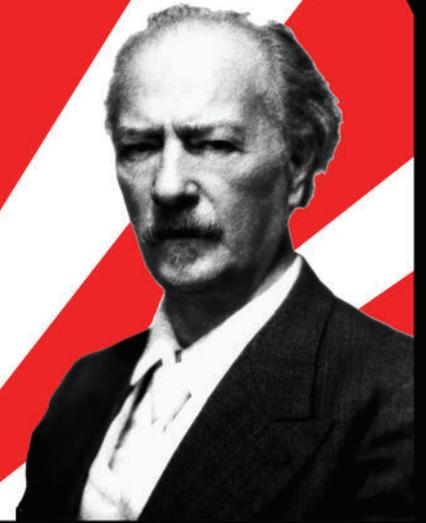


S o u n d s o f



PADEREWSKI
Lecture-Recital

October 14, 2018 | 7 PM
Alfred Newman Recital
Hall, USC



USC University of
Southern California



I n d e p e n d e n c e

2018 PADEREWSKI LECTURE-RECITAL

**SOUNDS OF INDEPENDENCE:
MUSIC BY POLISH COMPOSERS OF THE INTERWAR ERA**

LECTURE BY DR. LISA COOPER VEST

FEATURING

BRADLEY BASCON & LEONARD CHONG, violins
SÉRGIO COELHO, clarinet
ALLAN HON, cello
SO-MANG JEAGAL, piano
STEPHANIE JONES, soprano
YUN-CHIEH (JENNY) SUNG, viola
USC CHAMBER SINGERS
with
DR. JO-MICHAEL SCHEIBE AND ANDREW SCHULTZ, conductors

Sunday, October 14, 2018 | 7:00 p.m.
Alfred Newman Recital Hall
University of Southern California
Los Angeles, California

**Presented by the Polish Music Center at the USC Thornton School of Music
in celebration of 100 Years of Poland's Independence**

USC Thornton
Polish Music Center

Composing the Nation: Intersections of Modernity and Tradition in Interwar Poland

LECTURE BY DR. LISA COOPER VEST, USC THORNTON SCHOOL OF MUSIC



Ignacy Jan Paderewski (1860-1941)

HEJ, ORLE BIAŁY (1917)

USC Chamber Singers
Andrew Schultz, conductor | So-Mang Jeagal, piano

Ludomir Różycki (1883-1953)

KRAKOWIAK FROM THE BALLET PAN TWARDOWSKI (1920)
ARR. MAREK ZEBROWSKI

Bradley Bascon & Leonard Chong, violin
Yun-Chieh (Jenny) Sung, viola | Allan Hon, cello
Sergio Coelho, clarinet | So-Mang Jeagal, piano

Aleksander Tansman (1897-1986)

CINQ MÉLODIES (1927)

Dans le secret de mon âme

Hélas

Sommeil

Chats de gouttière

Bonheur

Stephanie Jones, soprano | So-Mang Jeagal, piano

Józef Koffler (1896-1944)

DIE LIEBE/MIEŁOŚĆ (1931)

Adagio

Andante tranquillo

Allegro moderato

Tempo I

Stephanie Jones, soprano | Sergio Coelho, clarinet
Yun-Chieh (Jenny) Sung, viola | Allan Hon, cello

Grażyna Bacewicz (1909-1969)

STRING QUARTET NO. 1 (1938)

Moderato

Tema con variazioni

Vivo

Bradley Bascon & Leonard Chong, violin
Yun-Chieh (Jenny) Sung, viola | Allan Hon, cello

Karol Szymanowski (1882-1937)

KURPIE SONGS OP. 58 (1929)

Bzicem kunia [Whip the Horse On]

Hej, wółki moje [Hey, My Oxen]

Panie muzykancie, prosim zagrać walca [Mister Musician, Please Play Us a Waltz]

USC Chamber Singers (*soloists indicated below)
Dr. Jo-Michael Scheibe and Andrew Schultz, conductors

USC Chamber Singers: Soprano I ~ Anastasia Barbato, Isabel Buri, Sarah Koo, Mary Pettygrove* | Soprano II ~ Victoria Bailey, Kate Crellin, Stephanie Jones, Maggie Peng*, Rachel Tan | Alto I ~ Randi Anderson, Sajani Raja, Erica Sluys, Maura Tuffy, Clara Valenzuela | Alto II ~ Ashley Benhayoun, Isabella Custino, Danielle Garratt, Bonnie Ko, Vivian Stover | Tenor I ~ Austin Crawford, Ernest J. Harrison*, Yen-Hsiang Nieh*, Daniel Strychacz | Tenor II ~ Nathan Fratzke, Nathan Remillard, Andrew Schultz*, Andy Wilson | Bass I ~ Lance Howard Ave Azusada, Michael T. Dawson, Daniel Gee, Ryan Gunderson, Joshua Tan | Bass II ~ Dominic Moog, James A Moursund, Colston Rienhoff, Julian Saadeh, Max Vowel II

One of Poland's most important composers, **Grażyna Bacewicz** (1909-1969) attended a private conservatory in Łódź and briefly took philosophy at Warsaw University before attending the Warsaw Conservatory, where she studied composition with Kazimierz Sikorski, violin with Józef Jarzębski, and piano with Jan Turczyński. Graduating summa cum laude in 1932, Bacewicz continued to study composition with Nadia Boulanger and violin with Carl Flesch in Paris and quickly established herself as a virtuoso violinist, chamber musician and an internationally recognized prizewinning composer. She served as principal violinist for the Polish Radio Orchestra led by Grzegorz Fitelberg throughout 1930s, performing Szymanowski's two Violin Concertos. Bacewicz lived in Warsaw during the war, writing music and giving underground concerts. In 1945, she became professor at the Łódź Music Conservatory and after 1950 she devoted herself almost exclusively to composition. A leading exponent of the neo-classical style that had its roots in Parisian neo-classicism of the 1930s, Bacewicz's catalogue of works includes four symphonies, seven violin concertos, seven string quartets, two piano quintets, works for solo violin, solo piano, as well as chamber music.



Bacewicz's music received a number of awards, including Honorable Mention for her *Olympic Games Cantata* (International 1948 Olympic Games Arts Contest in London), Second Prize at the Chopin Contest for Composers (1949), City of Warsaw Award (1950), and 1950 National Prize in the U.S. for her *Concerto for String Orchestra*. She continued to garner prizes, including First Prize for String Quartet No. 4 at the 1951 Liège International Contest for Composers, the 1955 Polish Composer's Union Contest Award, and prizes from the Minister of Culture and Art for her Symphony No. 4, Violin Concerto No. 3 and String Quartet No. 3. At the end of 1958, Bacewicz completed *Music for Strings, Trumpets and Percussion*, which was premiered at the Warsaw Autumn Festival in 1959 and given First Prize in the orchestral division at UNESCO's International Rostrum of Composers in 1960.

In the 1960s, Bacewicz developed her own brand of sonorism in such works as *Pensieri Notturmi* (1961), Violin Concerto No. 7 (1965), and her last composition, *Desire* (1967-1969), a ballet based on a play by Picasso. Yet in spite of its kaleidoscopic variety of sound images and timbres, the music retains the neoclassical clarity and esprit. Her Violin Concerto No. 7 was awarded the Belgian Government Prize and Gold Medal at the Queen Elizabeth of Belgium International Competition for Composers in Brussels and, according to violinist Andrzej Grabiec, it now belongs to the masterpieces of the violin repertoire.

Grażyna Bacewicz also served as a juror at various international competitions, including Marguerite Long-Jacques Thibaud (1953), Tchaikovsky (1958), Naples International (1967), International Quartet Competition in Budapest (1968), and as Jury Chair at the Wieniawski International Violin Competitions in 1957 and in 1967. According to Bernadetta Matuszczak, "In Poland, Grażyna opened the way for women composers [...] It was difficult for her, but with her great talent she won, she became famous. [...] Afterwards, we had an open path, and nobody was surprised: 'My God, a woman composer again!' Bacewicz had already been there, so the next one also had a right to exist."

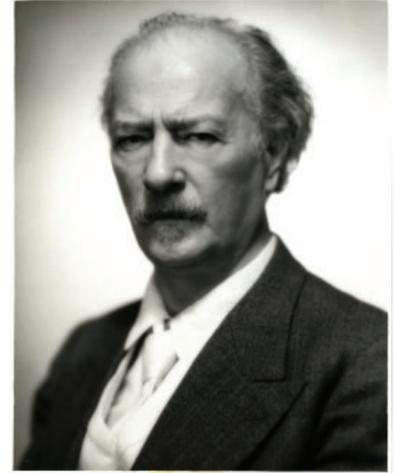


Józef Koffler (1896-1944) began to study music in Lwów (1914-1916) and, following a four-year military service, continued in Vienna (1918-1924) with Paul Graener, Guido Adler and Felix Weingartner. Returning to Lwów in 1928, Koffler taught at the Conservatory until 1941. Koffler was the first Polish composer to write dodecaphonic music in the late 1920s; he was also active as a musicologist and musical columnist for such publications as *Orkiestra*, *Echo*, *Kwartalnik muzyczny*, and *Muzyka współczesna*. During the years 1939-1941, Koffler served as Vice-President of the Lysenko Conservatory in Lwów and joined the Soviet Ukraine Composers' Union.

After the outbreak of the Soviet-German war in 1941, Koffler and his family were arrested and transported to a ghetto in Wieliczka, just outside of Kraków. The exact circumstances of his death are not known to this day. Most likely Koffler was killed by German Einsatzgruppen in southern Poland in late 1944. Much of his music has been lost, including such works as Overture *Hanifa*, Op. 3, *Oriental Suite*, Op. 3 String Quartets Op. 5 and 20, Divertimento, Op. 16, Piano Sonata, Op. 19, *Polish Suite for Chamber Orchestra*, Op. 24 and *Joyful Overture*, Op. 25. Of his extant compositions, the most important are

Variations on a 12-tone row, Op. 9a, String Trio, Op. 10, Piano Concerto, Op. 13, three Symphonies, a chamber cantata entitled *Die Liebe*, Op. 14 and a one act ballet/musical entitled *Alles durch M.O.W.*, Op. 15.

The spectacular and enduring pianistic career of **Ignacy Jan Paderewski** (1860-1941) actually prevented him from becoming a more prolific composer. Most of his works date from his youth (before his celebrated Paris debut in 1888) with the remaining few large-scale compositions (Piano Sonata, “Polonia” Symphony and opera *Manru*) being completed in the early 1900s. *Hej, Orle Biały!* is actually Paderewski’s last composition, written in 1917 when he was touring North America with speeches and concerts for Polish war relief effort. Thanks to his extraordinary generosity—and the fact that Paderewski was able to bring almost four million American Poles together—sufficient funds were raised to launch and equip the so-called Haller Army that fought with the Allies on the fronts of Western Europe. As Paderewski successfully argued, such a move would allow Poland to join the post-war peace negotiations. Thanks to Paderewski and his close ties to President Wilson and members of his administration, restoring Poland’s sovereignty became an official goal of Wilson’s so-called “Fourteen Points” peace plan for Europe. In addition to composing music, Paderewski also provided his own lyrics for this work.

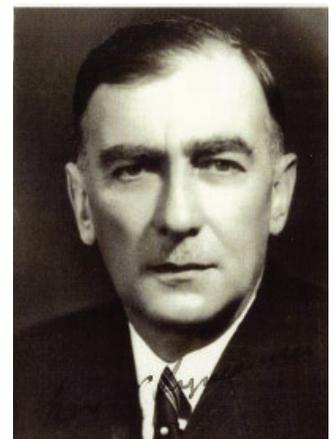


One of the original members of the *Młoda Polska* group, **Ludomir Różycki** (1883-1953) studied piano with Aleksander Michałowski and composition with Zygmunt Noskowski at the Warsaw Conservatory. He also studied composition with Engelbert Humperdinck in Berlin. Before World War I, Różycki conducted opera in Lwów and taught piano at the Galician Music Conservatory. During the years 1912-1918, he lived in Berlin and travelled around Europe with concerts and composing. Back in Warsaw in 1918, Różycki briefly served as conductor at Teatr Wielki and in 1926 founded the Polish Composers’ Association. He was its first chair and, during the early 1930s, lectured at the Warsaw Conservatory.

Różycki spent the World War II years in Warsaw and many of his manuscripts were lost during the 1944 Warsaw Uprising. After the war, he settled in Katowice, where he served as Dean of Theory, Composition and Conducting at the Music Academy. As a composer, Różycki remained firmly in the neoromantic idiom, and is remembered today chiefly for his ballet *Pan Twardowski* (1920), as well as operas *Medusa* (1907), *Eros and Psyche* (1916), *Bolestaw Śmiały* (1920), *Casanova* (1922), *Beatrix Cenci* (1926), and *Madame Walewska* (1940). Różycki was also a very successful orchestral composer with large-scale symphonic poems on Polish historical and literary themes, including *Stańczyk* (1904), *Bolestaw Śmiały* (1906), *Anbelli* (1909), and a number of chamber works, including solo piano, song cycles, string quartet and piano quintet among others.

Karol Szymanowski (1882-1937) was one of the greatest modern Polish composers whose opus encompasses late romanticism, impressionism, orientalism, and assimilation of Polish folk music elements into his later works. Szymanowski grew up in Poland’s far eastern provinces and, when he moved to Warsaw in 1919, he was already a well-known composer with a substantial catalogue of works.

In the early 1900s, he studied composition in Warsaw and met composers Ludomir Różycki and Apolinary Szeluto, pianist Artur Rubinstein, and violinist Paweł Kochoński. Soon, they became known as *Młoda Polska* [Young Poland], and their concerts were an important part of the musical life in Poland. Szymanowski’s Second Symphony and Concert Overture were performed in Berlin, Vienna, Kraków and Lwów, and Szymanowski visited London and Paris (where he met Stravinsky) and traveled to Italy and northern Africa on the eve of World War I. These journeys to lands of ancient cultures provided Szymanowski with inspiration that matured during the war years. With their luxuriantly oriental musical language, the *Love Songs of Hafiz*, the *Third Symphony*, the piano cycle *Metopes*, the *Myths* for Violin and Piano, and the First Violin Concerto are a direct result of Szymanowski’s contact with the Mediterranean world. Premieres of these works by Paweł Kochoński, Russian conductor Alexander Siloti, and the composer were postponed for two years after the Russian Revolution broke out.



Szymanowski's first concert in the newly liberated capital of Poland in 1920 was neither well attended nor well received. Thus began a pattern of Szymanowski's music being fêted abroad and criticized or ignored in Poland. In 1921 Szymanowski visited the Americas concertizing, sightseeing as far as Miami and Havana, and making friends among the cultural elites, including Paderewski, whom he met in New York. Concerts of Szymanowski's music in Paris in 1922 further cemented his growing reputation. Later that year Szymanowski discovered Zakopane, a mountain village in southern Poland that inspired him to write such masterpieces as *Stopiewnie*, *Stabat Mater*, *Harnasie*, and Mazurkas for piano that echo his enthusiasm for the folklore and music of the Tatra Mountains.

In 1926 Szymanowski took over the reins of Warsaw Conservatory and set to introduce contemporary music into the curriculum and bring teaching levels up to world standards. He encountered stiff opposition and his battles with various officials and conservative press critics adversely affected his already fragile health. By 1930 he was diagnosed with tuberculosis and confined to a sanatorium in Switzerland. Although a measure of official recognition came in form of an honorary doctorate from the Jagiellonian University in Kraków in 1930, more obstacles at the Warsaw Conservatory led to Szymanowski's resignation in 1932.

Szymanowski's financial situation had become very precarious as well. He completed the *Symphonie concertante* for piano and orchestra in 1932, hoping to earn some much-needed funds by premiering the work all around Europe. He also finished his Second Violin Concerto and saw the premiere of the opera *Król Roger* in Prague. His ballet, *Harnasie*, was staged at the Paris Opera in 1936. Exhausted and unable to perform or compose, Szymanowski tried to recover in the French resort town of Grasse in late 1936. As his condition became critical, he was transferred to a sanatorium in Lausanne, where he died on 29 March 1937. Paderewski was one of the first Polish musicians to pay respects to his younger colleague.

Two years later World War II broke out and with the destruction of Warsaw many of Szymanowski's manuscripts and memorabilia were lost. A new generation of Polish composers came to the fore afterwards and Szymanowski's achievements were quickly overshadowed. A chance for properly assessing his contributions to Polish music came in 1982, the centenary of his birth but the Communist government of Poland declared martial law in December 1981, abolishing not only the Solidarity movement, but also preventing public assembly, unauthorized travel, and other civic gatherings for several years.

In commemoration of Szymanowski's 125th birthday, Poland's Ministry of Culture and National Heritage proclaimed the "Szymanowski Year" in 2007, starting a modest revival of his opus. *Król Roger* began to appear on world opera stages and conductors like Valery Gergiev, Pierre Boulez, Edward Gardner, and Sir Simon Rattle have programmed and recorded Szymanowski's music and have taken it on worldwide orchestra tours. Speaking about the impact of Szymanowski's music, British conductor Edward Gardner said, "For me Polish music has a really unique voice, and Szymanowski personifies something special. [...] I think in the last ten or fifteen years we've begun to appreciate how great Szymanowski is, and this feeling will grow. Anyone who listens to his music finds it remarkable. His is an individual voice that demands to be heard." When asked about Szymanowski's music, Sir Simon Rattle stated, "Szymanowski is one of the great composers of the twentieth century."

Aleksander Tansman (1897-1986) was a composer, conductor, and pianist. He studied at the Łódź Conservatory with Piotr Rytel and took courses in law and philosophy at Warsaw University. He settled permanently in Paris in 1919 where he met the leading artists of his time, including Arthur Honegger, Darius Milhaud, Sergey Prokofiev, Maurice Ravel, Igor Stravinsky, among others, and was strongly lobbied to join the Les Six group of composers. Although Tansman frequently described himself as "un compositeur polonais," he spoke French at home with his wife, a talented French pianist, Colette Cras. He toured the world as pianist and composer throughout the 1930s. After Hitler's rise to power, Tansman left Europe in 1941 and, thanks to help from Charlie Chaplin, settled in Los Angeles where he also wrote film music. Tansman and his family returned to Paris in 1946. Despite the fact that his music often references his Jewish heritage, Tansman always saw himself as a Polish composer, who was interested in music and politics of his home country. One of the instruments that Tansman favored was the guitar for which he composed numerous works that are strongly influenced by traditional Polish music and dances. His catalogue encompasses over 300 works, with several ballets, operas, symphonic works, concertos, solo piano and chamber music.



IGNACY JAN PADEREWSKI: HEJ, ORLE BIAŁY!

TEXT BY IGNACY JAN PADEREWSKI

Hej, Orle Biały, pierzchły dziejów mroki
Leć dziś wspaniały, hen, na lot wysoki,
Nad pola chwały, nad niebios obłoki,
Ponad świat cały, wielki i szeroki.

Hej, Orle Biały ongi tak zraniony
Zbyt długo brzmiały pogrzebowe dzwony,
Rozpaczne szały i żalosne tony,
Wiedź nas na śmiały czyn nieustraszony.

Hej, na bój, na bój! Gdzie wolności zorza,
Hej, na bój, na bój! Za Polski brzeg morza,
Za Polskę wolną od tyrańskich tronów
Za Polskę dawną Piastów, Jagiellonów.

Hej, na bój, na bój! Taka wola Boża,
Hej, na bój, na bój! Za Gdańsk i brzeg morza.
Za ziemię całą, tę rodzoną, naszą,
Za wolność wszystkich, za naszą i waszą!

Hey, White Eagle, new dawn has arisen
Fly high and far: The sky is our limit.
Above the battle, above tower'ing clouds
To the great, wide universe for all.

Hey, White Eagle with your painful past
Too long have chimed funeral bells for you:
Heartrending, suff'ring, crying and despair,
Come and lead us On to victory!

Hey, fight on! Fight on! Freedom beckons you!
Hey, fight on! Fight on for Poland's open shore!
For Poland free of tyranny and fear
For Poland's past of glorious victories!

Hey, fight on! Fight on, following God's will!
Hey, fight on! Fight on for Gdańsk on the sea!
And for all the Earth, our native soil, our home,
For freedoms giv'n to all upon the Earth!

Translation: Marek Zebrowski | © Polish Music Center, 2018

ALEKSANDER TANSMAN: CINQ MÉLODIES

TEXTS BY ANNA ELEONORA TANSMAN

I.

Dans le secret de mon âme
Dans le secret de mon âme
Je voudrais élever un temple
à la mélancolie.
Déesse aux yeux clairs
tout embués de larmes
qu'elle n'a pas versées.

Souvent elle me parle longuement
des tristesses mystérieuses,
qui me viennent du font des âges.
Ou bien elle sourit d'un tel sourire,
que mon cœur défaille
d'une douceur déchirante.

II.

Hélas!
Hélas, quel grand malheur
on a volé hier au soir
du verger de ma tante
la courge la plus grosse
et le plus beau canard.

Hélas, quel grand malheur,
par ma grande maladresse
la crème est renversée,
la chatte l'a léchée
il n'en reste plus rien.

I.

Inside My Soul's Recesses
Inside my soul's recesses
I'd like to raise a temple
to melancholy.
A goddess with piercing eyes
veiled by tears which
she did not earn.

Often she speaks to me
of the mysterious sorrows,
which come to me from the past.
Or she smiles with such a smile
that my heart falters
from heartbreaking sweetness.

II.

Alas!
Alas, what great misfortune
yesterday evening we stole
from my aunt's orchard
the largest pumpkin
and the most beautiful duck.

Alas, what great misfortune
with my clumsiness
the cream is spilled
the cat had licked it
And there's nothing left.

Hélas, quel grand malheur,
dans le bois, égarée
un beau gars m'a trouvée
et jusqu'au grand matin
ne m'a point ramenée.
Je vais être fouettée.

III.

Sommeil

Dors ma douleur, dors.
Je suis si lasse d'être battue
par les grands vents d'orage.
Les temps est révolu,
et la mesure comble.
Dors ma douleur, dors.

Dans ma pauvre âme rien ne fleurit
pas même la tristesse et lentement
elle s'engourdit enfin d'un sommeil
qui ressemble à celui de la mort.
Ô, ne troublez pas Vous qui savez.
Dors ma douleur, dors.

IV.

Chats de gouttière

Les matous dans la gouttière
mènent un vacarme d'enfer.
Pas moyen de fermer les yeux ce soir.
L'air retentit de leurs cris discordants.
Comme eux mon amoureux transi
tu t'égosilles sous ma fenêtre.

Mais l'amour n'est que tournement,
je veux vivre sans plus le connaître
je veux rire sans plus y penser.

Chanter, danser, sauter, et persifler.
Et sur ta tête si tu persévères
je ver serai de l'eau
comme aux chats de gouttière.

V.

Bonheur

Le bonheur est entré dans mon cœur
d'un grand coup d'aile.
Comme au printemps une hirondelle
par la fenêtre ouverte.
Comme elle, il se débat.
Cher prisonnier n'essaie pas
De me fuir.
Tu m'es venu si tard.
Pour ta pâture tu auras
tout mon être et je tendrai douce la prison.

Le bonheur est entré dans mon cœur
d'un grand coup d'aile.
Comme au printemps une hirondelle
par la fenêtre ouverte.

Alas, what great misfortune,
lost in the woods,
a fine chap had found me
and only at daybreak
did he bring me back.
I shall be whipped.

III.

Sleep

Sleep my pain, sleep.
I am so tired of being lashed
by fierce hurricane winds.
The time has passed
and the measure is full.
Sleep my pain, sleep.

Nothing blossoms in my poor soul
not even sadness, and slowly
she's finally numb with sleep
which looks like that of death.
You, who know, pay no attention.
Sleep my pain, sleep.

IV.

Cats in the Gutter

Cats in a gutter
make a hellish racket.
No chance to close your eyes tonight.
The air resonates with their discordant cries.
Just like them, my sweetheart
you're gnawing under my window.

But love is only changeable
I want to live without knowing him anymore
I want to laugh without ever thinking about him.

To sing, dance, jump and joke.
And if you persist, on your head
I shall see water
Just like the cats in the gutter.

V.

Happiness

Happiness has entered my heart
on a mighty rush of wings.
Just like a swallow in spring
through an open window.
He struggles, just like she does.
Dear prisoner, do not try
to flee from me.
You came to me so late.
For your food you shall have
all of my being and I'll make your confinement sweet.

Happiness has entered my heart
on a mighty rush of wings.
Just like a swallow in spring
through an open window.

JÓZEF KOFFLER: DIE LIEBE/MIŁOŚĆ

TEXT: ST. PAUL'S LETTER TO CORINTHIANS

I.

Gdybym przemówił anielskim językiem
a nie miał miłości krzty
jak miedź bręczaca byłby mój głos
albo jako brzęiący cymbał.

Chociażbym też miał prorocstwo
i wiedział wszystkie tajemnice i wszelką naukę
i miałbym wszystką wiarę, tak iżbym góry przenosił
a nie miał miłości krzty,
nie byłbym ja nic.

I choćbym wszystkie moje mienie ubogim rozdał
i ciało moje ogniem palił
a nie miał miłości krzty,
na nic by mi się to zdało.

II.

A miłość jest cierpliwa i łaskawa,
a miłość złości nie wyrządza ani się dąsa.
Nie nadyma się i czci nie jest też pragnąca.
Nie szuka ona swego, nie wzrusza się
nie gniewa i nigdy nic złego nie myśli,
nie raduje się niesprawiedliwością,
weseli się li tylko z prawdy.
Miłość znosi wszystko, wierzy w wszystko
i przetrwa wszystko, i ścierpi wszystko.

III.

A miłość zginąć nie może,
choć proroctwa zniszczą w przyszłości,
choć języki ustaną kiedyś,
choć umiejętność zatraci się.

Albowiem znamy po części i prorokujemy po części.
Ale gdy przyjdzie to doskonałe,
co jest po części zniszczeje.

IV.

Teraz widzimy przez zwierciadło w niejasne słowo;
Lecz wówczas już patrząc będziemy twarzą w twarz.
Teraz znam je tylko po części
Dopiero wówczas dobrze je poznam,
tak jak jestem poznany.
A teraz trwają wiara, nadzieja, miłość.
A przecie miłość jest największa między niemi.

I.

Though I speak with the tongues of men and of angels,
but have not love
I am only a resounding gong
or clanging cymbal.

And though I have the gift of prophecy
and can understand all mysteries and all knowledge
and though I have faith, that can move mountains
but have not love,
I gain nothing.

And though I give all I possess to the poor,
and surrender my body to the flames
but have not love,
I gain nothing.

II.

Love suffers long and is kind;
love does not envy; love does not parade itself,
is not puffed up; does not behave rudely,
does not seek its own, is not provoked,
thinks no evil;
does not rejoice in iniquity,
but rejoices in the truth;
bears all things, believes all things,
hopes all things, endures all things.

III.

Love never fails.
But whether there are prophecies, they will fail;
whether there are tongues, they will cease;
whether there is knowledge, it will vanish away.

For we know in part and we prophesy in part.
But when that which is perfect has come,
then that which is in part will be done away.

IV.

For now we see in a mirror, darkly,
but then face to face.
Now I know in part,
but then I shall know
just as I also am known.
And now abide faith, hope, love, these three;
but the greatest of these is love.

KAROL SZYMANOWSKI: SIX KURPIE SONGS

FOLK TEXTS COLLECTED BY FR. WŁADYSŁAW SKIERKOWSKI

Hej, wólki moje

Hej, wólki moje, talarki moje
Cemu mi nie orzecie?
Hej latka moje,
hej młodzisiańkie!
Cemu się marnujecie?

Hej, wysła na pole pod jeworańkiem
Pod jeworańkiem,
I wyglądała swoigo Jasiuła,
Z chtóry strony przyjadzie,
I wyglądała swoigo Jasiuła,
Z chtóry strony przyjadzie.

Bzicem kunia

Bzicem kunia lejcowygo, wio!
Niech un sie psilnuje gościńca bzitygo.
Bzicem go, bzicem go!
Gościniec ubity, uxorowany
Do moji dziwcyny kochany,
Do moji dziwcyny kochany!

Bzicem kunia lejcowygo,
Bzicem kunia, niech un sie psilnuje gościńca bitygo, hej!
Bzicem kunia lejcowygo, hej!
Bzicem kunia lejcowygo,
Niech un sie psilnuje
Gościńca bitygo!
Do moji dziwcyny,
Do moji kochany. Tprrr!

Panie muzykancie prosim zagrać walca

Panie muzykancie, prosim zagrać walca,
Bo my druhancki posłyby do tuńca.

Panie muzykancie, prosim zagrać walca,
Co dobrogo, A!
Bo my przyjechały z ty daleki drogi, hej!
Posłyby do tuńca, rozgrzałyby nogi, hej!

Tyś do mnie przyjizdzoł
Bom ja ci kazała,
Przed takigo chłopca
Ładnie sie ubrała.

Panie muzykancie, prosim zagrać walca,
Bo my druhancki posłyby do tuńca.
Prosim zagrać walca co dobrogo,
Bo my druhny ochotne do tygo! Hej!

Hey, My Oxen

Hey, my oxen, my treaures
Why don't you plow for me?
Hey, my years,
Hey, my young years!
Why do you waste away?

Hey, she stood in the fields under a sycamore,
Under a sycamore,
And she looked for her Johnny boy
Where will he come from,
And she looked for her Johnny boy
Where will he come from.

Whip the Horse On

Whip the horse on with a whip, ho!
Make him keep the beaten path so.
Whip on, whip on, ho!
Beaten path is solid, well-tracked
To my girl my love,
To my girl my love!

Whip the horse on with a whip
Whip the horse, make him keep the beaten path, ho!
Whip the horse on with a whip, ho!
Whip the horse on with a whip,
Make him keep
The beaten path!
To my girl,
To my love. Tprrr!

Mister Musician Please Play Us a Waltz

Mister Musician, please play us a waltz
Since us bridesmaids are ready to dance.

Mister Musician, please play us a waltz
And a good one, though!
We've come from far way away, hey!
We'd love to stretch our legs away!

You've been coming to me
Because I ordered you to do,
For a lovely lad
I dressed up too.

Mister Musician, please play us a waltz
Since us bridesmaids are ready to dance.
Please play us a good waltz, though
Us bridesmaids are willing to go! Hey!



Consul General
of the Republic of Poland
in Los Angeles

Jarosław J. Łasiński

September 10, 2018

The Consulate General of the Republic of Poland in Los Angeles

congratulates

The Polish Music Center
at the USC Thornton School of Music

on its 2018 edition of the Paderewski Lecture-Recital
for the Centenary of Poland's Regained Independence

The Sounds of Independence

music by Polish composers of the interwar era

We would like to thank you for your ongoing commitment
to promoting Polish culture in California

Sincerely,



JAROSŁAW J. ŁASIŃSKI

Consul General

12400 Wilshire Boulevard Suite 555
Los Angeles, California 90025

Phone: +1 310 442 8500 ext. 809
Fax: +1 310 442 8515
la.polishconsulate@msz.gov.pl
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GUEST LECTURER'S BIOGRAPHY



Lisa Cooper Vest is an Assistant Professor of Musicology in the USC Thornton School of Music, with research focused on the aesthetic and political contexts of the post-WWII Polish musical avant-garde. Her work is situated within the field of Cold War studies, as she considers the effects of political ideologies upon musical culture and its meanings. Professor Vest is particularly interested in the complicated power relationships that animated the field of cultural production in communist Bloc nations, and the ways in which artists and intellectuals were able to wield the promise of progress in order to bridge generational, political, and aesthetic divides. Her research on these topics also informs her approach in the classroom, where she encourages students to consider how music has affected (and is currently affecting) political discourse, and also how music functions as political discourse, shaping perceptions of such fundamental concepts as nation, gender, class, and race.

Lisa Cooper Vest's forthcoming book project, *Awangarda: National Tradition and the Aesthetics of Musical Progress in Poland after WWII*, will explore the ways in which the Polish avant-garde was actually perceived as a manifestation of Polish cultural tradition, and thus as a movement with the potential to stimulate cultural progress and enhance Poland's international cultural prestige. Based on this potential, artists, intellectuals, and State officials were able to articulate shared goals and strategies for the institutional support and promotion of Polish avant-garde music. She is particularly interested in the performative aspect of key discursive tropes, such as "backwardness," "genius," and "avant-garde," and the ways in which historical actors have been able to wield those tropes flexibly in order to generate consensus between various political and cultural groups. Related to these topics, she contributed a chapter entitled "Witold Lutosławski's *Muzyka żałobna* (1958) and the Construction of Genius" to the recent collection *Lutosławski's Worlds* (Boydell & Brewer, 2018). Additionally, she has presented on issues of voice, gender, and demon possession in Krzysztof Penderecki's 1968 opera *The Devils of Loudun*, and she has published about the Commissions Committee within the Polish Composers' Union in the late 1950s.

With a PhD from Indiana University (2014), Professor Vest's research has been funded by grants from the Fulbright Hays program, PEO International, the Mellon Foundation, and both the University of Southern California and Indiana University.

PERFORMERS' BIOGRAPHIES

Violinist **Bradley Bascon** is currently an undergraduate at the USC Thornton School of Music. Since July 2016 he has been a member of the Young Artist Guild of the Music Teachers Association of California. Bradley performed as a soloist in Spain and Portugal in 2010, at the Walt Disney Concert Hall in 2011, and in England during the 2012 Olympics. In 2014 he toured the Philippines, visiting various universities to give recitals and masterclasses. As a winner of the Redlands Bowl Concerto Competition, Bradley was featured soloist at the Redlands Bowl. Besides solo concerts, Bradley also performs as a member of the Quadrasonic String Quartet throughout Southern California.

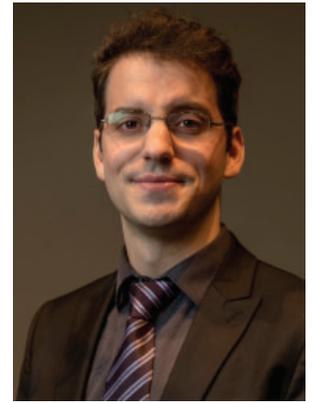


Violinist **Leonard Chong** is a recipient of several prestigious awards, including the State Championship of the California ASTA competition, First Place in the Junior VOCE State Competition and the National Championship of the MTNA Ensemble division with his ensemble, the MC² Piano Trio. He has also appeared in the finals of the Schoenfeld International Strings Competition where he received the Outstanding Performance Award. Leonard made his solo debut at the age of



ten and has performed as guest soloist with the Palos Verdes Regional Orchestra during its 2011-2014 seasons, as well as with the Bellflower Symphony Orchestra, Beach Cities Symphony Orchestra, Culver City Symphony Orchestra, Brentwood Symphony Orchestra, the Antelope Valley Orchestra, at the Montecito Summer Festival, and on the LACMA Sunday's Live Radio Concert Series. Outside of his regular classical violin activities, he has appeared in the film *Eagle Eye* (2008), directed by D.J. Caruso, with distinguished actors Shia LaBeouf, Michelle Monaghan, Rosario Dawson, Anthony Mackie and others. Besides solo concerts, Leonard also performs as a member of the Quadrasonic String Quartet throughout Southern California. Currently, he studies at the USC Thornton School of Music with Dr. Lina Bahn.

Praised for “showcasing the heights of clarinet proficiency and taking the clarinet to its limits” by Chad Lonski in *The Daily Trojan* (Los Angeles), Portuguese-born clarinetist **Sérgio Coelho** started learning clarinet and piano at the age of nine at the Academia da Sociedade Filarmónica Vizelense. He later taught there and at the Escola das Artes do Alentejo Litoral, maintaining a clarinet studio and leading youth orchestras. While in Portugal, Sérgio was an active performer appearing as soloist with orchestras, chamber music groups and solo recitals. He graduated with a Bachelor’s Degree in clarinet and orchestra performance from the Lisbon Metropolitan National Orchestra Academy, where he studied with Mr. Nuno Silva. After winning a concerto competition, Sérgio toured with the Lisbon Metropolitan Orchestra and the Metropolitan Academic Orchestra as soloist in Mozart’s Clarinet Concerto.



In 2014, Sérgio moved to Los Angeles to attend the University of Southern California, where he completed a Graduate Certificate and a Master of Music Degree in clarinet performance under the tutelage of Yehuda Gilad. During that time, he also became a scholarship recipient and fellow of the Latin Grammy Awards Foundation. Since then, Sérgio performed with chamber music groups and orchestras throughout California, including Kaleidoscope Chamber Orchestra, Santa Barbara Symphony, Downey Symphony Orchestra, and the Los Angeles Sinfonietta. Sérgio passion for new music led him to be featured as orchestra, chamber music performer and teacher at Harmus Festival in Oporto (Portugal), Festival Internacional de Música de Piantón (Spain), National Repertory Orchestra Festival (Colorado) and the Eastern Sierra Symphony Festival (California), among others. He also won prizes in competitions all over the world, including First Prize at the American Youth Symphony Concerto Competition (California; 2018) and reaching finals at the 2018 Hennings-Fischer Young Artists Competition (California; 2018). Mr. Coelho also won Third Prize at the Saverio Mercadante International Clarinet Competition (Italy; 2012), First Prize at the USC Thornton School of Music Concerto Competition (California; 2015), Second Prize at the Pasadena Showcase House Instrumental Competition (California; 2014), and First Prize and the Inatel Prize for Best Student at the Academia Superior de Orquestra (Portugal; 2013). Currently he is pursuing the Artist Diploma Degree at USC under Mr. Yehuda Gilad and is the principal clarinet of the American Youth Symphony Orchestra.



Noted for his rich sound and a finely tuned sense of pitch, cellist **Allan Hon** has performed for audiences in Asia, Europe, Canada, and North America. A prizewinner in many competitions, Allan is a strong advocate of chamber music, and has performed with some of the leading artists, such as Nicholas McGegan, Josef Burgstaller, Yayoi Toda, and Nico Abondolo. He also serves as a substitute cellist for the San Diego Symphony Orchestra, the New Haven Symphony Orchestra, and the Greater Bridgeport Symphony Orchestra. Beyond classical music, Allan was also a part of the Video Game Orchestra for the soundtracks of Kingdom of Hearts 2.5 ReMIX, Cytus, and Final Fantasy XV, and has performed with Video Games Live for their Boston show in 2015 and with the Boston-based Videri String Quartet at MAGFest 2018 in Washington D.C. He has also been a part of Herencia Flamenca, performing flamenco shows alongside accomplished singers, dancers, and musicians from Spain and Venezuela. Allan holds a Bachelors of Music degree from the Shepherd School of Music at Rice University, where he studied with Desmond Hoebig, as well as a Masters of Music and Masters of Musical Arts

degree from the Yale School of Music, where he studied with Aldo Parisot. After performing with the Hyogo Performing Arts Center Orchestra in Nishinomiya City, Japan, during 2015-2016 season, Allan is currently pursuing a Doctor of Musical Arts degree at the USC Thornton School of Music, where he studies with Andrew Shulman.

Pianist **So-Mang Jeagal** performed in many international music festivals and concert series at major concert halls, such as Konzerthaus in Berlin, La Madeleine in Paris, Seoul Arts Center, J. F. Kennedy Center, and Walt Disney Concert Hall. Mr. Jeagal was invited to give his solo and chamber music recitals at the Salzburger Schloss Konzerte, Edinburgh International Festival, Music Alp Festival, Vienna International Music Seminar, Newport Music Festival and Isang Yun International Music Festival.

A winner of several national and international competitions, Mr. Jeagal is a recipient of the Grand Prize at the Korea Music Foundation Competition and the First Prize at the Dong-A Music Competition and Asia-Pacific Young Artist Competition. In 2014, he won First Prize at two renowned international competitions, the Washington International Piano Competition,



and the Liszt International Music Competition. As the winner of these competitions, Mr. Jeagal presented solo recitals at the prestigious Liszt Ferenc Museum in Budapest and the Hungarian Cultural Center in London.

Mr. Jeagal was born in Daegu, South Korea. He began studying the piano at the age of five and gave his debut recital at the age of eleven. He attended the prestigious Seoul Arts High School, and received the Bachelor of Music and Master of Music degrees with highest honors from the Seoul National University. He graduated from Artist Diploma program at the USC Thornton School of Music as a full scholarship recipient under the tutelage of Professor Kevin Fitz-Gerald. Mr. Jeagal has participated in masterclasses with such pianists as Leon Fleisher, Murray Perahia, John O'Connor, Klaus Hellwig and Hiroko Nakamura. Mr. Jeagal accompanied USC Concert Choir during 2016-2017 season and currently, he is a piano accompanist in USC Chamber Singers.

Soprano **Stephanie Jones** graduated with a Graduate Certificate (2018) and a Master's of Music (2016) from the USC Thornton School of Music where she studied with Cynthia Munzer, Angela Blasi and Elizabeth Hynes. She received her B.A. in Vocal Performance, with honors, from La Sierra University (2014), where she studied with Dr. Raejin Lee. In November 2017, she performed the title role in USC's production of Handel's *Alcina*, and was featured as Margarita Xirgu in USC's 2016 fall production of Osvaldo Golijov's *Ainadamar*.

In May 2018, Stephanie appeared as a soloist on tour with the USC Chamber Singers to Poland, Estonia, Latvia, and Lithuania. In summer 2017, she traveled to Fiji as leader of the Music Ministry for Orange Coast Church. The summer before, she was highlighted at the Aspen Music Festival and School as Fiordiligi in *Così fan tutte* and the Countess in *Le nozze di Figaro* in the scenes program. In the spring of 2016, she performed as Wife 1 and Trude von Gunten in the concert premiere of Thomas Morse and Ken Cazan's *Frau Schindler*, as well as Erma from Lee Hoiby's *Something New for the Zoo*. Stephanie performed Diane in Gluck's *Iphigénie en Tauride*, the Second Lady in Mozart's *Die Zauberflöte*, Rosalinda in Strauss' *Die Fledermaus*, and Mother in Humperdinck's *Hansel & Gretel*. She also sang in musical theatre productions as Sister Sophia in *The Sound of Music*, Golde in *Fiddler on the Roof*, and Stephanie in *Godspell*.

In Opera Scenes productions, she performed Idamante in *Idomeneo*, Hanna in *Die Lustige Witwe*, Miss Jessel in *The Turn of the Screw*, Sister Helen in *Dead Man Walking*, the Countess in Mozart's *Le nozze di Figaro*, the mother from *Hansel & Gretel*, and the old maid in Menotti's *The Old Maid and The Thief*.

Stephanie won Second Place in the senior division of the Intimate Opera Company's 9th Annual Vocal Competition (2011). She received a scholarship to join the Intimate Opera Company's summer vocal workshop where she performed as the Abbess in *Suor Angelica* and chorus in *Trial by Jury*. In addition, she won and received scholarships and grants from The Riverside Opera Guild, The Raincross Chorale and Opera Buffs.

Featured as a solo artist in recitals and concerts across Southern California, Stephanie recently performed with LAKMA at the Walt Disney Concert Hall as the second soprano soloist of Mozart's C Minor Mass, as soloist for La Sierra University's performance of Beethoven's 9th, and for USC Chambers Singers' Collaboration with Craig Hella Johnson in the USC performance of his work, *Considering Matthew Shepard*. She has performed the National Anthem for USC three times, including at Spring Commencement and USC Graduation Commencements in May 2016 and 2018. Stephanie sings at Orange Coast Church, and with the USC Chamber Singers. She is very excited to start her third season with the LA Opera Chorus this August. She is thankful to God, her family and friends for their continued support and guidance.



Violist **Yun-Chieh (Jenny) Sung** was born in Taipei, Taiwan, where she began her musical training starting with piano at age five and following with viola from the age of nine. Yun-Chieh is currently a second-year undergraduate at the USC Thornton School of Music, studying with Professor Che-Yen Chen. Her primary teachers include Jui-I Huang, Ping-Chang Tsai, Ting-Han Chen from Taiwan, and Donald McInnes at the Idyllwild Arts Academy. Yun-Chieh came to the United States in 2015. Since then, as a concerto competition winner, she appeared with the Idyllwild Orchestra and was featured on the live radio broadcast show, NPR's From the Top with the Idyllwild Octet in 2016. Yun-Chieh was also invited by composer Maria Newman to the Malibu Friends of Music Concert Series as featured soloist and chamber musician, and has performed in concerts held by the Steinway Society. Yun-Chieh also had the honor of working with many influential musicians, including Paul Silverthorne, Michael Strauss, and Vlad Bogdanas.



The USC Thornton Chamber Singers have been hailed as a model of excellence since their inception in 1939. In 2016 they performed Bach's *Wachet Auf* with Jeffrey Kahane and Los Angeles Chamber Orchestra, an all-English program with Simon Carrington, and Gubaidulina's *Sonnengesang* with cellist David Geringas for the Piatigorsky International Cello Festival. Recipients of the 2015 American Prize in Choral Music, the Chamber Singers have performed under the direction of Jo-Michael Scheibe for American Choral Directors Association conferences, including the 2015 National Conference in Salt Lake City, Utah and the 2014 Western Division Conference in Santa Barbara, California. Also in 2014, the Chamber Singers performed in Beijing at the Twelfth International Festival of Choral Music, and were one of twenty-five choirs to perform at the Tenth World Symposium on Choral Music in Seoul, South Korea. Other notable past performances include Britten's *War Requiem* with conductor James Conlon at Walt Disney and Segerstrom Concert Halls, Mozart's *Requiem* with conductor Helmuth Rilling and Los Angeles Chamber Orchestra, and J. S. Bach's *Mass in H moll*.

In addition to their extensive international performances, they have performed locally with artists such as Sir Elton John, Barry Manilow, and The Rolling Stones. In May of 2018, the ensemble participated in a 12-day tour to the Baltics and Poland, visiting Tallinn, Estonia, Riga, Latvia. Vilnius, Lithuania, and Kraków, Poland with music celebrating the 100-year anniversary of independence. Engagements for the 2018-2019 academic year include Morten Lauridsen's *Lux Aeterna* with the USC Choral Artists, USC Thornton Symphony, and conductor Carl St.Clair at the Walt Disney Concert Hall, two performances of Mozart's *Requiem* with the Los Angeles Chamber Orchestra and conductor Jamie Martin, and the seldom heard *Messe de Requiem* by Alfred Desenclos.

Jo-Michael Scheibe (above left) chairs the USC Thornton School of Music's department of Choral and Sacred Music and directs the USC Thornton Chamber Singers. Scheibe has served as American Choral Director's Association (ACDA) National President (2011-13), Western Division President, and National Repertoire and Standards Chairperson for Community Colleges. Prior to his appointment at USC, Scheibe served as Director of Choral Studies at the University of Miami's Frost School of Music, Northern Arizona University in Flagstaff, Long Beach City College, Vintage High School in Napa, California and Huntington Beach High School. He received his DMA from USC and his BA and MM degrees from California State University at Long Beach, where he was presented with the distinguished alumnus award.

Scheibe has collaborated with artists ranging from Luciano Pavarotti to Sir Elton John and the Rolling Stones, and he has prepared choruses for international conductors Helmuth Rilling, Michael Tilson Thomas, Sir Colin Davies, and more. Recordings of his ensembles have been released on the Albany, Cane, Naxos, Arsis and ANS labels.

A champion of contemporary music, Scheibe regularly commissions and performs new choral literature. Music publishers Walton, Colla Voce Music, Pavane, and Santa Barbara distribute the Jo-Michael Scheibe Choral Series internationally. Scheibe edited and co-authored *Teaching Music Through Performance – Choir Volume 4* which was released in March 2017.

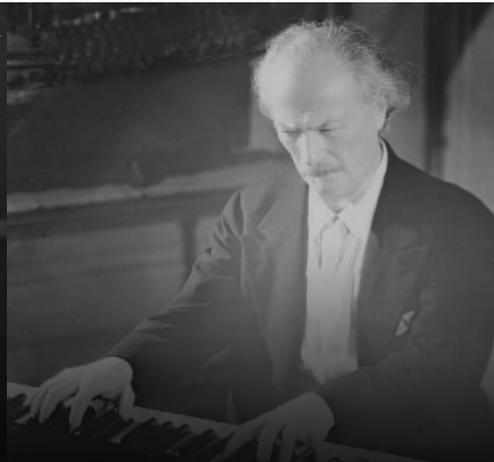
Scheibe is in demand nationally and internationally as a clinician, conductor, and adjudicator for choruses at all levels. Future engagements include international presentations in Shanghai, Bangkok, Florence, Italy and New Zealand and university presentations and all-state choirs across the country. www.jomichaelscheibe.org

Andrew Schultz (above right) is a third-year doctoral student pursuing a Doctorate of Musical Arts in Choral Music at the USC Thornton School of Music. Prior to his move to Southern California, Schultz spent seven years as Director of Music Programs for Defiance College in Defiance, Ohio. Much of his time there was spent revitalizing the music program which included establishing three music minors, music scholarships, an annual choral festival and multiple touring choral ensembles. Furthermore, Andrew led music for the theater productions and taught courses in music theory, voice, and conducting. While in Defiance, Andrew also served as Director of Music at St. Paul's United Methodist Church, Performance Series Director for the Defiance Community Cultural Council, and was an active OMEA adjudicator and area clinician.

Schultz holds undergraduate degrees from Ohio Northern University earning a bachelor of music and a bachelor of science in business administration. He also holds advanced degrees from Bowling Green State University: a master of music and a master of business administration.

TICKETS
On Sale Now!

2 0 1 8
Paderewski
Festival
Nov 1-4
{ P a s o R o b l e s }



*Music, education and events dedicated to
promoting the legacy of Ignacy Jan Paderewski*

November 1 { Thursday }

Cultural Exchange students from Poland
and Ukraine in concert

*Cal Poly, SLO,
Music Building, Room 218 - 11AM, Free*

An Evening with Corey Jordan:
Paso musician on his musical journey

*Cass Winery - \$25/\$35
No host wine reception at 6:30PM, concert at 7PM*

November 2 { Friday }

Master Class with pianist Kate Liu

Park Ballroom in Paso Robles - 11AM, Free

Three Paderewskis—A musical about Paderewski.
Music by Jenni Brandon, Libretto by Oliver Mayer

*Park Ballroom in Paso Robles - \$25/\$35/\$45
wine reception at 6:30PM, concert at 7PM*

November 3 { Saturday }

Youth Piano Competition
Winners' Recital

*Paso Robles Inn Ballroom
4 PM, Free*

Gala Recital
with pianist Kate Liu

*Paso Robles Inn Ballroom - \$25/\$35/\$45
wine reception at 6:30PM, concert at 7PM*

November 4 { Sunday }

Paderewski Patrons and Friends of Paderewski
Lunch, wine tasting and concert
by Cultural Exchange Program students

*Halter Ranch Vineyard
10:30AM - 2PM*

For more information and tickets visit:

www.paderewskifest.com

BRIEF OUTLINE OF PADEREWSKI'S LIFE

Ignacy Jan Paderewski (1860–1941), a virtuoso pianist, composer, politician (the first Prime Minister of independent Poland after World War I), humanitarian and orator, was universally acclaimed as a “Modern Immortal” by his contemporaries. His charismatic personality and popular appeal made him one of the most cherished figures of the 20th century. Although his bold political vision for a multi-ethnic and multi-cultural United States of Poland was never realized, his musical legacy continues to inspire generations of musicians all around the world.

The **Annual Paderewski Lecture-Recital** is the flagship event of the Polish Music Center at the University of Southern California, spotlighting current achievements in Polish music. The selection of Paderewski as the patron of this series highlights both his role in California's history and his connection to the University. This eminent composer-statesman received an honorary doctorate from the School of International Relations at USC in 1923. The PMC celebrates the memory of Paderewski by highlighting the most distinguished and talented Polish composers of our times who discuss their own music or, on certain special occasions, the anniversary of a composer or an era of music.

Inaugurated in 2002, the Paderewski Lecture-Recital has presented Joanna Bruzdowicz, Krzesimir Dębski, Henryk Mikołaj Górecki, Wojciech Kilar, Zygmunt Krauze, Paweł Łukaszewski, Krzysztof Meyer, Marta Ptaszyńska, Elżbieta Sikora and Stanisław Skrowaczewski, and has celebrated the 60th anniversary of Zygmunt Stojowski's death, the centenary of Sir Andrzej Panufnik's death, the 75th anniversary of Karol Szymanowski's death, and the 150th anniversary of Paderewski's birth.

-
- | | | |
|-------------|---|---|
| 1860 | Born on November 6 in the village of Kuryłówka, in the Podolia Province of southeastern Poland | |
| 1872 –1879 | Studies piano, harmony, counterpoint and trombone at the Music Institute in Warsaw. First published composition, <i>Impromptu for Piano</i> , appears in the journal <i>Echo Muzyczne</i> in Warsaw in 1879 |  |
| 1880 | Marries a fellow-student, Antonina Korsak, who dies a year later in childbirth. Paderewski's son, Alfred, is an invalid throughout his life | |
| 1881–1886 | Studies composition with Friedrich Kiel and Heinrich Urban in Berlin; befriends Anton Rubinstein, Richard Strauss and the music publisher Hugo Bock. Studies with Teodor Leschetizky in Vienna. Teaches at the Strasbourg Conservatory in 1885 and appears in solo and chamber music concerts | |
| 1888 | Triumphant debut at the Salle Érard in Paris in March followed by recitals in major European capitals | |
| 1891 | Performs in New York City for the first time. Gives over 100 concerts in U.S. and Canada during a four-month period. Initiates international annual concert tours of North America | |
| 1897 |  | Purchases Kańska Dolna estate about 60 miles southeast of Kraków (sold 1903) |
| 1899 | Marries long-time companion, Helena Górska and honeymoons at Kańska Dolna. Purchases a villa, Riond-Bosson, near Morges, Switzerland, that becomes Paderewski's principal residence until 1940 | |
| 1901 | Death of Alfred Paderewski. Premiere of Paderewski's only opera, <i>Manru</i> , in Dresden. US premiere at the Metropolitan Opera follows in 1902 | |
| 1906 | Makes his first piano-roll recordings for Welte-Mignon. Also records for Aeolian Company and HMV |  |
| 1909 | Symphony in B Minor, Op. 24, “Polonia,” premiered by the Boston Symphony Orchestra. Later performed in Philadelphia, New York and Baltimore | |
| 1914 – 1916 | Purchases ranch land in California: Paso Robles (2,864 acres) and Santa Maria (2,626 acres) | |

1915 – 1918 Gives over 300 speeches and lecture-recitals on behalf of Polish independence. Raises millions of dollars in aid for Poland, working with U.S. President Woodrow Wilson and the political elites of Europe

1918-1922 As the representative of Poland signs the Versailles Treaty, restoring Polish sovereignty after 123 years. Serves as the first Prime Minister of Poland, Minister of Foreign Affairs, and Poland's representative to the League of Nations. Resigns from all political posts and resumes international concert tours in 1922

1923  Receives the honorary Doctor of Law degree from the University of Southern California for his political achievements. Also honored by Lwów, Yale, Jagiellonian, Oxford, Columbia, Poznań, Glasgow, Cambridge, and New York Universities

1932 Performs for 15,000 at Madison Square Garden, raising \$37,000 for unemployed American musicians

1934 Paderewski's wife, Helena, dies in Switzerland after a long illness

1937 – 1938 Appears in British film, *Moonlight Sonata*, portraying himself in a 21-minute recital of works by Beethoven, Chopin, Liszt and his own *Menuet*. Performs a 40-minute radio recital, broadcast live around the world and carried in North America by the NBC Network

1939 Last American tour cut short as Paderewski becomes ill in New York and sails for Europe on May 30

1939–1941 Conducts anti-Nazi campaign from his home in Switzerland, but does not join Polish government in exile. Evacuated via France, Spain, and Portugal, he reaches New York in November 1940. Dies in New York on June 29, 1941, and receives a state burial at the Arlington National Cemetery

1992 Paderewski's body is returned to Poland and buried in the Royal Crypt of the Warsaw Cathedral in a ceremony attended by the presidents of Poland and the United States



ABOUT THE POLISH MUSIC CENTER

Established in 1985 by Dr. Stefan and Wanda Wilk, the Polish Music Center at USC's Thornton School of Music is a unique research center for scholars, musicians, journalists and lovers of Polish music. The Center's extensive and growing Archival and Library Collections contain books, scores, manuscripts, recordings, periodicals, documents, reference materials and numerous other items related to Polish music.

The PMC provides a broad range of services to the USC community, audiences in Southern California and the public worldwide through concerts, the Polish Music History book series, a monthly online Newsletter and the PMC website that, since 1994, has provided a wealth of information, including biographies and catalogues of works, recordings and repertoire by Polish composers, as well as articles on the history of Polish music and dance. The PMC staff is comprised of pianist and composer Marek Żebrowski, who serves as PMC Program Director and Curator, and singer and cultural diplomat Krysta Close, who is Assistant Director and Newsletter Editor, as well as several student workers and dedicated volunteers.

The cornerstone of our Archival Collections, the Manuscript Collection was initiated in 1984 with gifts of original scores by Stanisław Skrowaczewski and Witold Lutosławski (pictured at right with Wanda Wilk at her Los Angeles home in 1985). Their generous contributions became the foundation for one of the world's most important collections of manuscripts by modern Polish composers. Today the collection holds over 200 manuscripts by Bacewicz, Baird, Laks, Meyer, Penderecki, Ptaszyńska, Schaeffer and Tansman, among many others. Recent additions include the newly discovered symphonic music by Henry Vars [Henryk Wars]. Other important PMC Archival Collections include the Zygmunt and Luisa Stojowski Collection (2006), Bronisław Kaper Collection (2007), Paderewski Archive—the Paso Robles Collection (2008), and Roman Ryterband Collection (2016).



Since 2006 the PMC has organized the Paderewski Festival in Paso Robles and, together with the Festival Board of Directors and partners in Poland, it has run the Cultural Exchange Program linking California's Central Coast with Poland and the Ukraine. In addition to providing a research base and a conduit for musicians who perform at the Festival, through the PMC the participants in the Paderewski Piano Competition and Cultural Exchange have the opportunity to take part in master classes with members of the world renowned faculty of the USC Thornton School of Music.



NACZELNA DYREKCJA
ARCHIWÓW PAŃSTWOWYCH

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Another exciting and beneficial PMC partnership is our cooperation with Poland's State Archives and Archives of Historical Documents in Warsaw, which brings scholars to the Center to catalogue and conserve our unique Archival Collections. Since 2016, we have also enjoyed the invaluable expertise of one of the world's foremost experts in paper preservation, who has organized the packing and securing of hundreds of historical photographs, nitrate negatives, manuscripts and maps, extremely fragile paperbound scores, as well as a number of museum-quality objects, with the help of custom-made archival housings from the Beskid Company. This cooperation will continue during 2018 and will lead to our Collections being exhibited worldwide in celebration of 100 years of modern Poland's independence, as well as becoming available online.

The Polish Music Center relies entirely upon the generosity of donors and volunteers who support our mission and enjoy the fruits of our labor. If you would like to support the PMC, please see a member of our staff after the concert, visit giveto.usc.edu, or send your tax deductible contribution to the address below.

USC POLISH MUSIC CENTER

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We also thank the following PMC volunteers, whose gifts of time and effort are instrumental to our operations:
Charles and Alice Bragg, Grace Malolepszy, Tomasz Fechner and Brittany Lemus.

Finally, we would like to gratefully acknowledge the USC partners whose assistance has made tonight's event possible, including Jeffrey De Caen, Evan Calbi, Robert Cutietta, Phoenix Delgado, Tori Nagle, Heather Pio Roda, Sharon Vang and the entire staff at the USC Thornton School of Music for their collaboration in organizing and running this event, as well as our invaluable institutional partners below:



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at the University of Southern California

on the occasion of

THE PADEREWSKI LECTURE 2018

Since the eminent Polish actress, Helena Modrzejewska (Modjeska (1840-1909) was among Paderewski's friends and since they both lived in California, we are proud to support this important event.

With all best wishes for continuing success in promoting Polish music in California and world-wide,

Maja Trochimczyk, Ph.D.
President

Established in 1971, Helena Modjeska Art and Culture Club is dedicated to the promotion of the Polish cultural heritage, as well as Polish arts and sciences in California. During the decades of its existence the Club has made a significant contribution to the enrichment of the ethnic mosaic of Southern California. Financed by membership dues and individual donations, the Club invites eminent Polish guests and organizes lectures and/or performances by musicians, actors, artists, directors, scholars, and others.

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