


Z B I G N I E W K O Z U B
TEDEUM
T e D e u m

for soprano, alto, tenor, reciter, mixed choir,
organ and symphony orchestra, composed
to three versions of hymn and poems
by Roman Brandstaetter



*Stage lights of this world have dimmed.
Filled with inconsolable grief, we plunge into mournful darkness
as we watch the fading figure of an eminent artist and teacher,
a sensitive and cheerful man, a devoted friend and colleague.
The harmony of our world has been irreversibly disrupted.*

In Loving Memory of Tomasz Zagórski

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Performed by:

Marzena Michałowska – soprano

Małgorzata Woltmann-Żebrowska – alto

Tomasz Zagórski – tenor

Adam Ferency – reciter

Sławomir Kamiński – organ

The Symphony Orchestra of the I.J. Paderewski Academy of Music in Poznań

The Academic Choir the I.J. Paderewski Academy of Music in Poznań

Prepared by Paweł Łuczak and Aleksandra Pałka

The “Volantes Soni” Choir of Poznań University of Technology

Prepared by Paweł Łuczak and Jakub Szpunt

The “Dysonans” Chamber Choir

Prepared by Magdalena Wdowicka-Mackiewicz

Conducted by Jakub Chrenowicz

The composition features the following poems by Roman Brandstaetter:

Panie, dlaczego kocham zmierzch... [Lord, why do I love dusk...]

Litania do Ducha Świętego [Litany to the Holy Spirit]

Psalm woli [The Psalm of Will]

Litania o zbawienie od głupoty [Litany for Salvation from Stupidity]

Rachunek kamieni [Stones' Examination of Conscience]

When I was offered to compose a vocal instrumental work to mark the centenary of Poznań Academy of Music, it took me long hours to ponder over its form. From among various ideas and concepts I eventually chose *Te Deum Laudamus*, a hymn of worship performed in the Catholic Church during special celebrations (e.g., Mass of the Resurrection or papal election). As the jubilee of our *Alma Mater* was a significant and remarkable moment in its history, I decided to grace it with this particular hymn.

The structure of the text alludes to the Apostles' Creed, one of the *ordinarium* parts of the Holy Mass. *Te Deum* opens with words of worship and veneration, then recalls the life, death and resurrection of Jesus, prays for mercy on past sins and protection from temptation and, finally, expresses hope for reunification with Christ.

The work is divided into five parts, each composed of three layers. The first one constitutes the Latin text performed by a choir. The second layer, featuring the official Polish text, is rendered by the soloists. The third one consists of fragments of poems by a Poznań poet, Roman Brandstaetter, whose texts seem to be particularly relevant today, considerably deepening the eschatological message of *Te Deum*. The composition is crowned by a finale based on the latest millennial version of the hymn of the year 1966.

Zbigniew Kozub





Z B I G N I E W K O Z U B

Szczecin-born composer, organist and lecturer, graduate of Professor Florian Dąbrowski's composing class at the I. Paderewski Academy of Music in Poznań (1985).

His numerous awards include an honourable mention at the Competition of the Union of Polish Composers for an organ composition in Kamień Pomorski (1985), an honourable mention at the Youth Competition of the Union of Polish Composers (1986), an honourable mention at the Competition of the Union of Polish Composers for a composition for organ and two other instruments (1987), the Second Prize (the First Prize was not granted) at the Competition of Contemporary Artistic Work for Children and Youth "Do-Re-Mi '87" (1987), the First Prize (for a symphonic composition) and an honourable mention (for a chamber composition) at the Grzegorz Fitelberg National Competition for Composers in Katowice (1988), an honourable mention at the Ryszard Bukowski Competition in Wrocław (1990), the Third Prize (the First and Second Prizes were not granted) at the Polish Radio Competition for a radio composition (1996). Kozub was also awarded with the Medal of Young Art (1988) and a special award for music composed to a film titled *Maly Książę* [Little Prince] directed by Waldemar Śmigasiwicz at the Festival of Feature and Television Films for Children and Youth (1992).

Associate Dean (since 1990) and Dean (1996–2002) at the Faculty of Composing, Conducting and Theory of Music, he headed the Department of Composing and Theory of Music at Poznań Academy of Music in the years 2005–2016. President of the Poznań Branch of the Union of Polish Composers (1992–1999) and director of the Poznań Music Spring Festival (1993–1999). In the years 1999–2003, he belonged to the Programme Council of the Mercurj Radio, and in the years 2002–2004, he was member of the Poznań Chapter of the Artistic Award. He also collaborated with Poznań University of Arts, where he lectured at the Laboratory of Film Music at the Faculty of Film Animation.

He earned his doctorate (1995) and postdoctoral degree (2002) in Musical Arts (Composing and Theory of Music) from Poznań Academy of Music. On 2nd April, 2015, he was nominated for a Professorship in Musical Arts.

The list of Zbigniew Kozub's works is available at: <https://culture.pl/pl/tworca/zbigniew-kozub>



M A R Z E N A M I C H A Ł O W S K A

Soprano, Assistant Professor at the Faculty of Vocal Performance and Drama of the I.J. Paderewski Academy of Music in Poznań, awarded at many national and international competitions. She has perfected her vocal skills under Christine Hampe, Poppy Holden, Klaus Häger, Eva Blahova, Jadwiga Rappé, Helena Łazarska, Ryszard Karczykowski, and Ewa Łżykowska.

She is invited to appear at various international festivals and cultural events at home and abroad, including such renowned venues as Carnegie Hall in New York and Victoria Hall in Geneva.

In 2005, she made her debut as Dona Anna in W.A. Mozart's *Don Giovanni* in the Berlin Komische Oper. She has collaborated with many distinguished conductors, including Ch. Hogwood, K. Petrenko, S. MacLeod, M. Gester, M. Pijarowski, G. Nowak, T. Wojciechowski, S. Stuligrosz, Ł. Borowicz, J. Salwarowski, M. Sompoliński, M. Nałęcz-Niesiołowski, E. Kus, J.M. Florêncio, M. Toporowski, and J.T. Adamus, and accompanied by the following ensembles and orchestras: Gli Angeli Genève, Concerto Palatino, Concerto Köln, Irish Baroque Orchestra, Arte dei Suonatori, Czech Virtuosi, NFM Wrocław Baroque Orchestra, Polish Radio Orchestra, "Amadeus" Chamber Orchestra of the Polish Radio in Poznań, Capella Cracoviensis, the {oh!} Historical Orchestra, NFM "Leopoldinum" Wrocław Chamber Orchestra, Cappella Viridimontana, Camerata Nova, and Philharmonic Orchestras in Poznań, Kalisz, Gdańsk, Olsztyn, Szczecin, Zielona Góra, Opole, and Rybnik.

Her discography boasts 24 CDs and numerous concerts live. Her records were repeatedly nominated to and awarded with the prestigious "Fryderyk" Polish Music Award. In January 2019, the CD titled *17th-Century Sacred Music in Wrocław*, featuring Gli Angeli Genève, Concerto Palatino, and Wrocław Baroque Orchestra, was granted the most celebrated world music award – The International Classical Music Awards (ICMA).



M A Ł G O R Z A T A W O L T M A N N - Ż E B R O W S K A

Mezzosoprano, graduate of Professor Grażyna Flicińska-Panfil's solo vocal class at the I. J. Paderewski Academy of Music in Poznań (1997). She has developed her vocal skills with Ryszard Karczykowski and Ewa Podleś, as well as Marek Toporowski (masterclass in early music) and Teresa Berganza (vocal masterclass).

She has concertized extensively, both at home and abroad. Her repertoire features a wide variety of arias, oratorios, cantatas and song cycles, including *Frauenliebe und Leben* by R. Schumann, *Siete canciones populares españolas* by M. de Falla, *Lieder eines fahrenden Gesellen* by G. Mahler, *Trzy fragmenty z poematów Jana Kasprowicza* [Three Fragments from Jan Kasprowicz's Poems] by K. Szymanowski and A. Tansman's *Huit mélodies japonaises (Kai-Kai)*, *Cinq mélodies pour chant et piano*, "Six songs for voice and piano", extracted from "Poems for Music" by Princess Nada de Braganca, *Quatre Sonnets de Shakespeare pour chant et piano*.

She mainly performs oratorios and cantatas, e.g., *Gloria* by A. Vivaldi, *Stabat Mater* by G.B. Pergolesi, K. Szymanowski and G. Rossini, *Messiah* by G.F. Haendel, masses by W.A. Mozart, *Parafraza del Christus* by G. Donizetti, *The Seven Last Words of Christ* and *Missa in tempore belli* by J. Haydn as well as works by Polish composers: *Completorium* by G.G. Gorczycki and *Magnificat* by M.J. Żebrowski. She has collaborated with Philharmonic Orchestras in Poznań, Gdańsk and Gorzów.

She has appeared on the following CDs: *Stabat Mater* by G.B. Pergolesi, *Gloria* by A. Vivaldi conducted by Hanna Malicka and a solo record with A. Tansman's song cycles featuring pianist Barbara Dmochowska. The latter is of particular importance as it is the first recording (CD) of Tansman's songs in the world.

She earned her doctorate (2007) and postdoctoral degree (2014) in Musical Arts (Vocal Studies) from the F. Chopin University of Music. For the last twenty years she has been devoted to teaching a solo vocal class at the Institute of Vocal Studies in her *Alma Mater*.



T O M A S Z Z A G Ó R S K I

Tenor, Poznań-born member of Professor Stefan Stuligrosz's Boys' and Men's Choir known as "Poznań Nightingales" and graduate of Professor Stanisław Romański's class at the I.J. Paderewski Academy of Music in Poznań. Winner of numerous prestigious vocal competitions at home and abroad, scholarship holder of the famous Birgit Nilsson in Wolfenbüttel, Germany.

He appeared in all Polish opera houses, closely collaborating with the S. Moniuszko Opera House in Poznań and Opera Nova in Bydgoszcz. Soloist of Semperoper in Dresden, Staatsoper in Hannover, Oper Leipzig, Kiel Opera House, Alte Oper Erfurt, Staatstheater Braunschweig and the Royal Swedish Opera in Stockholm. He regularly performed in Deutsche Oper am Rhein in Düsseldorf, Opera Houses in Kassel and Frankfurt am Main as well as philharmonic halls in Berlin, Munich, Halle, Innsbruck and Bonn. He also sang on the stages of Teatro Nacional de São Carlos in Lisbon, Teatro Regio in Parma, Teatro Massimo Bellini in Catania, Opera Houses in Bern, Biel and Lucerne, Grand Theatre and National Opera in Warsaw, the P. Tchaikovsky Concert Hall in Moscow, National Opera House in Prague and Beethovensaal in Stuttgart, to name but a few.

Zagórski rendered over a hundred parts in operas, operettas, oratorios and cantatas and participated in almost fifty premieres and first performances. He made a number of recordings, including one titled *Najpiękniejsze pieśni polskie* [The Finest Polish Songs] recorded in collaboration with pianist Jacek Kortus in 2015. His voice delighted audiences of national and European music festivals. Since 2009, he successfully combined his concertizing and teaching careers at Poznań Academy of Music, where he initially taught German vocal lyric and, since 2010, his solo vocal class.

Originator and artistic director of the "Nadnoteckie Bel Canto" International Music Festival. In March 2020, accompanied by his colleagues from the Institute of Vocal Studies, the Poznań Academy's Symphony Orchestra and Choir as well as the "Volantes Soni" and "Dysonans" choirs conducted by Jakub Chrenowicz, Zagórski participated in the premiere of Zbigniew Kozub's *Te Deum* to mark the centenary of the I.J. Paderewski Academy of Music in Poznań. Hosted in Poznań Parish Church, the event was one of the highlights of the celebrations.

Zagórski was decorated with such distinctions as the badge "Zasłużony dla Kultury Polskiej" [Meritorious for Polish Culture], Brown Medal for Long Service and Silver Cross of Merit.



A D A M F E R E N C Y

Stage and film actor and director. Graduate of the State Higher School of Theatre in Warsaw (1976). The same year brought his stage debut at Warsaw Dramatic Theatre as Stachowski in Jan August Kisielewski's *Karykatury* [Caricatures] directed by Gustaw Holoubek. However, it was the "Na Woli" Theatre headed by his school professor, Tadeusz Łomnicki, where Ferency launched his career with the first major role of Jok Skokic/Hamlet in Ivo Bresan's *A Performance of Hamlet in the Village of Mrdusa Donja* directed by Kazimierz Kutz (1977). In the years 1981–1994, Ferency performed in Warsaw Contemporary Theatre. He played John Mericck/Elephant Man in Bernard Pomorance's renowned *Elephant Man* directed by Marcel Kochańczyk (1983), the Drunkard in Witold Gombrowicz's *Ślub* [The Wedding] directed by Krzysztof Zaleski (1983), Azazello in Mikhail Bulgakov's legendary *The Master and Margarita* directed by Maciej Englert (1986), Blaise Belzile in Gratien Gelinas's *Bousille and the Just* directed by Kazimierz Kutz (1992), and Hitler in Stanisław Brejdygant's *Hitler-Stalin* directed by the author in the STU Theatre in Kraków (1992). In 1993, Ferency made his directing debut with a production of David Mamet's *Speed the Plow* in the Contemporary Theatre.

Since 1994, Ferency has worked extensively with Warsaw Dramatic Theatre where he has crafted his most mature roles. He has given splendid performances in Piotr Cieplak's productions: the poignant *Historia o chwalebnyim Zmartwychwstaniu Pańskim* [The Story of the Glorious Resurrection of Our Lord] by Mikołaj Wilkowiecko (1994) and Miron Białoszewski's *Wyprawy krzyżowe* [The Crusades] (1995), in a brilliant duet with Aleksandra Konieczna. His Beckettian characters in Antoni Libera's productions form a chapter on its own: Ferency portrayed Willie in *Happy Days* (1995), Pozzo in *Waiting for Godot* (1996) and Hamm in *Endgame* (1997).

The stage of the Dramatic Theatre saw Ferency act the roles of Jan Dittie III in the successful adaptation of Bohumil Hrabal's *I Served the King of England* directed by Piotr Cieślak (2003) and rapist Ray in David Harrower's *Blackbird* directed by Grażyna Kania (2004) – a psychological drama about facing

past wrongs. In Paweł Miśkiewicz's experimental staging of *Peer Gynt. Szkice z dramatu Henryka Ibsena* [Sketches from Ibsen's Play] (2007) Ferency played one of five Peer Gynts portrayed by the director, each reflecting a different facet of the character's personality. He embodied the wrath and thirst for power of the title character in Andrei Moguchi's dynamic and impressive production of *Boris Godunov* based on Alexander Pushkin's tragedy and Modest Mussorgsky's opera (2008). Ferency also portrayed Gabriel Baltazar in Krystian Lupa's *Persona. Tryptyk / Marilyn* [Persona. Triptych / Marilyn] (2009).

This is how the actor commented on his roles in an interview for the *Gazeta Wyborcza* daily: "When you're short, bald and stocky, you can't really expect to be cast as a protagonist." Therefore, he has specialized in playing the roles of policemen, criminals and secret police officers. But before he depicted the insidious secret police officer in Ryszard Bugajski's *Przesłuchanie* [Interrogation] (1982), he was given the roles of ordinary young men of the 1970s in Agnieszka Holland's *Niedzielne dzieci* [Sunday's Children] (1976) and *Aktorzy prowincjonalni* [Provincial Actors] (1978) as well as Laco Adamik's *Wsteczny bieg* [Reverse Gear] (1978). His other characters include Heniek in *Akcja pod Arsenalem* [Operation Arsenal] directed by Jan Łonicki (1977), Kielza in Holland's *Gorączka* [Fever] (1980), the Priest in Krzysztof Kieślowski's *Przypadek* [Blind Chance] (1981) and Zenon in Janusz Zaorski's *Matka Królów* [Mother of the Króls] (1982). His repertoire of "uniformed" roles features the Russian investigator Yegor Potapovich Yegorov in *Kanalia* [Scoundrel] directed by Tomasz Wiszniewski (1992), awarded at Gdynia Film Festival, secret police colonel named Kizior in *Pułkownik Kwiatkowski* [Colonel Kwiatkowski] directed by Kutz (1995), and General Yegorov in Leszek Wosiewicz's series *Przeprowadzki* [Relocations] (2000). Ferency also portrayed Witold in Witold Gombrowicz's *Pornografia* [Pornography] adapted for the screen by Jan Jakub Kolski (2002). Four years later, he collaborated with the director while filming *Jasminum* (2006). Ferency also appeared in *Palimpsest* directed by Konrad Niewolski (2006), Christopher Doyle's bizarre *Warsaw Dark* (2011), Waldemar Krzystek's *80 milionów* [80 Million] (2011) and Barbara Białowąs's *Big Love* (2012).





S Ł A W O M I R K A M I Ń S K I

Graduate of Professor Romuald Sroczyński's organ class at the I.J. Paderewski Academy of Music in Poznań (diploma with honours, 1987). Winner of the 2nd National J.S. Bach Organ Competition in Gdańsk (1985).

He concertizes as soloist and chamber musician at home and abroad, including Aland Islands, Austria, Belgium, Croatia, Czechia, France, Germany, Great Britain, Hungary, Italy Lithuania, Netherlands, Slovakia, Switzerland, and Ukraine. He has appeared in such venues as the Philharmonic Halls in Poznań, Bydgoszcz, and Kharkov, as well as Smetana Saal in Prague, Schauspielhaus in Berlin, Lincoln Cathedral, Basilica of San Vitale in Ravenna and San Pietro in Montorio in Rome.

He has participated in a number of music festivals, e.g., the International Music Festival in Nantes, May Festival in Glasgow, Days of Polish Culture in Brittany, Orgelkonzerte in Gedächtniskirche in Berlin, Kristupo festivalis in Vilnius, and international organ festivals in Oliwa, Frombork, Kamień Pomorski, Kraków, Leżajsk and Koszalin.

Kamiński has collaborated with Poznań Philharmonic Orchestra and Poznań Nightingales Choir conducted by Professor Stefan Stuligrosz. He has recorded seven CDs with solo organ works and 10 CDs as chamber organist, including an album titled *Feliks Nowowiejski „Quo Vadis”* featuring Poznań Philharmonic Orchestra under the baton of Łukasz Borowicz, awarded with the prestigious ICMA and nominated for the “Fryderyk” Award in 2018.

Kamiński also pursues his teaching career, leading the organ class in his Alma Mater, lecturing in foreign universities as part of the Erasmus Programme (Lubeck, Vilnius, Cluj-Napoca, Zagreb), teaching at Internationaler Niederlausitzer Orgelakademie (Germany) and sitting in juries of national and international organ competitions.





THE SYMPHONY ORCHESTRA OF THE I.J. PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Acting since 1920, when the Academy was founded, the orchestra has been led by the most eminent Polish and foreign conductors, including Zdzisław Jahnke, Stefan Stuligrosz, Renard Czajkowski, Jerzy Maksymiuk, Grzegorz Nowak, Lutz Köhler, and Tomasz Bugaj.

In the years 1995–2013, its artistic director was Professor Marcin Sompoliński, and for the next four years – Professor Wacław Kunc. Since academic year 2017/2018, the orchestra has been conducted by dr hab. Jakub Chrenowicz. Every academic year the ensemble gives several performances in collaboration with the conductors who teach at the Academy as well as those invited from outside. The orchestra boasts a diverse repertoire ranging from the baroque to contemporary music, including premieres. It appears mainly on Poznań stages.

The ensemble contributes to a variety of artistic projects, such as a series of concerts named "Studenti – Studentom" [Students for Students], enjoying immense popularity with the academic and musical milieu of Poznań. March 2010 witnessed a particularly unique edition of the cycle as it was the first time in the history of the Academy that the orchestra was conducted by its graduates with master's degrees. On 1st October 2013, the ensemble graced Poznań Academic Inauguration: a joint initiative of the city's public universities, hosted in the Earth Hall at Poznań International Fair. The event was attended by Bronisław Komorowski, President of the Republic of Poland, the College of Rectors of the City of Poznań, invited guests and the local academic community.

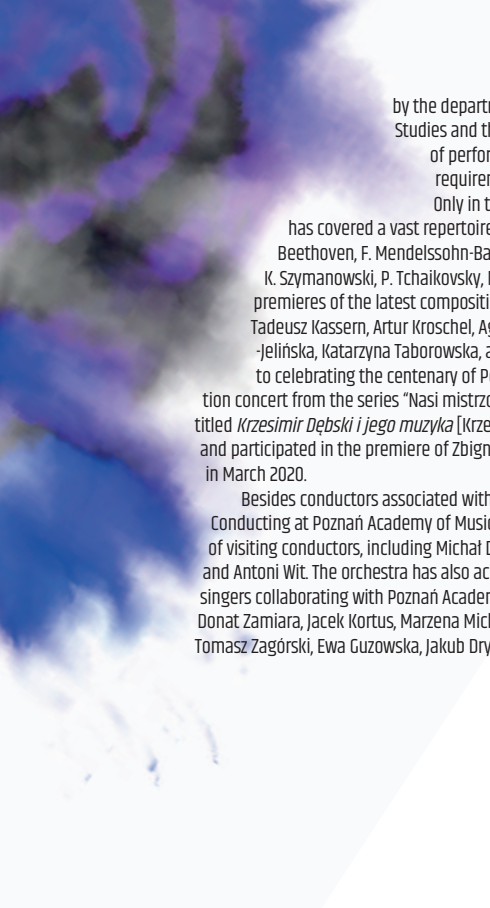
As the year 2015 marked the 95th anniversary of Poznań Academy of Music, the orchestra contributed to the celebrations with three concerts featuring its diverse repertoire: it inaugurated the jubilee with the Operatic Gala under the baton of Professor Wacław Kunc (16th January), it appeared under the baton of Professor Marcin Sompoliński in the Adam

Mickiewicz University Auditorium to perform during a commemorative event titled *Via Mariana. Renard Czajkowski in memoriam* (1st April), and crowned the celebrations with a symphony concert under the baton of Professor Jerzy Kosek (16th October). In November 2016, the orchestra conducted by José Maria Florêncio and accompanied by soloists, the Academic Choir and Chamber Choir, prepared a project to grace the 1050th anniversary of the Baptism of Poland.

The ensemble has appeared at numerous prestigious festivals, e.g., the “Poznań Musical Spring” International Festival of Contemporary Music, the Nostalgia Festival, the Malta International Theatre Festival, and the “Made in Chicago” Festival. It also boasts a number of albums as well as radio and television recordings.

In the academic year 2015/2016, as part of interacademic collaboration, the orchestra was hosted at the Karol Lipiński Academy of Music in Wrocław and performed during the 5th International Festival of Academic Symphony Orchestras at the Karol Szymanowski Academy of Music in Katowice. Both events were enthusiastically received by the public. The academic year 2017/2018 saw two guest performances: at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (October 2017) and the Stanisław Moniuszko Academy of Music in Gdańsk (April 2018).

The last few years have brought some transformations in the organization of the orchestra's work. The current “session” system requires the students to be prepared by their teachers as part of the subject named *Orchestral Studies* in the respective instrumental groups before they meet for a short and intense series of *tutti* rehearsals (Monday to Thursday) in order to perform on Thursday evening in front of the audience gathered in Aula Nova, the Academy's concert hall. The course of the orchestra is therefore directly and closely related with the mentioned subject *Orchestral Studies*, whose teachers include concertmasters and soloists of highly recognized Polish symphony and chamber ensembles, such as Poznań Philharmonic, Orchestra of Poznań Opera House, Orchestra of the National Opera in Warsaw, the “Amadeus” Chamber Orchestra of the Polish Radio, and the “Sinfonia Varsovia” Orchestra. Every time the line-up is established



by the department heads, teachers of majors and Orchestral Studies and the orchestra coordinator so that the level of performance in each instrumental group meets the requirements of the given concert programme.

Only in the recent artistic seasons the orchestra has covered a vast repertoire comprising works by W.A. Mozart, L. van Beethoven, F. Mendelssohn-Bartholdy, J. Brahms, R. Strauss, M. Karłowicz, K. Szymanowski, P. Tchaikovsky, M. Musorgski, and G. Verdi as well as numerous premieres of the latest compositions by Janusz Stalmierski, Zbigniew Kozub, Tadeusz Kassern, Artur Kroschel, Agnieszka Zdrojek-Suchodolska, Ewa Fabiańska-Jelińska, Katarzyna Taborowska, and Rafał Zapala. It certainly contributed to celebrating the centenary of Poznań Academy of Music with the inauguration concert from the series "Nasi mistrzowie i ich sztuka" [Our Masters and Their Art] titled *Krzysztof Dębski i jego muzyka* [Krzysztof Dębski and His Music] in October 2019, and participated in the premiere of Zbigniew Kozub's *Te Deum* during the Gala Concert in March 2020.

Besides conductors associated with the Department of Symphony and Operatic Conducting at Poznań Academy of Music, the ensemble performed under the baton of visiting conductors, including Michał Dworzynski, Wojciech Rodek, Krzysztof Dębski, and Antoni Wit. The orchestra has also accompanied soloists, instrumentalists and singers collaborating with Poznań Academy, such as Piotr Żukowski, Igor Szeligowski, Donat Zamiara, Jacek Kortus, Marzena Michałowska, Małgorzata Woltmann-Zebrowska, Tomasz Zagórski, Ewa Guzowska, Jakub Drygas, Rafał Rachwał, and Damian Kurek.



T H E A C A D E M I C C H O I R
O F T H E I . J . P A D E R E W S K I
A C A D E M Y O F M U S I C
I N P O Z N A Ń

Composed of selected students of all faculties, the choir constitutes an essential element of the Academy's artistic activity. It also contributes to the musical life of Poznań, collaborating with Poznań Philharmonic, the Philharmonic Orchestra in Frankfurt am Oder and the Symphony Orchestra of the Academy. The ensemble has appeared under the batons of such esteemed conductors as Jerzy Katlewicz, Wojciech Michniewski, Andrzej Boreyko, Nikos Athineos, José Maria Florêncio, Jacek Błaszczyk, Marcin Sompoliński, Wacław Kunc, Jakub Chrenowicz and Krzesimir Dębski.

The choir has co-performed a number of vocal-instrumental works including L. van Beethoven's Symphony No. 9, G. Mahler's Symphony No. 2 and 7, H.M. Górecki's *Beatus vir*, D. Buxtehude's cantata *Alles, Was Ihr Tut*, H. Purcell's *Dido and Aeneas*, K. Szymanowski's *Stabat Mater* (registered by the Polish Television in Poznań, 1995), T. Szeligowski's *Wesele lubelskie* [Lublin Wedding], G. Fauré's *Requiem*, *Hymn Pro Sinfoniki* (premiere), and Z. Kozub's Psalm 150 (premiere). During the 34th Festival of Polish Contemporary Music "Poznań Musical Spring" in April 1997, the choir rendered K. Meyer's Mass Op. 68 for mixed choir and symphony orchestra.

Besides monumental vocal-instrumental works, the choir's repertoire also features choral pieces a cappella by A. Koszewski, I.J. Paderewski, R. Twardowski, I. Strawieński, S. Wiechowicz, A. Łuciuk and others.

The ensemble has repeatedly concertized in Germany including a tour of Brandenburg in June 1995. It also graced the meeting of Pope John Paul II with young people in Poznań (June 1997).

In the years 2012–2014, its artistic director was Magdalena Wdowicka-Mackiewicz. One of the highlights of that period was a twofold performance of C. Orff's *Carmina Burana* with the Symphony Orchestra of the I. J. Paderewski Academy of Music in Poznań conducted by Wacław Kunc (February and May 2014). Headed by Maciej Grosz in the years 2014–2018, the choir presented K. Szymanowski's *Stabat Mater* (2015), G. Verdi's Requiem (2016), and W.A. Mozart's *Coronation Mass* (2017), to name but a few.

In October 2018, Paweł Łuczak became a new artistic director of the choir, and his assistant is Tomasz Karwański. Recent major projects include the choir's rendition of W. Kilar's *Veni Creator* at a concert to inaugurate the 8th International Festival of Contemporary Music "Poznań Musical Spring" (2019) together with the Academy's Orchestra conducted by Jakub Chrenowicz as well as appearance at concerts from the series "Our Masters and Their Art" to celebrate the centenary of Poznań Academy of Music. During the concerts the choir accompanied by the Symphony Orchestra of the Academy premiered Z. Kozub's *Te Deum* for soprano, alto, tenor, reciter, mixed choir, organ and symphony orchestra (2020, conducted by Jakub Chrenowicz) and performed K. Dębski's Symphony No. 1 *Nihil homine mirabilius est* (2019, conducted by the composer).



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THE “VOLANTES SONI” CHOIR OF POZNAŃ UNIVERSITY OF TECHNOLOGY

Founded over 20 years ago, the choir attracts various personalities including students and graduates of Poznań University of Technology as well as other local colleges. Since 2005, it has been conducted by Paweł Łuczak, lecturer at the I.J. Paderewski Academy of Music in Poznań.

Over the years, the choir has extensively concertized at home and abroad, contributing to the cultural life of the city and promoting its *Alma Mater*. The choristers are always happy to co-organize and appear at charity concerts hosted in local churches, hospitals, special schools and children's homes.

The choir's repertoire features religious and secular songs of different periods, examples of light and folk music as well as monumental vocal-instrumental works, e.g., F. Nowowiejski's *Quo Vadis*, T. Szeligowski's *Wesele lubelskie* [Lublin Wedding], W.A. Mozart's *Requiem in D minor*, G.F. Haendel's *Messiah*, and A. Ramirez's *Misa Criolla*.

Rendition of *Te Deum* was not the first encounter with Zbigniew Kozub's compositions: the choir also co-premiered his oratorio *Hymny Maryjne* [Marian Hymns] to the lyrics by Roman Brandstaetter to mark the 50th anniversary of the coronation of the picture of Our Lady of Miracles, Patroness of Poznań (June 2018).



P A W E Ł Ł U C Z A K

Poznań-born graduate of local music schools, from primary to tertiary education. He graduated from Professor Przemysław Pałka's conducting class at the Faculty of Choral Conducting, Music Education and Church Music (2004) and Professor Andrzej Ogórkiewicz's vocal class at the Faculty of Vocal Studies (2010). He earned his doctorate degree in Musical Arts from Poznań Academy of Music (2015), and his postdoctoral degree in Conducting from Gdańsk Academy of Music (2019).

Assistant Professor at the Faculty of Composing Conducting, Vocal Studies, Theory of Music and Artistic Education, former head of the Unit of Vocal Emission, present head of the Institute of Artistic Education at Poznań Academy of Music, and member of the Artistic Board of the Polonia Choral Academy in Koszalin.

Winner of multiple awards for the best conductor at national choral competitions including the 10th National Competition for Choral Conductors.

He is invited to serve as juror at national choral competitions and run choral workshops for choirs across Poland. In the years 2016 and 2017, he was granted the Award of the Rector of the I. J. Paderewski Academy of Music in Poznań, and in 2017, he received a badge "Zasłużony dla Kultury Polskiej" [Meritorious for Polish Culture].

Since 2005, he has been conducting the "Volantes Soni" Choir of Poznań University of Technology, awarded at numerous competitions at home and abroad. He also conducts the Academic Choir of the I. J. Paderewski Academy of Music in Poznań.

Merged into a choir of over 200 singers, the above-mentioned ensembles supported by Magdalena Wdowicka-Mackiewicz's "Dysonans" Chamber Choir premiered Zbigniew Kozub's *Te Deum* under the baton of Jakub Chrenowicz (3rd March 2020).



T H E „D Y S O N A N S ” C H A M B E R C H O I R

The origins of the “Dysonans” Chamber Choir go back to 1991, when a group of young people decided to found a musical ensemble. Its provocative and somewhat teasing name meaning “dissonance” has survived until now and constitutes a kind of motto of the choir. Dissonance is not only a musical term, but also denotes tension or energy that intensifies emotions. This is how the choir’s interpretations are described: emotional, highly appraised not only for their technical value of performance, but also for their expression. Today, the choir boasts tradition and experience, but still seeks new challenges and inspiration.

Affiliated to the “Cantamen” Association for the Promotion of Culture, the choir has performed in almost all European countries and participated in most prestigious international choral competitions, such as Legnica Cantat (2000), Rimini International Choir Competition (2012), Concorso Polifonico Internazionale *Guido d’Arezzo* (2014), Concorso Internazionale di Canto Corale, Gorizia (2016), London International A Cappella Choir Competition (2015 and 2017). The ensemble’s recent achievements include the First Prize in the category Baroque, Second Prize in the category Renaissance and Special Prize for the programme of best artistic value at the 55th Concorso Internazionale di Canto Chorale Gorizia (2016) as well as participation in the close final of London International a Cappella Competition (2017), organized by Peter Phillips, director of The Tallis Scholars. In April, 2018, the choir toured South America and participated in the 12th Festival Internacional de Musica Renacentista y Barroca *Misiones de Chiquitos* in Bolivia, where, as the only ensemble from Central Europe, it performed pieces in native Indian languages.

The choir’s diverse repertoire features early music works, in which the ensemble specializes, but also contemporary compositions as well as popular ones. It boasts several premieres as well as co-performances of vocal-instrumental works. The choir has collaborated with such orchestras as “Arte dei Suonatori”, Collegium F or the Air Forces Orchestra.

Since the beginning the ensemble has been conducted by Professor Magdalena Wdowicka-Mackiewicz.



M A G D A L E N A W D O W I C K A - M A C K I E W I C Z

Professor of Musical Arts, graduate of Professor Stanisław Kulczyński's choral conducting class at Poznań Academy of Music. Two-time prize winner of the National Competition for Choir Conductors in Poznań (1992 – Second Prize, 1994 – First Prize). Head of the Department of Choral Conducting (2012–2020) and the Institute of Conducting since October 2020.

She has collaborated with multiple choirs and orchestras including the Academic Choir of the I.J. Paderewski Academy of Music in Poznań, Arte dei Suonatori baroque orchestra and the Collegium F Orchestra, to perform vocal and instrumental pieces by J.S. Bach, D. Buxtehude, W.A. Mozart, C. Orff, A. Pärt and others.

She specialises in rendition of renaissance and baroque music. She gives lectures at academic sessions and conferences, sits in juries of choral competitions (e.g., Concorso Internazionale di Canto Corale in Gorizia) and runs choral workshops. She is member of the European Choral Association – Europa Cantat.

Her artistic activity is primarily focused on the “Dysonans” Chamber Choir that she has conducted since 1991. Awarded at numerous choral competitions in Poland and Europe, the ensemble has lately won the First Prize in the category Baroque, Second Prize in the category Renaissance and Special Prize for the programme of best artistic value at the 55th Concorso Internazionale di Canto Chorale Gorizia (2016), ranked as one of the most prestigious European choral competitions. The choir also participated in the final of London International a Cappella Competition (2017), organized by Peter Phillips, director of The Tallis Scholars. Since 2018, she has been dedicated to performing baroque music from South America, discovered and reconstructed by Professor Father Piotr Nawrot. The collaboration resulted in the choir's tour of South America and participation in the 12th Festival Internacional de Musica Renacentista y Barroca *Misiones de Chiquitos* in Bolivia.

She was granted the Bronze Cross of Merit (2007), the Medal of the National Education (2013) and the Silver Medal for Long Service (2017).



J A K U B C H R E N O W I C Z

Assistant to Antoni Wit, Director of the National Philharmonic in Warsaw in the years 2010–2012, he was offered the post immediately after graduating with honours from the I. Paderewski Academy of Music in Poznań where he studied symphony and opera conducting under Jerzy Salwarowski. He continued his education at Hochschule für Musik und Darstellende Kunst in Frankfurt am Main within the LLP-Erasmus Programme, and received a scholarship from Accademia Musicale Chigiana to study under Gianluigi Gelmetti. In 2016, he earned his doctorate (thesis supervised by Professor Antoni Wit) from the Fryderyk Chopin University of Music in Warsaw, and in 2019 – his postdoctoral degree.

The year 2016 also brought him the Jan Kiepura Theatre Music Award in the Best Conductor category. Three years later he was granted the Medal of Young Art by the *Głos Wielkopolski* daily. He has collaborated with the Symphony Orchestra of the National Philharmonic in Warsaw, Sinfonia Varsovia, the National Symphony Orchestra of Polish Radio in Katowice, the Polish Radio Orchestra, the orchestra of Gran Teatre del Liceu, Kammerorchester Berlin, the Sinfonietta Cracovia, as well as orchestras of Poznań, Łódź, Gdańsk, Kraków, and Bałtyk Philharmonics. In the 2012/2013 artistic season, he acted as the first conductor of Białystok Opera and Philharmonic.

The 2011/2012 artistic season witnessed his debut at the National Opera in Warsaw, where he conducted the premiere of Polish National Ballet titled *Opowieści biblijne* [The Bible Stories]. Consecutive seasons saw him conduct several operas (S. Moniuszko's *Straszny Dwór* [The Haunted Manor]) and ballets (including I. Stravinsky's *The Rite of Spring*, *Tańczmy Bacha* [Let's Dance Bach], *Perły XX wieku* [Pearls of the 20th Century]) on the same stage. October 2013 brought his debut with the orchestra and choir of Gran Teatre del Liceu in Barcelona during performances of Polish National Ballet in this renowned venue. In May 2015, he was the musical director and author of the musical concept of a ballet titled *Casanova w Warszawie* [Casanova in Warsaw], choreographed by Krzysztof Pastor. The performance was ranked as one of the top four ballet premieres of the season by the editors of the *Dance Europe* journal. He also conducted shows in Łódź Opera House (including I. Stravinsky's *The Rite of Spring*, Kilar's *Krzesany*, Minkus's *Don Kichot*), Wrocław Opera House (Delibes's *Coppelia*, Adam's *Giselle*) and Gdańsk Opera House (S. Moniuszko's *Straszny Dwór* [The Haunted Manor]).

He has accompanied such eminent artists as Alexander Gavrylyuk, Daniil Trifonov, Yulianna Avdeeva, Dang Thai Son, Peter Jablonski, Kaja Danczowska, Jadwiga Rappé, Krzysztof Jakowicz, Konstanty Andrzej Kulka, Piotr Paleczny, Bartłomiej Nizioł, Jakub Jakowicz, Łukasz Długosz, and Leszek Możdżer.

Chrenowicz teaches the conducting class at the I. J. Paderewski Academy of Music in Poznań and heads the Symphonic Orchestra of the Academy.

Since artistic season 2017/2018, he has been acting as the first conductor of the Stanisław Moniuszko Philharmonic in Koszalin.

The recording features the premiere of the work during a gala concert to celebrate the centenary of the I.J. Paderewski Academy of Music in Poznań (Parish Church, 3rd March 2020).

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