

Professor Hanna Kostrzewska, PhD, DSc  
Rector of the I.J. Paderewski Academy of Music in Poznań

## **EDUCATION**

Master of Arts at the I.J. Paderewski Academy of Music in Poznań - specialization in music theory (1982); graduate of the Postgraduate Doctoral Studies at the F. Chopin Academy of Music in Warsaw (1985); Doctor of Humanities in Philosophy (Faculty of Social Sciences at the A. Mickiewicz University in Poznań - 1993); Doctor of Arts (Faculty of Creativity, Interpretation and Music Education at the Academy of Music in Kraków - 2012); Professor of Musical Arts (Faculty of Instrumental Studies at the I. J. Paderewski Academy of Music in Poznań - 2014); expert of the Polish Accreditation Commission (2016-2020).

## **PROFESSIONAL CAREER**

Employed at the I.J. Paderewski Academy of Music in Poznań since 1985  
Head of the Publishing House of the I. J. Paderewski Academy of Music (since 1999)  
Representative of the Rector for collaboration with the Ministry of Science and Higher Education (2005-2019)  
Dean of the Faculty of Composition, Conducting, Music Theory and Eurhythmics (2012-2019)  
Head of the Chair of Theory of Music (2015-2019)  
Dean of the Faculty of Composition, Conducting, Vocal Performance, Music Theory and Artistic Education (2019/2020)  
Plenipotentiary of the Rector for Academy Evaluation (2019/2020)  
Vice President of the F. Nowowiejski Society in Poznań (since 2008)  
Rector of the I. J. Paderewski Academy of Music in Poznań (since 2020).

## **SCIENTIFIC ACHIEVEMENTS**

### **BOOKS:**

*Sonorystyka*, Poznań 1994; 2nd edition – Poznań 2009.  
*Analogia i muzyka. Z filozoficznych problemów muzyki*, Poznań 2001.  
*Kazimierz Flatau*, from *Biografie* series, Poznań 2007.  
*Fresk w muzyce polskiej XX i XX wieku. W poszukiwaniu „differentia specifica”*, Poznań 2012.  
*Pakiet informacyjny ECTS*, compilation (co-authorship), Poznań 2003.  
*ECTS information package*, compilation (co-authorship), Poznań 2003.  
*Akademia Muzyczna im. I. J. Paderewskiego w Poznaniu w latach 1999-2005*. For documentation, compilation (co-authorship), Poznań 2005.  
*Teka kompozytorska Feliksa Nowowiejskiego* (co-authorship), Poznań 2016.  
*20 lat Wydawnictwa Akademii Muzycznej im. I. J. Paderewskiego w Poznaniu*, (co-authorship), Poznań 2019.

She has authored more than 40 articles and 30 papers in the field of broadly defined music culture and music theory.

## **EDITORIAL WORK**

Editing or co-editing of more than 200 monographs, collective works, scores, occasional publications, guidebooks, calendars, etc.

Editing of more than 100 CDs and DVDs  
Editor-in-chief of the journal *De Musica Commentarii*.

### **AWARDS**

Silver Cross of Merit (2000); Bene Merenti Medal (2000); Distinguished Cultural Service Award (2002); Honorary Badge of the Minister of Culture and National Heritage "Meritorious for Polish Culture" (2008); Medal on the occasion of the 100th anniversary of F. Nowowiejski's *Rots* (2010); Silver Medal for Long Service (2012); Medal of the Hipolit Cegielski Society "Labor Omnia Vincit" (2020); Medal of the Republic of Azerbaijan (2020); Rector's Awards (1993, 1995, 2000, 2001, 2002, 2003, 2006, 2007, 2009, 2012, 2013, 2017, 2019).

### **FAMILY**

Husband Piotr (violinist), daughter Magdalena (violinist), son-in-law Roger (violinist), granddaughter Marta

### **RESEARCH INTERESTS**

Prof. Hanna Kostrzevska's research interests focus on the broadly understood musical culture of the 20th and 21st centuries. As a music theoretician, she concentrates primarily on issues relating to Polish contemporary music, trying to interpret those areas of musical culture which, in her opinion, have so far been overlooked or insufficiently defined in scientific considerations. Initially, she dealt with the issue of sonorism, starting from the theoretical proposal of J. M. Chomiński. In her doctoral dissertation "Sonorystyka jako kategoria estetycznomuzyczna" [Sonoristics as an aesthetic and musical category], she showed - in a systematic and historical perspective - various ways of obtaining such musical structures in which timbre is a distinguishing factor and she devoted a lot of space to sonoristics as an aesthetic category. In 1994 she published the book *Sonorystyka* [Sonoristics] (2nd edition Poznań 2009).

In the course of her deliberations, pondering the question of the legitimacy of the composer's use of such, and not other, artistic means to express certain states, phenomena and images, she came across the concept of analogy, which became the object of her research in subsequent years. The relation of analogy plays a significant role in all fields of human activity, including in the sphere of culture. It is constituted as similarity - correspondence, parallelism - of states of affairs, often ontically different, and frequently creates new values. The theory of analogy also proves helpful in the interpretation of music, and sometimes it is even necessary to refer to it in this process - especially when deliberations are conducted within the scope of heteronomism. The examination of the issue of analogy lasted five years and resulted in the publication of *Analogia i muzyka. Z filozoficznych zagadnień muzyki* [Analogy and Music. From the philosophical issues of music] (Poznań 2001). While delving into the secrets of the philosophical aspects of music, she simultaneously conducted a research of Polish contemporary music, focusing on the works of such composers as J. Astriab, Z. Kozub, F. Nowowiejski, K. Penderecki, K. Serocki, T. Szeligowski.

In turn, research projects conducted by Prof. Hanna Kostrzevska included one related to the person of Kazimierz Flatau - an unusual and unconventional figure, a man of versatile talents and interests. The result of this project was the publication of a book in the *Biografie* series, titled *Kazimierz Flatau* (Poznan 2007).

In 2004, Prof. Kostrzewska began research devoted to Polish works entitled "fresco" (or: "frescoes", "fresque", "al fresco"). This is because it turned out that among more than a hundred works so entitled - created in Europe and North America - as many as forty were composed in Poland. Such a large number of works similarly titled provoked a theoretical look at the said compositions: could it be that a musical expression of a new kind was constituted and then popularized? If so, is it possible to distinguish features common to this type of works and peculiar enough to them to possibly speak of a new category in music? Particularly interesting was the answer to the question: does this particular admiration of a fresco by Polish composers concern only the title, does it affect the form of the work, or is it an arbitrary, unjustifiable decision of the composer to call musical works frescoes? And further: why is this category so favored by Polish composers that for half a century there has been a constant presence in Polish music of works declaring precisely the "fresco" character. The search for the "differentia specifica" of musical frescoes was completed by Professor Hanna Kostrzewska in 2012; she included her considerations in the publication *Fresk w muzyce polskiej XX i XXI wieku. W poszukiwaniu differentia specifica* [Fresco in Polish music of the 20th and 21st centuries. In search of differentia specifica] (Poznań 2012).

In recent years, she carried out a project of the Ministry of Culture and National Heritage focused on the study of the Polish anthem: *Pieśń nieśmiertelna. W stulecie Polski niepodległej* [The immortal song. On the centenary of independent Poland], which resulted in a publication edited by her (2018).