

UN – FINISHED SIDE

JANUARY 14, 2021
CONTACT: STUART WOLFERMAN
STUART@UNFINISHEDSIDE.COM
718-938-7679

Lara Solnicki's Cinematic New Vocal Project *The One and the Other* – out March 12 on Outside In Music

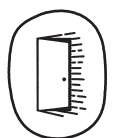
The Canadian composer, singer, and poet unveils a confident collection of 'tone poems' – her own post-modern mix of jazz, free improvisation, 'contemporary' classical, poetry, and film music elements.



The singer, composer, and poet [Lara Solnicki](#) is praised for her “boldly unique style” (*All About Jazz*). Solnicki’s third album, *The One and the Other* – out **March 12** on the [Outside In Music](#) label – is an art song project that mines the tension between her music and poetry. “I call these songs ‘tone poems,’” says Solnicki, “because they are governed and held together by a ‘poetic logic,’ as well as being an off-shoot of that tradition.”

Singles will be released on **January 22** and **February 12**. A Dolby Atmos version of the album will also be available. Animated videos featuring *audio reactive* visuals will also be released.

Described by **A.F. Moritz** (Poet Laureate of Toronto) as a “poet of the most advanced kind,” Solnicki’s great vocal range is matched by her emotional range, from intimacy to mystery,



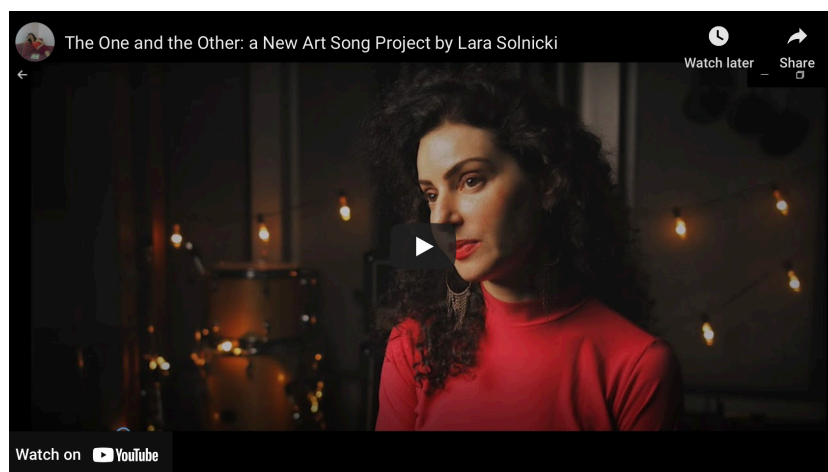
from sorrow to rage, exultancy to regret: Moritz says:

Solnicki is a master in her own modern and post-modern poetic mode, which makes powerful use of the techniques of discontinuity, surprising imagery and juxtaposition of images, and sudden unexpected leaps of thought and mood. The originality and enigma of the language, within an overall clarity, is involving, and expresses itself first emotionally.

“Each song is a miniature movie,” says album producer, multi-instrumentalist and composer **Jonathan Goldsmith**, who also happens to be one of Canada’s most celebrated film composers.

Raised in Toronto to a Paris-born filmmaker father, and poet and English-teacher mother, Solnicki grew up witnessing film creation and production, and reading poetry: “Non-musical considerations and qualities in poetry and film do appear to be in the DNA of this cycle, most of which happened unconsciously during the creation process.” Solnicki credits poets Charles Baudelaire, René Char, Sylvia Plath, Octavio Paz, along with composers Claude Debussy, Maurice Ravel, J.S. Bach, contemporary jazz, and free jazz as the album’s major influences.

The cycle is an exploration into what I perceive as the inherent tension between music and text, where ‘one’ takes the lead with the ‘other’ allocated to a subordinate role. Sometimes they are engaged in a courtship dance, other times they’re awkwardly at odds with one another. This tension is used to create narrative, drama and even compositional techniques. –LS



Official Trailer for The One and the Other.





Lara Solnicki

THE ONE AND THE OTHER

Release Date: March 12, 2021

Format: Digital/CD/Dolby Atmos

[Outside in Music](#)

SINGLE RELEASE SCHEDULE:

JAN. 22: *Bit Her Sweet Christopher Street*

FEB. 12: *Idée Fixe*

TRACKS

- | | |
|-------------------------------------|--------|
| 1. Bit Her Sweet Christopher Street | [8:33] |
| 2. Idée Fixe | [4:36] |
| 3. The Embrace | [3:46] |
| 4. Furling Leaf, Retrocede | [6:04] |

The One and the Other

- | | |
|------------------------|--------|
| 5. I Pass a Glass | [6:19] |
| 6. II Awe of the Sea | [7:16] |
| 7. III Hollow the Need | [7:46] |

PERSONNEL

Lara Solnicki (*music, texts, vocals*), Jonathan Goldsmith (*producer, keyboards, electronics, electric bass, electric guitar*), Peter Lutek (*alto saxophone, electro-acoustic clarinet and bassoon*), Hugh Marsh (*electric violin*), Rob Piltch (*electric and acoustic guitars*), Scott Peterson (*electric and acoustic bass*), Rich Brown (*electric bass*) and Davide Di Renzo (*drums*).

CREDITS

Music, Poetry and Texts by Lara Solnicki (SOCAN)

Producer: Jonathan Goldsmith

Executive Producer: Lara Solnicki

Recorded, Mixed and Mastered by Jeff Wolpert

@ Desert Fish Studios, Toronto, ON





LARA SOLNICKI

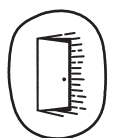
Honored as a “world class jazz singer” for her “spellbinding voice” and “boldly unique style” (*All About Jazz*), vocalist, composer and poet Lara Solnicki enjoys a multifaceted musical life, with #1 songs on Canadian jazz radio and charts (Radio Canada, CBC), and rave reviews from four continents. She is the recipient of numerous recording, composition, international residency, and professional development grants; as well as awards from The Canada Council for the Arts, The Chalmers Foundation, The Ontario Arts Council, The Toronto Arts Council, and The Foundation Supporting

Canadian Talent on Record (FACTOR).

A classically trained singer with a four octave range, Lara originally intended a career in opera. She has studied with dozens of internationally esteemed musicians and educators in the fields of classical music, jazz, improvised music and composition. Praised for “her outstanding musicianship” and “superb vocal technique” (*Jazz History Online*), for “the purity of her voice, her understanding of the most subtle nuances in lyrics and melody, and the freshness, intelligence and wit she invests in every interpretation” (–Stanley Péan, Host, *Quand le jazz est là*, Espace Musique), Lara was a finalist in the Révélations Radio-Canada 2014 competition, jazz artist category.

She has released two internationally acclaimed albums. The first, a collection of standards entitled *A Meadow in December*, was called “an unusually compelling debut” (*The WholeNote*). *Whose Shadow?*, released on Inner Circle Music, was named among the Best Vocal Jazz releases of 2015 (*Jazz History Online*). A fanciful, eclectic contemporary jazz project, the album features Lara’s compositions, along with more traditional jazz fare, arrangements of Maurice Ravel, Henry Purcell, Peter Gabriel, Kate Bush, Jimmy Rowles/Norma Winstone, and more.

A published poet born into a family of professional writers, Lara launched her first book of poems and experimental prose in fall 2006, *Disassembled Stars* (Lyrical Myrical Press).



THE ONE AND THE OTHER

1. Bit Her Sweet Christopher Street	8:33	LARA SOLNICKI Vocals
2. Idée Fixe	4:56	PETER LUTEK Alto Saxophone
3. The Embrace	3:46	Electro-Acoustic Clarinet and Bassoon
4. Furling Leaf, Retrocede	6:04	HUGH MARSH Electric Violin
The One and the Other		JONATHAN GOLDSMITH Keyboards, Electronics,
5. I Pass a Glass	6:19	Electric Bass, Electric Guitar
6. II Awe of the Sea	7:16	ROB PILTCH Electric and Acoustic Guitar
7. III Hollow the Need	7:46	SCOTT PETERSON Acoustic and Electric Bass

Music, Poetry and Texts by **Lara Solnicki (SOCAN)**
 Produced by **Jonathan Goldsmith**
 Executive Producer **Lara Solnicki**
 Recorded, Mixed and Mastered by **Jeff Wolpert,**
Desert Fish Studios, Toronto, ON

ONTARIO ARTS COUNCIL
 CONSEIL DES ARTS DE L'ONTARIO
 TORONTO ARTS COUNCIL
 THE CITY OF TORONTO
 M A R L
FACTOR Canada
 This project is funded in part by FACTOR, the Government of Canada and Canada's private radio broadcasters.
 Ce projet est financé en partie par FACTOR, le gouvernement du Canada et les radiodiffuseurs privés du Canada.

Canada Council
 Conseil des arts du Canada
 FONDATION
SOCAN
 FOUNDATION
OUTSIDE IN MUSIC

© 2020, Outside in Music. All Rights of the manufacturer and owner of the recorded material reserved.
 All Rights Reserved. Any Unauthorized Duplication is a violation of applicable law.

www.larasolnicki.com
www.outsideinmusic.com

LARA SOLNICKI THE ONE AND THE OTHER
 ON 2113

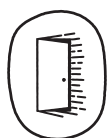
NOTES

The One and the Other is an original art song cycle and a new departure in a career of surprising departures. Lara Solnicki's great vocal range is matched by an equal emotional range, from intimacy to mystery, from sorrow to rage, exultancy to regret, and with this new project this highly individual vocal artist—who also happens to be a unique composer as well as poet of the most advanced kind—offers the captivating results of an unusual experiment. She says:

The cycle is an exploration into what I perceive as the inherent tension between music and text, where one takes the lead with the other allocated to a subordinate role. This tension is used to create narrative, drama and even composition techniques. The theme of oneness and otherness permeates the project, with the tension between text and music used as a metaphor; sometimes they are engaged in a courtship dance, other times they're awkwardly at odds with one another. Writing [The One and the Other] was a conscious investigation to see how far I could take it. At times the focus is on poetic imagery, with music 'word painting', as the term is traditionally defined in classical music; other times the focus is on musical elements, with text falling impressionistically into the background; at yet other times, a guided free improvisation section takes-off as a kind of 'illustration' from a line of poetry. In "The One and the Other" three-part suite, poetry and music each take turns episodically and interchangeably taking the lead throughout each of the songs.

As poems, the texts of the suite are very impressive. The originality and enigma of the language, within an overall clarity, is involving, and expresses itself first emotionally. Solnicki is a master in her own modern and post-modern poetic mode, which makes powerful use of the techniques of discontinuity, surprising imagery and juxtaposition of images, and sudden unexpected leaps of thought and mood. She finds a way to give language all the suggestiveness of music, the way that gracing the notes can give the piano a sense of the tonal continuity of horns and reeds and the voice.

"I call these songs tone poems", says Solnicki, "because they are governed and held together by



a 'poetic logic' as well as being an offshoot of that tradition".

"Each song is a miniature movie", says the album producer, multi-instrumentalist and composer Jonathan Goldsmith, who also happens to be one of Canada's most celebrated film composers. Solnicki captures her ideas in images that suggest what cannot be said, though first to the feelings, only then to the mind.

Bit Her Sweet Christopher Street depicts the Christopher Street park in New York's west village. It is inspired by Claude Debussy's *Cinq Poèmes de Baudelaire*—the harmonies, his vocal writing style with fluid rhythms and time signatures governed by the natural speech rhythms in the poetic line, as well as by Baudelaire's poetry. *Idée fixe* is a vocalese inspired by J.S Bach, featuring Peter Lutek on alto sax. In *The Embrace*, two lovers are frozen outside of time and space, just as in Rodin's great sculpture. *Furling Leaf, Retrocede* is a study of contrasts, most explicitly nature vs. the machine, and physical distance vs. spiritual intimacy. Largely improvised, the instruments were assigned roles, entrances and exits as well as symbolic motifs that allude to more than one sound that illustrate, deepen, alter and question metaphors in the recited poetry, often illuminating a less obvious meaning.

The One and the Other suite is an allegory and tragic story in which a man ironically *drowns* in his *image* of love. As Solnicki says: "Each phrase is a hologram with a number of meanings that, when held against each other, reveal conflicts in the work, and in the artist."

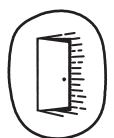
Part 1: "Pass a Glass" opens with a prologue that foreshadows the whole story. Its deliberately ambiguous first line, *Pass a glass O flesh deceived*, is repeated in different contexts, and changes meaning depending on where the singer takes a breath, and on what point of view the listener adopts. Was the speaker deceived? Was her lover deceived? Were they both? Were they ever one?

Part 2: "Awe of the Sea" opens with a melancholic Ravel-inspired melody, containing poetry close to the profound, orphic style of René Char. The protagonists *fall* in love, *drunk* on each other. The song ends with a pop-style chorus and a destructive image: *Catch a silver moth on your sleeve/ shredding leaves and explicit things/ ate a hole in the actual*.

Part 3: "Hollow the Need" is deceptively idyllic with acrid lyrics. Suddenly broken like a bottle of alcohol, the man drowns in his love. The motif of Part 1 re-emerges, subtly changed, to conclude the album: *Pass a glass of flesh deceived. / Broke were we / woe was I / drowned was he*.

Solnicki credits Baudelaire, René Char, Sylvia Plath, Octavio Paz, Debussy, Ravel, Bach, contemporary jazz and free jazz as the album's major influences. "My father was a filmmaker, and my mother's a poet and English teacher. Nonmusical considerations and qualities in poetry and film do appear to be in the DNA of this cycle, most of which happened unconsciously during the creation process."

Wonderful performances from the instrumentalists that stand out both for their great individuality and as a collective— Jonathan Goldsmith (keyboards, electronics, electric bass,



electric guitar) Peter Lutek (alto saxophone, electro-acoustic clarinet and bassoon), Hugh Marsh (electric violin), Rob Piltch (electric and acoustic guitars), Scott Peterson (electric and acoustic bass), Rich Brown (electric bass) and Davide Di Renzo (drums),

— *Albert F. Moritz*

Poet, Scholar, Poet Laureate of the City of Toronto 2019-2022

Griffin Poetry Prize 2009

Guggenheim Fellow 1990



THANKS. LET US KNOW IF YOU'D LIKE A PROMO.



LARA SOLNICKI THE ONE AND THE OTHER



THE ONE AND THE OTHER

- | | |
|-------------------------------------|------|
| 1. Bit Her Sweet Christopher Street | 8:33 |
| 2. Idée Fixe | 4:36 |
| 3. The Embrace | 3:46 |
| 4. Furling Leaf, Retrocede | 6:04 |
| The One and the Other | |
| 5. I Pass a Glass | 6:19 |
| 6. II Awe of the Sea | 7:16 |
| 7. III Hollow the Need | 7:46 |

Music, Poetry and Texts by **Lara Solnicki (SOCAN)**

Produced by **Jonathan Goldsmith**

Executive Producer **Lara Solnicki**

Recorded, Mixed and Mastered by **Jeff Wolpert,**
Desert Fish Studios, Toronto, ON

LARA SOLNICKI
Vocals

PETER LUTEK
Alto Saxophone,
Electro-Acoustic Clarinet and Bassoon

HUGH MARSH
Electric Violin

JONATHAN GOLDSMITH
Keyboards, Electronics,
Electric Bass, Electric Guitar

ROB PILTCH
Electric and Acoustic Guitar

SCOTT PETERSON
Acoustic and Electric Bass

RICH BROWN
Electric Bass

DAVIDE DI RENZO
Drums



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO



FACTOR Canada

*This project is funded in part by FACTOR, the Government of Canada and Canada's private radio broadcasters.
Ce projet est financé en partie par FACTOR, le gouvernement du Canada et les radiodiffuseurs privés du Canada.*



Canada Council
for the Arts
Conseil des arts
du Canada

FONDATION
SOCAN
FOUNDATION

OUTSIDE IN MUSIC

© 2020, Outside in Music. All Rights of the manufacturer and owner of the recorded material reserved.
All Rights Reserved. Any Unauthorized Duplication is a violation of applicable law.

www.larasolnicki.com
www.outsideinmusic.com

