under the baton of Mirosław Jacek Błaszczyk (1993). In 2005 Tomasz Strahl gave the Polish premiere of Cello Concerto No.2 by Piotr Moss at the Premieres Festival with the National Polish Radio SO, with which he recorded the Zygmunt Stojowski's Cello Concerto in 2006. He is also a devoted promoter of the Cello Concerto by Stanisław Moryto.

He has made numerous recordings for Polish Radio, Polish Television, CBC Radio in Canada as well as for such labels as Pony Canyon, CD Accord, Pavane Records, Gema Stereo, Polmusic, Acte Préalable and Sony Classics. He won the 'Fryderyk' award in 2003 and received two nominations for the award.

He teaches at the Fryderyk Chopin University of Music in Warsaw (in 2001 he obtained the title of Professor from the President of the Republic of Poland). He serves as Dean of the Department of Instrumental Studies for the years 2012-2016. He also teaches at master classes in Poland, Holland, Finland, Germany, Japan and South America (in 2005 he delivered a cycle of lectures and performed concerts during the prestigious 'Wien, Prag, Budapest' International Summer Academy).

Tomasz Strahl has been honoured with a number of state decorations, including the Golden Cross of Merit (2002), the award of the Minister of Culture and National Heritage for artistic and teaching achievements (2009), the Gloria Artis Silver Medal of Merit for Culture (2010) and the Knight's Cross of the Order of Reborn Poland (2010).