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Dawid Mzyk

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KAZIMIERZ SEROCKI'S TROMBONE CONCERTO: PROMINENT WORK IN POST-
WAR POLAND

By

Dawid Mzyk

Bachelor of Music – Trombone Performance
The Krzysztof Penderecki Academy of Music in Krakow
2012

Master of Music – Trombone Performance
The Krzysztof Penderecki Academy of Music in Krakow
2014

Artist Diploma – Trombone Performance
Columbus State University
2017

A doctoral project submitted in partial fulfillment
of the requirements for the

Doctor of Musical Arts in Trombone Performance

School of Music
College of Fine Arts
The Graduate College

University of Nevada, Las Vegas
May 2023

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This doctoral project prepared by

Dawid Mzyk

entitled

Kazimierz Serocki's Trombone Concerto: Prominent Work in Post-War Poland

is approved in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts in Performance
School of Music

Bill Bernatis, M.M.
Examination Committee Chair

Nathan Tanouye, M.M.
Examination Committee Member

Barbara Hull, D.M.A.
Examination Committee Member

Richard Miller, Ph.D.
Examination Committee Member

Lisa Bendixen, Ph.D.
Graduate College Faculty Representative

Alyssa Crittenden, Ph.D.
*Vice Provost for Graduate Education &
Dean of the Graduate College*

ABSTRACT

Kazimierz Serocki's Trombone Concerto: Prominent Work in Post-war Poland

By

Dawid Mzyk

Nathan Tanouye, Doctoral Advisor

Associate Professor of Jazz Studies and Studio Trombone

University of Nevada, Las Vegas

The political factors of communism induced a deep delay in the progress of post-war Polish music, effectively inhibiting all trends geared toward its modernization. My research investigates the influence of the communist period on shaping the piece by giving insight into the socialist realism in post-war Poland. It also contributes to the understanding of performance techniques, the genesis of a prominent work, and the aesthetic impact political unrest had on the color and characteristics of Serocki's *Concerto for Trombone and Orchestra*. Even though this piece has been performed by world renowned trombonists such as Christian Lindberg, Joseph Alessi (New York Philharmonic), and Ralph Sauer (Los Angeles Philharmonic), few scholars have written on how the unique trombone performance techniques of Pietrachowicz influenced the specific character of the piece. Despite the unfavorable conditions of the post-war period in Poland, the cooperation between the composer Kazimierz Serocki and trombonist Juliusz Pietrachowicz resulted in a great work for trombone and orchestra, which is often performed by some of the most renowned trombone soloists in the world.

ACKNOWLEDGMENTS

I want to wholeheartedly thank the people who helped and inspired me during my time at the University of Nevada, Las Vegas.

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Secondly, I would like to thank my incredible committee members: Prof. Bill Bernatis, Dr. Barbara Hull, Dr. Richard Miller, and Dr. Bendixen for your wisdom and continuous support of me in achieving my life goals.

To my mother and father, Iwona and Adam, and my sister Donata, for your patience and unwavering faith in me. Thank you for the tremendous support that I can always count on.

Finally and foremost, I want to thank my extraordinary and astounding best friend, Marta. You believed in me and never doubted the goals that I wished to pursue. Thank you for your patience, love, and never-ending support.

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CHAPTER ONE

HISTORICAL BACKGROUND

1.1 INTRODUCTION

In post-war Europe, Eastern Bloc countries faced challenging times due to the ideology of socialist realism. During this time, the Polish composer Kazimierz Serocki wrote *Concerto for Trombone and Orchestra* (1953) for trombonist Juliusz Pietrachowicz, which has become a standard piece in trombone literature. Pietrachowicz was the Principal Trombonist of Warsaw Philharmonic and educator. During World War II, Pietrachowicz was a prisoner-of-war to the Red Army and for a short time thereafter, the German forces. He was a trombone virtuoso, but his technique differs from that of the Western trombone players from that period. Serocki was excited and deeply inspired by Pietrachowicz's playing, resulting in a unique piece despite its neoclassical form.¹

1.2 THREE PARTITIONS

Both Kazimierz Serocki and Juliusz Pietrachowicz were born soon after the end of World War I in 1922 and 1923, respectively; therefore, they both grew up in the interwar period (1918-1939), and their artistic activity fell in the post-war period in Poland. In order to fully understand the times in which they lived, one has to go back to 1772, i.e., to the three partitions of Poland. These events were crucial in developing culture and art during the occupation (discussed later in this chapter), and bringing them into this dissertation will help illustrate the situation of Poland in the period of classicism and romanticism in music history.

¹ Teresa Chylińska, Stanisław Haraschin, Maciej Jabłoński, *Przewodnik po muzyce koncertowej*, Tom 2. (Kraków: PWM Polskie Wydawnictwo Muzyczne, 2004).

It will allow for imagining the country's historical and social dynamics and understanding the political atmosphere where young Serocki and Pietrachowicz grew up.

The first partition of the Polish-Lithuanian Commonwealth took place at the end of the eighteenth century, more precisely in 1772, carried out by Russia, Prussia, and Austria, resulting in the loss of approximately 1/3 of its territory. In 1793, there was a second partition, where Russia and Prussia annexed successive regions, until finally, in 1795, there was a third, final, and complete partition in which Russia, Prussia, and Austria annexed the entire territory of Poland.²

The Polish state ended and disappeared from the map of Europe for 123 years. Poland ceased to exist, but the language, culture and tradition remained. The partition was not only a political and economic catastrophe for Poland at that time, but the aftermath of these events significantly impacted Polish culture during the 19th century. While from the Middle Ages until the fall of the Polish-Lithuanian Commonwealth, Polish culture developed in close contact with the culture of Central and Western Europe; in the 19th century, these influences almost entirely disappeared. Although the partitioning authorities imposed strict censorship, the artists could imbue their works with love for their homeland. Among Polish composers who composed during this challenging period were Fryderyk Chopin, Stanisław Moniuszko, and Henryk Wieniawski. During the occupation, composers primarily focused on patriotic works to lift the spirits of depressed Poles and awaken their hope for a better future³.

² Britannica, The Editors of Encyclopedia Britannica, "Partitions of Poland," Encyclopedia Britannica, October 17, 2022. <https://www.britannica.com/event/Partitions-of-Poland>.

³ Zdzisław Jachimecki, "Polish Music," *The Musical Quarterly* 6, no. 4 (1920): 553–72, <http://www.jstor.org/stable/737979>.

1.3 INTERWAR PERIOD

After more than a hundred years of occupation, Poland regained its sovereignty on November 11, 1918. Kazimierz Serocki and Juliusz Pietrachowicz were born and raised in a free, rebuilding country after World War I. The interwar period was an important time. The newly reborn Poland undertook a great effort to unite the three partitions' diverse lands economically, ethnically, and culturally.

As Lisa Vest Cooper put it, “the interwar years in Poland were politically volatile, and the question of national identity was a fraught one. After finally regaining national independence in 1918, Poles worked to reclaim and reunify their long-divided territories and to assert authority against encroaching Soviet power in the east.”⁴

The interwar period did not last long because, in 1939, Poland was invaded first by Nazi Germany and then by the Soviet Union. Millions of Poles were murdered, and hundreds of thousands were taken to gulags or concentration camps. By the end of World War II, more than 85% of buildings in Warsaw were destroyed, and the conditions for creating art were arduous. Lisa Vest Cooper pointed out that “in the musical sphere, the challenge lay in making music when the occupiers desired only Poles’ silence,”⁵ and “after January 1940, Poles were not allowed to have radios, and, in Warsaw, all official performance institutions had been disbanded. Several major institutions functioned in Kraków, such as the Philharmonic Orchestra, but these were meant to serve the needs of the occupying forces.”⁶

⁴ Lisa Cooper Vest, “Backwardness (Zaległość): Defining Musical Modernity in Poland before and after World War II,” in *Awangarda: Tradition and Modernity in Postwar Polish Music*, 1st ed. (University of California Press, 2021), 28:13.

⁵ *Ibid*, 28:20.

⁶ *Ibid*.

During the Yalta Conference of 1945, the West recognized the era of Soviet dominance in Central and Eastern Europe, which followed the Soviet occupation of these lands due to their advance in Nazi Germany.

1.4 POST-WAR PERIOD

After World War II, Poland found itself in a highly unfavorable situation; on the one hand, the USSR imposed the ideology of communism, and on the other hand, it was cut off from Western Europe by the Iron Curtain⁷. Socialism significantly impacted Polish culture and art which became a propaganda tool. Many artists left Poland and those who stayed often tried to remain neutral, despite the fear of being persecuted by the regime.⁸

In the post-war period censorship took place in many forms. The development of culture in Poland was funded and controlled by the communist government of the Polish People's Republic, which was dependent on the dictates of the USSR.⁹

During socialist realism (1949-1956), artists had to give up the progressive tendencies present in Western Europe or North America because they were officially forbidden. After 1956, despite Poland's continued isolation from the West and the slowdown in the development of music, composers turned towards dodecaphony, aleatoric music, and later, serialism. Artists who started using 12-tone harmony in postwar Poland were Andrzej Dobrowolski (1921-1990), Zygmunt Krauze (b. 1938), Józef Koffler (1896-1944), Kazimierz

⁷ Britannica, The Editors of Encyclopedia Britannica, "Iron Curtain," Encyclopedia Britannica, April 7, 2023. <https://www.britannica.com/event/Iron-Curtain>.

⁸ Justyna Humięcka-Jakubowska, "The Ethical and Political Conditions of Musical Activity in Poland After World War II," *Tempo* 64, no. 253 (2010): 13-14, <http://www.jstor.org/stable/40795140>.

⁹ David G. Tompkins "The Struggle over Commissions," in *Composing the Party Line: Music and Politics in Early Cold War Poland and East Germany* (Purdue University Press, 2013) 131.

Sikorski (1895-1986), Witold Lutosławski (1913-1994) with his *Funeral Music* (1958), and Kazimierz Serocki with his *Episodes* (1959).¹⁰

1.5 SOLIDARNOŚĆ

The tensions between the communist government and the people increased in the 1970s and 1980s. It was also a time of growing resistance and fighting for a free Poland, closely related to the Solidarność (Solidarity movement). Events in the 1980s forced the government of the Polish People's Republic to introduce Martial Law, which drastically limited people's lives. The introduction of Martial Law aimed to suppress the protests from the Polish People's Republic as well as suppress the government's opposition, i.e., the Solidarność.¹¹

Mass strikes between 1988 and 1989 made the communist authorities in Poland decide to sit down for talks with representatives of the Solidarność trade union. The Solidarity movement motivated and united about 10 million Poles who opposed the dictates of the USSR and supported the independence and sovereignty of the Polish state.¹² In 1989, Poland held its first free elections since the end of World War II. The political changes in Poland led to far-reaching changes in other countries of the Eastern Bloc. In the same year, the Berlin Wall fell, thus ending the long-term division of Germany, and the socialist republics that were part of the Soviet Union separated from the totalitarian state, proclaiming independence. As a consequence, the free states of Estonia, Latvia, Lithuania, Belarus,

¹⁰ Piotr Grella-Możejko, "Fifty Years of Freedom: Polish Music After 1945," *Canadian Slavonic Papers / Revue Canadienne Des Slavistes* 39, no. 1/2 (1997): 181–208, <http://www.jstor.org/stable/40869897>.

¹¹ Humięcka-Jakubowska, "The Ethical and Political Conditions," 19.

¹² Britannica, The Editors of Encyclopedia Britannica, "Solidarity," Encyclopedia Britannica, March 10, 2020. <https://www.britannica.com/topic/Solidarity>.

Ukraine, Armenia, Azerbaijan, Georgia, Kazakhstan, Kyrgyzstan, Moldova, Tajikistan, Turkmenistan, Uzbekistan, and finally, Russia were created. On December 26, 1991, the Soviet Union ultimately collapsed. Communist-dominated Czechoslovakia (subsequently divided into the Czech Republic and Slovakia), Hungary, Romania, and Bulgaria also regained their freedom.¹³

1.6 CONCLUSION

Polish history of the last 250 years was complex, and the years of the communist regime in Poland were not conducive to artistic creativity. These events also significantly influenced the work of composers and the direction of their interests. The post-war period left a mark on people's lives, education, and on the development of culture. Despite difficult circumstances and a slowdown in the country's growth, Polish composers significantly contributed to the development of music in Poland and abroad. One of the best examples is Kazimierz Serocki's *Concerto for Trombone and Orchestra*, written in 1953 during the socialist realism period for Juliusz Pietrachowicz. The piece has become a standard work in trombone repertoire, often performed by the world's greatest trombone virtuosos.

¹³ Britannica, The Editors of Encyclopedia Britannica, "Poland," Encyclopedia Britannica, March 29, 2023. <https://www.britannica.com/place/Poland>.

CHAPTER TWO

KAZIMIERZ SEROCKI

2.1 CHILDHOOD

Kazimierz Serocki was born on March 3, 1922, in Toruń, and his musical interests first showed up when he started taking piano lessons as a four-year-old from Maria Drzewiecka.¹⁴ Soon after, Serocki enrolled at the Conservatory in Toruń studying under Zygmunt Lisicki, an esteemed pianist and pedagogue. In addition to piano lessons at this reputable conservatory, Serocki studied harmony, music theory, and music history. He took part in numerous performances and concerts. In May 1939, he passed his final exams, but the outbreak of World War II hampered further education.¹⁵

2.2 WORLD WAR II

He spent the first months of the occupation with his parents in Solec Kujawski and then moved to Warsaw, where he worked as a pianist in local cafes. He decided to continue his musical education taking theory under Kazimierz Sikorski and piano with Zofia Buckiewicz. During the war, he created his first piano works. After the end of World War II, he followed his teacher Kazimierz Sikorski to Łódź, where he continued his studies at the Łódź Conservatory. At that time, he took piano lessons with Stanisław Szpinalski. He graduated from the Łódź Conservatory in 1946, and then returned to Warsaw, where the Municipal Drama Theatres hired him. In 1948, he received a one-year scholarship from the

¹⁴ Tadeusz Andrzej Zieliński, *O twórczości Kazimierza Serockiego*. (Kraków: PWM Polskie Wydawnictwo Muzyczne, 1985), 6.

¹⁵ Iwona Lindstedt, *Childhood and Youth*, <https://www.serocki.polmic.pl/en/biografia/dziecinstwo-i-mlodosc> (accessed March 23, 2023).

French government and went to Paris, where he studied composition with Nadia Boulanger and piano with Lazar Lévy. He spent his time in France getting acquainted with new compositional techniques, including dodecaphony.¹⁶

2.3 SOCIALIST REALISM

In 1949, Serocki joined the Polish Composers' Union. The events of 1949 and the composer's participation in the Congress of Composers and Musicologists in Łagów Lubuski, where socialist realism was officially introduced, had impacted his further artistic path.¹⁷ The beginning of the 1950s for Serocki was a period of building his position in the music world as a composer and initiating the International Festival of Contemporary Music in Warsaw (later known as the "Warsaw Autumn"). This festival aimed at comparing contemporary Polish music with that of other nations. The festival was a kind of bridge to the world, and its role was to promote the music of Polish composers worldwide.¹⁸ The beneficiary of this situation was Kazimierz Serocki because starting from 1956, each of his new works was part of the repertoire performed at this festival. Between 1956 and 1981, twenty-one of Serocki's compositions were performed at the "Warsaw Autumn."¹⁹

¹⁶ Zieliński, *O twórczości Kazimierza Serockiego*, 6-8.

¹⁷ Ibid, 9.

¹⁸ Ibid, 45.

¹⁹ Iwona Lindstedt, *Between Poland and the World*,

<https://www.serocki.polmic.pl/en/biography/between-poland-and-the-world> (accessed March 23, 2023).

2.4 60s & 70s

In the late 1950s, he participated in the Summer Courses for New Music in Darmstadt, where his works were performed.²⁰ In the 1960s and 1970s, he was perceived as one of the main representatives of Polish Avant-Garde.²¹ By the late 70s, German radio stations had commissioned five of his works. Only Krzysztof Penderecki had more commissions in Germany of all Polish composers in that period. Serocki's works were often performed by recognized orchestras and ensembles in the West, making his music more present in the world than in his home country.²²

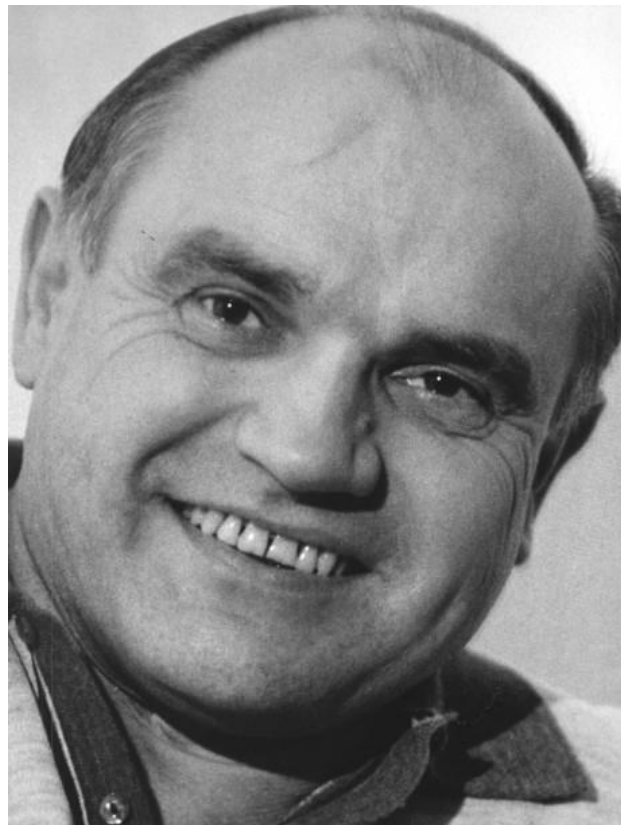


Figure 1: Portrait of Kazimierz Serocki. Photograph by Andrzej Zborski.

²⁰ Zieliński, *O twórczości Kazimierza Serockiego*, 57-58.

²¹ *Ibid*, 135-136.

²² Lindstedt, *Between Poland and the World*.

2.5 THE LATER YEARS

Shortly after the Polish premiere of his piece *Pianophonie* at the “Warsaw Autumn” festival in 1979, which was warmly received by enthusiastic listeners, he suffered a cerebral hemorrhage. After a lengthy rehabilitation, he returned to creative activity for a while. He started working on an orchestral piece for the Polish Ministry of Culture and Art; however, towards the end of 1980, his health had declined again.²³ On January 9, 1981, he died in a Warsaw clinic, and his funeral, according to his wishes, was held with the participation of his immediate family.²⁴ Serocki received many awards, including the third prize at UNESCO’s International Rostrum of Composers in Paris for his *Symphonic Frescoes*.²⁵ The commemoration of his compositional output and contribution to the development and promotion of Polish music was the creation of the Kazimierz Serocki International Composers' Competition.²⁶

2.6 PERSONALITY

In his creative work, Serocki was precise and focused on direct contact with the performers of his works, who often had an impact on the final shape of the work. Iwona Lindstedt points out that “after experiments with the twelve-tone technique and punctualism, Serocki was convinced that co-operation between the composer and performers needed to be restored so as to prevent ‘a serious crisis situation’.”²⁷

²³ Zieliński, *O twórczości Kazimierza Serockiego*, 149-150.

²⁴ Lindstedt, *Between Poland and the World*.

²⁵ Zieliński, *O twórczości Kazimierza Serockiego*, 82.

²⁶ Lindstedt, *Between Poland and the World*.

²⁷ Iwona Lindstedt, “The Musical Language of Kazimierz Serocki in the Light of the Composer’s Self-Reflection,” *Musicology Today* 12, no. 1 (2015): 65, <https://doi.org/10.1515/muso-2015-0007>.

Serocki was not involved in didactic work and spent his time mainly creating. In Serocki's biography, he was inscrutable, spoke little about his life, and refused to comment on his works. As Iwona Lindstedt has put it,

“Serocki refused to make public comments, consistently shunned microphones and cameras, even when the media wished to congratulate him on the performances of his works. Apart from a few brief notes in the ‘Warsaw Autumn’ programme books, all of the composer’s published opinions and statements are second-hand stories based on hearsay.”²⁸ “It ought to be emphasized that even when Serocki accepted an invitation to speak about himself, he felt evidently uneasy and embarrassed in this role.”²⁹

Serocki wanted to see the expansion of Polish music in his homeland and abroad. He wanted to raise the general level of culture of the entire nation through education and to increase the quality of music being performed.³⁰

2.7 TROMBONE

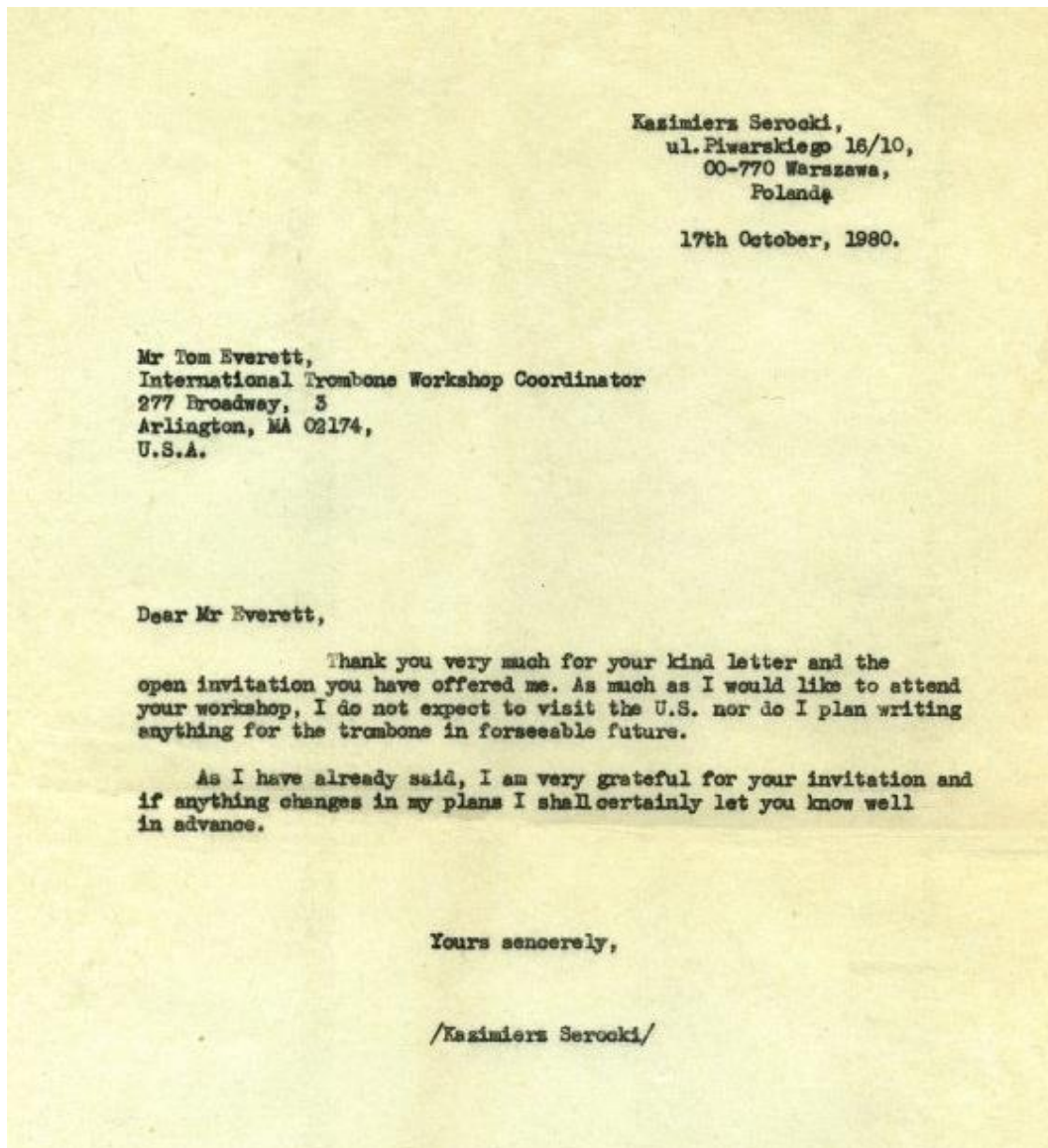
By the end of the 1970s, Kazimierz Serocki was already a composer with a significant position in Poland and the West. Outstanding soloists performed his works for trombone in Europe and the United States, which made the *Concerto for Trombone and Orchestra*, *Sonatina for Trombone and Piano*, and *Suite for 4 Trombones* standard trombone repertoire around the world. The success of his trombone works is evidenced not only by the repeated performances and recordings of such works but also, by an offer that came from the United States. In 1980, Tom Everett, American trombonist, conductor, and founder and first

²⁸ Ibid, 64.

²⁹ Ibid.

³⁰ Lindstedt, *Between Poland and the World*.

president of the International Trombone Association, asked Serocki to write a piece for trombone. Serocki, already busy with a commission that came from the Ministry of Culture and Art for a piece for orchestra and struggling with his health, turned down Everett's offer.³¹



Kazimierz Serocki,
ul. Piwarskiego 16/10,
00-770 Warszawa,
Polską

17th October, 1980.

Mr Tom Everett,
International Trombone Workshop Coordinator
277 Broadway, 3
Arlington, MA 02174,
U.S.A.

Dear Mr Everett,

Thank you very much for your kind letter and the open invitation you have offered me. As much as I would like to attend your workshop, I do not expect to visit the U.S. nor do I plan writing anything for the trombone in foreseeable future.

As I have already said, I am very grateful for your invitation and if anything changes in my plans I shall certainly let you know well in advance.

Yours sincerely,

/Kazimierz Serocki/

Figure 2: Serocki's response to Everett's offer.

³¹ Ibid.

CHAPTER THREE

JULIUSZ PIETRACHOWICZ

3.1 INTRODUCTION

The virtuosic trombone playing of Juliusz Pietrachowicz was the main reason Serocki decided to compose the trombone concerto. It was the first piece written for trombone by him and the first significant piece for trombone in the history of Polish music for a long time.³² The acquaintance of the two artists sparked an increased interest among composers in writing for the trombone as a solo instrument. The collaboration of the two artists resulted in the creation of this unique work, which became appreciated worldwide. It also precipitated interest in writing for trombone by many other Polish composers. Serocki's *Concerto for Trombone* is one of his most popular compositions, and Pietrachowicz greatly influenced the creation of the piece and its shape.³³ Pietrachowicz's performance aesthetics and sound concept was a reference point for his students and for composers who were eager to write for him. Pietrachowicz significantly impacted the development of trombone music and trombone performance technique in the second half of the 20th century in Poland. He was an indispensable figure in the Polish trombone community who was inspiring as a trombonist, teacher, and human being.

3.2 CHILDHOOD

Juliusz Pietrachowicz was born on January 7, 1923, in Brześć on the Bug River in Belarus, next to the Polish border. In its history, Brześć often moved from one side of the

³² Zieliński, *O twórczości Kazimierza Serockiego*, 34.

³³ *Ibid*, 30-31.

border to another, but in the interwar period, i.e., when Pietrachowicz was growing up, Brześć was again part of free Poland.³⁴

Brześć was, in many respects, backward and destroyed after World War I, and the opportunities for education and development were hindered. Parents, noticing their son's passion for music, decided that after graduating from primary school, he would continue to develop in the army.³⁵ Musical education in those days, especially for the rural population, occurred in wind orchestras at the local fire brigade or army.³⁶

3.3 MILITARY BAND EDUCATION

Pietrachowicz, at the age of 14, became a cadet in the 82nd Siberian Regiment in Brześć. In addition to playing in an orchestra, he was also trained to be a regular soldier, adhering to rigid military regulations. In addition to military activities and the obligation to participate in all regimental exercises and maneuvers, they had to participate in specialist classes devoted to music.³⁷ Pietrachowicz recalls, “our duty, soldiers of the regiment band, was not only to march but also to play.”³⁸

Pietrachowicz became a trombone player by accident, which resulted from how the instrument was assigned in the army. The cadet had no choice, and such a choice was often made by the commander, and in this particular case, it was Sergeant Śmigulski. He ordered the cadets to stand in a row and stretch out their right hand in front of them. Since

³⁴ Britannica, The Editors of Encyclopedia Britannica, "Brest," Encyclopedia Britannica, February 14, 2016. <https://www.britannica.com/place/Brest-Belarus>.

³⁵ Juliusz Pietrachowicz, "Jak zostałem jeńcem Armii Czerwonej w niewoli niemieckiej," *Podlaski Kwartalnik kulturalny* 2 (2005): 50.

³⁶ Rafał Korzeniewski, "Juliusz Pietrachowicz - puzonista, pedagog" (Master's thesis, Akademia Muzyczna im. F. Chopina w Warszawie filia w Białymstoku, 2006), 15.

³⁷ Pietrachowicz, "Jak zostałem jeńcem Armii Czerwonej w niewoli niemieckiej," 51.

³⁸ *Ibid.*

Pietrachowicz's hand was the longest, he was assigned a trombone.³⁹ Pietrachowicz was initially unhappy with this decision, and later stated, "the trombone never appealed to my heart in those days."⁴⁰

Interestingly, regardless of which brass instrument the candidate was assigned, everyone started by learning to play the Alto Saxhorn in Eb. After three months of practicing, they were finally switched to their assigned instruments. Pietrachowicz recalls that at that time, his orchestra played instruments that were good for those times, mainly from the Czech company Červenný, but also from Polish companies such as Warszawska Fabryka Instrumentów A. W. Glier.⁴¹

3.4 WORLD WAR II

Pietrachowicz felt the impending war as early as March 1939, when preparations for defense began in the face of threats from Germany. The lifestyle of the cadets, who were transported to the western border to expand their defensive positions, also changed. Shortly after the start of the German attack on Poland on September 1, 1939, Pietrachowicz and the 30th Infantry Division were forced to retreat due to superior German forces. The division was soon broken up, and Pietrachowicz and other survivors returned to their homes.⁴² On their way back, they were briefly captured by a group of Soviets but managed to escape.⁴³ After returning home, now occupied by Soviets, 16-year-old Pietrachowicz decided to work in the Municipal Brass Band. Over time, the salary was stopped, and in 1940 he found a job in the

³⁹ Korzeniewski, "Juliusz Pietrachowicz - puzonista, pedagog," 16.

⁴⁰ Janusz Szewczuk, "Juliusz Pietrachowicz," *International Trombone Association Journal* 20, no. 4 (1992): 22.

⁴¹ Korzeniewski, "Juliusz Pietrachowicz - puzonista, pedagog," 18.

⁴² Pietrachowicz, "Jak zostałem jeńcem Armii Czerwonej w niewoli niemieckiej," 51-52.

⁴³ Szewczuk, "Juliusz Pietrachowicz," 22-23.

brass band of the Municipal Professional Fire Service, where he played the tenor and baritone saxhorns. There he met a person named Kastrov, who offered to bring him a trombone from Russia, trying to convince him to study in Moscow. The only condition was that Pietrachowicz would need to join the KOMSOMOL, which he refused to accept.⁴⁴ He recalled it this way:

"...at that time a Pole couldn't join it [KOMSOMOL]. You would have to be deprived of everything. They [Russians] demanded that you trample on the crucifix and prayer book in public, or burn it in public. Who could have done that?"⁴⁵

On June 22, 1941, the troops of the Third Reich invaded the Soviet Union. Pietrachowicz, as a member of the Municipal Professional Fire Service, after the alarm was announced, together with his colleague, decided to go to his station. Fireman's uniforms were similar to soldiers' uniforms, differing only in details. They were noticed by marching German troops, taken as prisoners, and forced to act as porters. After the capture of Brześć by German forces, Pietrachowicz, together with Soviet soldiers, ended up in a prisoner-of-war camp organized in the fields of the village of Kaliłów near Biała Poldaska. Conditions were challenging, but after more than two months, he finally returned home.⁴⁶

3.5 AFTER WAR EDUCATION

After returning home, Pietrachowicz met a Russian, Trofim Kudryshov, who came to Brześć with an operetta orchestra. He had a key influence on Pietrachowicz's musical education and development of his trombone playing. At that time, opportunities for learning

⁴⁴ Korzeniewski, "Juliusz Pietrachowicz - puzonista, pedagog," 19-21.

⁴⁵ Szewczuk, "Juliusz Pietrachowicz," 22.

⁴⁶ Pietrachowicz, "Jak zostałem jeńcem Armii Czerwonej w niewoli niemieckiej," 52-58.

and development were limited as they focused mainly on brass bands. Kudryshov, seeing Pietrachowicz's talent and potential, never took money from him for lessons, and he used to say that “the best payment for him would be good preparation for classes.”⁴⁷ Kudryshov's teaching philosophy was based on a solid mastery of the technique, which Juliusz Pietrachowicz later used in his own teaching. This is how Pietrachowicz describes the Russian school methodology:

"Go through the so-called craft, i.e., fulfill a *donkey work* first, in order to become a professional musician - and do it well. You should practice exercises, scales, and studies for hours. This will build up your breath and ensure your mouth from fatigue. It takes hours, years of practicing and not a quarter, a month or even a year to get an endurance. It doesn't just come by itself; but it's a competition that leads people to such exertion."⁴⁸

According to Rafał Korzeniewski, a student of Pietrachowicz, Kudryshov's teaching methodology was based on two features, “diligence and perseverance.”⁴⁹ These two features were the key to success in playing the trombone and any other instrument.⁵⁰

After World War II ended, Pietrachowicz attended the State High School of Music in Warsaw and then the State Higher School of Music in Warsaw (now, The Frederic Chopin University of Music), where he studied trombone with Jan Wróblewski. Pietrachowicz was a trombone player in the Representative Band of the Polish Army between 1945 to 1950.⁵¹

⁴⁷ Korzeniewski, “Juliusz Pietrachowicz - puzonista, pedagog,” 21-22.

⁴⁸ Szewczuk, “Juliusz Pietrachowicz,” 23.

⁴⁹ Korzeniewski, “Juliusz Pietrachowicz - puzonista, pedagog,” 21-22.

⁵⁰ Ibid.

⁵¹ Ibid, 25-26.



Figure 3: Photograph of Juliusz Pietrachowicz (right) and his teacher Jan Wróblewski (left).
The year 1950.

3.6 WARSAW PHILHARMONIC

In 1950, Pietrachowicz started working with the Warsaw Philharmonic as a second trombonist. In 1951, he won second place at the Youth and Students Festival in Berlin, which helped launch his career as a soloist and subsequently became Principal Trombonist of the Warsaw Philharmonic.⁵² In 1952, he initiated a trombone quartet, where he played with his then teacher Jan Wróblewski. The trombone quartet played various styles of music but also wanted to promote Polish contemporary music. They asked Kazimierz Serocki to write a piece for them, which resulted in the *Suite for 4 Trombones* (1953).⁵³

⁵² Ibid.

⁵³ Zieliński, *O twórczości Kazimierza Serockiego*, 34.



Figure 4: Photograph of the Warsaw Philharmonic Trombone Quartet (1951-56). From the left standing: Pankracy Zdzitowiecki, Antoni Skrybant; from the left sitting: Juliusz Pietrachowicz, Jan Wróblewski.

3.7 SEROCKI'S TROMBONE CONCERTO

Concerto for Trombone and Orchestra, written by Kazimierz Serocki for Juliusz Pietrachowicz, was premiered on December 18, 1953. Pietrachowicz played with the Warsaw Philharmonic conducted by Witold Rowicki. Critics and listeners greatly appreciated the performance as well as the composition itself. The success of Serocki's trombone concerto

and Pietrachowicz's virtuoso playing inspired other composers to write pieces specifically for trombone.⁵⁴

3.8 INTERNATIONAL TRAVELS

At the end of the 1950s, Pietrachowicz decided to develop his trombone skills further and learn the methods of teaching abroad. During this time, he traveled to Paris, Moscow and Leningrad (now, Saint Petersburg). Another purpose of foreign trips was to promote Polish contemporary music by performing works and making them available abroad. The 1960s and 1970s were filled with concerts and premieres by young Polish composers.⁵⁵

In 1974, Pietrachowicz served on the jury of a trombone competition in Munich and in 1976, The First International Brass Congress in Montreux, Switzerland. The finest musicians worldwide were invited to the congress, and Pietrachowicz was one of them. Some of the renowned brass players in attendance were Denis Wick (London Symphony Orchestra), Jay Friedman (Chicago Symphony Orchestra), and Arnold Jacobs (Chicago Symphony Orchestra). Pietrachowicz gave two lecture recitals on Polish music after 1945: “Polish Chamber Music for Brass Instruments Since 1945”, and “Brass Instrumentalists in Poland: Education and Institution Since 1945”. In the 1970s, Pietrachowicz decided to go to work in Iran for two seasons, where he fulfilled himself as an orchestra musician and trombone teacher.⁵⁶

⁵⁴ Szewczuk, “Juliusz Pietrachowicz,” 23.

⁵⁵ Rafał Korzeniewski, “Juliusz Pietrachowicz - puzonista, pedagog,” 32-33.

⁵⁶ Rafał Korzeniewski, “Juliusz Pietrachowicz - puzonista, pedagog,” 36-39.

3.9 THE LATER YEARS

At the end of the 1970s, he returned to Warsaw, where he continued to work at the Academy of Music in Warsaw (now, The Frederic Chopin University of Music). In addition to teaching the trombone class, he served as the vice-dean of the Faculty of Orchestral Instruments Department for two years. In the early 1980s, he was also a jury member at competitions in Vercelli and Munich. In the 80s and 90s, Pietrachowicz, with his organist, traveled to Germany with a series of concerts in churches and cathedrals. They primarily performed music written especially for them. In 1992, Pietrachowicz received the Distinguished Service Award from the International Trombone Association which he received in Detmold, Germany. He was also featured on the cover of the International Trombone Association Journal.⁵⁷

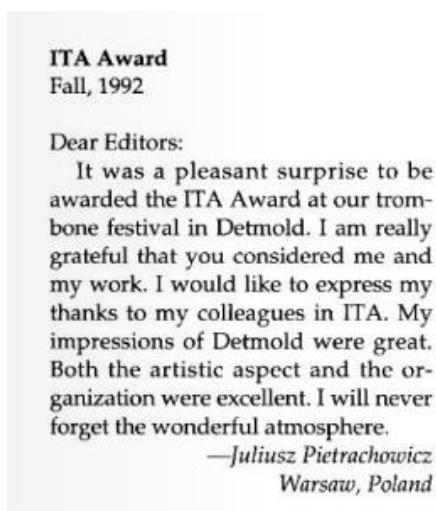


Figure 5: ITA Journal 21, no 1, 1993. Note.

⁵⁷ Ibid, 40-44.

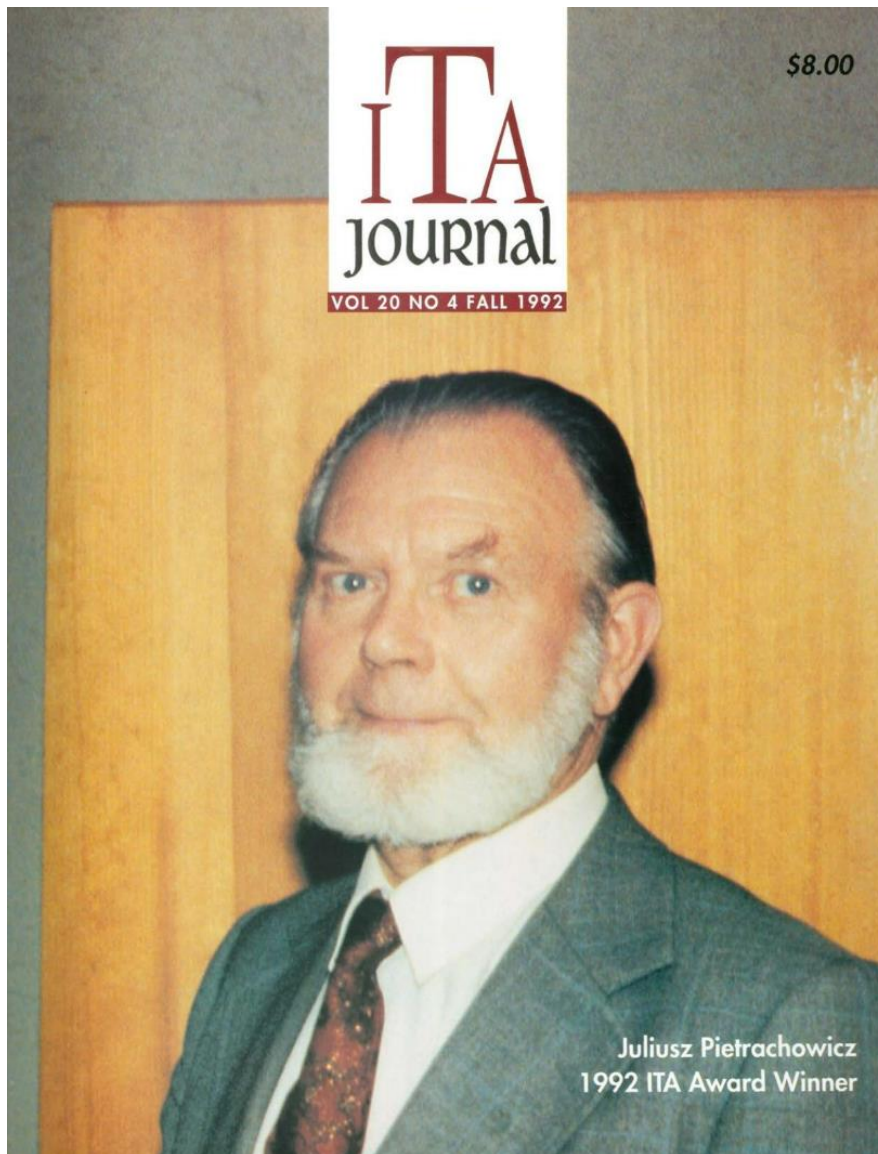


Figure 6: ITA Journal 20, no 4, 1992. Cover.

Juliusz Pietrachowicz was an active trombone player and teacher who inspired others until the end of his days. He passed away on November 2, 2017, at 94, leaving a vast contribution to the trombone world.

CHAPTER FOUR

SOCIALIST REALISM

4.1 POLITICAL FACTORS

Socialist realism was introduced as early as 1932 in the Soviet Union. This ideology referred to creative activities that were subordinate to the goals of communism. This direction in art is closely related to the doctrine of Stalinism, presented in 1934 at the First Congress of the Union of Soviet Writers by Soviet writer, Maxim Gorky. Stalinism is a system of ideological views and a way of managing a communist state and its economy. It consisted of the strict centralization of the power of the communist party and the state; indoctrination of society, i.e., instilling particular views in people through propaganda; and the use of state terror against enemies of the doctrine.⁵⁸ The tool in imposing Stalinism was socialist realism, which was introduced in Poland on June 21, 1949 at the Conference of Party Architects, where socialist realism was proclaimed in Polish architecture. It was introduced under the pressure of Włodzimierz Sokorski (1908-1999) - the deputy minister, and then the minister of culture and art. Bolesław Bierut (1892-1956), a Polish statesman and the equivalent of Stalin in Poland, officially proclaimed that Poland would subscribe to the ideals of socialist realism at the Warsaw conference of the Polish United Workers Party (PZPR) on July 3, 1949.

“There is no doubt about the basic purpose of socrealizm (socialist realism), which is to maintain a transmission belt for state mythology from the power elite to the people.

Socrealizm must shape minds in the spirit of socialism.”⁵⁹

⁵⁸ Grella-Możejko, “Fifty Years of Freedom,” 200.

⁵⁹ Vera Sandomirsky Dunham, “Inference from Soviet Fiction,” *The Slavic and East European Journal*, Vol. 6, No. 4 (1962): 302–11. <https://doi.org/10.2307/305181>.

The apogee of socialist realism in the People's Republic of Poland was in the years 1950-53, while the process of gradual abandonment of these creative ideals began in the first months of 1954, mainly under the influence of the changes taking place in the Soviet Union after Stalin's death. Polish artists began to separate from the dictates of creating in this trend as early as 1955. Later, despite the authorities' suggestions, socialist realism was not the guiding idea of artistic creativity. The official end of socialist realism in Poland came in 1956.

4.2 MUSIC

In 1949, Kazimierz Serocki, together with two other young composers, Jan Krenz (1926-2020) and Tadeusz Baird (1928-1981), founded a composers forum called Grupa 49 (Group 49) at the conference of composers and musicologists in Łagów Lubuski, “who decided to unite their forces and abilities to survive in these unfavorable times for artists.”⁶⁰ It was then that the principles of socialist realism in music were officially introduced. The group aimed to create anti-elitist, communicative, and uncomplicated music that would reach a broad audience. The founding members of the group held only two concerts for composers in Warsaw in 1950 and 1952.⁶¹

Lyn Davies states that,

“Serocki discredited the works he wrote between 1948 and 1952, even though they won him a considerable reputation within Poland. Amongst these early compositions were the First Symphony and *Triptych* for chamber orchestra, both of which confirmed Serocki's position as a neo-classicist. With the *Suite of Preludes* for piano

⁶⁰ Barbara Literska, *Grupa 49 i Walka o Ojca (1949–1954)*, <https://www.baird.polic.pl/index.php/pl/biografia/grupa-49-i-walka-o-ojca-1949-1954> (accessed March 28, 2023).

⁶¹ *Ibid.*

he experimented with a full twelve-note idiom, whilst the Piano Sonata (1955) clearly reflects the composer's own considerable virtuoso technique as a pianist. This latter work, taken with the Second Symphony (1953) for soprano and baritone soloists chorus, and orchestra, and the Trombone Concerto (1953), reflect his early neo-classical phase.”⁶²



Figure 7: Portrait of Group 49 (from the left Tadeusz Baird, Jan Krenz and Kazimierz Serocki). Photograph by Benedykt Jerzy Dorys.

⁶² Lyn Davies, “Serocki’s ‘Spatial Sonoristics’,” *Tempo*, No. 145 (1983): 28. <http://www.jstor.org/stable/945038>.

4.3 TROMBONE CONCERTO

Despite the expectations of the artists in creating music in line with the ideology of socialist realism, Serocki wrote his *Concerto for Trombone*, possibly his best work of that time. Piotr Grella-Możejko states,

“the three artists wrote in the approved, easily digestible style, but pro-Stalinist cantatas and mass songs (favorite tools of the Polish composers' Soviet counterparts) were conspicuously missing in their output. As a matter of fact, Serocki and Baird composed some of their best works at that time. This certainly goes for Serocki's classic Trombone Concerto (1953).”⁶³

4.4 IMPACT

The theory of socialist realism is closely associated with Marxism. Art, including architecture, was to be an element of a new culture adapted to the needs of workers. Art should have propaganda functions and, at the same time, be socialist in content and national in form.⁶⁴ Socialist realism involved influencing simple people without much education.⁶⁵ The leaders, who incidentally were often not well-educated, had the intention of destroying high culture and persuading artists to abandon the creation of such culture. Socialist realism in art was present in literature, painting, sculpture, architecture, music, and film. George H. Bolsover points out that,

⁶³ Grella-Możejko, “Fifty Years of Freedom,” 200.

⁶⁴ Marina Frolova-Walker, “‘National in Form, Socialist in Content’: Musical Nation-Building in the Soviet Republics,” *Journal of the American Musicological Society*, Vol. 51, No. 2 (1998): 331–71. <https://doi.org/10.2307/831980>.

⁶⁵ Humięcka-Jakubowska, “The Ethical and Political Conditions,” 14.

“writers, scholars and all other members of the Soviet intelligentsia are expected to use their talents and energies not only to pursue their own particular specialities but to pursue them in a way which will conform to and promote Marxist-Leninist ideas and help the Soviet leaders to make the Soviet people more ideologically aware of and therefore more intent on fulfilling the tasks set before them.”⁶⁶

The many-sided pressures on the creative circles meant that artists who were cut off from contacts with the West were used, more or less voluntarily, as tools of Stalinist propaganda.

According to party guidelines, architecture was supposed to be monumental. It was not intended to express beauty or elegance, but rather the strength and power of the state. Due to its propaganda function, painting had a very narrow theme, mainly limited to portraits of leaders and scenes from the life and work of the people. Music was used mainly to promote the subject of construction, the success of socialism, and the cult of manual work. As Lisa Cooper Vest mentioned, “socialist art would be realist art, reflective of the real social and historical conditions facing artists and audiences alike.”⁶⁷

The most famous example of socialist realist architecture in Poland is the Palace of Culture and Science in Warsaw. In art, it is choral music and mass songs which were “socialist in content and national in form.”⁶⁸ The mass song is a propaganda and patriotic song, musically based on folk song patterns. As Piotr Grella-Możejko states, composers of the post-war period wrote music “often rooted in Polish folklore, neoclassicism or neo-Baroque, which made it accessible and politically correct.”⁶⁹

⁶⁶ George H. Bolsover, “Soviet Ideology and Propaganda,” *International Affairs (Royal Institute of International Affairs 1944-)*, Vol. 24, No. 2 (1948): 177.
<https://doi.org/10.2307/3017970>.

⁶⁷ Vest, “Backwardness (Zaległość),” 28:27.

⁶⁸ Frolova-Walker, “‘National in Form, Socialist in Content’,” 331–71.

⁶⁹ Grella-Możejko, “Fifty Years of Freedom,” 187.

CHAPTER FIVE
THE CIRCUMSTANCES OF THE CREATION OF SEROCKI'S TROMBONE
CONCERTO

5.1 WARSAW PHILHARMONIC

Another example of the influence of socialist realism on architecture in Poland is the rebuilt Warsaw Philharmonic building. Pietrachowicz premiered Serocki's trombone concerto with the accompaniment of the Warsaw Philharmonic (Wielka Orkiestra Filharmonii Warszawskiej) conducted by Witold Rowicki. The concert itself would have taken place in the original building if not for the fact that the Warsaw Philharmonic's building was still under reconstruction in 1953 when the premiere of Serocki's piece took place.⁷⁰ For this reason, the concert took place at the Roma Musical Theatre (Teatr Muzyczny Roma) in Warsaw, which was the home of the Warsaw Philharmonic until 1955.⁷¹

The Warsaw Philharmonic building was designed by Karol Kozłowski, who modeled the building after European concert halls and opera houses of the 19th century and, above all, on the Paris Opera House. The ceremonial inauguration of the opening took place on November 5, 1901, and the performance of Ignacy Jan Paderewski, a world-renowned pianist and composer, graced the event. During World War II it was almost entirely destroyed by Nazi Germans but was rebuilt after the war according to the design of Eugeniusz Szparkowski and Henryk Białobrzęski. Corresponding to the principle of socialist realism, the architecture of rebuilding the Warsaw Philharmonic building should have resembled the then-Soviet realizations, not the Paris Opera House. The reconstruction was completed in

⁷⁰ Filharmonia Narodowa, Historia, <https://filharmonia.pl/o-nas/historia> (accessed March 29, 2023).

⁷¹ Michał Wojnarowski, Theatre History - Teatr Muzyczny Roma, <https://www.teatroma.pl/en/theatre-history-2> (accessed March 29, 2023).

1955, combined with the inauguration of the 5th Frederic Chopin International Piano Competition.⁷²

The most characteristic feature of socialist realist buildings was their monumentalism. The size of the buildings was supposed to testify to the greatness of the socialist idea and was supposed to be equated with the meaning of massive changes involving the creation of a new society.⁷³

The buildings were often decorated with sculptures and bas-reliefs that showed working people, peasants, teachers, and rail workers. A simple man would treat the architecture and art of socialist realism as created with him in mind and intended just for him.⁷⁴

⁷² Magdalena Dziadek, *Ruch Muzyczny, Od Paderewskiego Do Boreyki. 120 Lat Filharmonii w Warszawie*, <https://ruchmuzyczny.pl/article/1656> (accessed March 29, 2023)

⁷³ Archirama.pl, *Socrealizm w Polsce*, https://archirama.muratorplus.pl/encyklopedia-architektury/socrealizm-w-polsce,62_4504.html (accessed March 29, 2023).

⁷⁴ Ibid.



Figure 8: Photograph of Warsaw Philharmonic building before World War II.



Figure 9: Photograph of Warsaw Philharmonic building now.

5.2 SEROCKI MEETS PIETRACHOWICZ

Juliusz Pietarchowicz inspired Polish composers to write new works for him because of his virtuosic trombone playing. He was willing to cooperate and promote newly created works, and his connections with many composers contributed to the creation of numerous trombone works after World War II.⁷⁵

This is how Korzeniewski describes the meeting of Serocki and Pietrachowicz:

"The two artists met in 1952, backstage at the 'Roma' Musical Theatre, during rehearsals for Serocki's Symphony No. 1. At that time, the composer heard a trombone player playing backstage. Immediately impressed by his playing, he approached him and asked him to perform the piece he was about to write for the trombone. Pietrachowicz felt honored and agreed without hesitation. Over the next few weeks, the artists met several times. During these meetings, Pietrachowicz introduced Serocki to the secrets of playing and the instrument's abilities. Serocki did not have direct knowledge of the trombone prior to meeting Pietrachowicz. Serocki was delighted with the technical abilities and timbre of the instrument. The information provided to the composer quickly resulted in the first samples, which were written with an excellent feel for the instrument and sounded great.

Pietrachowicz also had an essential influence on the form of this piece. They both decided it would be a piece for a trombone and orchestra in the form of a concerto. Serocki, on the other hand, wanted to give the composition the form of a small four-part symphony with a solo trombone. Pietrachowicz particularly influenced the character and shape of the concerto's second movement. The composer intended it to be a movement with a calm, limited expression. Pietrachowicz suggested that this part

⁷⁵ Szewczuk, "Juliusz Pietrachowicz," 23.

should be given a cantilena, a romantic, expressive character. The composer finally gave in to these suggestions, and this resulted in one of the most brilliant and expressive pieces of his early work.”⁷⁶

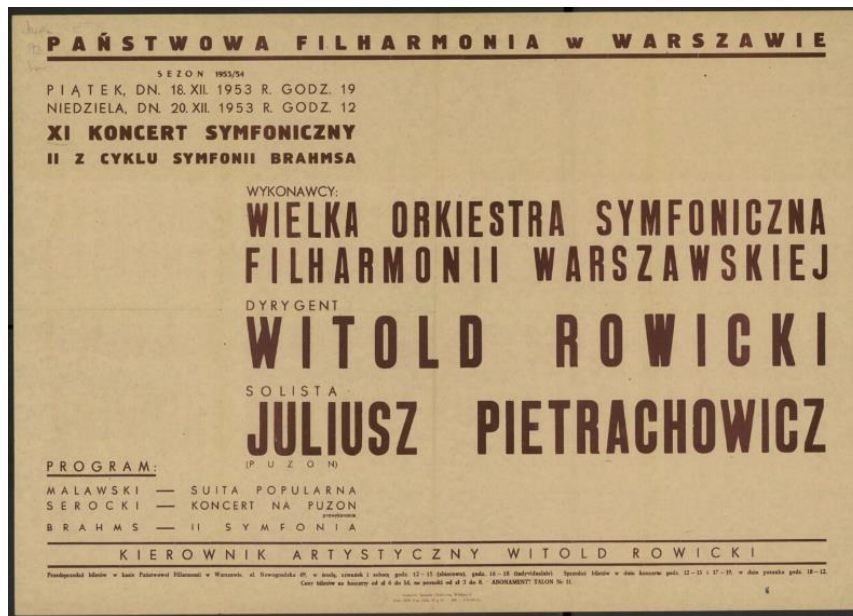


Figure 10: Poster of the world premiere of Serocki’s trombone concerto.

The concert had its premiere at Pietrachowicz's diploma recital on December 18, 1953. He recalls these moments: “I killed two birds with one stone. First of all, the Philharmonic paid me for the premiere of the piece as I was a member of the orchestra. And I also invited teachers to a diploma concert. They were sitting in the Roma Musical Theater on the balcony.”⁷⁷

⁷⁶ Rafał Korzeniewski, “Juliusz Pietrachowicz - puzonista, pedagog”, 66-67.

⁷⁷ Ibid, 29-30.

CHAPTER SIX

TROMBONE CONCERTO

6.1 NEOCLASSICAL STYLE AND FOLKLORE

Serocki's concerto was written in 1953, at the height of socialist realism in Poland. At that time, composers created works in the neoclassical style and often based on folklore.

Tomkins points out that "as prescribed by socialist realism, instrumental music in general was written in a more understandable style that drew on folk themes and built on national and historical traditions."⁷⁸ He adds that,

"more generally, most of the leading musical figures had survived the war, and they brought a diverse musical heritage into the new postwar Polish reality. During the interwar years, many had studied in Paris with the famous pedagogue Nadia Boulanger and soaked up the dominant neoclassical trend whose most influential proponent was Igor Stravinsky, vilified in the Stalinist period as the worst of the formalists. A strong interest in composing 'national' music similar to that of Béla Bartók coexisted with the neoclassical style among Polish composers."⁷⁹

According to Iwona Lindstedt,

"at the same time Serocki's trombone pieces are the most vivid manifestations of links with the aesthetics of neoclassicism in his entire oeuvre. This can be seen in their form – corresponding to a four-part small symphony in the case of the concerto – but also in the elegance of texture and instrumentation as well as the large dose of subtle

⁷⁸ David G. Tompkins, "The Rise and Decline of Socialist Realism in Music," in *Composing the Party Line: Music and Politics in Early Cold War Poland and East Germany* (Purdue University Press, 2013), 40.

⁷⁹ *Ibid*, 24.

humour. These works have remained an integral part of the trombone repertoire to this day and are also highly appreciated by audiences."⁸⁰

Similar to the trombone concerto, *The Suite for 4 Trombones* (1953) and *Sonatina for Trombone and Piano* (1954) also demonstrate folkloric influences. Serocki's *Concerto for Trombone* is written in a neoclassical style in the form of a four-part small symphony:

1. Lento espressivo, molto rubato – Allegro
2. Largo, molto cantabile
3. Allegro grazioso
4. Allegro

In the case of harmony, Serocki uses major, minor, and diminished triads, as well as seventh and ninth chords. The concerto includes themes based on a single scale or mode. Themes are constructed motivically, almost approaching serial organization, and every theme is melodic. Serocki was very specific about any markings in his music, especially dynamics and articulation. He was very precise and meticulous in his compositions because almost every note in all three pieces during this period have articulation markings.

⁸⁰ Iwona Lindstedt, *Ideologically Engaged Works*, <https://www.serocki.polic.pl/en/tworczosc/tworczosc-wczesna-1946-56/folklorizm-i-neoklasycyzm> (accessed March 30, 2023).

The first movement is a sonata-allegro form preceded by a slow introduction. The first theme is presented by the trombone in the 3rd measure of rehearsal number 1, followed by a more lyrical second theme at rehearsal number 4, and again in the cadenza. This movement ends with a short coda.

TROMBONE SOLO

Juliuszowi Pietrachowiczowi

Koncert na puzon i orkiestrę
Concerto pour trombone et orchestre

20^o **I** KAZIMIERZ SEROCKI (1953)

Lento espressivo, molto rubato (♩ = ca 64)

mp deciso **ff** poco mf

ff mp tranquillo **ff** **1** Allegro (♩ = ca 144) mp leggiero

poco mf

mf **f** **2** **3** sf mp

mf poco mf leggiero

mf

f **4** **4** mp cantabile, tenuto

Figure 11: Serocki's Concerto for Trombone, mvt. 1.

Interest in dodecaphony during his studies in Paris in 1948 inspired Serocki to use the Twelve-tone technique more often. Twelve-tone themes appear in the second movement of his work. The second movement consists of a short orchestra introduction followed by the first theme played by solo trombone. The melodic motive is repeated throughout the movement.

II

Largo molto cantabile (♩=ca.60)

①

p

dolcemente, espressivo
(trita sempre un poco rubato)

mp

poco mf *f* *mf* *mp*

②

p *pp*

③

Vcl

p tenuto, cantabile e affettuoso

mf

PWN - 5820

Figure 12: Serocki's Concerto for Trombone, mvt. 2.

The third movement is in rounded binary form, similar to the scherzo in the classical period, and is light and playful.

III

Allegretto grazioso (♩ = ca 132)

mp leggiero, con grazia, delicato

sf
mp

mp cantabile, tenuto

poco mf cantabile sempre

Figure 13: Serocki's Concerto for Trombone, mvt. 3.

The finale, Allegro, is fast and virtuosic. Its form is both a mix of rondo and sonata-allegro, similar to the third movement - light and playful. There are two main thematic areas followed by a coda featuring melodic material from the first and second themes.

IV

Allegro (♩ = ca 144)

mf *leggero, con brio*

mp *delicato*

Figure 14: Serocki's Concerto for Trombone, mvt. 4.

Below is the example of folkloric elements in the last movement, especially the second theme presented by the trombone at rehearsal number 2. The first five measures of the melody are based on a Mixolydian mode.



Figure 15: Serocki's Concerto for Trombone, mvt. 4. Second Theme.

Serocki wrote only 3 works between 1953-1954. Later he devoted himself to other instruments, however, in 1970 he composed another piece featuring trombone, *Swinging Music* for clarinet, trombone, cello (or double bass) and piano. Serocki's work is a valuable contribution to trombone literature and to this day is enjoyed in great popularity among professional performers and students.

6.2 CONCEPT OF SOUND

A milestone in Pietrachowicz's career was on February 1, 1950, when he started working with the Warsaw Philharmonic, initially as a second trombonist. He was quickly promoted to Principal Trombonist after winning the second prize at the International Festival of Youth and Students in Berlin, which took place on August 5-19, 1951. This achievement not only secured him the position of Principal Trombonist in the orchestra but also opened the way for him to pursue a career as a soloist. Winning the competition was proof of his highly developed craft, but it also confirmed his virtuoso playing. His talent was recognized, and his authority as a soloist was strengthened. Korzeniewski stated, "this is the first award of this type won by a Pole."⁸¹ It was winning the competition, not the auditions, that got him promoted to Principal Trombonist in the Warsaw Philharmonic.

Two years later, after winning the competition, Serocki, inspired by Pietrachowicz's playing, offered to write a trombone concerto for him (for more information, see the chapter 5.2 Serocki Meets Pietrachowicz). Tadeusz Andrzej Zieliński mentions that it was important for Serocki to meet the performer and work closely together as it was Serocki's first direct contact with the trombone.⁸² Serocki met with Pietrachowicz many times during the composition of his work. The concerto is the best proof of how thoroughly Pietrachowicz presented the secrets of playing and the capabilities of the trombone to Serocki, as well as how precise and accurate the composer was, and how perfectly he understood the specificity of the instrument and its capabilities.⁸³

Walter Brent Gerlach, who analyzed all three of Serocki's pieces from that period, points out that:

⁸¹ Rafał Korzeniewski, "Juliusz Pietrachowicz - puzonista, pedagog", 26.

⁸² Zieliński, *O twórczości Kazimierza Serockiego*, 30-31.

⁸³ Ibid.

"While composing the Concerto, chronologically the first of these three works, Serocki worked quite closely with Juliusz Pietrachowicz, the principal trombone in the Warsaw National Philharmonic. Through this working relationship Serocki learned much about the capabilities of the trombone. This included idiomatic effects possible for the trombone such as the use of the harmonic series, the glissando, the trill, extended ranges, and special articulations. These idiomatic effects had a great deal to do with the composition of the Concerto."⁸⁴

"Many composers do not fully understand the harmonic series when composing for the trombone, and thus create music which is either quite difficult or even impossible to perform on the instrument. Due to his understanding of the harmonic series, Serocki uses it masterfully in all three of these works."⁸⁵

Serocki's excellent knowledge of the trombone and its technical capabilities, combined with his unique composing style and the use of Polish folklore, resulted in a wonderful *Concerto for Trombone and Orchestra*. In addition to Serocki's compositional aspects, it is worth paying attention to his perception of the sound of the trombone, which was influenced by Pietrachowicz.

The premiere of the concerto took place in 1953, shortly after World War II, in the period of socialist realism, a tough period for the country, culture, and education. Looking into Pietrachowicz's biography, it can be said that until 1953, the year of the concerto's premiere, he had the opportunity to learn from several teachers. This certainly allowed him to develop his skills better, as well as to learn how to play trombone from different perspectives.

⁸⁴ Walter Brent Gerlach, "Three Compositions Featuring the Trombone by Kazimierz Serocki: An Analytical Comparison and Discussion of Idiomatic Trombone Techniques" (DMA thesis, University of Cincinnati, 1998), 43.

⁸⁵ Ibid, 45

The fact is that Pietrachowicz, even while serving as Principal Trombonist of the Warsaw Philharmonic, was still a student of Wróblewski. The premiere of the concerto was both an obligation of the Warsaw Philharmonic and a diploma recital for the Warsaw Higher School of Music.

Another fact is that Serocki wrote the piece in his early composing period without having had close contact with the trombone. Pietrachowicz's performance aesthetics, color, timbre, and concept of sound were a reference to Serocki. Also, at that time the trombone was less popular as a solo instrument than it is now.

Technical aspects also influenced the perception of the trombone's sound by the composer. In the 1940s and early 1950s, small-bore tenor trombones dominated Europe (see Figure #4). Even later, principal trombonists used small-bore tenor trombones in orchestras, and the second trombonists used the F-Attachment large-bore tenor trombones.

The 1940s and 1950s were also the heyday of trombone education in the USA. Emory Remington (1892-1971) was a trombonist with the Rochester Philharmonic Orchestra (1923-1949) and the trombone teacher at the Eastman School of Music (1922-1971).⁸⁶ He developed a system of legato warm-up exercises which are still used by trombone players today. Remington occasionally played in lessons early in his teaching career, but later just sang, demonstrating tone, phrasing, and musical ideas. His teaching philosophy focused on a singing-type of sound concept, as well as tonguing, flexibility, legato playing, security in the high register, and relaxation.⁸⁷ His teaching philosophy had a significant impact on trombone education around the world, which in later years was implemented in trombone teaching in

⁸⁶ Donald Hunsberger, *The Remington Warm-Up Studies*, Second Edition. (Athens, OH: Accura Music), 5-9.

⁸⁷ Micah Everett, *The Brass Player as Singer*, <https://thereformingtrombonist.com/2022/09/24/the-brass-player-as-singer> (accessed April 1, 2023).

Europe as well. Another essential piece of information is that in 1954, Remington collaborated with brass manufacturer C.G. Conn Ltd. to develop a new trombone, resulting in the new large-bore C.G. Conn 88H trombone with F-Attachment. These facts influenced the change in the concept of the trombone's sound and playing technique.

Serocki wrote the concerto in 1953 when the development of trombone education and the concept of sound in Poland differed from that in the USA. Before, and for some time after the premiere of the concerto, the performance technique in Poland was similar to that of the pre-Remington era. Later, Pietrachowicz traveled abroad. During his trips, he not only promoted Polish music but also learned about the teaching methods of those outside Poland. In Paris, he perfected his skills under the tutelage of André Lafosse and Henri Arqué, and in Moscow and Leningrad under Chumacov, Tscherbini, and Koslov.⁸⁸

To conclude, Pietrachowicz's playing technique and sound concept differed from trombonists in the USA from that period, which ultimately contributed to the brighter, more focused sound of Serocki's trombone concerto.

6.3 ARTICULATION

As mentioned earlier, the uniqueness of Serocki's concerto is that it is written in the form of a four-part symphony in a neoclassical style with elements of folklore and a great understanding of the instrument's capabilities. Another musical aspect that makes the piece unique is articulation.

Serocki, diligent and precise in his artistry, uses a number of articulations such as staccato, accent, tenuto, staccato legato, tenuto legato, accented tenuto, and tenuto notes tied

⁸⁸ Rafał Korzeniewski, "Juliusz Pietrachowicz - puzonista, pedagog", 32.

to staccato notes. Throughout the entire piece, we can find articulation markings above the note or written at the beginning of the passage.

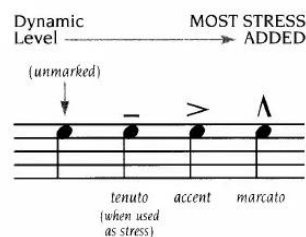
It can be seen that there is almost no legato throughout the concerto, except for a short 14-bar lyrical fragment in the fourth movement. Even in the second movement, which is slow and expressive, there is not a single slur written between the notes. The second movement (see Figure #12) and the lyrical fragments in the first (Figure #11) and third (Figure #13) movements have tenuto articulation.

According to The Essential Dictionary of Music Notation, "Tenuto indicates that a note or chord is to be held for its full value (durational articulation), or the intent may be to apply a slight stress (articulation of force). 'Tenuto' is an instruction to the performer to 'hold' the note, maintaining it for its full notated value."⁸⁹

ARTICULATIONS OF FORCE

There are three articulations that affect the **force of attack** of a note or chord: the *tenuto* [-] discussed earlier, *accent* [>] and *marcato* [Λ].*

The following illustrates articulations of force compared to an unmarked note, from lesser to greater force of attack.



*Terminology varies for the symbols [>] and [Λ]. For the sake of this discussion, the words *accent* and *marcato* have been attached to the symbols.

Figure 16: The Essential Dictionary of Music Notation: Tenuto.

⁸⁹ Gerou, Tom, and Linda Lusk, "Tenuto" in *Essential Dictionary of Music Notation: Pocket Size Book*, Essential Dictionary Ser., (USA: Alfred Publishing Co., Inc., 1996), 315.

In fast passages in the concerto the articulation is short (usually staccato), and the foundation is eighth notes, for example Figure #17, third movement, measures 1-16.

Allegretto grazioso (♩ = ca 132)

mp leggiero, con grazia, delicato

1

Figure 17: Serocki's Concerto for Trombone, mvt. 3. Measures 1-16.

For lyrical fragments the articulation is tenuto, and the foundation is quarter notes. Tenuto is an accented type of articulation, which in a trombone performance technique requires the use of the tongue to articulate the note. Below is the example from the third movement, measures 56-70, Figure #18.



Figure 18: Serocki's Concerto for Trombone, mvt. 3. Measures 43-70.

Eighth notes are short and separated, and later the eighth notes turn into quarter notes with the tenuto articulation markings, which also creates the effect of separating the notes from each other.

Walter Brent Gerlach points out that,

"The most striking example is the use of staccato markings on notes which are already extremely short in length. A prime example is the first movement of the concerto where eighth notes followed by a rest, which would most likely be quite short in

length, are emphasized by Serocki's addition of a staccato marking."⁹⁰ (See Figure #11).

The purpose and reason for this may be puzzling, but it may be related to the trombone performance techniques in Poland at that time. When recordings of older-generation players are compared to those of modern performers, articulations were overall shorter, and legato passages were tongued. Serocki's way of perceiving the trombone influenced the color of the work and its unique character. Combined with his detailed compositional efforts, even now, when the technique of playing the trombone has evolved, Serocki's trombone concerto is still performed in the way that it was originally intended.

6.4 INFLUENCE ON OTHER COMPOSERS

Pietrachowicz also inspired other composers with his virtuosic playing, which resulted in interest in the trombone as a solo instrument. Composers wrote for him willingly and often, resulting in many pieces for trombone in Polish music in the late 20th century. Most of these works were written for and dedicated to Pietrachowicz.

Less than three years after the premiere of Serocki's *Trombone Concerto*, in 1956, Pietrachowicz met Czesław Grudziński (1911-1992), and their acquaintance resulted in *Fantasy for Trombone and Piano* (1961). Other works by Grudziński for trombone and piano are *Sonata No. 1*, *Sonata No. 2*, *Sonata No. 3*, and *Three Preludes*. Grudziński also wrote seven trombone quartets, a trombone duet and his *Ballad for Trombone and Organ*.⁹¹

Another composer who was influenced by Pietrachowicz and wrote many pieces for the trombone was Witold Friemann (1889-1977). His first work for trombone was *Concerto*

⁹⁰ Walter Brent Gerlach, "Three Compositions Featuring the Trombone by Kazimierz Serocki", 50.

⁹¹ Rafał Korzeniewski, "Juliusz Pietrachowicz - puzonista, pedagog", 72-73.

No. 1 for Tenor Trombone - Concerto Eroico (1966). In addition, he composed one more concerto for tenor trombone, a concerto for bass trombone, three works for trombone and piano, a duet for two trombones, two pieces for three trombones, and three trombone quartets.⁹²

Tadeusz Paciorkiewicz (1916-1998) also decided to write for Pietrachowicz. He composed *Concerto for Trombone and Orchestra* (1971) and *Six Miniatures for 4 Trombones* (1972).⁹³

Szymon Laks (1901-1983) was a Polish Jewish composer who survived the Birkenau-Auschwitz and Dachau concentration camps. He was a musician in the camp orchestra and in 1945 returned to Paris. Pietrachowicz met him while studying in France, and the acquaintance resulted in two pieces for trombone: *Suite Concertante for Trombone and Piano* (1969) and *Chorale for 4 Trombones* (1973).⁹⁴

Other composers who wrote for Pietrachowicz included Tomasz Kiesewetter (1911-1992), who wrote the piece *Messa a quattro tromboni*; Leonid Lubovsky (1937-), who composed *Logos* for trombone and organ (1993-96); and Marian Sawa (1937-2005), who wrote *Canzona* (1971), *Ave Regina Caeli* (1983), *Triptych* (1986), *Introitus* (1998), all for trombone and organ. He also wrote chamber works featuring trombone.⁹⁵

Benedykt Konowalski (1928-2021) was a composer who wrote an exceptionally large number of pieces for the trombone with Pietrachowicz in mind. His first work dedicated to Pietrachowicz was *Dyptyk Polski* (Polish Diptych) for solo trombone (1982). His other pieces for trombone were *Victoria Regis*, partita for trombone and organ (1984); *Yad Washem*

⁹² Ibid, 78-79.

⁹³ Ibid, 76-77.

⁹⁴ Ibid, 74.

⁹⁵ Ibid, 80-84.

(1992); *Victoria Regis oratorio* for trombone, mixed choir and symphony orchestra (1992); and many more.⁹⁶ For a complete list of works for the trombone, see Appendix A.

⁹⁶ Ibid, 69-71.

CHAPTER SEVEN

CONCLUSION

Upon meeting Pietrachowicz in 1953, Serocki became interested in the trombone as a solo instrument. He wrote a piece that was appreciated not only in Poland but also in the West. Despite the challenging time of socialist realism, the acquaintance of Pietrachowicz and Serocki resulted in one of the first modern concertos written for trombone. The concerto gained international popularity and became a significant piece in the trombone repertoire, requiring the performer's well-developed skills. It has an international presence at competitions and festivals around the world. The concerto has been recorded many times and is performed by the greatest trombone virtuosos. The immediate success of the work contributed to Serocki's creation of his *Sonatina for Trombone and Piano*, which was written in a similar style to his concerto, but with lesser difficulty. The admiration of his sonatina among high school and undergraduate students is proven by the numerous recordings on the internet. The collaboration between Serocki and Pietrachowicz also resulted in *Suite for 4 Trombones*, a great addition to a relatively young trombone quartet genre.

As Iwona Lindstedt points out:

“These works have remained an integral part of the trombone repertoire to this day and are also highly appreciated by audiences. Suffice it to say that a YouTube search for Serocki’s works brings fifteen results for *Sonatina*, six for *Concerto* and four for *Suite*, with one-item result lists being generated for his later compositions, representative of his mature style.”⁹⁷

Moreover, composers in Poland influenced by Pietrachowicz’s playing and the success of Serocki’s trombone works began to write for trombone more often, resulting in over 100

⁹⁷ Lindstedt, *Ideologically Engaged Works*.

pieces for trombone since 1953. Serocki's *Concerto for Trombone and Orchestra* is a unique and timeless work and is an outstanding contribution to the trombone world.

APPENDIX A

LIST OF COMPOSITIONS FOR TROMBONE WRITTEN BY POLISH COMPOSERS AFTER 1945

LAST NAME, FIRST NAME

YEAR *Name of the piece.* Instrumentation.

BAUER, JERZY

1963 *Humoreska.* Trombone Quartet.

1972 *Gry iluzji.* Trombone Quartet.

FRIEMANN, WITOLD

1966 *Concerto Eroico.* Tenor Trombone and Orchestra.

1966 *Improwizacja.* Tenor Trombone.

1968 *I Suita Kontemplacyjna.* Trombone and Piano.

1968 *II Suita Kontemplacyjna.* Trombone and Piano.

1969 *Koncert nr 2.* Tenor Trombone and Symphony Orchestra.

1969 *Concerto Impetuoso.* Tenor Trombone and Orchestra.

1969 *Romanza.* Trombone and Piano.

1969-70 *Koncert na puzon basowy.* Bass Trombone and Symphony Orchestra.

1971 *Taniec.* Trombone and Piano

1972 *Chorał.* Trombone Quartet.

1972 *Suita.* Trombone Quartet.

1976 *Suita.* Trombone Quartet.

1976 *Dwa utwory na 3 puzony.* Trombone Trio.

1976 *Elegia.* Trombone and Piano.

1976 *Duet-romanza.* Trombone Duet.

GNIOT, WALERIAN

- 1968 *Quincunx*. 2 Trumpets, Horn, and Trombone.
1971 *Migawki*. 2 Trumpets, Horn, and Trombone.
1971 *Sekstet*. 2 Trumpets, 3 Horns, and Trombone.
1977 *Sekstet nr 2*. 2 Trumpets, 2 Horns, and 2 Trombones.

GRUDZIŃSKI, CZESŁAW

- 1961 *Fantazja*. Trombone and Piano.
1962 *Preludia*. Trombone and Piano.
1962 *Sonata No. 1*. Trombone and Piano.
1962 *Sonata No. 2*. Trombone and Piano.
1964 *Dwa utwory na puzon solo*. Trombone.
1972 *Suita*. Trombone Duet.
1973 *Sonata No. 3*. Trombone and Piano.
1973 *Tryptyk*. Bass Trombone (or Tuba) and Piano.
1974 *Partita na 4 puzony*. Trombone Quartet.
1974 *Witraże*. Trombone and Piano.
1979 *Suita na 4 puzony*. Trombone Quartet.
1981 *Msza polska na 4 puzony*. Trombone Quartet.
1988 *Rapsod Katyński*. UNK.
UNK *Litania do Najświętszej Marii Panny do słów Zdzisława Łączkowskiego*.
Trombone Quartet and Voice.
UNK *Concerto Breve*. Trombone Quartet, Piano, Timpani and Cymbals.
UNK *Responsorium*. Mixed Choir and Trombone Quartet.
UNK *Ballada*. Trombone and Organ.

HEREMBESZTA, ZYGMUNT

- UNK *Tryptyk*. Trumpet, Horn, and Trombone.

HUNDZIAK, ANDRZEJ

- 1971 *Sygnaly*. Trombone Quartet.
1971 *Siedem miniatur przestrzennych*. Trombone Quartet.

JABŁOŃSKI, HENRYK

- UNK *Tryptyk*. Trumpet, Horn, and Trombone.

KIESEWETTER, TADEUSZ

- 1984 *Messa a quattro tromboni*. UNK.

KONOWALSKI, BENEDYKT

- 1982 *Dyptyk polski*. Trombone and Organ.
1984 *Victoria regis*. Trombone and Organ.
1989 *Double Concerto*. 2 Trombones, Percussion, and Orchestra.
1992 *Victoria regis*. Trombone, Mixed Choir, and Symphony Orchestra.
1992 *Yad Washem*. Trombone or Double Bass.
1992 *Ave Maria* [version I]. Trombone Trio.
1992 *Pożegnanie*. Trombone Quartet.
1993 *Modlitwa za umarłych*. Trombone.
1994 *Kain i Abel*. Violin and Trombone.
1994 *Ave Maria* [version II]. Trombone and Organ.
1996 *Tryptyk Ekumeniczny*. Trombone.
1998 *Koncert poczwórny*. Trombone (or Cello), Piano, and 2 Percussions.
2001 *Suita polskich pieśni żołnierskich i religijnych*. Trombone Quartet.
2002 *Rozmowa dziadka z wnukiem*. Clarinet and Trombone.
2002 *Umschlagplatz rok 1943*. Trombone.
2004 *Koncert na osiem puzonów*. Trombone Octet.
2004 *Koncert na puzon (lub kontrabas) i orkiestrę smyczkową*. Trombone (or Double Bass) and String Orchestra.

- 2004 *Kwintet Dawidowy – Dziękczynienie za wybawienie od śmierci.* Baryton and Trombone Quartet.
- 2007 *Symfonia koncertująca nr 16.* Saxophone, Trumpet, Horn, Trombone, and String Orchestra.
- 2010 *Ojczyste echa.* Trombone Quartet.
- 2010 *Życie gra – Gra życiem.* Bassoon and Trombone.
- 2010 *Dialogi w blasku księżyca.* Horn and Trombone.
- 2010 *Błękitne trio.* Trumpet, Horn, and Trombone.
- 2014 *Trio Appassionato.* Flute, Trumpet, and Trombone.

KOTOŃSKI, WŁODZIMIERZ

- 1968 *Pour quatre.* Clarinet, Trombone, Cello, and Piano.
- 1973 *Promenada II.* 3 Synthetizors, Clarinet, Trombone, and Cello.
- 1992 *Sonant.* Trombone Quartet.
- 2000 *Zmienne struktury.* Clarinet, Trombone, Piano, and Cello.
- UNK *Multiplay.* 2 Trumpets, Horn, 2 Trombones, and Tuba.

KUŹNIK, NORBERT

- 1978 *Stworzenie świata.* Trombone Quartet.
- 1983 *Tryptyk rycerski.* 3 Trumpets, 2 Horns, 3 Trombones, and Tuba.
- 1987 *Transformation.* Trombone Quartet.

LAKS, SZYMON

- 1967 *Suita concertante.* Trombone and Piano.
- 1973 *Chorał.* Trombone Quartet.

MITSCHA, ADAM

- 1953 *Sonata.* Trombone and Piano.
- 1960 *9 Duets.* Trombone Duet.

1965 *Romans*. Trombone (or Bass Clarinet) and Piano.

PACIORKIEWICZ, TADUESZ

1971 *Koncert na puzon i orkiestrę symfoniczną*. Trombone and Symphony Orchestra.

1972-73 *Sześć miniatur*. Trombone Quartet.

PREJZNER, TADEUSZ

UNK *Trio I*. Trumpet, Horn, and Trombone.

UNK *Trio II*. Trumpet, Horn, and Trombone.

UNK *Kwintet*. 2 Horns, Trumpet, Trombone, and Tuba.

SAWA, MARIAN

1971 *Canzona*. Trombone and Organ.

1979 *Malowanki*. 2 Trumpets and 2 Trombones.

1983 *Ave Regina Caeli*. Trombone and Organs.

1986 *Tryptyk*. Trombone and Organ.

1996 *In nomine Domini*. Trumpet and Trombone.

1998 *Introitus*. Trombone and Organ.

1998 *Suita pieśni maryjnych*. 2 Trombones, Tuba, and Organ.

UNK *Quadrofonium*. UNK.

SEROCKI, KAZIMIERZ

1953 *Concerto for Trombone and Orchestra*. Trombone and Orchestra.

1953 *Suite for 4 Trombones*. Trombone Quartet.

1954 *Sonatina for Trombone and Piano*. Trombone and Piano.

1970 *Swinging Music*. Clarinet, Trombone, Cello (or Double Bass), and Piano.

SZELIGOWSKI, TADEUSZ

1965 *Miniatures*. Trombone and Piano.

ŚWIDER, JÓZEF

1968 *Mala serenada*. 2 Trombones, Horn, Tuba, and Piano.

WISŁOCKI, LESZEK

1985 *Sonata*. Trombone and Piano.

UNK *Kwartet*. 2 Trumpets and 2 Trombones.

UNK *Kwintet*. 2 Trumpets, 2 Horns, and Trombone.

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CURRICULUM VITAE

Dawid Mzyk, D.M.A
dawid.trombonist@gmail.com

EDUCATION

- 2023 University of Nevada, Las Vegas
Doctor of Musical Arts in Trombone Performance
Prof. Nathan Tanouye
- 2017 Columbus State University
Artist Diploma in Trombone Performance
Dr. Bradley Palmer
- 2014 Academy of Music in Krakow, Poland
Master of Music in Trombone Performance
Dr. Zdzislaw Stolarczyk
- 2012 Academy of Music in Krakow, Poland
Bachelor of Music in Trombone Performance
Dr. Zdzislaw Stolarczyk

TEACHING EXPERIENCE

- 2021 - Present University of Nevada, Las Vegas
Part-Time Instructor
- teaching applied trombone lessons to undergraduate lower-division and upper-division students
 - teaching applied trombone lessons to master candidates
 - teaching applied euphonium lessons to undergraduate lower-division and upper-division students
 - teaching Repertoire class
 - instructing and designing curriculum for Music Appreciation course (History of Music for non-majors)
- 2021 - Present Valley High School, Las Vegas
Low-Brass Paraprofessional
- assisting in the instrumental music program (wind orchestra and marching band)
 - preparing low brass students for performances, competitions, and auditions
- 2017 - 2021 University of Nevada, Las Vegas
Graduate Teaching Assistant
- teaching applied trombone lessons
 - directing the UNLV Trombone Choir
 - teaching Repertoire class

- adjudicating student juries with UNLV faculty
- coordinating and directing sectionals for UNLV Wind Orchestra
- performing faculty recitals and concerts
- performing outreach concerts for Middle/High schools in Las Vegas

2015 - 2017 Columbus State University
Graduate Assistant

- teaching non-major trombone students
- managing trombone studio website and Facebook page
- proctoring exams
- grading Ear-Training class assignments

2014 - 2015 Gdow School of Music, Poland
Full-Time Low-Brass Teacher

- teaching trombone, euphonium, tuba, and trombone quartet (students' ages 8-16)

MASTERCLASSES / ADJUDICATION & CHAMBER MUSIC / SOLO PERFORMANCES

2023 Trombone Masterclass and Solo Recital, Western Illinois University

2023 Adjudication, Las Vegas Music Teachers Association, Bushell Competition

2022 Trombone Masterclass and Solo performance, Del Webb Middle School, Las Vegas

2022 Solo and Flute & Trombone Duo recital, 24th International Chopin & Friends Festival, New York

- World Premiere, *Flutterby* for flute and trombone by Jennifer Bellor

2022 Solo and Flute & Trombone Duo recital, NEXTET New Music concert, University of Nevada, Las Vegas

- World Premiere, *Waha 'yoo Winds* for flute and trombone by Jakub Polaczyk

2021 Concerto performance with the Reno Pops Orchestra, University of Nevada, Reno

2021 Trombone Masterclass, University of Nevada, Reno

2021 Trombone Masterclass, Damonte Ranch High School, Reno, Nevada

2019 Solo performance, Winners' Concert, Golden Classical Music Awards, New York

- Solo debut at Carnegie Hall

2019 - Present Trombone Clinics, Southern Nevada Band Association Honor Band, Las Vegas, Nevada

- 2019 - Present Adjudication, Clark County School District Honor Band auditions, Las Vegas, Nevada
- 2019 Solo performance, American Trombone Workshop, Washington, D.C.
- 2019 Trombone Masterclass, High School Band All-State Festival, Las Vegas, Nevada
- 2019 Trombone Clinics, Green Valley High School and Clark High School, Las Vegas, Nevada
- 2019 Twin Peaks Brass Concert, Lloyd D. George Federal Courthouse, Las Vegas, Nevada
- 2018 Low-Brass Masterclass and solo recital at M. Karłowicz School of Music, Mielec, Poland
- 2018 Concerto performance with the UNLV Symphony Orchestra, University of Nevada, Las Vegas
- 2018 Trombone Masterclass, Las Vegas Youth Orchestras, Las Vegas, Nevada
- 2018 Adjudication, Las Vegas Youth Orchestras auditions, Las Vegas, Nevada
- 2018 Trinkle Brass Works 40th Anniversary Concert, University of Nevada, Las Vegas
- 2017 CSU Schwob Trombone Ensemble concert, International Trombone Festival, University of Redlands
- 2017 CSU Schwob Trombone Ensemble concert, Southeast Trombone Symposium, Columbus State University
- 2017 Solo and Flute & Trombone Duo recital, Jule Collins Smith Museum of Fine Arts, Auburn University

HONORS AND AWARDS

- 2023 Selected as a recipient for the UNLV Doctoral Graduate to Postdoctoral Scholar Fellowship Program
- 2021 Winner, National Solo Competition at the American Trombone Workshop, Washington, D.C
- 2021 1st prize (Grand Prize), Concerto Competition at the Reno Pops Orchestra's Festival, Reno, Nevada
- 2021 Selected by the International Society for Research and Promotion of Wind Music (IGEB) in Graz, Austria to write a scholarly article for its upcoming Oxford publication project *The Wind Music Companion*
- 2020 Finalist, National Solo Competition at the American Trombone Workshop, Washington, D.C.

- 2019 Appearance on Joseph Alessi's (NY Phil) recording of the world premiere "Quaternity" by B. Broughton as the principal trombonist of the UNLV Wind Orchestra
- 2019 1st prize, New York Golden Classical Music Solo Competition at Carnegie Hall, New York
- 2018 Finalist, Classics Alive National Competition, University of California, Los Angeles
- 2018 1st prize, Concerto Competition at the University of Nevada, Las Vegas
- 2017 Finalist, National Solo Competition at the American Trombone Workshop, Washington, D.C
- 2016 Appearance on George Curran's (NY Phil) recording of the world premiere "Vital Signs" by S. Verhelst as the member of the CSU Schwob Trombone Ensemble
- 2015 3rd prize, 3rd International Master Competition, Warsaw, Poland
- 2009 1st prize, National Chamber Music Competition, Arts Education Center, Warsaw, Poland
- 2009 1st prize, 32nd All-Poland Chamber Music Competition, Arts Education Center, Wroclaw, Poland
- 2009 1st prize, 8th International Brass Festival, Mielec, Poland
- 2009 4th prize, 1st All-Poland Brass Competition, Pabianice, Poland
- 2008 4th prize, 2nd International Brass Competition, Wroclaw, Poland
- 2007 2nd prize, 6th International Brass Festival, Mielec, Poland
- 2007 3rd prize, 3rd Ludwik Lutak National Solo Brass Competition, Krakow, Poland
- 2006 1st prize, 10th Wind Instruments Chamber Music Festival, Tarnowskie Gory, Poland
- 2004 4th prize, 12th Wind Instruments Confrontations, Olawa, Poland
- 2003 3rd prize, 3rd Young Soloists Competition, Jaworzno, Poland

ORCHESTRAL EXPERIENCE

- 2019 - Present Las Vegas Philharmonic
- 2019 - Present Nevada Chamber Orchestra
- 2019 - Present Vegas City Opera
- 2012 - Present Krakow Philharmonic
- 2012 - Present Rzeszow Philharmonic
- 2010 - Present Beethoven Academy Orchestra

2012 - 2018	Pan-European Philharmonia
2012 - 2018	Polish Art Philharmonic
2011 - 2015	Krakow Opera
2011 - 2015	Capella Cracoviensis
2014 - 2015	Sinfonietta Cracovia
2012 - 2015	National Old Theatre Orchestra, Krakow
2014 - 2015	Sinfonia Iuventus, Warsaw
2014 - 2014	Lutoslawski Moderna Orchestra
2012 - 2014	Gorzow Philharmonic
2012 - 2014	Obligato Strauss Orchestra
2012 - 2014	Creo Art Orchestra
2012 - 2014	Modern Symphony Orchestra
2012 - 2014	Happy Big Band
2010 - 2012	Bielsko Chamber Orchestra
2010 - 2011	Silesian Opera, Bytom

NOTABLE ORCHESTRAL CONCERTS AND FESTIVALS

2022	<i>15th Film Music Festival, How to Train Your Dragon.</i> Beethoven Academy Orchestra. Conductor: Ernst van Tiel. Special guest: John Powell. ICE Krakow Congress Centre.
2022	<i>Beethoven's 250th Birthday Celebration.</i> Las Vegas Philharmonic. Conductor: Donato Cabrera. Reynolds Hall, The Smith Center for the Performing Arts, Las Vegas.
2021	New Year Concert of the District Pharmacy Chamber. Beethoven Academy Orchestra. Conductor: Maciej Sztor. Warsaw Philharmonic Hall.
2019	Season Opener Concert. Las Vegas Philharmonic. Conductor: Donato Cabrera. Reynolds Hall, The Smith Center for the Performing Arts in Las Vegas.
2019	New Year's Eve and New Year's concerts. Krakow Philharmonic. Conductor: Antoni Wit.
2018	<i>11th Film Music Festival, Video Games Music Gala.</i> Beethoven Academy Orchestra. Conductor: Ludwig Wicki. Special guests: Alexandre Desplat, Elliot Goldenthal. Tauron Arena Krakow.

- 2018 *14th Festival of the Aegean*. Pan-European Philharmonia. Conductor: Peter Tiboris. Apollon Theater, Syros and Megaron Concert Hall, Athens, Greece.
- 2018 New Year's Concert. Polish Art Philharmonic. Conductor: Michael Maciaszczyk. The Kulturpalast - Dresdner Philharmonic Concert Hall, Germany.
- 2016 *44th Istanbul Music Festival*. Beethoven Academy Orchestra. Conductor: Jacek Kaspszyk. Is Sanat Concert Hall, Istanbul, Turkey.
- 2016 World Premiere. *4 Works 4 Orchestra* by Wlodek Pawlik (GRAMMY winner). Polish Art Philharmonic. Conductor: Michael Maciaszczyk. Karłowicz Philharmonic Hall, Szczecin, Poland.
- 2016 *9th Film Music Festival, Film Music Gala: Animations*. Beethoven Academy Orchestra. Conductor: Frank Strobel. Special guests: John Powell, Harry Gregson-Williams, Heitor Pereira. Tauron Arena Krakow.
- 2015 *19th Ludvig van Beethoven Easter Festival*. Beethoven Academy Orchestra. Conductor: Vasily Petrenko. Warsaw Philharmonic Concert Hall.
- 2015 *18th Ada Sari International Vocal Artistry Festival and Competition*. Beethoven Academy Orchestra. Conductor: Jose Cura. St. Cross Church in the parish of St. Helena, Nowy Sacz, Poland.
- 2015 Multicultural Project Concert. Beethoven Academy Orchestra. Conductor: Jacek Kaspszyk. Olavshallen Concert Hall, Trondheim, Norway.
- 2014 World Premiere. *Universa Open Opera* by J. Kaczmarek (OSCAR winner). Sinfonietta Cracovia. Conductor: Monika Wolinska. Main Square in Krakow.
- 2014 *57th International Festival of Contemporary Music "Warsaw Autumn"*. Lutoslawski Orchestra Moderna. Conductor: Blazej Kozlowski. Warsaw Philharmonic Concert Hall.
- 2014 ASCAP 100th Anniversary. *7th Film Music Festival*. Beethoven Academy Orchestra. Conductor: Diego Navarra. Featured Hans Zimmer on piano. Special guests: Patrick Doyle, Elliot Goldenthal.
- 2014 Polish Premiere. *The Love for Three Oranges* by S. Prokofiev. Krakow Opera. Conductor: Tomasz Tokarczyk. Krakow Opera House.
- 2013 *20th Al-Bustan Festival*. Pan-European Philharmonia. Conductor: Gianluca Marciano. Soloists: Anna Tifu, Boris Andrianov, Francesca Dego, Jose Bustani. Hotel Al-Bustan Beit Mery, Beirut, Lebanon.
- 2013 Performance *Symphony of a Thousand* by G. Mahler. Sinfonia Iuventus Orchestra. Conductor: Gabriel Chmura. The Warsaw University of Technology, Poland.

- 2012 *Zielenski Festival*. Capella Cracoviensis. Performed on historical trombone - sackbut. Conductor: Stanislaw Galonski. Saint Mark's Basilica, Venice, Italy.
- 2011 *New York Wind Band Festival*. Happy Big Band. Conductor: M. Kaszuba. Canegie Hall, New York.
- 2011 *4th Film Music Festival, Video Games Concert*. Krakow Philharmonic. Conductor: Arnie Roth. ICE Krakow.
- 2011 European Concert Tour. 23 performances of *Nabucco* by G. Verdi. Silesian Opera. Several locations in Germany, Austria, and Switzerland.
- 2010 Performance *Seven Gates of Jerusalem* by K. Penderecki. Academy of Music in Krakow Symphony Orchestra. Conductor: Krzysztof Penderecki. Dom St. Kilian, Wurzburg, Germany.
- 2008 Final concert. IdyllwildArts Festival Orchestra. Walt Disney Concert Hall, Los Angeles.

DISCOGRAPHY

- 2023 *Joe's Tango* orchestral album. University of Nevada, Las Vegas Wind Orchestra. Conductor: Thomas Leslie. Soloists: Joseph Alessi (NY Phil) and Boston Brass. World Premiere. *Trombone Concerto* by Chick Corea written for Joseph Alessi and *Five Cities* by J. Machain written for Boston Brass.
- 2022 *Old Friends* orchestral album. University of Nevada, Las Vegas Wind Orchestra. Conductor: Thomas Leslie. Soloists: Eric Marienthal, John Patitucci, Bernie Dresel, and Mitchel Forman. World Premiere. *The Three Falcons* by M. Forman and *The Espresso Express* by J. Machain.
- 2019 *Quaternity* orchestral album. University of Nevada, Las Vegas Wind Orchestra. Conductor: Thomas Leslie. Soloists: Joseph Alessi (NY Phil) and Chris Castellanos (Boston Brass). World Premiere. *Quaternity* by B. Broughton and *Prophecy* by T. LaBounty.
- 2016 *Vital Signs* solo album of George Curran (NY Phil). Columbus State University Trombone Ensemble. Conductor: Bradley Palmer. World Premiere. *Hymn for Planet Earth* by S. Verhelst. Legacy Hall, RiverCenter for the Performing Arts, Columbus, GA.
- 2016 *Full Tilt* album. Columbus State University Trombone Ensemble. Conductor: Bradley Palmer. World premiere works by S. Verhelst, J. Kazik, JacobTV, B. Edwards.
- 2015 *Orchestral Works* solo album of Josef Hofbauer (trumpet soloist). Pan-European Philharmonia. Conductor: Guido Mancusi. Witold Lutoslawski Concert Studio, Warsaw.

- 2014 M. Karłowicz's *Violin Concerto* in jazz arrangement for Adam Baldych (violin soloist). Polish Brass. Conductor: Sebastian Perłowski. Alvernia Studios, Poland.
- 2014 *Universa Open Opera* by J. Kaczmarek (OSCAR winner). Video Music recording. Sinfonietta Cracovia. Conductor: Monika Wolinska. Alvernia Studios, Poland.
- 2011 *Chwytać dzień* solo album of Anna Kamyk (singer). Happy Big Band. Conductor: Mirosław Kaszuba.
- 2010 *Jazz* instrumental album. Happy Big Band. Conductor: Mirosław Kaszuba.
- 2010 *Seven Gates of Jerusalem* by K. Penderecki. Video Music recording. Academy of Music in Krakow Symphony Orchestra. Conductor: Krzysztof Penderecki. Dom St. Kilian in Würzburg, Germany.

COMMISSIONED WORKS

- 2022 *Flutterby* for flute and trombone by Jennifer Bellor. Commissioned by Marta Plominska & Dawid Mzyk. World Premiere. 24th International Chopin & Friends Festival, New York.
- 2022 *Waha'you Winds* for flute and trombone by Jakub Polaczyk. Commissioned by Marta Plominska & Dawid Mzyk. World Premiere. NEXTET New Music Concert, Las Vegas.
- 2017 *Bog się rodzi* traditional Polish Christmas song for trombone ensemble by Andrew Markel. Commissioned by Dawid Mzyk.

SUMMER FESTIVALS

- 2014 MasterWorks Festival, USA
- 2013 Crescendo Summer Institute, Hungary
- 2012 Sewanee Summer Music Festival, USA
- 2009 Polish-German Young Philharmonic, Poland, Germany
- 2009 14th International Course of Music Interpretation, Poland
- 2008 Idyllwild Arts Festival, USA