



Jenni Brandon and
Oliver Mayer's
3 Paderewskis,
Paderewski Festival,
Teatr Muzyczny,
Poznań, Poland,
2019. Photo: Michał
Kordula

KATHLEEN CIOFFI

PADDYMANIA RETURNS TO AMERICA (AND POLAND)

The Paderewski Musical Project
January 2017–November 2019

New plays in general, and especially new musicals, often have very long gestation periods, sometimes with years spent in various workshops in many different places. Seldom, however, do they take a journey as unusual as those that have emerged from the Paderewski Musical Project, a multiyear undertaking of the Adam Mickiewicz Institute (IAM) in Warsaw. The project is an outgrowth of the Niepodległa (Independent) Program celebrating the centenary of Poland's regaining independence after having been erased from the European map for 123 years. This Polish-government initiative grants money to Polish cultural institutions, government organizations, and NGOs to fund a wide range of undertakings commemorating the hundred-year anniversary: from concerts and exhibitions to street-art installations, local and regional festivals, and activities aimed at foreign audiences. The IAM, a division of the Ministry of Culture and National Heritage whose mission is to promote Polish culture abroad, was given the mandate to create events outside of Poland that would celebrate Polish cultural achievements of the last century. In response to this mandate, Joanna Klass, a theater producer and performing arts programmer at IAM, conceived of the idea to create a musical about Ignacy Jan Paderewski (1860–1941), one of the founding fathers of independent Poland.

Klass was inspired in part by the example of *Hamilton*; if an American founding father who served as the nation's treasury secretary could be the protagonist of a megahit musical, why not Paderewski, who was not only the first prime minister of independent Poland but also an international musical superstar of the fin de siècle and early twentieth century? However, she didn't want to commission a Polish theater to produce

a musical and then tour it abroad. “From the beginning I wanted to put this idea and the character of Paderewski in the hands of Americans, professional musical creators, people who know how to produce this genre of entertainment,”¹ she declared. So in January 2017, IAM issued an “Open Call for a Treatment of a Musical Play Inspired by the Life of Ignacy Jan Paderewski,” which announced a competition based on three-page synopses of musical theater pieces that included story outlines and character breakdowns, as well as a sample of song lyrics. The winner of the competition would receive \$5,000, a trip to Warsaw, and possibly a US production of the play. There were also to be smaller cash prizes for the second- and third-place winners.

This endeavor raised not only eyebrows but also some significant questions. Can a musical—that oh-so-American art form—be created at the initiative of a foreign government? If it can, is the best way to bring it into being to issue a call for proposals? Can a musical on a Polish theme succeed in the hypercompetitive American artistic marketplace? (A Polish musical, *Metro*, that was a hit in Warsaw in the early 1990s bombed on Broadway in 1992.) Can American artists create a work that is sufficiently infused with Polish patriotism to please a government that has, since it came into power in 2015, at times conducted cultural policy with a heavy hand? And finally, what does Paderewski have to say to us in the twenty-first century?

Surprisingly, despite all these questions surrounding it, the Paderewski Musical Project has begun to achieve some of its ambitious goals.

IAM received over twenty proposals, but the judges—Jim O’Quinn, the former editor in chief of *American Theatre*; Mark Russell, the artistic director of the Under the Radar Festival; and Klass herself—decided it was impossible to evaluate music-theater works without having heard the music. Instead of awarding first, second, and third prizes, the judges instead named nine finalists, each of whom was awarded the third prize (\$1,000), and invited to take part in a second round of the competition, the so-called Paderewski Cycle, which consisted of fifteen-minute live presentations featuring music and dialogue that had been developed from the ideas in the finalists’ treatments. IAM also awarded the finalists \$7,000 each in development money to produce these “live pitches.” The showcases took place in November 2017 at Joe’s Pub in New York City, where five of them were performed, and at the University of Southern California in Los Angeles, where the other four were shown. In New York, the music ranged from avant-garde minimalism à la Philip Glass to rock anthems, with topics as various as Paderewski’s learning curve as a performer to the maestro’s efforts to get Woodrow Wilson to include an independent Poland as one of his negotiating points at the Paris Peace Conference that ended World War I. In Los Angeles, the music skewed more toward the unamplified and classical, with themes from the phases of Paderewski’s life to his meeting Mama Lou, a vaudeville singer and brothel owner in St. Louis.

The project then moved into a third stage where seven of the nine finalists from the Paderewski Cycle, with the help of IAM, found American partner institutions to

collaborate in expanding the live pitches into one-act versions, which were performed at venues across the United States. These performances took place from November 28 to December 6, 2018, at the Contemporary Arts Center in New Orleans; usc and the Gefen Playhouse in Los Angeles; the Tricklock Laboratory Theater in Albuquerque; and the Public Space in New York. An expanded team of evaluators—including New York University drama professor Carol Martin, independent theater producer Boo Froebel, and Eva Sobolevski from IAM, in addition to O’Quinn and Russell—traveled to each site, along with Klass and several Polish observers, to see the productions. As a result of these performances and also initiatives by the musicals’ creators, several of the works created as a result of the Paderewski Musical Project have moved into further stages of development, and one has even already had both a Polish and a us premiere.

From the group of musicals that was performed in Los Angeles both in the live-pitch and one-act stages, the most successful has been *3 Paderewskis* by Jenni Brandon (music) and Oliver Mayer (libretto), which in August 2018 was named a second-place winner of the 2018–19 American Prize in Composition. It also had its European premiere at the Paderewski Festival in Poznań, Poland, on October 18, 2019, and its official world premiere at the Kennedy Center in Washington, DC, on November 20, 2019, both under the direction of David Bridel, with Brandon conducting. The chamber opera delves into three facets of the maestro’s personality, which are personified by three different singers. The young Paderewski, a virtuoso pianist/composer called in the libretto by his French name, Ignace, is sung by a mezzo-soprano (Maria Dominique Lopez); the middle-aged Paderewski, Jan, a statesman and philanthropist, is sung by a tenor (Todd Strange); and the elderly Paderewski, who has become a winemaker at his estate near Paso Robles, is sung by a baritone (Steve Pence). The opera, which opens with a scene depicting Paderewski’s funeral, weaves together themes drawn from his lifetime of fame and accomplishments (including his ten-month stint as the first prime minister of Poland in 1919) but also his losses and frustrations.

The sixty-minute *3 Paderewskis* doesn’t aim to comprehensively tell the story of Paderewski’s life. It moves back and forth nonlinearly, interlacing incidents such as his being awarded an honorary doctorate at usc with memories of his first wife, Antonina, sung by a soprano (Keiko Clark in Poznań, Katherine Powers in Washington). We are given a Paderewski whose early idealism turns into something more like realism as he ages. “Change the world one concert at a time,” sings Ignace. “Change the world one border at a time,” sings Jan. But the retired maestro/ex-politician/vintner Paderewski has become less ambitious, wanting only to make the perfect Zinfandel: he sings, “Change the world one bottle at a time.”

Ignace’s life is depicted as dominated by music and the loss of Antonina: “My love died in childbirth, / Everything about her goes through me like a spear.” The loss of Antonina motivates him to leave Poland and devote himself to his music: “Play to live and live to play.” Nevertheless, as Jan sings, “Exiles dream of coming home,” and,

in the course of a few verses, he has sailed to Poland on a battleship, has taken a train to Poznań to give a historic speech, and has become, as the chorus sings, “Poland’s first—and best?—prime minister.” Triumphant, the three Paderewskis and the chorus (along with the audience at the Polish premiere) sing the Polish national anthem, “Dąbrowski’s Mazurka” (“Poland is not yet lost while we are living”). However, this moment of victory is short lived, and Jan is soon singing that Poland is “impossible to govern.” Paderewski resigns his premiership and retires to his vineyards, singing, “I no longer recognize myself / Except when I make wine.” In fact, the historical Paderewski remained actively engaged in Polish affairs even after he no longer held political office, opposing the coup d’état that brought an authoritarian regime to power in 1926 and also advocating for the Polish cause after the beginning of World War II: these episodes are elliptically alluded to when Jan sings, “The only truth is that the battle crushes us / Democracy reverts, dictatorships return.”

3 Paderewskis, despite its brevity and compression, is both musically and thematically complex. Brandon’s beautiful, oratorio-like music brings the three sides of Paderewski to life and ties strands of his eventful life together. Bridel, who staged both the Poznań and Washington premieres (as well as a version performed at the annual Paderewski Lecture-Recital at usc), said, “Musically, it’s a very engaging and accessible score. It has many contemporary aspects to it, but it’s always melodic and lyrically attractive. It’s not obtuse for the sake of modernity.”² Moreover, while Mayer’s libretto pays homage to Polish patriotism, showing Paderewski’s selfless love for his country, it’s not afraid to criticize Polish foibles:

Poland proved to be a big loud stupid man,
Prone to violence and self-injury,
Bigoted because it can,
Full of false bravado, crude.

These verses resonate in the United States as much as they do in Poland. Indeed, Paderewski is the ultimate counterexample to our current spate of craven politicians who only care about their own well-being, rather than that of the nation.

However, he was no saint. Paderewski’s love life after the death of his first wife and his rise to worldwide fame are barely touched on in *3 Paderewskis*, but they serve as the subject of the first act of *Virtuoso*, by Matthew Hardy (music, book, and lyrics), a Broadway-style R&B-infused rock musical. This portion of the play recounts the story of Paderewski’s climb to fame, his relationships with women, and the cult of celebrity that surrounded him. The handsome Paderewski—possessor of a magnificent head of curly red-gold hair—was the object of his female fans’ near-obsessive adoration, similar to 1960s “Beatlemania” and similarly called “Paddymania”; *Virtuoso* opens with a song by that title describing this phenomenon:



GROUPIE 1 I love Paderewski!

GROUPIE 2 I love him too.

GROUPIE 1 Oh I think I love Paddy
Much more than you.

GROUPIE 2 (*Incredulous*) You do?
I sewed my fav'rite phrase
From Paderewski's minuet
'Round the top of my stocking
So I won't forget
To sing his lovely tune
As I undress for bed
Then sleep the night
With Paddy dreams in my head.

GROUPIE 1 I waited by the stage door
For Paddy to appear
Then whipped out some scissors . . . (*She takes out a lock of yellow hair tied in a ribbon.*)
Got my own souvenir!

Matthew Hardy's
Virtuoso, Paderewski
Festival, Teatr
Muzyczny, Poznań,
Poland, 2019. Photo:
Michał Kordula

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The “groupies” reflect real incidents from Paderewski’s biography, especially after he began touring to America, where the Paddymania phenomenon was even more pronounced than it had been in Europe.

In the first act of *Virtuoso*, we trace Paderewski’s evolution from small-time, impoverished piano player to the highest-paid musician in the world. Along the way, he’s helped by a trio of women named Helen: Helena Górska, the wife of his best friend, Władysław Górski; Helena Modjeska, the world-famous Shakespearean actress and a celebrity in her own right; and Hélène Bibesco, a Romanian princess living in Paris. All three women become Paderewski’s lovers, and in the syncopated song “Too Many Helens,” he bemoans his lack of time for composing. Modjeska convinces him to go to America, a chance he leaps at in order to escape the situation with Górska, whose husband has discovered the affair. As Modjeska has predicted, Paderewski becomes a huge success in the United States, and the phenomenon of Paddymania is born. Górski also agrees to an annulment of his marriage to Górska, leaving her free to become the second Mrs. Paderewska.

The second act tells the story of Paderewski’s involvement with politics, from the beginning of World War I until his resignation from the premiership and return to music. He raises money for the Polish cause by giving benefit concerts, and through

Matthew Hardy’s
Virtuoso. Photo:
Michał Kordula



the speeches he gives at those concerts manages to make himself known to Woodrow Wilson, who as a result of Paderewski's intervention includes Poland's freedom as one of the Fourteen Points that were the basis for peace negotiations to end World War I. Paderewski goes to Poland to meet with Marshal Józef Piłsudski, who is skeptical that he himself, a battle-hardened war veteran, could have anything to do with someone from the world of celebrity. He sings:

I'm a grizzled old buzzard
 And you're a preening peacock.
 We're not of the same feather.
 We're not of the same flock.
 We're two old birds.
 Worlds apart.
 So I think this is over
 Before it can start.

Nevertheless, Paderewski manages to charm and impress Piłsudski and is sent to Paris to represent Poland at the Peace Conference. He succeeds in winning recognition for Poland, but, disappointed by the fractiousness of the Polish parliament, resigns as prime minister after only ten months in office. At the end of the play he returns to his career as a concert pianist.

As the description indicates, *Virtuoso* is a traditional musical theater piece in that it has spoken dialogue rather than a sung-through score. However, it is nontraditional in its casting, as the script calls for non-Caucasians or actors of any ethnicity to play most of the principal roles. With jazzy numbers such as "Two Many Helens," excerpts borrowed from Paderewski's own musical compositions and those of other classical composers whom he played in his concert career, and razzmatazz show tunes such as one called "Just You Wait," which sings the praises of New York City, the score, like that of *Hamilton*, reflects a variety of musical styles. The characters speak in a modern-day idiom, as when Paderewski's young secretary, Sylwin, greets Górski: "Mister Górski! What's happenin'? This is my first time in Paris! It's so awesome!" The play fairly closely follows the details of the period of Paderewski's action-packed life that it covers, with some compression of events and some characters, such as Bibesco, who are composites of more than one historical person. Like *3 Paderewskis*, *Virtuoso* depicts Paderewski as someone who is intensely patriotic and devoted to Poland.

Two of the Polish observers who traveled to all the seven one-act Paderewski performances around the country, the director and deputy director of the Teatr Muzyczny (Musical Theater) in Poznań, enjoyed the engaging score and lively



Rachel Jendrzejewski, Jenna Wyse, and Chris Hepola's *Memory Laws*, Tricklock Theater Company, ITSELF Festival, Warsaw, 2019. Photo: Marta Ankiersztejn

plot of *Virtuoso* so much that they committed to premiering the full show (in Polish translation) in their theater in the fall of 2020. In the meantime, IAM and Teatr Muzyczny arranged to make a promotional video of “Paddymania,” starring Sifiso Mazibuko from the London cast of *Hamilton*, along with Polish singers and dancers. Moreover, a “live concert recording” session—starring Broadway actors Allison Blackwell, Stacia Fernandez, Eddie Korbich, Kingsley Leggs, Gerianne Perez, Lance Roberts, Conor Ryan, and Laura Woyasz, and narrated by *Gatz*'s Scott Shepherd—occurred at the DiMenna Center in New York City on November 22, 2019. At this session a CD was recorded that will be aimed at possible producers of the show in the United States.

The third production in the Paderewski Project that is slated for further development is *Memory Laws* by Rachel Jendrzejewski (book and lyrics) and Chris Hepola and Jenny Wyse (music), directed by Emily Mendelsohn. The earliest version of this avant-garde music-theater piece was called *Paderewski! Paderewski! Paderewski!* and had its fifteen-minute live pitch in New York at Joe's Pub in 2017. The production, which is eventually intended to be ninety minutes long, had a forty-minute staging of the first act at Albuquerque's Tricklock Theater Company in 2018. A further iteration by Tricklock, with a new video component designed by Interference/Intereference, was staged

at the ITSELF Festival in Warsaw in October 2019. At a January 2020 workshop at the Playwrights Center in Minneapolis, Jendrzewski finished a full draft of the book and lyrics, and Hepoli and Wyse sketched out a full draft of the music. A work-in-progress showing was planned for March 2020 in Albuquerque at the Revolutions International Festival that Tricklock hosts annually, but that festival had to be canceled because of the coronavirus.

Memory Laws investigates the nature of celebrity and what it means to be a “great man” such as Paderewski. According to a program handed out in Warsaw, it is structured as an album or “collage of vignettes that accumulate into a loose chronology of Paderewski’s life,” with each segment named after a woman who “intersected with the person or the idea of Paderewski in some way.” These women range back in time from the eighteenth-century icon Our Lady of Licheń to the present-day Polish historian Maria Bogucka and from those directly connected to Paderewski’s life, such as his second wife, Helena Górska Paderewska, to those with only a very indirect connection, such as Anandi Gopal Joshi, a contemporary of Paderewski’s with no known interactions with him. The names of the women are among the images that appear on the video screens behind the three female performers as they sing and speak about aspects of Paderewski’s life, including both his musical and political careers.

The music of *Memory Laws* is minimalist, with song lyrics alternating in counterpoint with spoken words in a way that emphasizes two realities (or more) at the same time. For example, in a striking segment, a singer representing Paderewski’s own viewpoint sings:

get to work
 make the money
 get to work
 make a name
 get to work
 yeah the music
 get to work
 it’s all the same

Alternating and overlapping with these lyrics, other performers, representing reporters and publicists, recite:

The greatest artist since the time of Chopin!
 Adoring!
 Jammed into the concert hall!
 Venues filled beyond capacity!
 Bewitched!

Fainted!
 Cheering!
 The best men's haircuts, à la Paderewski!
 A matinee idol!
 Unassuming!
 Worldwide fame!
 Paddy!

Thus we get an idea both of the Paddymania phenomenon and of Paderewski's own weariness with the endless practicing, concertizing, and touring that made him into the celebrity he was but trapped him at the same time.

Another theme of *Memory Laws* concerns all the people—usually women—who work behind the scenes taking care of the little details and making the life of a great man possible. In another arresting vignette, two singers alternate verses such as “someone is tucking distractions away / someone is strategizing the negotiation / someone is intercepting the telephone / someone is crafting the argument.” Meanwhile, the other performer describes a famous speech that Paderewski gave to Americans: “In your speech, you said: ‘It is true that I am guilty again of having / started in this country—in this great and / generous country—a movement in favor of / Poland's independence.’” The speech alludes to a crucial episode in Paderewski's life: in the midst of his preparing a piano concert he was scheduled to play at Carnegie Hall, he received a monumentally important request from Woodrow Wilson. The president asked him to write a memorandum on “the Polish question” and to produce it in a very short time. This memorandum was what convinced Wilson to advocate for an independent Poland at the Paris Peace Conference. The song, sung in counterpoint to the description of the speech, describes all the work Paderewski's wife did to create the privacy and quiet that Paderewski needed to be able to write that memorandum.

So, despite their rather unorthodox gestation, three theater pieces from the Paderewski Musical Project's development process promise to have future artistic lives: one opera, one musical, and one avant-garde music-theater piece. The opera, *3 Paderewskis*, has already been performed at the Kennedy Center, and will be available for opera companies or music students who want to perform short works. Sobolevski told me that she thinks if it is translated into Polish, it could well enter the standard repertoire there. The musical, *Virtuoso*, is being performed in October 2020 at the Teatr Muzyczny in Poznań, and it is set to be pitched to US theaters as well. The avant-garde piece, *Memory Laws*, will hopefully be further developed but probably not by Tricklock, which was forced to close its doors as a result of the COVID-19 pandemic.

Clearly the Polish government's motivation for funding the whole Niepodległa Program, including the Paderewski Musical Project, is nationalistic. And the current government, headed by the right-wing Law and Justice Party (PiS)—despite being com-

mitted, like all European governments, to funding the arts—has tended to use this funding (and also to withdraw it at times) as a method of rewarding its friends and punishing its enemies. The minister of culture, Piotr Gliński, has been heavily criticized in Poland for dismissing or not renewing the contracts of several museum directors, including the directors of the Museum of the Second World War in Gdańsk, the POLIN Museum of the History of Polish Jews in Warsaw, and the Ujazdowski Castle Center for Contemporary Art in Warsaw.³ The IAM is also on its third director since PIS came to power in 2015. The latest director, appointed in an acting capacity in autumn 2019, promptly canceled funding for a couple of foreign tours that the previous IAM director, Krzysztof Olendzki, had apparently agreed to pay for, including one of an adaptation by the acclaimed theater director Krystian Lupa of Franz Kafka's *The Trial*, which had been scheduled to be performed in March 2020 at the Skirball Center in New York. Lupa, understandably furious at this turn of events, has accused the ministry of censorship: "Artists who do not sympathize with the current leadership's cultural policy,

Krystian Lupa's *The Trial*, Nowy Teatr, Warsaw, 2017. Photo: Magda Hueckel



who criticize its values, decisions and actions will be treated as enemies of Poland and will not be supported by the Ministry of Culture and National Heritage in any form—neither in projects realized in Poland nor in foreign presentation of their works.⁷⁴ Whether or not Lupa is being censored, as he claims, or the Skirball production's cancellation was due to a misunderstanding, as the IAM claims, surely the IAM would rather be funding plays that glorify a Polish patriot like Paderewski than productions like Lupa's *Trial*, which has been called "a not-so-veiled commentary on the state of contemporary Poland."⁷⁵

Nevertheless, two things have saved the Paderewski Musical Project from devolving into what could have been merely a nationalistic celebration of Polish history: first, Klass's deliberate design of the project so that Americans, not Poles, created the musicals, and second, the character of Paderewski himself. Understandably, since all three pieces were written by Americans, all treat Paderewski's interaction with America in some way. All three theater pieces also have a somewhat irreverent attitude toward Paderewski and even toward Poland itself. Somewhat surprisingly, this doesn't seem to bother the Polish funders of the project: at the *Virtuoso* live concert, Monika Grochowska, the deputy director of the IAM, told me, "What I find fascinating about this project is to see Paderewski through the eyes of the American artists." Most surprising, however, is that all evince a fascination with the depth of Paderewski's love for Poland. Indeed, this is perhaps the aspect of Paderewski's life that is hardest for artists to understand in the twenty-first century: a man who had clawed his way to the top of the musical world, a world-renowned superstar, was willing, even eager, to chuck it all away to devote himself to his country.

The choice of Paderewski as thematic material for a project meant to celebrate the hundred-year anniversary of Polish independence was inspired. A household name in Poland, the fin de siècle maestro lends his name to streets and schools in many Polish cities, as well as to the Academy of Music in Poznań, where *3 Paderewskis* had its Polish premiere. He is, however, much less well-known in twenty-first-century American culture. Olendzki, the director of the IAM from 2016 to 2019 and a firm supporter of the project, says, "Paderewski is a figure that should unite us all—right-wing, left-wing, upper or lower-wing. . . . He represents values cherished in both our nations—he was hard-working, patriotic, inventive, humble, eager to be of public service rather than trying to enrich himself or grab power."⁷⁶ For Olendzki, Paderewski can thus serve as a bridge between Polish and American culture almost in the way he did in the heyday of his concert career prior to World War I. Brandon also believes that the figure of Paderewski speaks to Americans as well as Poles: "I feel like it parallels so much of what is happening here in our country. . . . I think he has a lot of lessons to offer to us now."⁷⁷ However, although the American creators of the Paderewski musicals clearly find much to admire about Paderewski's dedication to his country, they also depict his frustration with some of his fellow Poles and with political life in general.

As a result of participating in the various phases of the Paderewski Musical Project, around two hundred American artists have gained a kind of firsthand view of Polish culture that goes way beyond the pierogis and kielbasa that most Americans associate with Poland. So in this sense, although we do not yet know whether *Virtuoso* will find an American producer or *Memory Laws* will receive a production of its full-length script, the Paderewski Musical Project has already achieved a measure of success. Given the reluctance of a fairly large segment of the American political establishment to engage in any sort of arts funding whatsoever, it's hard to imagine the National Endowment for the Arts initiating a project like, say, *Hamilton*, but with creators from the Caribbean. It's even more difficult to imagine—particularly in the current political environment—that if it had initiated such a project, it would have been as generous in spirit, as willing to allow the artists involved to express their own viewpoints, or as open to outside perspectives as the producers of the Paderewski Musical Project have been.

NOTES

1. Quoted in Anna S. Dębowska, "Paderewski na Broadwayu: To może być albo wielki sukces, albo wielka wtopa" ("Paderewski on Broadway: It Could Be Either a Great Success, or a Big Flop"), *Gazeta Wyborcza* (Warsaw), November 25, 2019.
2. Quoted in Julie Riggot, "3 *Paderewskis*, a New One-Act Opera," usc Thornton School of Music, music.usc.edu/3-paderewskis-a-new-one-act-opera/ (accessed January 13, 2020).
3. Leah Feder, "We Need to Talk about Poland," *On the Media* (podcast), November 29, 2019, www.wnycstudios.org/podcasts/otm/episodes/on-the-media-poland; Alex Marshall, "A Polish Museum Turns to the Right, and Artists Turn Away," *New York Times*, January 8, 2020.
4. Krystian Lupa, "Kafka Will Not Sail to America: Director Krystian Lupa's Statement on the Cancellation of *The Trial*," *NYU Skirball*, nyuskirball.org/kafka-will-not-sail-america/ (accessed April 13, 2020).
5. PJ Grisar, "The Kafkaesque Story of How Kafka's 'Trial' Got Cancelled," *Forward*, January 15, 2020, forward.com/culture/438283/a-new-york-production-of-kafkas-the-trial-was-cancelled-after-its-polish/.
6. Quoted in Jim O'Quinn, "That Long-Haired Genius Paderewski," *American Theatre*, October 2019, 108.
7. Quoted in Jane Recker, "Meet Jenni Brandon, Whose Opera Is Having Its World Premiere at the Kennedy Center," *Washingtonian*, November 20, 2019, www.washingtonian.com/2019/11/20/composer-jenni-brandon-3-paderewskis-kennedy-center-premiere-women-composers/.