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Marcin STANCZYK : Chamber Music

YOUNG POLISH COMPOSERS IN HOMAGE TO FREDERIC CHOPIN

Marcin STANCZYK :

- * Three afterimages for double bass (2008)
- * Laterna for Clarinet, Cello, 2 Percussion sets, Piano (2008)
- * Analessi Rotte for Cello, Tenor, Trombone & Baritone (2009)
- * Nibiru – La rivoluzione della terra sconosciuta for Clarinet, Cello, Percussion, Piano, Electric Guitar, Double-Bass (2009)

Maciej Salski – conductor
Przemysław Baiński – tenor

Ensemble NIKEL:

Tom de Cock – conductor, Yaron Deutsch – electric guitar,
Jonathan Chazan – alto & baritone saxophone, Reto Staub – piano

Anna Głowacka – percussion, Leszek Lorent – percussion
Sylwia Michalik – piano, Łukasz Owczynniew – double-bass
Mikołaj Pałasz – cello, Armance Quéro – cello
Małgorzata Smyczyńska-Szulc – cello, Marcin Stańczyk – tape, live electronics
Robert Stefański – clarinets, Radosław Szulc – trombone
Dariusz Trzeciński – electric guitar, Łukasz Wareńca – percussion

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Marcin STAŃCZYK – composer, graduate of the Master's in Law program at the University of Łódź, Master's in Music Theory and Composition program at the Academy of Music in Łódź, a three-year Graduate Diploma program at the Accademia Nazionale di Santa Cecilia in Rome, and the CURSUS 1 and 2 at IRCAM in Paris. His works have been performed at such festivals as the Biennale di Venezia, Bang On a Can Marathon, MATA and Noise Non-ference in New York City, IRCAM season in Paris, Gaudeamus Musik Week in Amsterdam, Les Espaces Sonores in Basel, Rondò in Milan, Warsaw Autumn, Sacrum Profanum, as well as in China and Japan by ensembles that include: the Ensemble Intercontemporain, Neue Vocalsolisten Stuttgart, Bang on a Can All Stars, Ensemble Linea, Oslo Sinfonietta, Nikel, Algoritmo, Meitar, Divertimento, Orkest de ereprijs, Sinfonia Varsovia, Orkiestra Muzyki Nowej (The New Music Orchestra). He was scholarship recipient of the IMDarmstadt, Aldeburgh Center of Music, France's SACEM, the Italian government, Młoda Polska (Young Poland), the Witold Lutosławski Scholarship, and Poland's Minister of Culture and National Heritage, among others. He is prizewinner of more than a dozen composition competitions, including the Franco Donatoni Award, Salvatore Martirano Award, Reading Panel IRCAM, MATA in New York City, Biennale David Walter Competition in San Francisco, and Sun River in Chengdu. In 2013, he became the first Pole to win the Japanese Toru Takemitsu Award. He was nominated to the award Luminary of Polish Music. In 2014, he was announced laureate of the International Récollets Residency of the City of Paris and the Institut français. The participant of the programme for the promotion of young composers established by the Krzysztof Penderecki European Music Centre.

It has finally arrived: the monograph CD by Marcin Stańczyk, one of Poland's most original young composers. But not only composers; he is also a professional lawyer, accordionist, and chorister. But not only Polish composers, because he is also current in music abroad: after completing his studies under Zygmunt Krauze at the Grażyna Bacewicz Academy of Music in Łódź, he continued his education at Rome's Accademia Nazionale di Santa Cecilia under Ivan Fedele. He was scholarship recipient, travelling both to Darmstadt and IRCAM, two key locations on the European map of contemporary music. He is being played at the Warsaw Autumn and Sacrum Profanum festivals, but also the Biennale di Venezia and Gaudeamus Music Week, as well as the Bang on a Can marathons. This is a true creator, free of complexes, liberated from external influences and advancing toward his own style, as this CD testifies.

Three Afterimages (2008) for solo double bass: "In the middle of the twentieth century, Władysław Strzemiński published a cycle of solar paintings titled Afterimages of Light, which describe the optical impressions created by looking at the sun. We can most easily observe this when we look at the sun and suddenly turn our sight to a white piece of paper. We then see a reflection of light: a streak in blue, i.e. the opposite of yellow. The reflections of sounds in my piece are formed by their overtones. Dependencies between the main notes and the overtones combine into the piece's three movements". The initial, sudden, wailing pizzicatos are accompanied by the performer's delicate falsetto and playing with the bow, as in the falling arpeggios at the closing of the first movement. The next afterimage stands in contrast: the slowly rising glissando voice on the background of detuned octaves, after which the double bassist quickens the tempo and increases the pressure of the bow that finally leads to the mutual falling into harmony of the voice and instrument. The descending arpeggios and the falsetto return, transforming into a type of 'cadenza' for double bass. The third movement surprises with the almost guitar-like hues and quiet tremolos, all created with subtleness on the threshold of hearing. Only later does the narrative quicken, mainly due to the striking of the instrument's belly, which leads to a percussive 'cadenza'. Rhythmic ostinatos appear, and finally, motives built from seconds and thirds, as well as the initial pizzicatos. Like a true magician, Marcin Stańczyk achieves the incredible at the end: in the entire articulation and textural richness we completely forget that one single actor, and not an entire cast of stars is onstage.

Laterna (2008) for clarinet, cello, two percussion sets and piano: "The lantern is the key part of a lighthouse beacon that produces light. [...] Today, the psychological aspects tied with the setting out into sea and returning from it remain current. On the one hand, we feel the lack of any kind of stabilization at full sea and the wait for the first visible flash of the beacon, the initial point of reference, with the associated feeling of safety and relief. On the other hand, we have the consciousness of receding from the coast and looking at the dying light of the beacon with growing anxiety, destabilization, and finally panic, which transforms itself into a state of resignation, disintegration, and infirmity [...]." The piece unfolds through waves of motion and arrest, in accordance with the author's

suggestion: waves of energy, the flow of which Stańczyk controls so masterfully. From this 'sea' there surfaces at one time the clarinet, at another the piano, with cascades of pearly notes 'flowing down' in opposite directions. In the end, the calm: everything quiets down, only isolated spatters disturbing the surface created from cello chords. Despite a very moderate, chamber instrumentation, the piece is almost of symphonic breadth, both in form and texture.

Analessi rotte (2009) for tenor, trombone and cello: "The compositional form ties into the psychological phenomenon of flashbacks, or unconscious memories of past events, experienced a certain amount of time after the last attempt at remembering them. This paradoxical effect of memory improvement among individuals in senior years leads to the gradual 'pushing out' of negative events by the more frequent recalling of positive memories. The latter's emotional suffusion is also lessened. However, the 'flashbacks' in my composition occur in the opposite manner: they lead to the ever more frequent recalling of rough, unpleasant musical events, and ever greater emotional suffusion". The linear narrative (based on glissandos and repetitions) gradually yields to vehement intrusions (e.g. the bandwidth-noise, sudden-attack, vertical sonorities in the cello). Marcin's key strategy here (and elsewhere) is the performance requirement he makes not only for the instrumental parts, but also the voice and percussion. In this case, their relations are reminiscent of Bergson's figure, where the successive rings of past memories narrow themselves down inside a funnel touching the present. The main 'flashback' figures are sudden, upward and downward jumps and arpeggios as well as trills, the thickening of which is followed by an ending with bandwidth-noise-like, punctuated eruptions that recall the sound of a broken machine.

Nibiru (2009) for clarinet, electric guitar, cello, double bass, two percussion sets and piano: "Texts graven on tablets from pre-Inca Peru more than 6000 years ago describe the tenth planet of our Solar System, located behind Pluto. They term it the 'planet of collision'. Clay tablets of the Sumerians from the same period refer to the tenth planet as 'Nibiru', indicating that its orbit is a perfect sphere. For our contemporaries, the 'tenth planet' still remains in the area of speculation and legend". The piece makes itself apparent as a field of tension between the particular instruments and their completely different colours, but even more between abiding and motion – either in the form of a tremolo and frullato (flutter tonguing), or a broken ostinato rhythm created out of sixteenth notes and rests. The rhythm introduces a truly rock energy into the music, underscored by a plucked bass, strong percussion, and electric guitar effects. Stańczyk proves that classical music need not in the least be rigid and static, or simultaneously do away with a high degree of intricacy, as in the current of 'new complexity' started by Brian Ferneyhough.

Suggested Music (2010) for saxophones, electric guitar and piano: "The intentional writing of many musical actions for one performer on the verge of performance abilities, make him or her unsure of the final effect, or the idea suggested in the score. But this is when the possibility of actually creating it arises, sometimes by suggesting the musical narrative to the public, while the public itself, rather than passively evaluating the music, gains the opportunity to 'create' the reception. This is how everyone – the composer, performer, and receiver - makes their creative contribution to the final shape of the piece". The musical parts of the instruments fill up to several staves: in addition to the low and high register, the percussion and vocal effects are notated separately. Stańczyk, who also requires the musicians to sing, shout, and murmur, reinstates the primal expression in refined form. What is clearly heard in the opening chamber texture is that relations between the activities are rarely simple: the saxophonist imitates his instrument with his voice, the guitarist weaves ornaments above the sforzando chords, while the pianist adds counterpoint to the slow rubbing of the piano-lid prop stick.

Mosaïque "The idea for the piece was to bring closer two – rather distant according to some – worlds from the realms of high and applied art. The former is represented by the idea of Unism [...] by Władysław Strzemiński, the Polish avant-garde painter from the first half of the twentieth century. He posits the building up of painterly form with the use of small, very similar particles. On the other hand, popular art is represented by the idea of a mosaic, i.e. an art form that also arises from small particles, but which is often utilitarian. The cellular principle common to both ideas determined the employed technical means [...]. The instrumentalist does away with the bow, and his role sometimes relies on initiating gestures, the realization of sounds not always directly audible, but initiating electronic action". This short piece by Marcin Stańczyk created a panic at the IRCAM courses, this institution preferring 'nice and smooth' sounds. In similarity to Nibiru, the sound in Mosaïque is strong and firm, along with strands of beats and sonic side-effects. The origin of Stańczyk's nickname, given by his teacher, Ivan Fedele in the young composer's student years, is already known: 'il distortionista', meaning 'the one who distorts, or obfuscates'. The relation between the cello and

live electronics also differs from what is usual for the Parisian centre of simulation: it is closer to 'human electronics', i.e. the idea of an instrument as an interface, promoted in the Wrocław Studio for Computer Composition and its director, Cezary Duchnowski.

Six chamber pieces, no symphony? Certainly, but this will surely suffice to be enamoured by Marcin Stańczyk's music. He is a composer who, with many peers as background, found his place between intellectual conceptualism and spontaneous simplicity. His works are strongly inspired and connected with nature, referring to sonic sensuality and the aural experience: this creator does not part with his dictaphone and transfers the recorded sounds onto musical instruments. This is a music understood as a dynamic field of powers, a network of energy processes. It is always complex and distorted, abounding in afterimages and mosaics. A suggested music, demanding incredible effort from the performers, but also taking them and us the listeners into open "sea, a fascinating homogeneity of various phenomena, variety in unity [...], like lullaby that retains us and leads nowhere. It only confirms that nothing is for sure, and that any stability is only an illusion".

Jan Topolski

Translated by Maksymilian Kapelański

Maciej SALSKI – graduate of the Master's program at the Academy of Music in Łódź and Graduate Diploma in choral conducting at the Fryderyk Chopin University of Music in the class of Prof. Bogdan Gola. Participant of numerous choirmaster courses, including those organized at the festival Legnica Cantat and the festival in Haarlem (the Netherlands) with Eric Ericson and the Kamerkoor. In the years 2001-2011, he held a permanent post at the Łódź Philharmonic Choir, where he also filled the function of assistant to the choir director. From 2011 to 2013, he was deputy director of the Choir of the Grand Theatre in Łódź. He is conductor of the choruses at the first and second level at the State School of Music in Piotrków Trybunalski. Several years ago he became director of the Stanisław Moniuszko Chorus of the Singers' Society in Radomsk. He also directs world premieres of contemporary music at the festival Musica Moderna in the Academy of Music in Łódź. He is founder, conductor, and director of the Wytwórnia Jazz Choir at the Wytwórnia Foundation, specializing in pop music repertoire.

Przemysław BAIŃSKI began his musical education at nine years of age in the class of violin under Julianna Kryska. He currently studies at the department of Vocal and Acting Studies at the Academy of Music in Łódź in the class of Prof. Piotr Miciński. He gave concerts in Italy, Belgium, Austria, the Czech Republic, Germany, and Switzerland. His repertoire includes the operatic and operetta roles of Rinuccio from Giacomo Puccini's *Gianni Schicchi*, Alfredo from Johann Strauss' *Die Fledermaus*, Gaston de Letorieres from Verdi's *La Traviata*, and Le Remendado in Bizet's *Carmen*. He also appears in oratorio repertoire, in which he debuted at the Łódź Philharmonic stage in W. A. Mozart's Mass in C minor. He collaborated with such conductors as Aleksander Anisimov, Dawid Ber, Andrzej Straszyński, Daniel Raiskin, Paweł Kotla, Grzegorz Wierus, Andrzej Kosendiak, Jan Schultsz, Massimiliano Caldi, José Maria Florêncio, and Vladimir Kiradijev.

Anna GŁOWACKA holds a Master's from the Academy of Music in Łódź in the class of Piotr Biskupski. She began her education in percussion at the age of eight. She loves performing in duos, chamber ensembles, and orchestras. Since 2006, she collaborates with the Łódź Philharmonic, and in subsequent years with the Grand Theatre in Łódź, the Sudety Philharmonic, and Kalisz Philharmonic. She was member of the Academic Orchestra of the Łódź Polytechnic, the Percussion Ensemble of the Percussion Studio academy of music, and the Symphony Orchestra of the Academy of Music in Łódź, among others. The Polish artist also appeared with the orchestra of the Grand Theatre at a concert given by Plácido Domingo. She is currently member of the Big Band at the Academy of Music in Łódź and the Balalaikas Slavic Music Ensemble, which wins awards at festivals in Poland and abroad.

Leszek LORENT completed a Master's program with special mention at the Fryderyk Chopin University of Music in the class of percussion under Prof. Stanisław Skoczyński. He also trained at the Conservatoire Nationale Supérieur Musique et Danse de Lyon in the class of Prof. Jean Geoffroy. He participated in new music courses in Estonia (2006-2009) and won prizes at national and international percussion competitions. As soloist, he appeared with many orchestras in Poland and abroad. He is scholarship recipient of the President of the Ministers' Council, the Minister of

Culture and National Heritage, and the Société Générale Bank. Leszek Lorent has to his account premiere performances of contemporary composers. He specializes in the performance of multi-percussion pieces and works of instrumental theatre. In 2012, the artist received the title of Doctor of Musical Arts. He is lecturer at the Fryderyk Chopin University of Music in Warsaw.

Sylwia MICHALIK completed her Master's degree with distinction at the Academy of Music in Łódź in the class of piano under Anna Wesołowska-Firlej, and the class of piano chamber music under Prof. Bogusław Piłka. In 2011, she also completed an Artistic Apprenticeship at the Fryderyk Chopin University of Music in Warsaw in the class of piano under Prof. Alicja Paleta-Bugaj. In 2005, she was scholarship recipient at the Royal Conservatory of Brussels in the class of piano led by Prof. Jean Vanden-Eynden. She participated in many master classes with such professors as: Andrzej Jasiński, Alicja Paleta-Bugaj, Fabio Bidini, Grzegorz Kurzyński, Eugen Indjić, Yossi Reshef, Peter Efler, and Richard McMahon. She is prizewinner of many national and international piano competitions, including those in Częstochowa (2003), Rome (2003, Third Prize), Kromieryż (2007, First Prize) and Vienna (2012, First Prize and Award for the interpretation of a work by Alberto Ginastera). Since 2010, she works at the Academy of Music in Łódź at the post of assistant in the class of piano chamber music under Prof. Bogusław Piłka, where she accompanies students training in the class of violin and solo vocal performance.

Ensemble NIKEL is a group of five musicians from Tel Aviv, Brussels, and Zurich who perform new chamber music (Jonathan Chazan – saxophones, Yaron Deutsch – electric guitar, Reto Staub – piano, Tom de Cock – conducting). The fundamental idea that accompanies them from the origins is the combination of electric and acoustic instrument sonorities into one entity. Ensemble Nikel avails itself mainly of instruments developed in the twentieth century, thanks to which it is able to employ the potential of new sonic and spectral effects. The musicians regularly give concerts in Tel Aviv, initiate new projects with the participation of various soloists and ensembles, perform new works by such renowned composers as Philippe Hurel, Chaya Czernowin, and Helmut Oehring, as well as notable composers from the younger generation, including Eduardo Mogueillansky, Sivan Cohen-Elias, Stefan Prins, Marco Momi, and Michael Wertmüller. The ensemble was founded in 2006 by Yaron Deutsch and Gan Lev. Its appearances included the festivals Wien Modern, Ultraschall in Berlin, Bang on a Can in New York City, the International Summer Course for New Music in Darmstadt, Klangspuren in Schwaz, and Tel Aviv Biennale.

Łukasz OWCZYNNIKOW graduated from a Master's program at the Academy of Music in Łódź in the class of Prof. Piotr Czerwiński and Prof. Tadeusz Górny. He is prizewinner of national performance competitions and participated in master classes given by Rufus Reid, Wilbert de Joode, Frank Proto, Thierry Barbe, Rustem Gabdulin, and Rinat Ibragimov. He appeared at numerous festivals in Poland and abroad, including solo performances with orchestra, at the Warsaw Autumn, Ad libitum, Chain, and Warsaw Music Encounters, among others. He gave many world premieres and recordings of contemporary music, both as chamber and solo musician, including works by Tadeusz Wielecki, Krzysztof Penderecki, Bronisław Kazimierz Przybylski, and Marcin Stańczyk. He collaborated with many orchestras, such as the Sinfonia Varsovia, National Philharmonic Orchestra in Warsaw, Sinfonia Iuventus, National Opera in Warsaw, Young Sound Forum of Central Europe, and Orkest de Ereprijs in the Netherlands. He is also active in the performance of contemporary and jazz music. Łukasz Owczychnikow led his own ensemble, "jegókoledzy" (His Buddies), which performed contemporary and improvised music. He composed film, theatre, and ballet music, and collaborated with the Centre for Theatre Practices 'Gardzienice', the groups Furu and Łódź w ruchu (Łódź in Motion), as well as Karolina Cicha and Natalia Sikora; he also staged his own solo performances. Together with Magda Latuch, Justyna Jary, and the musicians of the ensemble Czesband, he led the project of collective music-making with seniors titled Cała Praga śpiewa z nami (The Whole Praga Sings With Us). In addition, he is engaged in folk music-making; he appeared with the group futurEthno at festivals in many cities in Ukraine. At the festival New Traditions (2012), he debuted with his project that allows a new look at the traditional music of the Mazovian region, appearing with the Mazovian Quartet, with which he currently records an album.

Mikołaj PAŁOSZ – cellist, improviser, composer. He specializes in contemporary and avant-garde music performance, and graduated from the Master's program at Warsaw's Fryderyk Chopin Academy of Music. He is prizewinner of music competitions that include the Penderecki International Contemporary Chamber Music Competition in Cracow and the Lutosławski International Cello Competition in Warsaw. He appeared at such festivals as the Warsaw Autumn, Musica Polonica Nova, 1st Paweł Szymański Festival, Ad Libitum, and Audio Art. In the years

1998-2008, he was member of the cello ensemble Conjunto Ibérico, which gave concerts in Europe, Brazil, Mexico, and the United States. He is permanent member of the Warsaw group Cellonet, and forms part of the improvisational trio Osaka Vacuum. His solo CD *Cellovator* (DUX 0628) with contemporary pieces and improvisations was released in 2008.

Armance QUÉRO graduated with a Master's degree from the Paris Conservatoire (CNSM) in the class of Roland Pidoux and Xavier Phillips, in 2012. The Erasmus program took her to Budapest, where she studied with Pérenyi Miklos at the Liszt Academy of Music. She has appeared in various chamber-music recitals with such soloists as Ayako Tanaka, Laurent Wagschal, David Gaillard, Samuel Étienne, Vincent Pasquier, Jérôme Voisin, and others. Armance Quéro benefited from the guidance of such artists as Anner Bylisma, Gary Hoffman, Reinhard Latzko, Jakob Kulberg, Richard Lee Aaron, and Sonia Wieder Atherton. She is currently member of the Tosca Quartet. Being particularly fond of the twentieth- and twenty-first-century repertoire, she is keenly involved in various projects authored by the musicians of L'Ensemble intercontemporain. In 2012, she created a piece for cello and electroacoustic music by Marcin Stańczyk at l'IRCAM. She played the first cello part in 2009 with the Lucerne Festival Academy Orchestra under the direction of Pierre Boulez. In 2010, she was Third Prize winner at the International Music Youth Competition in Belgrade. Armance Quéro was recently awarded a scholarship by the Mécénat Musical Société Générale and Adami.

Małgorzata SMYCYŃSKA-SZULC is a cellist and chamber musician. She began her musical study in the class of Danuta Taczanowka in Ostrów Wielkopolski, which she continued at the Lyceum of Music in Poznań ('The School of Talents'). In 2006, she completed a Master's degree with distinction at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź in the class of Prof. Andrzej Orkisz. In 2008, she received musical training in the class of Prof. Jeroen Reuling at the Royal Conservatory of Brussels. She was scholarship recipient of the Minister of Culture and National Heritage. Małgorzata Smyczyńska-Szulc leads her concert activity as solo and chamber musician. Since 2004, she forms part of the string quartet Con Fisto, winning numerous awards at national and international competitions. She consistently collaborates with the ensemble Alla Vienna, giving concerts in Poland and abroad. She currently fills the function of deputy concert master at the Arthur Rubinstein Philharmonic in Łódź and is employed as assistant in the class of cello at the Academy of Music in Łódź.

Robert STEFAŃSKI completed a Master's degree with distinction at the Academy of Music in Łódź in the class of clarinet under Prof. Ryszard Ryczel. He also obtained his graduate studies diploma at the Karol Szymanowski Academy of Music in Katowice in the class of clarinet under Prof. Andrzej Janicki. He received prizes and distinctions at national and international competitions, appearing as soloist and chamber musician. He presently holds the post of adjunct at the Academy of Music in Łódź and the State School of Music in Zgierz. Robert Stefański gave more than a dozen world premieres of works by contemporary composers. He collaborates with the Polish Chamber Opera, the Łódź Philharmonic, and Radio New Art Philharmonic. Robert Stefański also gives concerts by appearing at various kinds of academic/artistic conferences, musical evenings, and festivals. His recordings are found on several CDs devoted to the output of Francis Poulenc, Johannes Brahms, and Bronisław Kazimierz Przybylski.

Radosław SZULC is a trombonist, chamber musician, and pedagogue. He began his musical adventure at the State School of Music in Płock under the direction Tomasz Kacprzak, and completed his musical studies with distinction in 2009 at the Academy of Music in Łódź. He was scholarship recipient at the Royal Conservatory in Brussels in the class of Prof. Bart van Nieuvenhuyze. He continued his education at the graduate diploma level at the Academy of Music in Katowice in the class of adjunct Michał Mazurkiewicz. Radosław Szulc continues to deepen his musical knowledge and abilities by frequently participating in master courses and workshops given by leading Polish and foreign pedagogues. He performed in many Polish and international competitions and festivals. He works at the post of substitute to first trombone at the Łódź Philharmonic. Radosław Szulc also leads an active pedagogical and concert life. He is assistant in the class of trombone at the Academy of Music in Łódź, and member of the Łódź Trombone Quartet 'TrombonanS Quartet', giving concerts in Poland and abroad.

Dariusz TRZCIŃSKI – completed a Master's program at the Academy of Music in Łódź in the class of guitar under Prof. Jacek Dulikowski, and a graduate diploma in ethnomusicology at the University of Warsaw. He gave concerts in Poland and abroad with the AM Big-Band in Łódź, and with numerous symphony orchestras. He collaborates with the Łódź Musical Theatre and Theatre 'Arlequin', while also participating in projects involving contemporary music. Dariusz

Trzciniński participated in the Musica Moderna sessions at his home institution and in the world premiere of *Bal w Operze* to the music of Zygmunt Krauzy, in 2006 at the Stefan Jaracz Theatre in Łódź. He played in a monograph concert of Marcin Stańczyk's music, titled the Theatralization of Performance, given in May 2012 at the Arthur Rubinstein Philharmonic in Łódź. He currently also occupies himself with traditional song, and is co-creator of the dance-and-music spectacle *A kiedy ja wyjdę, zaśpiewam po rosie...* (And When I'll Come Out, I'll Sing in the Dew...), inspired by Polish folksong.

Łukasz WARENICA graduated with a Master's degree from the Academy of Music in Łódź in the class of Urszula Bereźnicka-Pniak, and is now pedagogue in the State School of Music (First and Second Level) in Kutno. He appears with various ensembles and big bands in Poland and abroad. He is part of the group Nightmares and Trabanda. He collaborates with the Puppet Theatre 'Arlequin' in Łódź and composes music: in 2008 he wrote the music to the spectacle *Macbeth* under the direction of Mariusz Grzegorzek, premiered at the Stefan Jaracz Theatre in Łódź