# BIOGRAPHIE

Artiste Yamaha, Jarred Dunn mène une carrière prolifique, notamment grâce à sa collaboration avec Anna Górecka, après avoir obtenu son diplôme avec distinction dans sa classe de piano à l’Académie de musique de Katowice. Décrit comme « un magicien des couleurs du piano » (*Muzikos Barai*), « un pianiste réfléchi qui sait comment placer chaque note » (*La Scena Musicale*) et « techniquement parfait » (Belarus First Radio), il a remporté le premier prix et le prix du concerto au Concours international Chopin de Lituanie (Vilnius), ainsi que des prix aux concours internationaux Jan Hoffman (Cracovie), Verona Zinetti et celui de Rome.

Jarred Dunn s’est produit au Yamaha Performance Centre (Ontario), au Musée Chopin de Varsovie, au Cavatina Hall à Bielsko, à l’Opéra de Bordeaux, au NOSPR de Katowice, à la Philharmonie de Silésie, à la Salle Dvorana à Bratislava, à l’Hôtel de ville de Vilnius, au First Ontario Performing Arts Centre, au Klavierhaus de New York, à la Juilliard School du Lincoln Center, au Isabel Bader Centre for the Performing Arts à Kingston en Ontario, au Owen Arts Center à Dallas, à la Chapelle du Bon-Pasteur à Montréal, et dans le cadre de la Semaine Internationale Piano et musique de chambre en Suisse et des Cecilia Concerts à Halifax, pour n’en nommer que quelques-uns. Il s’est produit avec le quatuor ATMA, la violoniste Anna Kuk (Duo Mirage), et en duo de piano avec Maria João Pires et Anna Górecka. Il a interprété des concertos avec l’Orchestre de chambre de Lituanie, Vilnius Cantus, de Toruń, l’Orchestre de chambre de Budapest, la Radio-Télévision biélorusse, NOSPR Katowice, Sinfonia Toronto et le Niagara Symphony, entre autres.

Ses enregistrements sont diffusés sur CBC/Radio-Canada, Classical 96.3FM, WWFM, WQXR, 98.7 WVMO, Belarus First Radio. Il a reçu des distinctions et des prix du Conseil des Arts du Canada, du FRQSC et du CFMTA pour ses réalisations scientifiques et artistiques. Il a étudié avec Andrei Gavrilov, Maria João Pires, Katarzyna Popowa-Zydroń, Anna Górecka, Andrzej Jasiński, Dorothy Taubman, Jacob Lateiner et Yoheved Kaplinsky.

Pour plus d’informations, visitez [www.jarreddunn.com](http://www.jarreddunn.com)

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# CRITIQUES

*Chopin’s Diary: The Mazurkas* …​ Ever-present in Dunn’s readings is the characteristic emphasis on the second beats of the bars, but the accenting is more agogic than percussive. The “stamping of the feet” that the dictionary definition of a mazurka tells us ... is here tamed by Dunn into something more formal, cultured, and refined. This is the ballroom of a Polish aristocrat …. Listening to Dunn’s readings of the mazurkas put me in mind of Rubinstein’s way with Chopin .... For the most sensitively executed, lovingly played, and expressively communicated performances of Chopin’s mazurkas, I accord Jarred Dunn the highest recommendation.

**Some of the finest Chopin since Rubinstein.**

**JERRY DUBBINS**

FANFARE MAGAZINE



Master concert pianist Jarred Dunn joined the Vilnius Chamber Orchestra for Chopin's *Piano Concerto in E Minor* at the gala of the F. Chopin International Festival and Competition in Vilnius. An incredible performer.

**TVP, POLOGNE**



Jarred Dunn is already a leading authority on Górecki’s music, but the interpretive authority is raised a notch here with the presence of the composer’s daughter, Anna Górecka, at first piano on two of the program’s two-piano pieces…*Five Pieces for Two Pianos, Op. 13* in serial form are a rare example of the Polish composer’s exploration of this technique… The conceptual rigour of the *Pieces* is magnified in this take by Dunn and Górecka’s excellent sense of colour.

The rest of the programme consists of pieces for solo piano, all played with panache by Dunn. The universe evoked is generally quite similar to that of the *Harpsichord Concerto*, with a rough tonalism supported by a deliberate sense of rhythm, as in Shostakovich…we discover a modern artist with an unmistakably personal discourse, whose grey, foggy sensibility is splendidly brought to life by Jarred Dunn. Enjoy the density of the *Four Preludes, Op. 1*, the stylistic eclecticism of *From a Bird’s Nest* (where post-webernism rubs shoulders with Shostakovich and folklore), the abstract sensuality of the *Sundry Pieces, Op. 52* and the fury of the *Sonata No. 1, Op. 6*.

***Górecki’s World of the Piano* is an important album of the highest artistic stature.**

**FRÉDÉRIC CARDIN**

PANM360, MONTREAL

This album’s 11 pieces create a well-planned trajectory through Brahms’s poetic music, and Jarred Dunn demonstrates a natural ability in performing this music…Dunn gives us a taste of Brahms’s various meditative styles… beautifully played with interior lines of counter-point…His deft voicing and clarity speak to his understanding of the works of Brahms’s idol, J. S. Bach. Dunn’s interpretations are timeless and still, but never halt the music’s natural momentum. His soft sound is at once full-bodied and resonant, and unthinkably quiet.

**MEG FREER**

LASCENA MUSICALE, MONTREAL



Jarred Dunn's *Étude-Tableau in C Minor, Op. 33, No. 3* ... changes of mood are presented with no earthly attachments and even something nebulous: they are perishable like a breath, a spark that soon vanishes, only flares for a moment of pure being. A very emotional lecture.

**PETRA VON NEUMANN**

MURRHARDTER ZEITUNG



It is not easy for a foreigner to play Chopin in Warsaw — the city of the International Fryderyk Chopin Piano Competition. Chopin is considered a representation, an emanation and the quintessence of Polishness. Is it then possible for a foreigner to play Chopin if they were raised without Polish willows, kujawiaks and obereks? A Canadian, Jarred Dunn, is one of the people who can. The playing of the brilliant Canadian performer did not lack the “Polishness” that he had a chance to learn thoroughly from the best Polish teachers during his Master’s Studies in Katowice or later in Bydgoszcz. The “Polishness” was audible in every piece: from *Nocturne in C minor, Op. 48* with its drama that was built by the pianist from the very first chords and the tragic ending, through *Scherzo in E major, Op. 54*, played with a great sensitivity, brilliant sound and technical mastery, to the brilliant *Polonaise-Fantaisie, Op. 61*. In every piece Jarred Dunn showed his virtuosity, amazing sense of style, elegance and noble — but not excessive — sensitivity, passion — without being pathetic, beautiful piano and powerful forte, melodious — but not sugary — cantilena, broad phrasing and very rich, nuanced range of sounds.

**NINA SANKARI**

K. ŁYSZCZYŃSKI FOUNDATION, VARSOVIE



Particular attention was drawn to young Canadian pianist Jarred Dunn, who performed the popular *D Minor Concerto* of Mozart. Invited on the recommendation of the conductor, the Canadian pianist demonstrated on the stage not only technically perfect performance, but attentive listeners felt his understanding of Mozart's style, in a perfect ensemble with orchestra, with a subtle and deep inner experience created by a real musician.

**TATYANA YAKUSHEVA**

PREMIÈRE RADIO BIÉLORUSSE

A brave interpreter of Mozart with fresh ideas, Mr. Dunn keeps the audience’s interest with a fine technique, appealing interpretations, and intriguing presence.

**ERKI PEHK**

DIRECTEUR ARTISTIQUE D’OPERAPROMS (TALLINN)



Mr. Dunn’s playing is not only the result of great teaching. Dunn possesses Lupu’s precision, sense of where the music is going, and knowledge of how to use the piano’s potential for colour. **Like Radu Lupu, Jarred Dunn is a “thinking” pianist, who knows how to place every note without the end result sounding calculated.** His *Op. 119, No. 1* is serene contemplation free of exaggeration, an entirely successful creation. Jarred Dunn, a poet of the piano, plays Brahms with an innate and lyrical subtlety that may change the way listeners think of his music. Yes, we hear Brahms’s complex cross-rhythms, syncopations, and large chords, but they are not on display as athletic feats…In Dunn’s playing, the late Brahms music has a faithful interpreter who plunges into the inner life of each piece.

**MEG FREER**

PIANO PROFESSIONAL (UK)



Who would have thought that there were still any unrecorded opus numbers of Henryk Mikołaj’s works? *Five Pieces for Two Pianos*, *Op. 13,* offers a glimpse into his serial experimentation. The composer’s daughter Anna sits at the first piano, but it is her partner, Jarred Dunn, who continues the recording of Górecki’s complete legacy. I especially recommend the delicate *Lullaby*, *Op. 9.*

**KRZYSZTOF STEFAŃSKI**

RUCH MUZYCZNY, CZEGO SŁUCHAM #18



Ever since his *Symphony No. 3* ("Symphony of Sorrowful Songs") propelled him to unheard-of heights for a contemporary composer, Henryk Górecki has been known mostly for orchestral and choral works. He was not a prolific writer for the piano; this album contains his entire output of music for one or two pianos. Yet the music's significance is attested to by the presence of pianist Anna Górecka, the composer's daughter, on the two-piano works. She was the teacher of the principal pianist, Jarred Dunn, who has a fine feel for the combination of folk nationalism and atonal influences that characterize Górecki's early works. Most of the music comes from the first part of Górecki's career…The album may stand to the side of Górecki's main output, but it comes from musicians who know his music well, and it will be of great interest to the many who enjoy the work of this Polish composer.

**JAMES MANHEIM**

ALL MUSIC

Undoubtedly, one of the most important and powerful moments of the concert was the performance of the ever-growing pianist Jarred Dunn, the 1st place winner of the VII International F. Chopin Piano Competition in Vilnius. The audience expected much from F. Chopin's musical pearls, the *Four Scherzi Op. 20* (B minor), *Op. 31* (B-flat minor), *Op. 39* (C-sharp minor) and *Op. 54* (E major). Mr. Dunn's interpretations are admirable; he has subtle, refined sound, and an impeccable technique; spiritual and uplifting performance. He is a warmly acclaimed performer who can be deservedly called a piano sound color magician.

**INGRIDA MIALASUITE**

MUZIKOS BARAI, VILNIUS



His enthusiasm was evident as he captured our attention with his impeccable technique and passionate interpretations .... He had an unassuming and humble air about him as he took the stage, which belied the depth and skill he exhibited …. The audience listened with rapt attention to the beauty of the Polish composer Karol Szymanowski’s *Preludes, Op. 1*, the soul stirring chords of Chopin [*Ballade, Op. 47*], the joyful strains of Schubert’s *Sonata D. 664* and the sparkling climax of Schumann’s *Piano Sonata in F-sharp minor, Op. 11*. The cheers when his fingers left the keys for the final time were just as loud as any hockey game.

**JOHN WIEBE**

VALLEY CONCERT SOCIETY (VANCOUVER BC)



The *Engulfed Cathedral*, as played by Jarred Dunn, was evocative and mystical, and both the buildup, as the cathedral rose out of the sea, and the descent, as it went back into the water, were impressively done.

**DONALD ISLER**

NEW YORK CLASSICAL MUSIC GUIDE



An exquisite Chopin concert by Jarred Dunn. A virtuoso with the most exquisite touch. Exactly the way Chopin ought to be played — he would have approved, too.

**ANNIE-LAURIE GAYLOR**

FREETHOUGHT TODAY, MADISON WI



This new recording by Canadian pianist Jarred Dunn and Polish pianist Anna Górecka features the complete works for solo piano and two pianos by Henryk Mikołaj Górecki (1933-2010) … Dunn’s intergenerational, cross-cultural collaboration on the two-piano pieces with Górecka, the composer’s daughter, results in an album that stands out as a unique, interpretive masterpiece…Górecka and Dunn’s superb rhythmic and dynamic authority turns abstract structures into artful chamber music. This is a landmark premiere recording by two virtuosi.

Dunn brings out the subtle, spacious, often haunting atmospheres of Górecki’s lyrical piano works with remarkable perceptivity…Dunn’s incredibly sophisticated control of tone quality and sustained notes is a quality for which he is already well-known. *Intermezzo* is an especially lovely piece in which he creates luminous tones as if from carillon bells of all sizes. *Four Preludes, Op. 1*, feature a more intellectually contemplative style in their lyrical sections. The *Piano Sonata No. 1* contains much variety from Bartók-like percussiveness and Polish folk-music influences, to heartfelt religious-style chordal textures, with Dunn’s brilliant virtuosity on display throughout.

**MEG FREER**

LASCENA MUSICALE, MONTREAL



What a whirlwind, the *Toccata* by Henryk Mikołaj Górecki played by Jarred Dunn and Anna Górecka. Their new album, *Górecki’s World of the Piano* contains thirty-four tracks: a momentous release!

**PAOLO PIETROPAOLO**

CBC NEWS: IN CONCERT

# DISCOGRAPHIE

|  | ATMA CLASSIQUE • 2025  ***Górecki’s World of the Piano***  Œuvres complètes publiées pour piano solo et duo de Henryk Mikołaj Górecki. Duo de pianos Anna Górecka et Jarred Dunn.     * Enregistré au: Domaine Forget de Charlevoix, St. Irenee, QC * Son: Anne-Marie Sylvestre * Production: Guillaume Lambart     **Apple Music:**<https://music.apple.com/ca/album/g%C3%B3reckis-world-of-the-piano/1805158184>    **Spotify:**  <https://open.spotify.com/album/5WBM0IO2vguJwJcOz2dA4Z>    **Amazon Music:**  <https://music.amazon.com/albums/B0F2Y844QP> |
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|  | LEXICON CLASSICS • 2024 // 2 DISQUES  ***Chopin’s Diary: The Mazurkas***  *Mazurkas* complètes de Fryderyk Chopin – 2 disques.     * Recorded at: Studio Cavatina, Bielsko-Biała, Pologne * Son: Piotr Wilmanowicz * Production: Gillian Reisen     **Apple Music:**<https://music.apple.com/ca/album/chopins-diary-the-mazurkas/1719334236>    **Spotify:**  <https://open.spotify.com/album/3x8zme7rPYrvZXNVBJKkqC>    **Amazon Music:**  <https://music.amazon.com/albums/B0CP9YZ3FB> |
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|  | JARRED DUNN / YAMAHA ARTIST SERVICES • 2022  ***Brahms: In Solitude***  L’album propose des œuvres pour piano solo de Johannes Brahms, issues de son répertoire contemplatif.     * Enregistré au: Yamaha Performance Center, Toronto * Son: Brent Bodrug * Production: Brent Bodrug     **Apple Music:**  <https://music.apple.com/us/album/brahms-in-solitude/1648903270>    **Spotify:**  <https://open.spotify.com/album/3l4ez7ZnCis5ncWsFY8MUS>    **Amazon Music:**  <https://music.amazon.com/albums/B0BHL8RBV6> |
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|  | AUDIO FOR THE ARTS • 2018  ***Chopin and Debussy***  L’album réunit des œuvres pour piano solo de Chopin et Debussy, révélant le contraste entre les styles romantique et impressionniste.     * Enregistré au: Freethought Hall, Madison WI * Son: Audrey Martinovich * Production: Dan Barker     **Apple Music:**  <https://music.apple.com/ca/album/chopin-and-debussy/1449037017>    **Spotify:**  <https://open.spotify.com/album/2LC4iYGPgv8LeXcDNr9mUs>    **Amazon Music:**  <https://music.amazon.com/albums/B07MJHK6SP> |
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# RÉPERTOIRE – 2025/2026

**RÉCITALS**

• F. Chopin — *Mazurkas (complètes)*

• F. Chopin *— Ballade, Op. 47*

• F. Chopin *— Fantaisie, Op. 49*

• F. Chopin *— Polonaise-Fantaisie, Op. 61*

• R. Schumann *— Sonate en fa dièse mineur, Op. 11*

• R. Schumann *— Fantasiestücke, Livre 1, Op. 12*

• R. Schumann *— Scènes d’enfants, Op. 15*

• R. Schumann *— Arabeske, Op. 18*

• R. Schumann *— Romance, Op. 28 n°2*

• R. Schumann *— Scènes de forêt, Op. 82*

• H. M. Górecki *— Quatre Préludes, Op. 1*

• H. M. Górecki *— Sonate, Op. 6*

• H. M. Górecki *— Mazurkas, Op. 41*

• F. Schubert *— Sonate en la majeur, D. 664*

**AVEC ORCHESTRE**

• R. Schumann — *Concerto en la mineur, Op. 54*

• F. Chopin — *Concerto n°1 en mi mineur, Op. 11*

• F. Chopin — *Concerto n°2 en fa mineur, Op. 21*

• J. Brahms — *Concerto n°1 en ré mineur, Op. 15*

• H. M. Górecki — *Concerto pour piano, Op. 40*

• W. A. Mozart — *Concerto en la majeur, KV 488*

• W. A. Mozart — *Concerto en do mineur, KV 491*