2021 Paderewski Lecture-Recital
Sunday, October 10 | 7:00 p.m. | Newman Recital Hall | Free Admission
University of Southern California, Los Angeles
2021 PADEREWSKI LECTURE-RECITAL

Honoring the 25th Death Anniversary of
MIECZYŚLAW WEINBERG (1919–1996)

Lecture by Dr. Danuta Gwizdalanka

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Program of selected chamber works performed by
Bartosz Koziak, cello
Piotr Różański and Grzegorz Mania, piano

Sunday, October 10, 2021 | 7:00 p.m.
Newman Recital Hall, University of Southern California
Los Angeles, California

Presented by
USC Thornton
Polish Music Center

In cooperation with

Financed within the scope of the Multiannual Program INDEPENDENT 2017-2022, as part of the “Cultural Bridges” subsidy program of the Adam Mickiewicz Institute
“The Three Musical Worlds of Mieczysław Weinberg”

Danuta Gwizdalanka, musicologist

(presented via video)

Selected Chamber Works by Mieczysław Weinberg

Einleitung [Introduction], Op. 16 No. 1
Intermezzo, Op. 54 No. 5
Piano piece, Op. 19 No. 7
Piano piece, Op. 23 No. 1
The Sick Doll, Op. 34 No. 6
Piano piece, Op. 19 No. 3
Berceuse, Op. 1
Piano piece, Op. 16 No. 7

Piotr Różański, piano

Sonata No. 2 for Cello and Piano, Op. 63
Moderato
Andante
Allegro

Bartosz Koziak, cello
Grzegorz Mania, piano
Born in Warsaw on 8 December 1919, Mieczysław Weinberg came from a family of artists. His father was a violinist, composer and conductor for the Yiddish theatre in Warsaw. Born in Odessa, Weinberg’s mother, Sonia Sztern, was an actress in several Yiddish theatres in Łódź and Warsaw. Already at the age of ten, Weinberg made his debut as a pianist and, by 1931, he began to study piano at Warsaw Conservatory under Józef Turczyński. He graduated on the eve of World War II with two compositions, Berceuse for piano, Op. 1 and a string quartet, as well as highly promising prospects of studying with Józef Hofmann at the Curtis Institute of Music in Philadelphia.

When Nazis invaded Poland in September of 1939, Weinberg couldn’t travel to the U.S. and fled to the Soviet Union, where he continued studying composition with Vasily Zolotarev at the Minsk Conservatory. Two years later, in June 1941, Weinberg graduated just ahead of the Nazi advance on Soviet Russia and was evacuated to Tashkent. There he continued to compose and soon married Natalia Vovsi, a daughter of a famous Soviet Jewish actor, Solomon Mikhoels. In Tashkent, Weinberg also met Dmitry Shostakovich, who became a close friend and mentor and facilitated Weinberg’s move to Moscow in 1943. Meanwhile, Weinberg’s parents and sister left in Poland perished in the Holocaust.

Weinberg’s early years in Moscow where he worked as a freelance composer and pianist brought a burst of creative output, with about thirty opus numbers completed between 1943 and 1948. Much of his music was subsequently criticized for “formalism” and “cosmopolitanism”—the latter a code word for Jewish influences—during the infamous 1948 Soviet Composers’ Union Congress. Weinberg, who never joined the Communist Party, also learned at that time that his father-in-law, Solomon Mikhoels, was murdered on a street in Minsk on Stalin’s direct orders. Soon thereafter, Soviet agents began to shadow Weinberg in an attempt to link him to the so-called “Doctors’ Plot” against Stalin. Seven of the Kremlin’s nine doctors were Jewish, and one of those arrested, Miron Vovsi, was the uncle of Weinberg’s wife. By then Weinberg became the next target on the Soviet secret police list and was detained in January of 1953 on fabricated charges of attempting to set up a Jewish republic in the Crimea. Fortunately, Stalin died two months later and Weinberg was eventually released from prison and rehabilitated.

For the rest of his life Weinberg continued to live in Moscow, residing close to his friend Shostakovich. Both were excellent pianists and enjoyed performing in piano duets. Weinberg’s Symphony No. 12 (1976) is dedicated to Shostakovich’s memory and quotes from several of his earlier works. This musical symbiosis also worked the other way around, with Weinberg’s Symphony No. 7 inspiring Shostakovich’s String Quartet No. 10 and, thanks to Weinberg, Shostakovich also became interested in Jewish music. Other influences easily found in Weinberg’s music include traditional Polish folklore as well as quotes from Chopin, a strong imprint of Jewish and Yiddish melodies, and the musical language of Bartók, Mahler, Miaskovsky, Hindemith and Prokofiev. Generally speaking, Weinberg’s music operates within the realm of traditional tonal harmony, with a strong sense of melodic development over often imitative contrapuntal textures.

Indisputably, Mieczysław Weinberg was an exceptionally prolific composer with over two dozen symphonies, seventeen string quartets, almost thirty sonatas for various chamber ensembles, two ballets and well over a hundred songs, many of them to poetry by Julian Tuwim as well as Adam Mickiewicz and Leopold Staff. Another chapter of Weinberg’s catalogue is film music—a total of 67 soundtracks—including the celebrated 1957 feature directed by Mikhail Kalatozov, The Cranes Are Flying. Also notable is Weinberg’s stage output that includes seven operas, the most famous of them, The Passenger (1968), written to the libretto by Zofia Posmysz. It was the success of this opera, presented finally in a concert version in Moscow in 2006 (the 1968 Bolshoi premiere was cancelled), that eventually led to more recent performances at the Bregenz Festival, Warsaw National Opera, English National Opera, Houston Grand Opera, Chicago Lyric Opera, and The Israeli Opera, among others.

Universal admiration for The Passenger has ushered in a worldwide revival of Weinberg’s music, with leading orchestras programming his orchestral works and his chamber and solo music beginning to be performed and recorded. The astonishing neglect of this important composer can be perhaps attributed to the turbulent times in which he lived—coming into his own just as World War II began, becoming first a refugee from Nazi terror and later a victim of Soviet paranoia during the waning years of Stalin’s bloody reign. Until recently, Weinberg was totally absent from most musical reference sources or barely merited a short paragraph or two. Known as a modest human being who never promoted his compositions, Weinberg reflected on the somber character of his music by saying, “Many of my works are related to the theme of war. This, alas, was not my own choice. It was dictated by my fate, by the tragic fate of my relatives. I regard it as my moral duty to write about the war, about the horrors that befell mankind in our century.”
Born in Poznań, Danuta Gwizdalanka studied at the Poznań University and concluded her education with a doctorate in musicology in 1990. For ten years she served as professor of music history at the Bydgoszcz Music Academy. During that time, she also was periodically invited as a guest lecturer, for example in 1995 teaching a course “Polish Music after 1945” at Michigan State University. Since 1991, Gwizdalanka has devoted herself exclusively to writing about music.

In the field of chamber music, she has published Przewodnik po muzyce kameralnej [A Guide to Chamber Music] in 1996 and Złoty wiek muzyki kameralnej [The Golden Age of Chamber Music] in Poznań in 2016. Gwizdalanka’s interest in the social aspects of musical culture has brought about such titles as Muzyka i polityka [Music and Politics] in 1999 and Muzyka i płeć [Music and Gender] in 2001, the first such publication on this topic in Poland.

Danuta Gwizdalanka has also authored music textbooks for high school students (published in Warsaw in 1997 and in Lithuania in 1999), and on the history of European music from the Middle Ages until the present time, for use in music schools (volume one was published in Kraków in 2005 with three other volumes following in 2006, 2009 and 2011). Another kind of a textbook is her Symfonia na 444 głosów [A Symphony for 444 Voices], an anthology of texts on various music-related subjects (Kraków, 2020). Her recent title, Sto lat z dziejów muzyki polskiej, was also published in English in 2019 as One Hundred Years of Polish Music History.

In addition to these titles, together with her husband, composer Krzysztof Meyer, Danuta Gwizdalanka has also authored several biographies. These include a two-volume study on Witold Lutosławski (published in Kraków in 2003 and 2004 and in Germany in 2014), and an extensive biography of Dmitri Shostakovich that is scheduled for publication in 2023. Gwizdalanka’s book about Karol Szymanowski was published in Germany in 2017 and in 2021 in Poland.

Considered today’s foremost Polish scholar of Mieczysław Weinberg, Gwizdalanka’s biography of the composer was published in Poznań in 2013. With new and updated editions coming out in print in Germany and Russia this fall, each presents a slightly different profile tailored to readers in these countries. The new Polish version of Gwizdalanka’s Weinberg biography is planned for 2022.

Winner of the Third Witold Lutosławski International Cello Competition in Warsaw, Bartosz Koziak has also won Second Prizes at the International Cello Competition in Tongyeong in 2006, and at the Mykola Lysenko Contest in Kiev in 2007. Koziak is also a prizewinner of the International Contemporary Chamber Music Competition in Kraków, and of the Special Prize at the 2006 Prague Spring Music Festival. In addition to these distinctions, he also received prizes at the International Tchaikovsky Competition in Moscow in 2002 and the ARD Competition in Munich in 2005. In 2003, he received a special prize from the Polish Cultural Foundation awarded by Ewa Podleś.

As a soloist, Bartosz Koziak has collaborated with the Polish National Philharmonic Orchestra, Polish Radio Symphony Orchestra in Katowice, Sinfonia Varsovia, Sinfonietta Cracovia, Orchestre Philharmonique de Monte Carlo, Concerto Budapest, Armenian State Orchestra, and Prague Philharmonic, appearing under the baton of maestros Massimiliano Caldi, Gabriel Chmura, Tan Dun, Jacek Kaspszyk, Jan Krenz, Krzysztof Penderecki, and Antoni Wit. He has also been invited to such festivals as the Warsaw Autumn, Beethoven Easter Festival, Young Euro Classic/Berlin, and Chopin and His Europe. He performed at the Konzerthaus in Berlin, Rudolfinum in Prague, Teatro Politeama in Palermo, Witold Lutosławski Studio in Warsaw, Khachaturian Hall in Yerevan, and Warsaw Philharmonic Hall.

In the realm of chamber music, since 2007 Maestro Koziak performs in a piano trio with the violinist Kaja Danczowska and pianist Justyna Danczowska, and has for many years appeared in concert with pianist Agnieszka Kozło and violinist Anna Maria Staśkiewicz. In recent years Bartosz Koziak has been regularly invited to participate in Krzysztof Penderecki’s concert projects, including the first recording of the Concerto grosso conducted by the composer, and has made several recordings of Penderecki’s music for Polish Radio.

Bartosz Koziak graduated in the class of Prof. Kazimierz Michalik and Andrzej Bauer at the Fryderyk Chopin University in Warsaw, receiving his diploma “Magna cum Laude,” and completed the Conservatoire National Supérieur de Musique de Paris in the class of Philippe Muller. Thanks to Kaja Danczowska’s generous support, Bartosz Koziak plays on a nineteenth century copy of J. B. Guadagnini’s instrument, previously used in concerts by the outstanding Polish cellist Dezyderiusz Danczowski. Bartosz Koziak was granted a scholarship by the French government and was a participant in the Młoda Polska Program sponsored by the Polish Ministry of Culture.
Grzegorz Mania, piano

Grzegorz Mania graduated from the Kraków Music Academy, where he studied piano under Professor Stefan Wójtas. He is also a graduate with distinction of the Guildhall School of Music and Drama where he was tutored by Martin Roscoe, Charles Owen and Caroline Palmer. Grzegorz Mania read law at Jagiellonian University, and obtained a PhD for a dissertation about music and copyright law. In 2019 he became a full professor at the Kraków Music Academy.

Grzegorz Mania works extensively as a recitalist, an orchestral soloist, an accompanist and a chamber musician. He regularly performs duets with violinsts Alicja Śmietana and Romana Szczepaniak, and with pianist Piotr Różański. Maestro Mania is a member of the Extra Sounds Ensemble, and has recently recorded a CD with this group for Solo Musica, Munich, with works by Corelli, Vivaldi, Schnittke and Kreisler.

For many years, Grzegorz Mania has been heard in a number of important venues during various international festivals in Poland, United Kingdom, France, Germany, Finland, Austria, Italy, Norway, Iceland, Vietnam, Israel, the United States, Cyprus, and Ukraine. Performing at the International Chamber Music Workshops in Puławy (Poland, 2003-2005), Grzegorz Mania has also been a finalist in a number of international solo and chamber competitions from 2002 to the present. He has won awards as an outstanding accompanist during national and international instrumental competitions.

Grzegorz Mania is the co-founder and president of the Polish Chamber Musicians’ Association. He is also a co-author of an innovative sight-reading handbook for pianists and the author of a much-needed text on Muzyka w prawie autorskim [Music and Authors’ Rights], published by PWM Editions. He divides his time between professorships at the Feliks Nowowiejski’s Music Academy in Bydgoszcz, Kraków Music Academy and rehearsing chamber music programs all over Poland.

Piotr Różański, piano

Piotr Różański graduated from the Kraków Music Academy where he studied with professors Katarzyna Popowa-Zydroń and Ewa Bukojemska. He also pursued chamber music studies for five years with professor Janina Romanińska-Werner. In 2014 Różański received his Doctor of Art degree and in 2019, a post-doctoral degree. He is currently an Assistant Professor in the Piano Department at the Kraków Music Academy and at the Chopin Music School in Kraków.

Piotr Różański is a laureate of international piano and chamber music competitions, including the 2006 Chopin National Piano Competition in Warsaw (First Prize), the 2008 Yamaha Foundation Scholarship Piano Competition in Gdańsk (First Prize), and the 2010 Independent International Competition for Musical Individualities in Kiev (Third Prize). He was also a semi-finalist of the Piano-e-Competition (Minneapolis 2009), Euroradio Competition (Bratislava 2009) and Brahms Competition (Pörtschach 2011). Additionally, he was repeatedly recognized for outstanding accompaniment at Dąbrowa Górnicza in 2010, Żywiec in 2014, Nowy Targ in 2016, Skierniewice in 2016, and Ostrava in 2017.

Maestro Różański has performed throughout Poland, Czech Republic, Cyprus, Switzerland, Finland, Germany, France, Great Britain, Lithuania, Ukraine, Israel, and the United States. As a chamber musician, he has collaborated with many outstanding artists and performed at such noted festivals as Winners and Masters, Chopin and his Europe, The Łódź Philharmonic Premiere, Wawel at Dusk, Summer Music, Mozartiana, Music in Old Kraków, Emanations, Young Musicians’ Festival, International Chopin Piano Festival in Duszniki Zdrój, and Beethoven Easter Festival. He has taken part in master classes conducted by Eugen Indijic, Dina Yoffe, Aleksy Orłovetsky, Joaquin Soriano, Thomas Ungar, and Eleanor Wong.

Piotr Różański’s artistry can be heard on several CDs, including the albums Schumann Prokofiev (recorded in 2012 with violinist Maria Slawek), Mieczysław Weinberg: Sonatas for violin and piano (recorded in 2014 also with Maria Slawek), as well as Poland for 4 hands (recorded in 2019 in a piano duo with Grzegorz Mania).

Professor Różański has also lectured at many international conferences in Kraków, Łódź, and Moscow, among others. He regularly conducts instrumental master classes in Poland, Ukraine, and Cyprus, and serves on the jury of piano competitions. Piotr Różański’s interests are centered on new discoveries in piano literature, chamber music, and pioneering performances of piano music for the left hand.

He has written a number of articles and has served as editor of collective publications, as well as a reviewer for the scientific journal Contexts of Music Education. Piotr Różański also collaborates with PWM Editions on new music publications, including works by Roman Ryterband, and a selection of duets for piano four hands.
Overall, the catalogue of Weinberg’s solo piano works is not especially extensive, which is somewhat unusual given his stellar reputation as a Warsaw Conservatory piano student of the distinguished Chopinist, Józef Turczyński. For a good part of his career, Weinberg appeared as a piano soloist and chamber musician. Moreover, there are a few recordings of his performances, including his own Piano Quintet with the Borodin String Quartet, and two Cello Sonatas with Alla Vasilieva. There is also a remarkable piano duet recording of Weinberg with his friend and colleague, Dmitry Shostakovich, performing Shostakovich’s Tenth Symphony, and a concert recording of the Op. 127 Romances with Galina Vishnevskaya, David Oistrakh and Mstislav Rostropovich. These recordings seem to confirm Weinberg’s considerable pianistic prowess and point out that, at least earlier in his life, he may have thought about a performing career before settling on being a composer.

Dating from 1935, Weinberg’s Berceuse, Op. 1 is the first published work of a 16-year old composer. This quasi-impressionistic work weaves a long melody line in the middle register, which is decorated by flourishes in the upper register of the piano and accompanied by refined harmonies that recall Ravel’s luminous textures of Jeux d’eau. It wasn’t, however, Weinberg’s first piano work; this honor goes to Two Mazurkas (without opus number), dating from 1933.


Generally speaking, however, Mieczysław Weinberg will be remembered for his prolific output of chamber music, including seventeen string quartets, over thirty sonatas for various duet combinations, as well as twenty-two symphonies in addition to four chamber symphonies. There is also a substantial body of vocal music, with seven operas (including The Passenger that Weinberg considered his most important work and Shostakovich deemed a masterpiece), songs for voice and piano (many based on poems by Julian Tuwim), ballets, and cantatas for choir and orchestra.

Weinberg’s Cello Sonata No. 2 dates from 1959, and was commissioned by Mstislav Rostropovich who premiered it the following year. Rostropovich was apparently very impressed when Weinberg stepped in last minute for Sviatoslav Richter at a song recital, and sight-read the entire program. In three movements, the work has a duration of about 20 minutes.

The Sonata’s three movements are all of almost equal length. The expansive opening cello gesture, marked Moderato, becomes gradually darker and melancholic in turns. The ruminative and plaintive melody of the principal subject winds in and out of delicate and finely-chiseled instrumental textures. Although seemingly simple and straightforward, this movement inhabits a complex atmosphere of sorrow and emptiness, with bell-like sonorities often evoked by the pianist.

The second movement, Andante, is emotionally similar to the ruminative qualities of the first. Faint echoes of folk melodies and mysterious pizzicatos recall Shostakovich’s compositional style, instrumental textures and harmonic language.

With rapid repetitions, the closing movement’s main idea is first stated by the pianist. Taken up by the cello in due course, it is driven and brimming with almost manic energy throughout. This lively dialogue between the “dueling” performers comes to a satisfying and yet somewhat abrupt close.
Dear Professor Żebrowski,

As Consul General of the Republic of Poland in Los Angeles, I have the honor to extend my sincere congratulations to you and all the organizers of the Paderewski Lecture-Recital. I would also like to express my appreciation for the Polish Music Center’s ongoing commitment to promoting Polish culture and history in California. We recognize the invaluable contribution of the Paderewski Lecture-Recital to the promotion of knowledge about Poland and the wealth of music created by Polish composers.

The choice of theme for this year’s edition deserves special mention, as the Paderewski Lecture-Recital will honor the 25th death anniversary of Mieczysław Weinberg (1919-1996)—an exceptionally prolific Polish-Jewish composer whose recognition, both during his lifetime and today, has been overshadowed by the turbulent times in which he lived.

Please accept my best wishes for a memorable and successful event.

Yours sincerely,

Jarosław J. Łasiński
Consul General

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**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, Zygmun 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.

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**Brief Outline of Paderewski’s Life**

1860  
Born on November 6 in the village of Kuryłówka, in the Podolia Province of southeastern Poland

1872–1879  

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 Kąśna Dolna estate about 60 miles southeast of Kraków (sold 1903)

1899  
Marries long-time companion, Helena Górska and honeymoons at Kąśna 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, *Manru*, 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  

1914 – 1916  
Purchases ranch land in California: Paso Robles (2,864 acres) and Santa Maria (2,626 acres)
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
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<tr>
<td>1915–1918</td>
<td>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.</td>
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<td>1918–1922</td>
<td>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.</td>
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<tr>
<td>1923</td>
<td>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.</td>
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<tr>
<td>1932</td>
<td>Performs for 15,000 at Madison Square Garden, raising $37,000 for unemployed American musicians.</td>
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<td>1934</td>
<td>Paderewski’s wife, Helena, dies in Switzerland after a long illness.</td>
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<td>1939</td>
<td>Last American tour cut short as Paderewski becomes ill in New York and sails for Europe on May 30.</td>
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<td>1939–1941</td>
<td>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.</td>
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<tr>
<td>1992</td>
<td>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.</td>
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Established in 1985 by Dr. Stefan and Wanda Wilk, the Polish Music Center at USC’s Thornton School of Music is a unique research and cultural outreach center for scholars, musicians, journalists and lovers of Polish music. Located in downtown Los Angeles, 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 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 the PMC’s 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 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. Other important Collections received since 2005 include the Henry Vars [Henryk Wars] Collection, Zygmunt and Luisa Stojowski Collection, Bronisław Kaper Collection, Paderewski Archive—the Paso Robles Collection, and Roman Ryterband Collection.

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 also runs the Cultural Exchange Program linking students on California’s Central Coast with Poland. In addition to serving as a research base and a conduit for musicians who perform at the Festival, the PMC provides participants in the Paderewski Piano Competition and Cultural Exchange with the opportunity to take part in master classes with members of the world renowned faculty of the USC Thornton School of Music.

Another exciting and beneficial ongoing partnership is with Poland’s State Archives and Archives of Historical Documents in Warsaw, which since 2014 has sent scholars to catalogue and conserve our unique Archival Collections. This cooperation continues, with a recent Warsaw exhibit featuring PMC materials and preparations for online accesibility.

Event Co-Producers & Sponsors

The Adam Mickiewicz Institute is a national cultural institution whose goal is to build a lasting interest in Polish culture in the world. The institute co-operates with foreign partners and initiates international cultural exchange in dialogue with recipients, in line with the assumptions of Polish foreign policy. The institute has realised and implemented cultural projects in 70 countries across 6 continents, including Great Britain, France, Russia, Israel, Germany, Turkey, USA, Canada, Australia, Morocco, Ukraine, Lithuania, Latvia, as well as in China, Japan and Korea. As part of the activities carried out so far, the institute has presented 38 strategic programmes, which have reached 60 million people. The Adam Mickiewicz Institute is a subsidiary of the Ministry of Culture, National Heritage and Sport. culture.pl

The Polish Chamber Musicians’ Association was established in 2004 to popularize chamber music, support musicians, conduct educational and cultural activities among children and adults, and support and popularize Polish music. It accomplishes this mission through organizing festivals, concert series, recordings and publications, both in Poland and abroad. Another important goal of the Association is to support local communities in the revival of local music societies. With over 130 members it is one of the biggest and most active musical NGOs in Poland. spmk.com.pl
The Polish Music Center would like to express our deepest gratitude to the following donors who contributed to the 2020 PMC Fund Drive or thus far in 2021:

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- Terry Tegnazian & Scott Whittle *
- The Rosenstiel Foundation
- Elzbieta Trybus
- Scott Westbrook *
- Bart Ziegler

Bold indicates a new member
* indicates a sustaining annual member

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

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, Michelle Simonsen, Sharon Vang and the entire staff at the USC Thornton School of Music for their collaboration in organizing and running this event.

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
820 W. 34 St. BMH 101-MC 1441 | Los Angeles, CA 90089-1441 | (213) 821-1356
polmusic@usc.edu | polishmusic.usc.edu
After more than a year apart, students, faculty, staff and community of the USC Thornton School of Music are safely gathering together on campus this fall to collaborate on live musical performances. The USC Thornton Signature Series boasts three months of events with styles ranging from popular music to jazz to chamber and orchestral music, highlighting the rich musical diversity of offerings at the school. Learn how to attend in person or online at www.thorntonlive.usc.edu.

**Sunday, Oct. 10, 7:00 p.m. | Newman Hall**
The Polish Music Center presents the 2021 Paderewski Lecture-Recital

**Wednesday, Oct. 13, 8:10 p.m. | Tommy’s Place**
Popular Music Showcase

**Friday, Oct. 15, 8:00 p.m. | Newman Hall**
USC Thornton Chamber Singers & Concert Choir

**Monday, Oct. 25, 7:00 p.m. | Carson Center**
Jazz Night at USC Thornton ft. the Honors Combo and ALAJE

**Friday, Oct. 29, 7:30 p.m. | Bovard Auditorium**
USC Thornton Winds ft. James Walker

**Friday, Nov. 12, 7:30 p.m. | Bovard Auditorium**
USC Thornton Chamber Orchestra ft. Jeffrey Kahane

**Friday, Nov. 19 & Saturday, Nov. 20, 8:00 p.m. | Bing Theatre**
USC Thornton Opera presents Gluck’s *Orfeo ed Euridice* and Britten’s *Curlew River*

**Monday, Nov. 29, 4:30 p.m. | Newman Hall**
Chamber Music Festival: Winds & Percussion

**Wednesday, Dec. 1, 7:30 p.m. | Newman Hall**
Chamber Music Festival: Strings

**Thursday, Dec. 2, 7:30 p.m. | Newman Hall**
Chamber Music Festival: Classical Guitar

**Friday, Dec. 3, 8:00 p.m. | Newman Hall**
USC Thornton’s Baroque Sinfonia
Upcoming Polish Events

Polish Film Festival
Los Angeles 22nd Annual
October 21-28, 2021

www.PolishFilmLA.org

Paderewski Festival
November 5 - 7
{Paso Robles}
Music, education, and events dedicated to promoting the legacy of Ignacy Jan Paderewski

November 5
{Friday}
{Park Ballroom}
String Quartet Concert
Opolo Wine Reception, 7PM
Concert, 7:30PM
Free (must reserve seat)

For tickets or additional concert information visit: www.paderewskifest.com or call 805-235-5409

November 6
{Saturday}
{Cass Winery}
Youth Competition Winners’ Recital
Concert, 5PM
Free (must reserve seat)

Gala Concert Featuring
Kevin Kenner
Epoch Estates Wine Reception, 7PM
Concert, 7:30PM
General $35, Student $10

Meal Option:
Central European-Themed Meal
6PM, $75 With Wine, $60 Without Wine

November 7
{Sunday}
{Private Residence}
Concert & Brunch
Included only in Patron and Friends of Paderewski Festival Pass

TICKETS On Sale Now!
The 2021 Paderewski Lecture-Recital is financed within the scope of the Multiannual Program INDEPENDENT 2017-2022, as part of the “Cultural Bridges” subsidy program of the Adam Mickiewicz Institute.