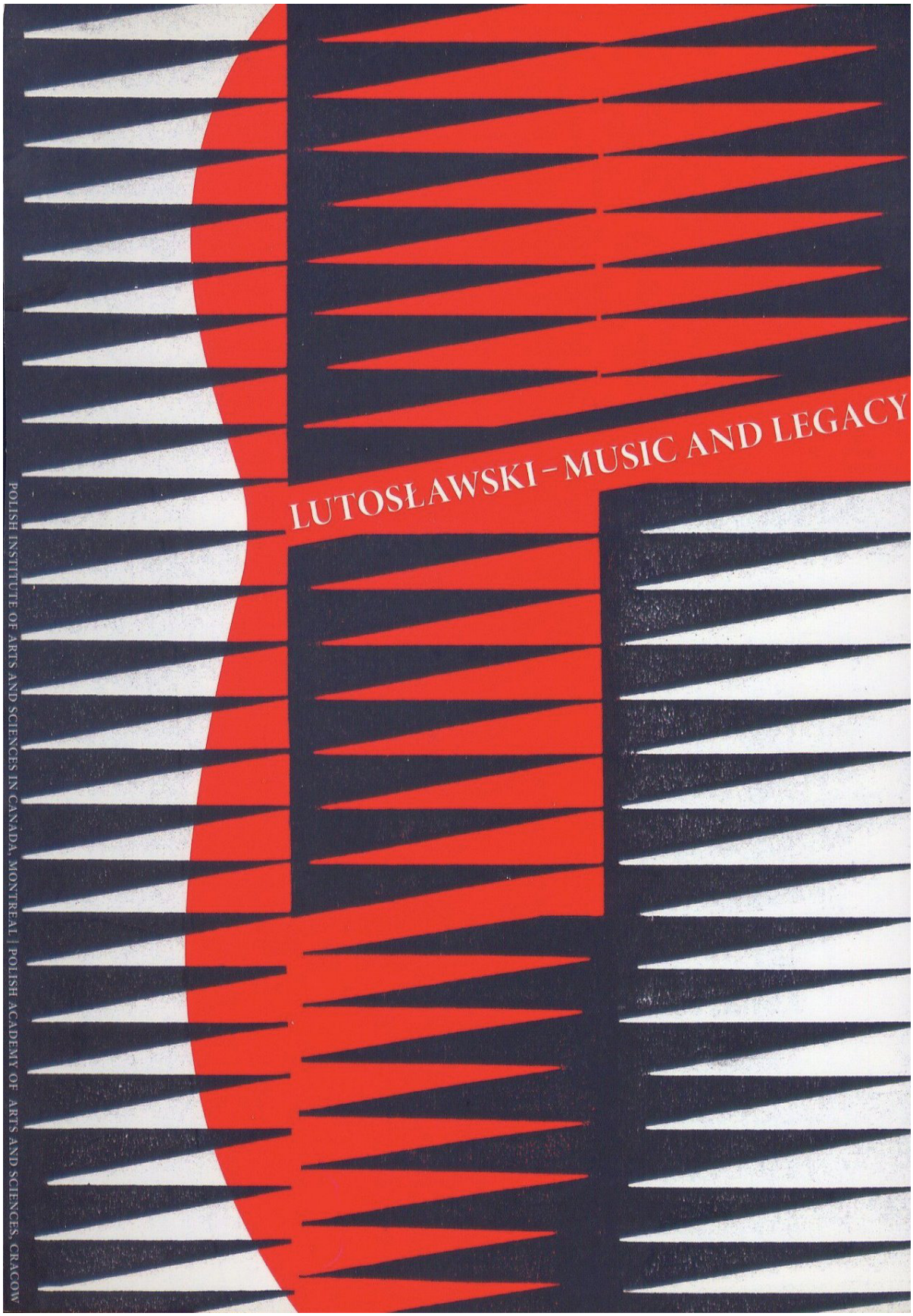

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Lutosławski – Music and Legacy

Edited by
Stanisław Latek *and* Maja Trochimczyk

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Foreword

Sean Furgeson
Dean, Schulich School of Music, McGill University

During the first year of my doctoral studies in composition at McGill in 1993, Witold Lutosławski visited our faculty to receive an honorary doctorate from the university. My memories of this historic event are still vivid today, over 20 years later. I remember a sophisticated, even aristocratic man who was nevertheless highly approachable for myself and my fellow students in composition, as well as the many performance students he met. More than anything, I remember him as being incredibly generous, both with his time as well as with the feedback he gave to the many students he met. One of our colleagues, a violin student from Italy, told us about her transformative experience playing for Dr. Lutosławski – an experience that marks her to this day, as she continues to perform his music around the world. The two public lectures he gave during this time were eagerly anticipated and attended by large audiences. The energy, vitality and spirit that he showed during his visit only made it more shocking for all of us when he passed away only a few months later. We were all devastated at the news, yet incredibly grateful to have had his presence at our school.

Because of the impact that Witold Lutosławski's visit had on me, and his important stature in the world of contemporary music, I was extremely enthusiastic when I was approached by Stanislaw Latek, President of the Polish Institute of Arts and Sciences in Canada about an academic event celebrating Lutosławski's 100th anniversary. As Dean of the Schulich School of Music, it was also a wonderful chance to collaborate with the Polish Academy of Arts and Science in Kraków and a number of other important partners. I was impressed by the high level of the presentations and am absolutely delighted that this conference has led to the publication of this important volume. Among the many people who worked to support this event, I would like to especially thank Mr. Latek for his leadership, as well as Dr. Christoph Neidhöfer who, as Chair of the Music Research Department of the Schulich School of Music, organized and coordinated McGill's participation in the event.▪

Introduction

Stanisław Latek *and* Maja Trochimczyk
Editors

Witold Lutosławski was born on the eve of World War I, in 1913. He survived not only its outbreak in Poland, but also the Soviet Revolution in Moscow, that killed his father, the Polish-Soviet War of 1920, Germany's invasion and occupation of Poland in 1939-1945, Stalin's takeover of eastern part of Poland in 1939 and the Soviet communist domination of Central and East European countries until 1989.

He witnessed successive attempts of Poles to overthrow or transform the communist regime in 1956, 1968, 1970, 1981 and 1989. After staying away from engagement in official politics and devoting his life to composing and conducting his music for over 35 years, Lutosławski joined the reformers of the Solidarity movement in 1981. He gave a memorable speech about truth in the arts at the Independent Culture Congress in Warsaw. The Congress was cut short by the declaration of martial law on December 13, 1981.

Despite the historical turmoil around him, Lutosławski was able to compose and his music remains a testimonial to his individuality, original artistic vision and talent. So transcendent was his personal vision, that performers, composers and scholars continue to be drawn to it. Many books and studies have been published, but many gaps remain in the understanding of his compositional technique, his unique aesthetics, and the details of his biography. Our book seeks to fill some of these gaps with new information and new scholarly interpretations.

Lutosławski 's 1993 visit to Canada, on the invitation of the Polish Institute of Arts and Sciences in Canada, as a guest of honor at the Institute's 50th anniversary (the other guest of honor was Zbigniew Brzeziński), has not been adequately described by his biographers in Poland and abroad. The visit in Montreal was eventful and important. In addition to participating in the Institute's anniversary celebrations, Lutosławski received an honorary doctorate from the McGill University, gave lectures and attended a concert of his music organized by James Harley. In Toronto, a few days earlier, he conducted his last concert ever.

Lutosławski had a soft spot for Polish libraries and cultural centers around the world. After having lost many manuscripts in the war, he believed in the

importance of promoting and documenting Polish culture. In this spirit, he didn't hesitate to make the time in his busy schedule to commemorate the 50th anniversary of the Polish Institute in Canada.

Martina Homma, the composer's biographer and personal friend, and the only scholar who had access to his sketches and manuscripts during his life, was a special guest at the events and finely "orchestrated" the question period after the composer's *Beatty Lecture* at McGill University. The discussion was lively, as the great musician explained in extenso his compositional techniques, aesthetic stance, attitude towards contemporary music fads and lasting values, the importance of communicating with listeners and the abstract nature of this musical communication. The speaker and the audience were delighted. The idea of celebrating the twentieth anniversary of this event gave rise to the *Lutosławski – Music and Legacy* conference held at McGill University in Montreal on October 26th 2013.

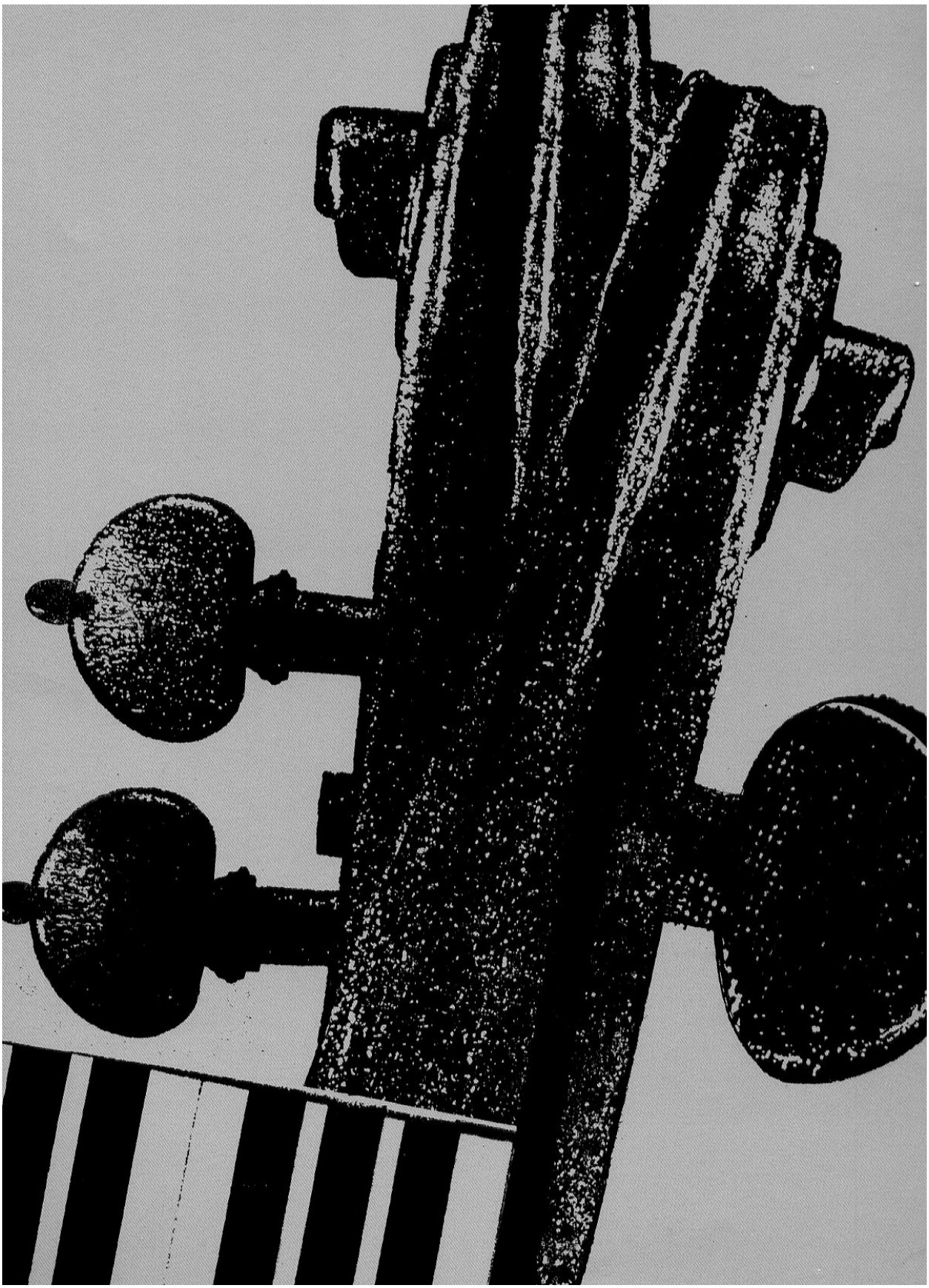
Our book consists of the proceedings of the conference with one important addition. We decided to include Grzegorz Michalski's 1988 interview with the composer, translated into English by Maria Anna and James Harley and published in the now-defunct magazine, *Polish Music/Polnische Musik*. We reproduced it in its original typewritten form, as sent to the magazine by the translators.

Additionally, the volume includes a chronological biography and a list of works of Lutosławski, both prepared by Maja Trochimczyk. The book also contains materials from the 1993 visit to Montreal, including a transcription of the broadcast conversation between Jim Coward, host of CBC *Music from Montreal* and James Harley, coordinator of the McGill *Hommage à Lutosławski* concert.

We are particularly grateful to Dr. Felix Meyer, the Director of the Paul Sacher Stiftung in Basel who provided us with copies of Lutosławski's sketches and manuscripts. We are also grateful to Marek Zebrowski, Director of USC Polish Music Center at the University of Southern California in Los Angeles, for permission to publish photographs of Lutosławski's manuscripts donated to USC in 1985 and held on deposit in the USC Special Collections.

Finally, we were asked by The Polish Institute of Arts and Sciences in Canada to convey the Institute's message of gratitude to Mr. Grzegorz Michalski, the President of the Witold Lutosławski Society, and Mr. Jerzy Milewski, the former President of the irreplaceable Polish Culture Foundation, for a number

of invaluable remarks and suggestions during the preparation of the program of the celebrations for the Lutosławski Anniversary in Montreal, of which the conference *Lutosławski – Music and Legacy* was a significant part. ▪



PART I

A Life Remembered

Lutosławski as I Knew Him[1]

Robert Aitken
Toronto

There are many things in life which come to be obvious. As the years go by you forget when you learned them and think that you always knew them. They become truisms that you expect everyone to know – a kind of self-evident knowledge. Was there actually a time in my life when I did not understand that Poland was truly a leader in contemporary music? I just knew it and continued to believe so for many years up to the present. So when I was invited to give this reminiscence on Witold Lutosławski, I was pleased to rethink this important part of my past to ascertain just when and what it was that brought my great interest in Polish music and led ultimately to inviting Lutosławski to Toronto.

As best as I can remember it was on my first trip to Iceland in 1966, one of 26 visits there, that I met musicians who had studied in Poland and a number of established Icelandic composers who had worked at the electronic studio in Warsaw. They regaled me with stories of vodka and the antics of Józef Patkowski (1929-2005) and other patriotic artists who had confronted the regime and gone on in their pioneering experiments with music, electronic and otherwise. And it was about this time (in 1960 and 1964 respectively) that Krzysztof Penderecki and Witold Lutosławski composed their astounding, ground-breaking String Quartets which opened the door for many composers to a whole new musical world.

Then two years later, again in Iceland at the ISCM Festival, I met a number of Polish musicians including Włodzimierz Kotoński (b. 1925) who as head of the music department of the Polish Radio, invited me to play on Polish television.[2] I was delighted to accept the honour and then began my Polish music story.

Of course a visa was required and was supposedly waiting for me at the Polish embassy in Copenhagen. After three days of waiting I gave up on that visit. Still, I was anxious to see Poland, so one year later, with a visa from Toronto in hand I entered the world of Eastern Europe. To anyone who has never flown to Eastern Europe at that time it was a frightening experience.

1 A personal recollection, written in October 2013 by a Canadian flautist and composer (b. 1939). This article appeared as Aitken, Robert. "Lutoslawski's Legacy: A Personal Reminiscence" in Volume 19 No. 4 of *The Whole Note* magazine, December 2013, pages 9, 10 & 35. This and the following notes are by the editors.

2 Kotoński died on September 4, 2014.

We were not accustomed to seeing so many heavily armed officials with scowling faces at the immigration. So I was particularly pleased to be picked up by Kotoński at the airport in Warsaw. The one rehearsal with piano went well, but what clothing to wear was a problem. From Toronto I had asked several times, even the year before, what dress they would like for television but no answer was forthcoming. Now it was tails, which no musician likes traveling with, especially the hard fronted shirt. "Never mind," they said, "we have a costume department." Well, they had a costume department, but not my size and the suit I was eventually able to squeeze into harboured a few moths. Luckily, the holes were not noticeable.

Once I was suitably attired, we went straight into the studio and started taping. The first piece was recorded before I knew it and I was amazed; even more amazed when they asked if I would like to hear it and if there were any passages I wanted to record again. Never in my life had a television producer asked me if for musical reasons I would like to record something again. And never in my lifetime had I stood in a television studio with the first take being recorded. By the end of the afternoon, in a similar fashion, the entire recital was filmed. In Toronto it would have required an entire day and in Germany perhaps three. Every shot would have been carefully planned and rehearsed and no one would ever ask if I was content with my performance. That was the first time. Of course Polish graphics were famous at that time and their Poster Art was the talk of the world so in a way, I was not surprised at their skill in improvising.

A later film, from Katowice, with Klaus Huber introduced by John Cage, hosted by Rolf Liebermann, filmed by Andrzej Kostenko (the main cameraman for Roman Polański) and produced by the Polish Television and Katherine Adamov Films, under the artistic direction of Zygmunt Krauze, was the same story: fabulous improvisation with outstanding artistic results.[3] Several of my best publicity photos came from that production, which, by the way, was sponsored by the Louis Vuitton Foundation.

On this first trip to Poland I did not meet Lutosławski, but I wrote him a letter in March 1977 inviting him to Canada. He had no time during the 1977-78 season, but he knew I was invited to the Warsaw Autumn Festival, which even

3 *Sound and Silence. Robert Aitken* by Robert Aitken; hosted by Zygmunt Krauze; with Rolf Liebermann; John Cage; Katherine Adamov; and Muzyka Centrum Orchestra (Kraków). Produced by Polskie Radio i Telewizja with Katherine Adamov Films and the International Society for Contemporary Music (1989). An episode of a Polish TV series, hosted by Zygmunt Krauze and profiling Aitken as a composer and performer.

I did not know, and that we could discuss the Toronto program at that time. Then, because his *Novelette* for Rostropovich and the National Symphony Orchestra in Washington was not finished, he delayed the concert from the 1978-79 season to the following one, which would also include a conducting engagement in the USA. This is often the way with important composers: the composing is far more significant for them than performances, especially for Lutosławski, as every piece was thoroughly considered and, therefore, took a lot of time to write.

Mr. and Mrs. Lutosławski attended his performance with the Montreal Symphony and came to Toronto in time for a reception at the Polish Consulate on 12 April 1980. They stayed in town until the New Music Concert on 19 April. Lutosławski gave his attention to interested composition students and, on 18 April, had a major lecture in Walter Hall – plus, of course, rehearsals for the concert. What little time was left, he spent composing in the hotel room and proofreading the manuscript which his wife Danuta copied each day. Witold was very proud to talk about his wife, the fabulous life they had together and what a wonderful music copyist she was because of her training as a draftsman. There is no question that his scores are immaculate because of her talent and of course her devoted love and appreciation for her husband.

Naturally, we rehearsed in advance of his arrival, which may not have been necessary because after reading through the Preludes and Fugue at the first rehearsal, Lutosławski said "Bob, what do you expect me to do? Everything is perfect." Needless to say, he did find more to do, especially with *Paroles tissées* for tenor and ensemble. But then he went on to say that in North America the orchestras were always well prepared and far less rehearsal time was required than for his concerts in Europe. In Germany, for example he said most players see the music for the first time when they find it on their music stand at the first rehearsal. Whereas he had recently conducted in Cleveland and several players came to him with questions about their parts even before the rehearsal began, so he knew they had looked at the music in advance.

It is impossible to tell stories of this nature without hearing in your mind's ear his wonderful, inimitable upper class English accent, extremely polite and correct with one subjunctive clause after another. He rarely told you what he wanted but usually asked in a very polite manner. Such as, "Would it be too much trouble?..." or "Do you suppose we could?..." When visiting, he always brought presents for my family, including the tie I am wearing today. It became

my lucky concert tie until the colour disappeared from over-wearing. I wore it at almost every performance for many years as a good luck charm.

During the ensuing years, I was frequently in Poland, three times for the Warsaw Autumn Festival, a recital for the Warsaw Philharmonic, twice teaching and performing in Kazimierz Dolny including the period of Solidarity when airplanes flew overhead and tanks went through the streets. I came for various other concerts and the aforementioned film in Katowice. We met from time to time, but mostly in passing, except for a week together in Kazimierz Dolny in September 1986 and an invitation to their home which I was pleased to see was very modest, much like our own.[4]

As I was frequently in Norway during the seventies and early eighties, probably every year in fact, I did have the occasion to visit the Lutosławskis in their Oslo home. It was more like a cottage just outside the city not far from the family home of Marcin Bogusławski, Danuta's son. It turned out to be an evening which anyone who knew Lutosławski finds hard to believe. I do have a feeling it was some kind of noted holiday somewhere in the world as the afternoon began very relaxed with an aperitif or two or three. I think it was something harmless like Cinzano or Campari, not vodka, but then came the question in that unforgettable slightly whiney aristocratic accent, "How would you feel about some wine?" and following my affirmative response, "Do you suppose white would be appropriate?" Of course some excellent food from Danuta came next and when we, the two of us that is, had finished the bottle of Puligny-Montrachet there was another question: "What do you think about some red wine? Do you suppose this bottle of Château Lafite-Rothschild would do?" But you know, one bottle of red was not enough. We followed it with another superior wine. At this point Danuta was beginning to get nervous but her concerns were gently pushed aside by Witold as he asked me, if I had perhaps some interest in a Cognac? Well it would be unfair of you to ask what we discussed that evening, but I do know that at one point I asked Lutosławski how he felt about all the parody pieces which composers were writing at that time, such as George Crumb and George Rochberg. He said "Oh, I don't mind composers using borrowed material, providing they can improve on it. Debussy,

4 The Summer Courses for Young Composers were organized in the 1980s by the Polish Section of the International Society for Contemporary Music. The intimate gatherings of up to 30 Polish and international composition students, hosted by Zygmunt Krauze and Włodzimierz Kotoński, took place annually in September, in a retreat house in Kazimierz Dolny, a Renaissance town on the Vistula river, in south-central Poland.

for example." Well, as you all know, Debussy was a special topic for Lutosławski and personally I feel one of the greatest influences in his music. Although Lutosławski writes numerous settings of controlled aleatoric passages, each has its own special sonority and these contrasted colours are certainly akin to the great impressionists although it seems to be called new romanticism today.

I believe our next meeting was in 1986 at the Banff Centre where I was in charge of contemporary music and the woodwind teaching for nine years and served, at that time, as the director of the winter program. The Lutosławskis were very pleased to be there and very generous with their time and energy. But the first thing Danuta did when she saw their lovely apartment with a fabulous view of the mountains was take a bucket of water from the kitchen and throw it all over the living room floor. I was surprised and shocked until I took a moment to recall that she did suffer from a respiratory ailment and this would bring badly needed moisture to the dry mountain air. I'm sure she also noticed that it was industrial carpeting and no harm would be done.

Always the gentleman, Lutosławski coached and conducted from morning to night. Like John Cage, he was always prompt. If there was a rehearsal at 9 AM and I said he could come late, he always said "No. I'll be there." The library at the Banff Centre was excellent at that time and he spent a lot of time there. The *New Groves Dictionary* had just been issued and was being collected one volume at a time. Witold was particularly pleased to point out to me the fictitious personality Dag Henrik Esrum-Hellerup who had been invented and was listed in the edition. Evidently even Stanley Sadie, the editor, did not know this invented character had sneaked in there and was not at all amused when he found out.

Two Polish violists both co-incidentally named Dariusz were in residence during this period and the Lutosławskis were very concerned about them as Banff could only pay 85% of their costs. This was actually quite generous and all participants received that amount of assistance in those years. Still, Witold gave me spending money for them, in case they became destitute, but their performances in Music Theatre and a concert for the Polish Cultural Society in Calgary brought them enough spending money and their housing over the Christmas break, so I sent the money back to him. This was the kind of human being he was and I am sure accounts for much of the love Poland bestowed upon him. He told me that the prize money he was awarded from time to time went to needy people in Poland, sometimes composers and performers, but more often

those with health problems, in particular a child who needed an eye operation unavailable in Poland.

Our next invitation to Lutosławski was in 1991 and would have been sooner but most of his new repertoire in that period was orchestral, which NMC could obviously not afford to perform. That concert also took two years to come to fruition and again it was thanks to an invitation from Montreal, to receive an honorary doctorate from McGill University on October 30, 1993 which facilitated the Toronto engagement. Our concert was on the 24th – the week before. And again, as before, our musicians had so much respect for him that the first rehearsal was, he claimed, almost perfect. Soprano Valdene Anderson and violin soloist Fujiko Imajishi were outstanding.[5] This time the concert was recorded by the CBC with the plan to release it as a live recording. Little did we know that there would be a little old lady coughing in the first row and that this would be Witold Lutosławski's last conducted concert.

Considerable effort by Clive Allen went into editing out the wheezing and other extraneous noises and New Music Concerts released the recording at its own expense the following year. For this purpose our NMC photographer André Leduc took a large number of photographs and in the sport of the occasion Witold was pleased to pose in a number of amusing ways. The last several hundred copies of this original edition were purchased by the Lutosławski Society and then, in 2010 it was taken on by Naxos, which with the largest distribution network in the world, has given it far greater exposure. It was reissued again in 2013 as the final disc in the Naxos 10 CD Lutosławski Centennial Collection.

Following that concert, Lutosławski came to Montreal at the invitation of McGill University[6] and then went off to Kyoto. He told me he had never been to Japan and was looking forward to the experience, but this time the Kyoto Prize[7] was so large that he was thinking of establishing a foundation to administer

5 The program included: *Partita* (1984/1988), the version for violin and orchestra; *Interlude* (1989), *Chain 2* (1985), *Chantefleurs et Chantefables* (1990) for voice and ensemble, and *Chain 2* (1983). Performance by New Music Concerts ensemble conducted by Witold Lutoslawski (Artistic Director: Robert Aitken), with soloists Valdene Anderson and violinist Fujiko Imajishi. Naxos CD 8.572450, 2010.

6 The original invitation came, in fact, from the Polish Institute of Arts and Sciences in Canada for the celebration of its fiftieth anniversary, 1943-1993. See the book's Appendix for more information.

7 The Kyoto Prizes are awarded by the Inamori Foundation in Japan as a kind of "lifetime achievement" recognitions. Lutosławski was honored as "A Composer Who Opened New Possibilities of a Contemporary Musical Expression of Atonality and Aleatory Influenced by East European Folk Music" – according to the organization's website. http://www.inamori-f.or.jp/laureates/ko9_c_witold/wks_e.html, accessed on October 10, 2014.

the funds. As always, he did not keep prize money for himself. Well, the end of his life is well known to all of you. Cancer is a terrible disease but in this case mercifully short. Morton Feldman (1926-1987) and my father also succumbed to pancreatic cancer and passed away within three months of diagnosis.

Lutosławski was a wonderful man whom we all miss. He left us a magnificent legacy of music, many fine performances and memories of a perfect gentleman with a sense of humour, profound thought, a monumental artist full of humility. I am thankful for the valuable music he wrote but wish he had composed one more piece. I and other flutists often asked him to write something for flute. "Well," he told me "even if you commission it, unlike some other composers, I always write my pieces in the order that they are commissioned. I have accepted more orchestral commissions than I can complete in a lifetime. I write very slowly, only one piece a year. But," he said, "if I choose to write a piece not commissioned between the other works no one can complain. But first I need an idea." His last two letters to me said (Jan. 17, 1992): "Of course my dream is to bring a flute piece. But it must be born..." and (Mar. 28, 1992): "Flute piece? I would love to write it and it is now more probable for me to be able to think about it than ever before. But first I must get some good ideas for it." Then, I spoke to him on the telephone and he said he had an idea for flute and piano and had begun... ▪

Lutosławski as Model and Mentor

JAMES HARLEY
University of Guelph

Abstract

This personal reflection looks at Witold Lutoslawski not only as a composer of singular aesthetic dedication but also as a model of social commitment, who supported the work of his colleagues and succeeding generations in numerous ways, in Poland and beyond. The author recounts his contact with the renowned composer over a period of ten years, 1983-93.

When I embarked on my doctoral studies in composition at McGill University in 1988, and was assigned four contemporary scores to analyze as part of my comprehensive examinations, one of those scores was by Witold Lutoslawski (I was given a choice between analyzing Symphony No. 2 or Symphony No. 3). The inclusion of his work in this academic exercise in a North American university at that time is an indication of Lutoslawski's musical importance in the post-World War II era. Indeed, for any composer coming of age after 1945 through the 1980s (and perhaps beyond), his music, and his example, were touchstones, an inspiration and a beacon for finding one's way in a world of music that has increasingly opened itself to a vast array of possibilities. This vast array has made it difficult for younger composers to define their unique voice or style. Lutoslawski pursued his creative vision with singular dedication, and in this he has been a model. But, he also worked to build a supportive community for composers and for new music in Poland and elsewhere, without ever holding a faculty position, and even when operating under great difficulties. His generosity has also provided a model mentorship for younger composers. It is these two qualities, his singular musical voice and his quiet but dedicated social engagement, that I would like to pay tribute to in this personal reflection.

London

As an undergraduate music student in a small city on the West coast of North America,[1] I learned a little of Lutoslawski's music in my history and analysis classes. If I heard any of his music live, it would have been his early "show piece," the *Variations on a Theme by Paganini* for two pianists. It was only when

1 Western Washington University, Bellingham, Washington. I graduated magna cum laude with a B. Mus. degree in Composition and Jazz Studies.

I moved to London, UK, in 1982 that my contact with Lutoslawski and his music really began. The first concert including his music I recall attending was a performance of his *Preludes and Fugue* by the London Sinfonietta. This was part of a series – Music from 1952 – that included premieres by Elliott Carter, Toru Takemitsu, and Brian Ferneyhough. The concert of *Preludes and Fugue* also included another influential string work, *Ramifications* by György Ligeti, and a new ensemble piece by up-and-coming British composer, George Benjamin. Another concert in London that fall included *Livre pour orchestre* and *Five Songs*, performed by the BBC Symphony Orchestra. At the Victoria Public Library in London I discovered a book on Lutoslawski's music by Steven Stucky, one of the earliest monographs in English.[2] This provided an informative study on compositional techniques, complemented by access at the library to some of the scores. As I found out, Lutoslawski's music was often played in London. His *Mini-Overture* was written in 1982 for the Philip Jones Brass Ensemble, and his *Chain 1* for mixed ensemble was premiered in the fall of 1983 by the London Sinfonietta, conducted by the composer.

Earlier that year, in June 1983, Lutoslawski was a featured composer at the Aldeburgh Festival, and I was fortunate to be able to attend on a student scholarship. He had had a long association with the festival. After meeting Peter Pears and Benjamin Britten at a concert at the Warsaw Autumn Festival in 1961, Lutoslawski wrote *Paroles tissées* (tenor and chamber orchestra) for Pears and conducted the premiere in Aldeburgh in 1965. In 1983, we heard *Paroles tissées* along with a relatively new work, *Double Concerto for oboe and harp* (1980). We heard other pieces as well, including his innovative *String Quartet* (1964), but I also for the first time got to hear Lutoslawski discuss his music in person. This was a fascinating experience, of course, not only to hear him talk about what were by then established techniques of limited aleatoricism and stratified orchestration, but also to hear about aspects of formal organization and what appeared to be a new approach to harmony in his *Double Concerto*.[3]

In the fall of 1983 I enrolled at the Royal Academy of Music (RAM), where I worked with Paul Patterson, another British composer who had a strong connection to Poland.[4] In March 1984, RAM organized the first of its annual

2 Stucky, Steven. Lutosławski and his music. Cambridge: Cambridge University Press, 1981.

3 The discussion on the Double Concerto was led by British composer John Casken, who had spent a period of time studying in Warsaw, and who knew Lutoslawski well.

4 Patterson was awarded the Gold Medal of Honour from the Polish Ministry of Culture in 2009 for his services to Polish music over many years. I also studied privately with him in 1982-83.

International Composer Festivals, under Patterson's direction. Lutoslawski was the inaugural guest, and he spent a week at the Academy, where a number of his works were performed by various student ensembles and soloists, some of them coached and conducted by the composer, including Jeux vénitiens and *Livre pour orchestre.* There was also a BBC Symphony Orchestra concert held as part of the festival, where Lutoslawski conducted *Musique funèbre, Les éspaces du sommeil,* and Symphony No. 2.

As part of his residency, Lutoslawski was asked to adjudicate a student composer competition, the Manson Prize, for new ensemble works performed by student musicians (a separate prize was also awarded to the ensemble giving the best performance). My entry was a large work for 19 musicians, Stillness Dancing, conducted by Julian Bigg. Thinking back on it, my piece owes a large debt to Lutoslawski: the episodic form featuring different sub-groupings of the ensemble, layered treatment of the chromatic pitch collection; complementary hexachordal progressions structured to emphasize fourths and fifths; full 12-note chords at climactic moments. At the time, I would have thought the influence of composer Olivier Messaien was more important, but the Lutoslawski elements may have already been deeply assimilated. In any case, he was very gracious and complementary, awarding my piece the prize. He noted the harmonic organization and the orchestration.

Poland

While still living in London, in fact at the same time as preparations were underway for the Manson Prize competition early in 1984, I sent a score off to Poland to the newly-established Kazimierz Serocki International Composers Competition, administered by the Polish Section of the International Society for Contemporary Music (PTMW). Serocki, who died in 1981, was a noted composer in Poland and one of the founders of the Warsaw Autumn Festival, an important new music event not only for Poland but for the whole of Eastern Europe.[5] It is worth noting that Lutoslawski served on the festival programming committee for many years. As luck would have it, *Images,* for flute vibraphone, violin, viola, and cello, was awarded a prize, and I was invited to Warsaw for the gala concert and award ceremony in May 1984. One of the jurors for that competition was

5 The Warsaw Autumn International Festival of Contemporary Music was launched in 1956, taking advantage of the cultural/authoritarian "thaw" in the Soviet bloc after the death of Joseph Stalin in 1953.

Witold Lutoslawski, although his schedule did not permit him to attend the concert. Composer Wlodzimierz Kotonski, then serving as President of the PTMW, was in attendance, and, together with Executive Director Ewa Michalska, welcomed me (and composers Alejandro Iglesias Rossi, from Argentina, and Bent Lorentzen, from Denmark) not only to Warsaw in May 1984 but also arranged for our scores to be performed at that year's Warsaw Autumn Festival in September. In addition, they invited Iglesias Rossi and myself, both of us still in our early twenties, to the PTMW Summer Course for Young Composers, held in early September each year in Kazimierz Dolny, Poland.[6]

The summer course was held for two weeks, and was a rich and inspiring experience, not only for the esteemed guest composers and performers (Iannis Xenakis was a guest that year, along with the Silesian String Quartet) but also for the opportunity to meet and interact with young composers from Poland and elsewhere in Eastern Europe (none of them would have been free to travel to Western Europe at that time). For those who were able to go on to the Warsaw Autumn Festival a week later, there was great anticipation to hear Lutoslawski's Symphony No. 3 (his *Chain 1* also received its Polish premiere at that festival).

I attended the PTMW summer course two more times, in 1985 and 1986, and during those sessions Lutoslawski made brief appearances as a guest composer. That he would agree to participate in this gathering is significant. During the period of Martial Law in Poland (1982-89), Lutoslawski refused all official performances, functions, and awards, as a quiet way of protesting the political situation that affected so many.[7] In the sessions, he spoke of his new "chain" technique, a method of formal organization where different strands of material overlap. He also spent some time looking at scores of young composers in attendance and was generous in his comments.

One of the comments I recall him saying was that he could not teach composition because he felt that in order to do so responsibly one would need to be knowledgeable about all compositional trends and techniques. He could not

6 Given that Poland was at that time under Martial Law, none of these arrangements would have been straightforward. For someone from Canada, the sight of omni-present military personnel armed with automatic weapons made a strong impression, as did the 5 a.m. rehearsal for a military parade held on the square right outside the Hotel Europejski.

7 This political decision is not something Lutoslawski would have spoken of publicly. As an outsider, I only became aware of it later, but it was clear that all the young Polish composers in attendance held him in very high regard, not only for his music and international success but for his moral standards as well.

undertake such work because it took all his effort to try to develop his own style and create his own music. He was not a prolific composer; his Symphony No. 3, completed in 1983 for the Chicago Symphony, took ten years to complete.

One piece of advice he did offer to young composers was to do lots of listening. But, he advised us to go beyond just listening to analysis, to try to figure out how the music works. Further, he counseled us to make notes on what we like in the music, as well as what we don't like, and to work at understanding what it is in the music we find compelling (or not). Eventually, one could build up a collection of musical elements of all kinds – from details of harmony, melody, rhythm, or orchestration, to formal organization – that one could relate to, and could develop into a personal compositional style. Lutoslawski is not the only one to offer such advice, but it was very practical, unencumbered by any academic agenda. It is advice I have long passed on to my own students.

Related to this advice on listening, Lutoslawski also reflected on how composers listen differently than others. When listening, the composer compares the music being heard with inner compositional ideas. The imagination might think how the music could be different in some way. Or, something in the music may trigger an unrelated creative idea. The oft-recounted example of this was Lutoslawski's hearing of John Cage's Concert for *Piano and Orchestra* (1958), one of this composer's most radical works in which all the parts are generated according to chance procedures, unrelated to each other (there is no full score). From a hearing of this highly indeterminate work Lutoslawski apparently hit upon his own idea for controlled aleatoricism, where harmonies would be controlled but rhythms could be played in an unsynchronzed way. This technique would radically affect Lutoslawski's music, beginning with *Jeux vénetiens* (1960). But his music in almost no way resembles that of Cage. Nonetheless, Lutoslawski noted that something in the hearing of this piece triggered a powerful creative idea in him.

In my own case, I found the richness, energy, and complexity of Lutoslawski's aleatoric textures very compelling, but I have ended up rarely using this approach in my music. In order to have his vibrant rhythmic passages, he had to hold his harmonic structures static, as his bottom line was that he could not give up control of pitch succession. I agreed with this, but wanted to be able to have the rhythmic complexity along with more dynamic pitch-field trajectories. So, my scores tend to be fully notated and synchronized, albeit with greater notational complexity.

Naturally, with his long experience as a conductor of his own scores, Lutoslawski also counseled for the greatest clarity and simplicity in notation, always keeping in mind the practicalities of performance, particularly with the limited rehearsal time most orchestras are faced with. I recall showing him an ensemble score, *Tapisse(rêve)rie,* replete with quarter-tone harmonies and melodies. He expressed wariness of such material, but made reference to his own use of quarter-tones in works such as his Cello Concerto, where they are invariably treated as passing or neighbor tones to add expressiveness to melodic motives (and also relatively easy to perform accurately).

When speaking of his use of limited aleatoricism, Lutoslawski was adamant in stressing that the composer has a responsibility to imagine the limits of acceptability in such passages. In other words, the composer must consider what the extremes of interpretation are that would be unacceptable. Then, the task is to find ways to notate the music so that no such unacceptable interpretation is possible (given a reasonable performance by the musicians). While his focus was on passages of unsychronized material within an ensemble or orchestral context, Lutoslawski's concern that the composer take full responsibility for the music is a general attitude that I took as critical advice. I have in turn stressed this to my own students, who sometimes inadvertently leave details of interpretation up to the performers through oversight rather than design.

This time in Poland was very important for me, both musically and personally. One of the insights I gained was just how important creative activity and culture was for the Polish people I met (and others from Eastern Europe), whereas many in the West take such things for granted and let their commitment slip. Lutoslawski was definitely a model in this. In spite of his very busy professional life as an international composer and conductor, he made time to attend concerts (e.g., Warsaw Autumn Festival), even when he had no direct artistic involvement. More significantly, when Lutoslawski was awarded the first Grawemeyer Award for Music Composition for his Symphony No. 3, with a value of US$ 150,000, he set up a scholarship fund to help young Polish composers study abroad (this was still the era of Martial Law in Poland, when travel, let alone funding, was extremely difficult to arrange for many young artists). A number of the composers I met at the PTMW summer course benefitted from his support and generosity.

Montreal

In 1988, after spending a full year in Warsaw studying composition with Wlodzimierz Kotonski at the Fryderyk Chopin Academy of Music,[8] I moved to Montreal to pursue doctoral studies at McGill University. In my first year, I had the opportunity to write an orchestral work as student Composer-in-Residence with the McGill Symphony Orchestra. As I was working on my score in the summer of 1989, I learned of the inaugural Witold Lutoslawski International Composers Competition. My work, *Windprints,* was awarded a prize and performed in April 1990 by the Warsaw Philharmonic conducted by Kazimierz Kord. In addition to attending the rehearsals and performances, a highlight of this award was the invitation to spend an evening with Lutoslawski at his home in Warsaw. He, with his wife Danuta, was very hospitable (coffee and cakes), and he had many anecdotes of his vast experience traveling the world working with many well-known musicians and orchestras. He was also interested to know of my prior Polish experiences, studying at the Chopin Academy (where he himself studied), etc. He had been to Canada on a number of occasions, to Montreal, Toronto, Banff, and so on. As for me, not having lived or studied there between 1977 and 1988, I had little professional points of contact for the country of my origin.[9]

As I continued my doctoral studies at McGill, I had a work selected for performance at the 1992 World Music Days of the International Society for Contemporary Music, held in Warsaw. *Memories of a Landscape II,* for 13 strings, was performed by the Amadeus Chamber Orchestra, conducted by Agnieszka Duczmal. The piece had been performed a few times before, in Canada, but not so convincingly as this very impressive reading. Lutoslawski was in attendance at this concert, for no other reason than to support the festival and the music. I was able to have a brief conversation with him there, and as I expressed my reservations about some aspects of the score, he noted that a composer cannot truly judge the effectiveness of the music until it is performed well. I found this comment reassuring, as it is often very difficult to judge the success of a score, especially those aspects such as balance and orchestration, without being able to hear it done convincingly.

8 Now known as the Fryderyk Chopin University of Music.

9 It is an interesting coincidence that I first met Robert Aitken, one of the people responsible for inviting Lutoslawski to Canada to work with New Music Concerts in Toronto, at the PTMW Summer Course for Young Composers in Kazimierz Dolny in 1986.

Back at McGill, I successfully completed my comprehensive examinations where I was able to discuss my analytical approach to Lutoslawski's Symphony No. 3. There was little published material at that time on the more complex formal organization the composer was exploring in this and other more recent works. My doctoral work on this topic eventually led to an article on the evolution of Lutoslawski's conception of symphonic form for a book edited by Polish musicologist Zbigniew Skowron.[10]

As I was finishing up work on my doctorate, it became known that Lutoslawski had accepted an invitation to attend the 50th anniversary celebration of the Polish Institute of Arts and Sciences in Canada, which is housed on the campus of McGill University in Montreal. The Faculty of Music at McGill[11] was asked to nominate the composer for an honorary doctorate, and I was asked to organize a concert of his music as part of the events around his visit. He also gave a university lecture in addition to his Convocation speech, and graciously met with a small group of student and faculty composers. He was not involved in the faculty concert as a conductor, but he did work with some of the student musicians in rehearsal and was very appreciative of their dedication. This concert of chamber works, including *Chain 1, Partita* for violin and piano, *Sacher Variations* for solo cello,[12] *Epitaph* for oboe and piano, and the *String Quartet,* was filled to capacity with enthusiastic supporters, both from McGill and from the wider music community. The performance of the *Partita,* by violinist Sylvia Mandolini and pianist Marc Couroux, was quite electric, and the standing ovation at the end was both for the performers as well as the music and the composer.

In addition to all the activities at McGill that week, the Montreal Symphony Orchestra altered its schedule to include the Canadian premiere of Lutoslawski's Symphony No. 4, conducted by Charles Dutoit. This was one of his newest works, premiered earlier that year by the Los Angeles Philharmonic, conducted by the composer.

Altogether, this was a richly rewarding visit by Lutoslawski to Montreal in late October 1993. It proved to be one of his last visits anywhere. After

10 Harley, James. "Considerations of Symphonic Form in the Music of Lutoslawski". In Lutosławski Studies, edited by Zbigniew Skowron, Oxford, Oxford University Press, 1999.

11 Now known as the Schulich School of Music.

12 Paul Sacher, the dedicatee of this work, visited McGill the following year, after Lutoslawski's death, where he also received an honorary doctorate. Sacher commissioned two works from Lutoslawski: Double Concerto for Oboe and Harp, and Chain 2: Dialogue for Violin and Orchestra (1986).

continuing on to Japan to accept the Kyoto Prize, he returned to Warsaw and quickly succumbed to cancer, dying in February 1994.

Conclusion

The narrative I have outlined here is not particularly unique. Many others could describe something similar. The main point to underscore is how a world-renowned composer, even while still alive, with a very busy international agenda of commissions and concert/recording engagements, held true to his commitments to support his colleagues and especially the younger generations of composers and musicians. He was generous with his time and with his money, and many have benefitted. Beyond his direct support, Lutoslawski also set an important example of focused dedication to his creative vision, which he remained strongly committed to throughout his life, even while his compositional concerns evolved. His music is still widely performed, 20 years after his death, and his name is still vividly present, especially in Poland, and particularly in Warsaw, where various institutions carry his name.

For me, and for many others, Witold Lutoslawski carries on as a mentor and a model. I often recall his lessons and advice, and I pass them on to my students. I continue listening to his music and studying his scores, and I encourage my students to do so as well. There is still much to learn from him, and much to live up to as a composer taking inspiration from the innovations and expressivity of his music. ▪

An Interview with Witold Lutosławski

- The last time that I had the pleasure of interviewing you was in front of a TV camera in 1981. You were working on your 3rd Symphony then. From that time you have rarely made public statements. I know that it had different causes, but was the loss of faith in commenting on one's own work not among them?

- N-n-no, that was perhaps not the point. I do not know, whether it will be useful to you, but from December '81 it became difficult for me to express my opinions in public in this country, because of a specific allergy that I have been feeling towards the media. Perhaps you did not mean that in your question, but my answer would have been incomplete if I had not mentioned it. Though as for commentary, I would not say that I have avoided it; only that I do not believe it is possible to say something wise about one's own works. The only thing that I accept and often do, is simply to relate information relevant to a piece or to its compositional process. As for commentary, though, I think that that is not my concern.

- Do you not hope that a commentary would help in understanding the work?

- There are different commentaries. There are people who are able to describe pieces with words, and if you have heard the piece, such a commentary can help to obtain a better approach to it during the second, third or fourth listening. I mean here texts by people who are gifted with a talent for describing music with words. There are not too many of them, but I do remember several texts, referring to my pieces anyway, that have made an impression on me.

- Does then a proper way of understanding a work exist?

- No, that is not it. For me it is an extremely mysterious

matter how another person hears music. When I was a child, I was struck by the question of whether another man looking at the same grass sees the same green as I do, or perhaps sees it as I would see red. It is similar with music - probably everyone must hear differently, and we can not really even imagine how another person hears music. Differences emerge not only because of different degrees of sensitivity and perceptiveness in the domain of music, they are also derived from cultural background, education and musical familiarity, etc. Moreover, if one can perceive any messages in music at all (I am not speaking of content), one notices that it is an ambiguous art and everyone perceives it differently. I have experiences from the area of reactions to my pieces, that radically confirm what I just said. I considered, for example, my 1st Symphony to be a rather serene piece, the finale at least should leave a person in such a mood. Whereas, after its premiere, one of the older listeners came over to me and while looking deeply into my eyes said: "What a vastness of suffering!". This reaction proves that everyone not only hears differently, but also perceives the emotional message of music in a completely different way.

- Do you accept such a diversity of perception and reaction to your works with no reservations?

- I can not have reservations, I can only think that I have been wrongly understood or falsely perceived, but this also is my subjective opinion. But ultimately, a piece is what it is. If it provokes reactions which have not been my intention, but still provokes them nonetheless, what can I do about it?

- You could revolt.

- And what good will that do me? I do not think so much about it any more. A finished piece has its own existence, and

I am already thinking about something else, about a new piece. Obviously I am not indifferent to the way my pieces work, because I still give concerts of my earlier pieces. I owe a lot to these concerts anyway - not only the satisfaction of my curiosity, but also a very intensive learning experience. These are the best lessons that I have ever had. I can discover, not from people's reactions this time, but from my own experiences, what should be avoided in writing music, and what I should develop. What I consider successful, and what is something that should not be developed.

- So, therefore, your perception of your own works changes with the years, also?

- Oh, certainly! The point here is not just perception, but the continuation of the compositional process. Because the experience with a piece, how it works, is of colossal importance for me. Such a glance, as if into a mirror, can teach a lot.

- Will you let me touch upon a different topic?

- Please do.

- A contemporary composer develops and creates under the threat of being enclosed in an ivory tower. The feeling that there is an ever smaller demand for new music has been with artists for a long time, though maybe it applies less to you since your music is widely known, albeit still just in elite circles. Does this state-of-being not annoy you, do you not share the pessimism of Honegger in his little book "I am a composer"?

-"... no one is interested in your sonata" - that is what he said to a young composer?

- ... and his prophecy of the imminent disintegration of all creativity.

- Honegger was a very brilliant writer and obviously I do not have the right to allege, that he was not sincere. Yet I do not share his pessimism for various reasons. It is a very wide question, a problem that occupies many, and more or less characterizes the musical life of the whole world. We are participating in a very radical crisis in the field of music. The major-minor system lasted for 150-200 years - that is not long. The renaissance made use of a diatonic system, but not the as yet undeveloped tonal system; that is precisely why renaissance music is alien food for a 'subscription' concert-goer, and the concerts where it is performed are attended mostly by specialists. The traditional concert-going public tolerates music from Vivaldi to Ravel more or less - not a very long period in history. So, on one hand, as the Germans say, a Beethoven-Tchaikovsky-Publikum exists, on the other hand - there are festivals and special series of concerts. This phenomenon will probably still exist for the time being, but I do not consider that to mean a condemnation for music written nowadays. After all it has always been that the new was accepted with suspicion. Let us remember that a repeated accusation towards new works of Debussy, which had not yet been assimilated, was their "intellectualism". Here this "intellectualism" means that something is invented, not created by an inspired composer. Whereas everyone can say about Debussy, that this is far reaching sensualism, sensuosity - so where is the room for intellectualism here? Admittedly this music is well-ordered, but this is a question of the necessity of sense and order in music, with which I very strongly sympathize. Besides, I myself have a strong predilection for order, which you probably know, having studied my scores a little. But that is a different problem.

And so the crisis, the disintegration of the tonal system is an extremely deep process. This system was a phenomenal creation, it is even difficult to grasp its perfection. During the 19th century it was systematically decomposed until finally, it ceased to work as an up-to-date tool for composers, excluding popular music (now: "pop"). And if to add, moreover, that repertoires always contain this particular period that I have mentioned, then it is nothing strange that the crisis that has been happening since the beginning of our century, and still continues, for no systematic new proposal has hatched as yet, influences the instrument of music perception in every listener. This instrument is subject to a certain kind of tuning. If one listens 90% of the time to music of the 18th, 19th and the very early 20th century, then one's perceptive instrument is tuned in a certain, specific way, and everything that goes beyond this tuning is wrongly perceived, is not accepted. This is similar to a foreign language, which is not understood, and thus not listened to.

Incidentally, it may be worthwhile to touch upon an issue, that is of great concern to me personally. I think, that the end of the major-minor system, in general the end of diatonicism as the main principle, has placed the composer in front of a new set of phenomena, which result from the chromatic scale. Not right away did the composer find himself in this world of total chromaticism. "Free - atonal", as the English say, emerged; that is, a free improvised atonalism, which could not lead anywhere, for everyone improvises differently and wanders in a different way through the jungle which is the chromatic scale. In this situation Schoenberg proposes a new doctrine. Obviously a host of active composers seize this doctrine, finding just

what they lack: a beacon, a tool that may be useful for everything, and will liberate man from his agoraphobia. Dodecaphony has imposed itself as a wonderful tool, upon those who did not have a vision worthy of being pursued. And this, in my opinion, has restrained the natural development of musical language, for the time being. There are exceptions. I consider Debussy to be the other source of tradition, as the opposite to the second Viennese school; as well as his successors: early Stravinsky, Bartok, Varèse, or now Messiaen. It is this second path of tradition which has much more prospect for the future than dodecaphony, which has been practically used up. But a delay emerged: dodecaphony has stopped the natural development of individual attempts to cultivate this new territory, that is, non-diatonic scales and the set of twelve tones. These individual efforts should perhaps be started on a greater scale, though certain ones have been undertaken, and their results can be seen in the history of the 20th century music. I need not tell you, that all work that I have undertaken in my music has aimed at cultivating this new domain, not in a doctrinal way, but in an empirical one. I succeeded in inventing and codifying some things for my personal usage. I do not claim to have a universal formula, I do not know if anybody would ever make use of this, but it made a lot of things easier for me. I started the work on my musical language in 1947, above all on harmonic and melodic elements, when I realized that firstly, the language which I had been working with, for example, in my 1st Symphony would not lead me anywhere, and secondly - that there was nothing external which could be a model, beacon, or aid for me. Dodecaphony, which could not have been of any use to me, is also included here.

I could give still one more answer to your question. Well, contemporary music meets a fate which is partly deserved, considering the vast amount of very bad pieces written in our times. These pieces have spoiled its reputation, in any case discouraged people who may even have been interested in it. That is also nothing new It has always been like that, music of a given era abounds with things of different values, and only time is the sieve which lets through all liquid until ultimately, only things worthy of survival remain. This process still awaits us, and what will remain, will surely not be a programming nightmare. I have a deep conviction that musical language is not an impassable barrier - today Bartok is heard on a par with all 19th century music. The 20th century classics have done us a great favour with a number of pieces containing very strong substance - and while talking in a language new to the listener - have convinced him with this very substance, the specific weight of their statements. I consider that to be the fate of music in the future. Works which make a significant statement, irrespective of the language, in which it is transmitted, have a chance of working even now.

- Will you let me return to our talk from seven years ago. You said then, to quote in a rough approximation, that for you the connection between sound and its sense, expression, emotion, originates on the lowest level. The choice of material, its initial shaping, already form the expression and foretell the content of the results. Could you develop this statement further?

- It seems to me that what I meant then was that there is not a single act in a composer's work which could be indifferent, from the expressive point of view. It implies that there is not a single step from one sound to another which can

be indifferent. Evidently, the more complex the group of sounds, the more explicit this becomes, although ... for me, individual intervals also fulfil a specific role. There is no such concept now as the major or the minor mode, but the phenomena which are of concern to me personally, and which fill my scores have a feature which I call "quality". I do not want to say colour, expression, mood, and so on and so forth; I unite it all together in one word - "quality". Let us take for example the perfect dodecaphony with the use of the Allintervalreihe (all-interval row), where all intervals follow each other in such a way that, in fact, only the distances and directions in which the sounds move, are perceived. Here the difference between the distance and the quality can be explained in a very simple way. Not much difference in distance separates an interval of three octaves plus a perfect fifth from three octaves plus a tritone. In music that utilizes just all interval rows, only this small difference of distance is perceived, and this is an enormous and fundamental difference, from the qualitative point of view. Here is the key to understanding what "quality" means in the language which I am using to talk about these matters. Even one interval can have its expressive role for me. While listening to my Fugue for 13 Instruments, for example, you will notice the characteristic way of choosing intervals there: in all the themes there is always a play of tritones and in major seconds, both vertically and horizontally; whereas in the bridges, in the introduction and in the other sections, the intervals of the major second, perfect fifth and perfect fourth It is a diametrical opposition. That is what I had in reigh. mind before, telling You that all, even the smallest steps, can not be indifferent from the point of view of expression.

- Thank you for your explanation. In your pieces, especially recently, you often make use of titles that direct the attention of the listener to problems of a technical nature. If you talk about "chains", you mean ...

- ... a technique of linking one thought to another.

- In "Mi-parti" you made use of a similar manipulation of the title.

- Here the mystery is trivial, because "mi-parti" is a word which appealed to me, and only afterwards I began to seek a justification for it. Actually, I have found a justification, but in reality what mattered was the word which could act as an identification for the piece. And that is all. So not "Mi-parti", but ...

- ... say "Jeux venitiens".

- This is also more just a title, actually. "Game" is not such an essential word here. Perhaps loose relationships with the technique of using chance may have suggested some analogies But this is not really it either ...

- And "Livre pour orchestre"?

- "Livre" is a whole story. For traditionally, "livre" denotes a set of pieces more or less independent from each other and varying, say as in Couperin, or in "Orgelbuechlein". I intended to write such a cycle for orchestra, with a longer finale. I began writing "Postludes", but I failed and eventually dropped them. Then came "Jeux venitiens" and I preferred not to return to those concepts, all the more as those pieces seemed to me too long to fulfil the role originally intended for them. Later I decided to write "Livre" on a commision, and only while working on it did I realize that it is not a "livre" at all, but rather a whole entity, precisely precomposed and constructed, with a plan, which can be quite easily recognized, indeed. I even wrote to

Berthold Lehmann, the conductor who prompted me to compose this piece, and in return I received the brochure from the Contemporary Music Days in Hagen, where just this title had already been printed. And it remained so. Therefore, basically, only with "Chains" it is true that I have used the technical characteristics of those pieces as the titles.

- Would a justifiable assumption be that your technical inventions refer to specific qualities in the case of those works?

- Certainly not. The matter of technique is always secondary for me. A piece must exist as an idea, as an overall experience, and the technique is a useful means to realize this aim. Technique is not an idol for me. As a social realist critic wrote once: "Lutosławski uses titles which do not say anything: symphony or sonata" - so I prefer just those titles that do not say anything. For all I know, it may be a question of temperament, of nature. I think that music should speak for itself, and a composer should not direct the listener by saying that this is to be, say, an elegy, and that a sad song, or maybe something else joyous. But yes, some of my titles do give certain such indications. For example I wrote "Novelette" especially to stress the intended lightness in the idea of the work. It was not meant to be a serious composition like a symphony or a partita at all, but just something lighter - not in the sense of light music, but in the type of experience.

- Can I move to the piece that is, in fact, the cause of our meeting?

- Yes, to the Piano Concerto.

- I would begin perhaps, from asking you for some specific information. I know that you already finished the piece last

year.

- Actually I am finishing the score at this moment, because it is very laborious work. It was terribly laborious even to copy the piano part, still not to mention that I had to add something to indicate what was happening in the orchestra. Obviously it is not a piano reduction, though it could be tolerably played, only I would not advise anyone doing it. However the soloist must have something which will guide him during the learning of the piece. This is the first time I have written a piece for piano and orchestra, because in Variations on a Theme by Paganini, with the exception of several places, I did not write the piano part at all - it had been published before, so that I simply inserted printed pages into the score. Writing down the piano part in the score almost equals all the remaining work, it is an awful job, considering that every page has to be designed in such a way that it is possible to print it. I have to calculate all horizontal distances, and this is very laborious work. I am finishing the score now, and I hope that the piece will be ready in literally a few days. Actually the piano part has been sent a long time ago, and I have had a talk, lasting several hours, about it with Zimerman.

-So, how did the decision to write a piano concerto come about?

- This decision was taken still before the war and there was a series of unsuccessful attempts which did not lead anywhere. First, before the war, I had begun writing a piano concerto, about which I even thought I could perform it myself, for at that time I was an active pianist. Well, I had to give it up. Later, Witold Małcużyński encouraged me to write a concerto, which he could play. Several attempts were also to no avail, and again I had to give it up. I have always wanted to write

a piano concerto, and unsuccessful attempts discouraged me a lot until I finally realized that it was not a pianistic problem at all. The piano does not have too many secrets for me, this is an instrument that I know quite well. And perhaps I did not contribute too much in the pianistic sense with my Concerto, but in any case, at least there is not a single place in it which is not composed purely pianistically. This was not a problem, as it turns out. The problem was the music itself, which had to be sufficiently mature to enable me to embark on such a project. It is difficult to compose for piano, because it is a polyphonic instrument, and to discover ways which would justify writing for piano was what took time for me. It became possible only after the basic completion of my general means of expression, which has been supplemented over the course of decades. One of the important steps here was to invent a method of writing thinner textures; I just reached it only a few years ago. Please notice that in the sixties my pieces employed large masses of sounds almost exclusively, as in the 2nd Symphony, and to a smaller extent in "Livre pour orchestre", "Three Poemes by Henri Michaux", "Jeux venitiens", etc. It was so not because I delighted in sound masses - I simply lacked suitable tools for writing in a thinner texture. The thin textures which were used often in my earlier works were unsuitable for music written later. I knew that something decisive had to happen, that this "something" was close at hand, though I did not know precisely where. And at last I found it. From this time I began to write works for solo instrument with piano, for example, which was almost impossible before ...

- Your Partita for Violin and Piano became quite an event.

- "Partita" is really a piece of primary order, it belongs

with my most important compositions. All the rest, like for example "Dance Preludes", form the second order, which continues to be useful music. But I was already able to write "Epitaph", "Grave" for cello and piano, without problems with those thin textures. So I have found a certain "path" that could even be described as rules which simply revealed themselves to me. I have always imagined that large masses should only constitute a certain percentage of the music of a work, though out of necessity I have worked just with them. It occured thus, because the beginning of my work on musical language, especially in harmony, was the examination of chords containing twelve different sounds. I could tell that there I had found what I was looking for, but that was just a beginning. Meanwhile, thin textures, with a smaller number of simultaneous sounds, were still a question for me. This issue, as I say, clarified itself late, but luckily it did. And only then I could set about such pieces as the Concerto for Oboe and Harp, or now, the Piano Concerto.

I had numerous incentives for working. I know that Zimerman himself solicited this work by various means, though never directly , which is, in any case, very characteristic for this man, resolute and strong, but at the same time very delicate in his relationships with other people. That was a stimulating factor for me, because I am a fervent admirer of his marvellous art. I have just been to his recital in London, in the Barbican Centre. People listened with bated breath to how he played Four Impromptus by Schubert in a completely unbelievable way, Then the F-minor Phantasy of Chopin, which was a magnificent creation. In the second half a Nocturne by Chopin and the B-minor Sonata by Liszt, which does not go down so well for me personally, but it was played phenomenally, of course. Therefore Zimerman's zeal

was certainly a stimulating element; it helped me a lot and it was a constant "memento" in my research.

The concept for the whole piece emerged at the very beginning (I never start a piece when I do not have the whole action ready - I can not "not know what is going to follow").

- However, as you mentioned earlier, in the case of "Livre", a moment of surprise took place.

- Yes, a moment of surprise ... while writing the "Livre" different concepts came to me, and in fact, completely ruined the initial idea. That is how it was. There is a strong instinct in me for organizing form. The form, as it were, organizes itself so that it becomes a coherent whole. For example I had to exert a certain effort to write seven preludes for the Fugue - each one different and unrelated to the rest. This time I succeeded. It is a work which maintains diversity; every prelude focuses on something different.

- The world premiere of the Piano Concerto is schedulled for August, is it not?

- On the 19th of August in Salzburg.

- During the Festival?

- Yes. I will conduct a whole concert of my works. In the first half - Chain-III, and Chain-II with Anne-Sophie Mutter; in the second half - the Piano Concerto with Zimerman.

- Then the Piano Concerto is a piece which occupies half of the evening?

- Yes. Certainly it verges on half an hour. I did not measure its length, I think that this is unmeasurable. Subjective time is different than conducted, listened to, or played time, and to imagine it is very difficult. Metronome markings are placed in the score, naturally, but in most cases they are cor-

rected later.

- I intended to ask you about reasons for your return to the piano, after over 40 years, because you wrote "Variations on a Theme by Paganini" in 1941, which was perhaps a turning-point?

- Yes, during the same year I was writing 2 Etudes, which really represented true pianism and were independent from external circumstances. Because, after all, Variations is a piece for two pianos in the first place, not for one; moreover - an occasional work, a private version of the 24th Cappriccio by Paganini, intended to be played in coffee-shops, by Panufnik and I. I consider it to be a rather marginal work. Whereas I had to drop the 2 Etudes (and there was to be more of them) because there was not too much time during the German occupation. Instead, the Symphony, which I had begun before the war, had to be continued. I dropped the Etudes, but this is, in fact, my only work that truly belongs to pianism, after the Piano Sonata which I have not published. From that time I have not touched the piano for, so to say, mature pianists, I merely wrote for schools - Folk Melodies, Bucolics, or Three Pieces for Youth. Later I tried to write piano pieces, but all of it had to be destroyed.

- From what you said it is evident that "pianism" and therefore also virtuosity, is present in the Piano Concerto.

- It is. In the same way as it is present in the Cello Concerto, or in Chain-II for violin (it is a typically virtuoso piece, independent from its content which is perhaps not limited only to display). Once I was a pianist myself, and not the worst. I know the feeling of joy in the process of playing, of evoking a certain effect - this effect does not have to be sha-

llow or insipid at all. Chopin's music is an example of such virtuosity - Chopin was a virtuoso till his last compositions, even in his deepest works, say, the Polonaise-Phantasy, or the Barcarola, which are full of the most perfect beauty. You can feel in them a joy of the physical process, the playing of the piano and the resulting sound effect. For people who have never tasted that, it is a completely unknown thing. So I am also an interpreter by temperament. A "performing artist" - that means someone who, though not necessarily in public, still performs a piece. I experience a whole series of feelings and emotions connected with performing. That is why as a conductor I do not subjectively feel myself to be a composer who presents his works, I always feel like a performer, who presents pieces of his younger colleague about whom he probably knows more than any other conductor.

- Why then as a performer have you never let yourself be drawn towards music of other composers?

- Oh no, that would be going too far, my life would not suffice for that. One should take into consideration that I was forced to lose a lot of time in my life, and in fact, my whole work has been making up for this loss, catching up on things which should have happened twenty years ago. Even in the Partita you will find something similar to the beginning of the Piano Concerto, which I had begun to write before the war. The opening, the beginning of the Largo, and even the last movement which is a kind of a gigue, are seemingly a flirtation with the baroque, in my personal language, of course. Neo-baroque was one such a matter left outstanding, hence it also appears in my Concerto for Orchestra. The very concept of the work consisted in having folk material as raw material, and in not

having either of the movements as a song or a stylized dance: intrada, cappricio, then passacaglia, toccata - these are all neo-baroque forms, belonging to the style wide-spread in the period between the wars (Honegger, Stravinsky etc.). It was a "matter-left-outstanding" for me.

Thus my life would not suffice for performing works by other composers. But this , as the saying goes, "bent for interpretation" is strong in me, and that is why I can conduct an orchestra. I am a self-taught conductor, but I have had occasions to observe numerous great conductors.

- Does the root of your predilection for concerto forms also lie here?

- Yes, to a large extent. That is, I know, understand, feel what it entails to write a typical concerto in general. However I would not be able to play my Piano Concerto myself, for I gave up the work of practicing the piano long ago.

- But would you be able to play the piece in your best form of forty years ago?

Oh, I would have been able to, certainly. This piece is not excessively difficult, it is written to be very comfortable. There are difficulties, naturally, but they are necessary, without them certain results could not have been achieved. At the same time, for the pianist it is a technical task sufficiently serious to be worthwhile taking it on. It is not a concertino, nor a concerto for youth, but rather a concerto for a serious pianist. However I am convinced that it does not contain anything unperformable, as is the case with the 2nd Concerto by Brahms. There are difficulties in it in the least expected places. It is something enigmatic, because Brahms was a good, concertizing pianist himself. Whereas Chopin ... with him an equ-

ilibrium between difficulty and purpose is maintained. When music is of greater intensity the difficulties intensify as well, but never the contrary. In this respect Chopin is exemplary; I consider his music to be the summit of pianism, though sometimes not very comfortable for the performer. But such was the technique and virtuosity of playing at that time.

- Will you let me move on to another topic? Recently in our country, debates, by no means academic, over the duties of distinguished artists towards society, have been revived. Do you consider the romantic figure of the artist-prophet, artist-conscience of the nation still possible today? How would you envisage your role in that context?

- I think that the concept of the "prophet" is inseparably connected with a certain epoch in our art. The three poets, with Norwid as the fourth, were the "prophets", perhaps even Sienkiewicz was one as well. They fulfilled a role, which was not strictly related to art, rather they considered their activity to be a mission to their own nation. Well, I never think in this way. When I read something about myself, sometimes I encounter the expression "that modest man". I am pleased by such an opinion. Modesty not only in behaviour, but also in convictions, results from the view which was rather clearly explained in my speech on the occasion of receiving an honorary doctorate from the Jagiellonian University. It was published in "Tygodnik Powszechny". In one sentence, we could perhaps say that what an artist is worth is not his own merit, but a gift which he has received. Numerous gifts, in fact, for not only talents are meant here, but also the character favourable to their development. I consider that lack of modesty is simply absurd in every case. It is very far from me to be treating myself as a prophet

or to be assuming such duties. I do not have any ambitions, beliefs, or experiences which would suggest this to me. I had been equipped by nature with something which requires effort; I became, as it were, an administrator of entrusted goods, and this function should be fulfilled honestly. How to fulfil it - this I once wrote in my essay "The composer and the listener". Its thesis is that every person should write what he would like to hear himself, for only then is he being honest. If he wanted to gain someone's favour, or to please someone, he would be betraying himself, he would be passing counterfeit money. Mine is not an egoistic or egocentric stance, because one can assume that he is similar to a certain number of other people, who will also find something for themselves in his production.

- In our situation a great need for moral authorities exists, and an artist is called to fulfil such a role - regardless of his consent or refusal. By virtue of your eminent position this refers also to you.

- But do you mean by this a purely artistic position?

- By virtue of your artistic position you are unavoidably endowed with the role of a model, also in the sphere ...

- Excuse me for interrupting you. This is not only the question of an artistic position. It is well-known that in the past many artists behaved in a manner which could be strongly criticized, despite the fact that they were immensly respected and recognized as great artists, though not as people. The gifts which I have received from nature necessitate that I be a man observed by others, and this fact carries an obligation. But I have no difficulty in coping with this role, because I feel comfortable in such a situation where I simply behave decently. I feel fine about this.

- People, for whom you are an authority, often need more a formula for life than an outstanding work. Whereas the composer proposes a symphony or a concerto, and he has, as a matter of fact, to confine himself to this if he wants to remain an artist. Unless he wanted to go beyond his role, but then to a greater or lesser degree, he becomes a moral expert or a politician.

- Yes. ~~This is a dilemma, which I suppose you are also~~

- This is a dilemma, which I suppose you are also facing.

- Everyone who finds himself in the limelight faces such a dilemma. So what is the question?

- It is difficult to call it a question.

- Yes?

- If I were to finish with a question...

- Yes, yes, please do.

- So, I would ask if you feel a need to go beyond the role of a musician, to reach out to people who expect a formula for life from you?

- You see, we all live in such circumstances where a person can not avoid the question of how to behave. But as I am not competent to give people any rec ipes for life, I could not answer such a question at all. I more or less realize how to behave in today's world, in situations arising almost every day - and if my behaviour can be of any use to anyone, for anything, - I am very happy, it does me credit. But I do not see that I could do more than to just behave properly; in this domain I do not feel I am a man endowed with a special mission.

- I sincerely thank you for the conversation.

Interviewed by Grzegorz Michalski

on the 16th of January 1988

PART II

STYLE, TECHNIQUE AND LEGACY

The Lutosławski Legacy[1]

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Abstract

The question of the place of Lutoslawski in the history of the 20th century is answered by placing him among the "great composers" with an argument for such a placement based on five themes which operate together in an elaborate counterpoint: musical integrity; moral integrity; search and struggle; consummate technique; and individual voice. These five themes encapsulate many aspects of the Lutosławski Legacy, illustrated with examples from sketches from *Les espaces du sommeil,* and references to many other works. At the end eight research questions are posited, outlining the future directions in Lutosławski research, concerning the comparison of his technique to that of his contemporaries, the antecedents to his use of melodic interval-pairings, the reinterpretation of his technique by younger composers, the existence and publication of video recordings of the composer as conductor, and other issues.

Normally we would tend to observe Lewis Carroll's excellent advice, given by the King to the White Rabbit: "Begin at the beginning, and go on 'till you get to the end: then stop."[2] Here, however, I will start not with a beginning, but with some endings, in the hope that they may help us to assess and appreciate the inspiring legacy handed down to us by Lutosławski.

The conceptual paradox of beginnings and endings being circular rather than linear is perhaps most memorably expressed in poetic terms by T.S. Eliot in the last of his Four Quartets: "What we call the beginning is often the end / And to make an end is to make a beginning. The end is where we start from."[3] In the spirit of this intriguing paradox I present two alternative texts which I used to think of as endings, but which, now, as we celebrate in 2013 the 100th anniversary of the birth of Witold Lutosławski, seem to look like beginnings.

When I wrote the final flourish to my book on *The Music of Lutosławski* – in the middle of 1993 – the composer was still alive, still composing, still travelling. It was the time we met in London in August for the British première of his Fourth Symphony. It was shortly before the 36th Warsaw Autumn Festival (17-25 September 1993), followed by the time of his visit to Canada, where he was to conduct the final concert of his long and highly productive life.[4] Here is what

1 This text is a slightly adjusted version of the keynote address I gave to the Lutosławski Symposium, *Lutosławski: Music and Legacy,* hosted by the Schulich School of Music at McGill University in Montréal on 26 October 2013

2 Carroll, Lewis. "Alice's Evidence." Chapter 12 in *Alice's Adventures in Wonderland.* London, 1865

3 London, Faber and Faber, 1963, 221.

4 Released on CD as *'Lutosławski's Last Concert'* (Partita, Interlude, Chain 2, Chain 1, and *Chantefleurs et Chantefables*), recorded in Toronto on 24 October 1993 (Naxos: 8.572450). Also released on the New Music Concerts label, NMC98-1). Not to be confused with the CD *'Lutosławski: Ostatni koncert / his last concert'* (First Symphony, *Les espaces du sommeil, Chain 3,* and Fourth Symphony) recorded at the 36th Warsaw Autumn Festival on 25 September 1993 and released on the Warsaw Autumn label.

I wrote in the present tense, as a kind of literary cadence (but not intended to be the final cadence): "We respect Lutosławski's fastidious attention to all the details and refinements of composition and performance; and we admire the integrity of his long search, and often difficult struggle, for the personal language and technique that serve his individual voice."[5] Less than two years later, as I was revising and extending the end of the book for the second edition, to be published in the superb Polish translation by my close friend and fellow composer, Stanisław Krupowicz, I modified several sections, including the last paragraph:

> "His work is respected for its compositional rigour, its fastidious attention to detail, and its refinement of expression in the art of performance. Above all, he is admired for the musical and moral integrity of his long search, and often difficult struggle, for the personal language and consummate technique that served his individual voice."[6]

The differences between these two endings are subtle, but to me they are significant. The last verb was changed to the past tense. The presumptuous use of the second person plural "we" was replaced by the more distant third person. The concept of "expression in the art of performance" was emphasised. The compositional technique was elevated to the level of "consummate." The notion of "integrity" was applied to the moral behaviour of the man, as well as to the musical behaviour of the composer.

I do not intend to compose variations on all the themes woven together in the final paragraph of the book, but I do wish to extract five themes which operate together in an elaborate counterpoint: musical integrity; moral integrity; search and struggle; consummate technique; and individual voice. These five themes seem to encapsulate many aspects of the Lutosławski Legacy.

What do we mean and understand by the notion of "musical integrity"? In Lutosławski's case it can be taken to include the following seven characteristics,

5 Bodman Rae, Charles. The Music of Lutosławski. London, Faber and Faber, 1994. p. 246.

6 "Jego twórczość jest ceniona z powodu żelaznej logiki kompozycji, niezwykłej dbałości o szczegóły i wyrafinowania ekspresji, objawiającej się podczas wykonania. Ponad wszystko jest on jednak podziwiany za integralność postawy moralnej i artystycznej w swoich poszukiwaniach twórczych i często trudnej walce, za wyjątkowy, jemu tylko właściwy język muzyczny i doskonałą technikę kompozytorską, która mu wiernie służyla w wyrażaniu swojej indywidualności." Bodman Rae, Charles . Muzyka Lutosławskiego, trans. Stanisław Krupowicz. Warsaw, PWN, 1996, p. 268. The same text – but in English – was used for the ending of the third edition of *The Music of Lutosławski.* London, Omnibus Press, 1999, p. 262.

which are merely illustrative and by no means exhaustive. (1) His music does not seek to ingratiate itself by aiming to appeal to a generalised, collective audience, conceptualised as a group or a mass. (2) Instead, the music reflects the position of the composer as an individual, the proverbial artistic outsider, who confides to others some of what takes place in his inner creative world, in the hope of reaching some listeners, not as socialist statistics but as individuals (Lutosławski memorably referred to this in a quasi-religious – or least spiritual – manner, as fishing for [individual] souls). (3) Although he was drawn to some aspects of French music before the Second World War (in parallel with his love for French surrealist poetry) he was not seduced by what we might call French frivolity; his music always retained its seriousness of purpose. (4) He had the strength of musical character after the Second World War to resist the rush towards a bleak modernist orthodoxy of post-Webernian serialism coming from Darmstadt. (5) He did not capitulate to the pressures of Socialist-Realism during the Stalinist era, but continued to develop the elements of his new musical vocabulary and language in private, hidden from political pressures. (6) Although he embraced and felt liberated by some elements of chance, as applied to collective rhythm, he did not go too far with the idea; he approached these new challenges with pragmatic common sense, and chose not to relinquish his compositional control over form, drama, harmony, or the rhythm of the individual. (7) He did not follow the trend towards the stylistically eclectic neo-romanticism of the late 1970s, but remained true to his particular brand of non-tonal language and expression.

The moral integrity of the man was largely a private matter, hidden from public view. One can appreciate that there was a constant need for discretion during the Communist era of the Polish People's Republic, especially from a man whose family background was that of the "class enemy." But during the last phase of communist control, in the 1980s, his international reputation was so strong that he was able to make his position at home quite clear. The most conspicuous example of his moral behaviour was his principled observance of the artists' boycott of the communist controlled state media after the suppression of Solidarity. Some other public figures, who could have taken a similar stance, did not; they co-operated, they collaborated.

His steadfast adherence to the boycott became progressively more embarrassing for the regime, because he was being showered with honours from around the world; but he declined to conduct his works in Poland while the

repressions were in place. The regime was so concerned about this they tried various strategies to "buy him out." He was offered Polish honours and prizes, which he declined. He was even offered the bribe of the return of his family's country estates at Drozdowo if he would appear in public and be photographed with government ministers at public events. He declined this bribe, remarking privately to friends, that "they" did not seem to realise that his childhood home no longer existed (because it had been destroyed by the Russians in 1940). He courteously and constructively suggested that the government might wish, instead, to give his family estates to the Polish Composers' Union, in order to provide a country retreat for composers. Unfortunately, nothing came of this excellent suggestion.

Also during the 1980s he gave away substantial amounts of money. His philanthropic work can be summarised in two categories: scholarships for young Polish composers to study abroad (mostly graduates of the class of Włodzimierz Kotoński at the Chopin Academy of Music in Warsaw); and payments of medical and travel expenses for friends and associates who needed expensive operations and treatment outside Poland. Through these two schemes, Lutosławski gave away most of his income from commissions in the 1980s and early 1990s, and much of his income from conducting. He did it quietly and discreetly, without fuss or fanfare. It is only since his death that these acts of generosity have become known publicly.

His search for new means of expression was a long one. We tend to think of the periods of intense focus when he was redefining his harmonic language in the mid-1950s, followed by the period between 1958 and 1961 when he was developing his new approach to collective rhythm. But the search had begun before the 1950s and was to continue well into the 1980s. He did not give up, even though there were times – such as during the Stalinist era – when it must have seemed that there was little hope of regaining the political and artistic freedoms of the Polish Second Republic. He constantly struggled to protect his inner, creative world from the unwelcome intrusions of unpleasant events and pressures from the exterior world. I will not expand on this point here, because it the subject of a separate centenary essay.[7] Suffice it to observe that Lutosławski did not seek to translate his life experiences into music; instead he tried to transcend them. He did not seek to express his experiences; he tried

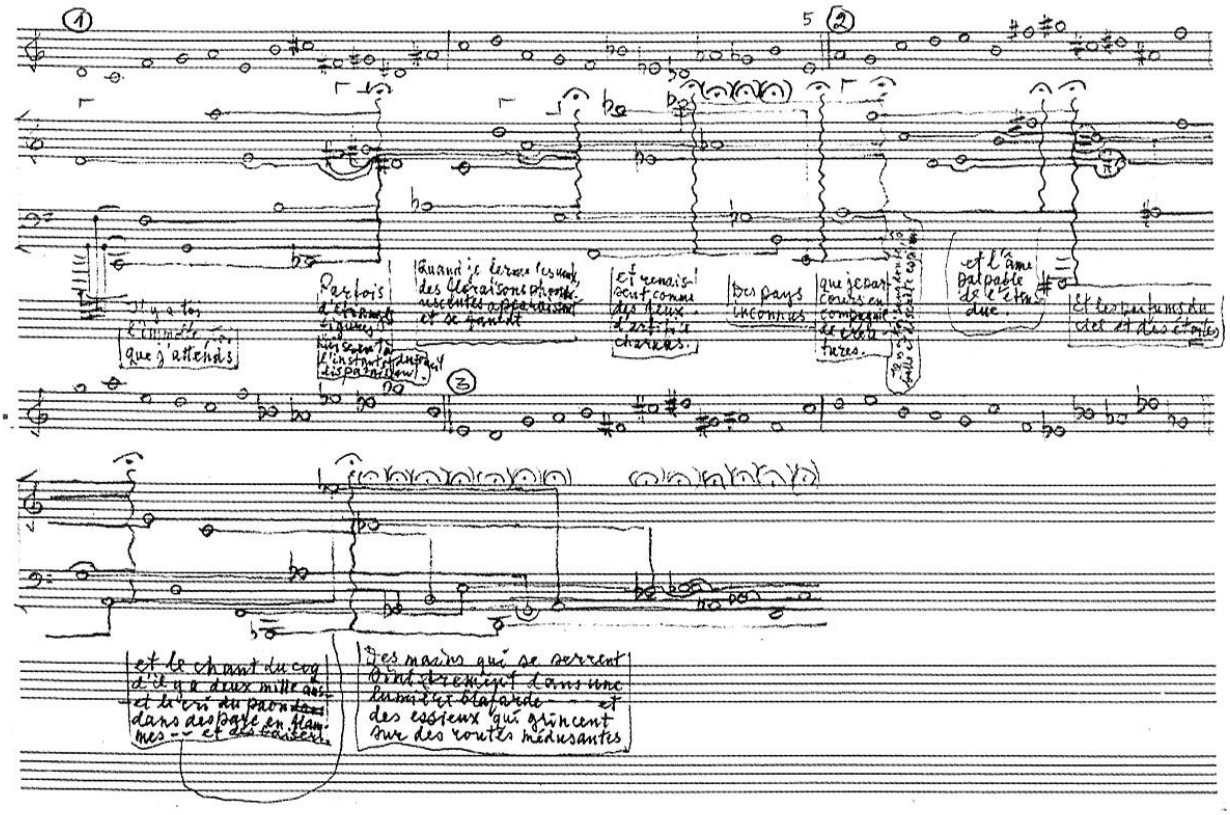
7 Bodman Rae, Charles. "Lutosławski and the Scars of Wars." In *Woven Words*. London, Philharmonia Orchestra, 2013, pp. 36-39. Available online at: http://woven-words.co.uk/essays.

to escape from them. His works were not composed in response to events and experiences; they were composed despite them.

For the lay person the concept of compositional technique is sometimes a difficult one to grasp. Those of us who are not musical civilians, and particularly those of us who are composers, realise that a carefully worked-out technique is essential. But for "civilians" the idea of technique can be misconstrued – in negative terms – as a slightly unhealthy obsession with processes of compositional contrivance. Sometimes one even finds this attitude surfacing in unexpected places, from people who one might have expected to be more enlightened and insightful. The idea of Bach writing any of his fugues by relying merely on a romanticised notion of creative intuition is, of course, utterly ridiculous. He had technique. It is equally ridiculous to imagine Lutosławski writing *Musique funèbre,* or Preludes and Fugue without a similar mastery of all the different dimensions of his compositional technique (vertical/harmonic/chordal/intervallic, horizontal/melodic/intervallic, and polyphonic).

There was never anything sloppy or casual about Lutosławski's technique. Even his earliest surviving pieces show an extraordinarily high level of accomplishment. This was noted and recorded by Witold Maliszewski in a reference he wrote for the young Lutosławski, in which he compared him to Chopin. Many of my own writings about the music of Lutosławski have been – in one way or another – about compositional technique. As a composer I would write in this way, wouldn't I? The same can be said about the Lutosławski writings of fellow composers John Casken, Steven Stucky, and Krzysztof Meyer. We are all interested in the same things: How was this wonderful music created? The command of technique is, of course, evident in the published scores. But it is also evident in the sketches and the short scores. There are countless examples that could be given to illustrate Lutosławski's command of technique, but one must be selective, so I have chosen to present, here, two examples from one of his greatest works, *Les espaces du sommeil* (1975). When I look back to my first encounter with the piece I now understand why it had such a strong impact and how it changed my life. As I listened on the radio to the UK premiere – broadcast live from the BBC Proms in 1978 – I was recording it. After the broadcast, instead of simply filing the recording, I stayed up into the early hours of the morning playing it over and over again to try and figure out what had captivated me about this piece. I was spellbound by the exquisite,

delicate beauty of the five-minute adagio in the centre of the work. I was blown away by the immense power of the sublime orchestral climax. I was stunned by the haunting effect of the exploding firework at the very end. I wrote to Lutosławski about these things and the rest, as they say, is history.[8]



Example 1: Lutosławski's sketch for the central adagio of *Les espaces du sommeil*.[9]

Eight years after that moment of epiphany (and after two years living and working in Warsaw) I spent several weeks recording a structured series of

8 Considering the effect that this piece has had on my life it is extraordinary that I had to wait 34 years to hear it live. This "close encounter" with Les espaces took place on 9 September 2013, in the Philharmonic Hall in Berlin, with the Philharmonia Orchestra of London conducted by Esa-Pekka Salonen. This was the first time Salonen had conducted the work since recording it with John Shirley-Quirk and the Los Angeles Philharmonic in 1985. So, even for Salonen, there had been a gap of 28 years. Fortunately, the work lives through the Lutosławski and Salonen recordings.

9 This image (along with many others) was given to me by the composer in 1987. The original was later acquired by the Sacher Archive in Basel and forms part of their Lutosławski Collection.

interviews with the composer in his study, and looking through all the thousands of pages of sketches he kept in his music room. Of all those thousands of sketches there was one in particular that jumped out at me (see Example 1). Strangely enough, it turned out to be the very same adagio that had so enchanted me in 1978. This single, small page is a musical gem. It is a graphic art-work in itself.

On one small sheet of paper he had managed to capture five minutes of music, the whole of the central adagio section. We can see the following things: the successive phrases of the poem by Robert Desnos, as partitioned by the composer; the 12-note row (interval pairing 2+5, major seconds and perfect fourths/fifths) that runs through this section and into the third section; the assignment of notes from the row to specificregisters of the orchestral strings; the places where the string harmony is cleared (like a pedal change on the piano); the voice-leading, including how notes are sustained, and how others are displaced into a different register.

The only things not shown are the vocal line, the string glissandi linking the phrases, and the brittle decorations by groupings of woodwind and percussion complementing (not duplicating) the pitches of the strings. The technique is consummate. The voice is individual.

The previous example was a remarkable discovery, but it was not all. Among the pencil sketches for *Les espaces du sommeil* I also found two more pages (see Example 2) which cover the third section of the work, from the end of the adagio up to the climax. Here these two, small pages (each in landscape format) are shown together, one on top of the other. They show a characteristic type of short score of rhythmic and registral events, containing indications of instrumentation (in the upper and lower strands of each of the 6 'systems'), an outline of the vocal part (in the middle strand of each system), conductor cues, attack points, dynamics, etc. It is from this type of immaculate short score that he would work out the pagination before proceeding to the layout of the full score.

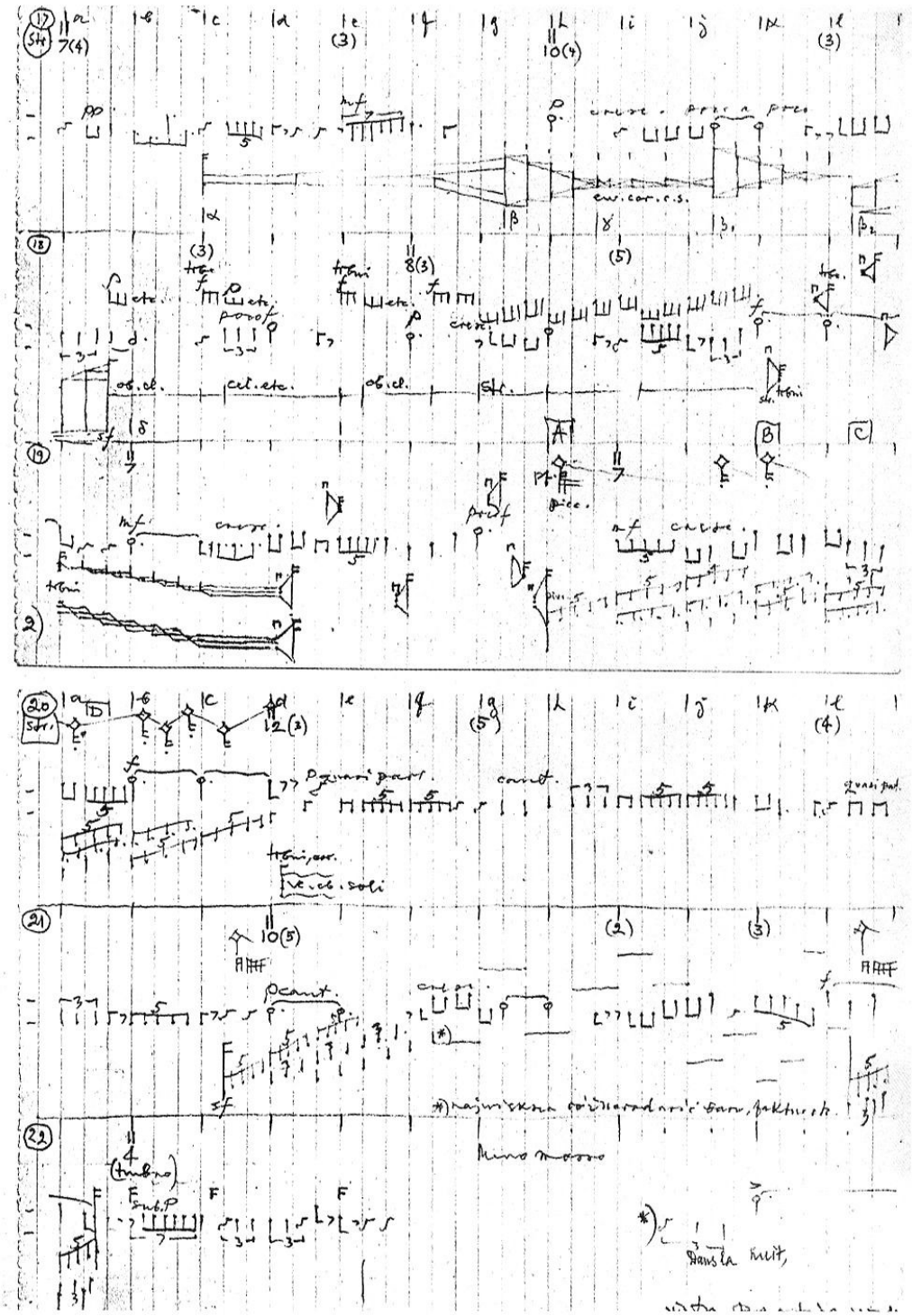
In the top left corner of the upper page we can see "17-str." meaning that he had originally intended this to be strona/page 17. In the final score, however, this had become page 25, the beginning of the Allegro section that follows the Adagio (*a battuta* in ¾ up to the orchestral climax at Fig. 96 in the published score). We actually have here a summary of pages 25 to 36, up to the climax of the vocal line. The *meno mosso* shown on the bottom system of [strona] 22 becomes the metered section (pp. 37-38) leading to the orchestral climax.

Taken together, can there be any better illustration of the consummate nature of Lutosławski's compositional technique? Any composer viewing these sketches, and knowing the work itself, is left with a sense of awe at the extraordinarily fastidious and detailed way in which Lutosławski was able to capture – even in sketch form – the ideas that had crystallised in his creative imagination.

Let us now return to the idea of "legacy." The word normally signifies a gift of considerable monetary value passed by bequest from one generation to the next. The legacy is a gift we inherit and which enriches us our lives. When we apply it to the artistic bequest of Witold Lutosławski – to the wonderful and substantial body of creative work he bequeathed to us – the idea is even stronger, because it refers to material that has an intrinsic cultural value beyond mere monetary value.

His legacy was left to us almost twenty years ago, when he took his final bow and left the stage in February 1994. But it is only now, in 2013, that we have the necessary critical distance to be able to reflect on his artistic legacy, as we celebrate the centenary of his birth. These celebrations have been in full swing since January and have already taken me, and others, to major events in Warsaw, London, Berlin, Drozdowo, and now Montréal. It is particularly appropriate for us to engage in such reflections in Canada, because it was here that he gave what turned out to be the final performances of his remarkable life and career.

At this point I should perhaps make a personal declaration. In my "humble opinion" (as the late Hans Keller was fond of saying) both the creative life and the creative work of Witold Lutosławski sit right at the top of the traditions and achievements in European music of the twentieth century. We should not hesitate to affirm that he was a great composer. This idea, of the "great composer," comes fully loaded with heavy baggage accumulated over the course of the nineteenth century. One can easily understand why many people in recent times have felt the need to shake off some of the myth and mystique surrounding notions of creative genius and "greatness." Even so, in this case we should not feel the need to equivocate. There are some special features and qualities of Lutosławski's life and work that do, indeed, elevate it to the exalted category of "the great." He was a man of great integrity, a great composer, and he left us some great music. So my use of the word "great" should not be considered merely as a rhetorical device, a matter of style, or a quasi-journalistic flourish. The word is used here with deliberate intent.



Example 2: Lutosławski's sketches for the final section of *Les espaces du sommeil.*

A legacy can contain both tangible and intangible gifts. In Lutosławski's case the tangible things include: his sketches; his manuscripts; his published scores; his own recordings; the recordings made by others; his writings; and the published interviews. The intangible things include: memories of him as a man; memories of his manner of music making, particularly his performances as conductor; memories of private conversations. The tangible things have already been handed down. Most of them are available in the public domain (except the written materials, which are in Basel) and they reach people in many parts of the world. But the intangible things do not exist in a medium that can transmitted or accessed freely. They exist only in the minds of those of us who knew him, worked with him, and witnessed his live performances. So there is wa responsibility for those of us who carry these precious memories to pass them on, to bear witness. (This sounds like apostolic evangelising, and I suppose it is.) When we are fortunate enough to be beneficiaries of a legacy we should not behave selfishly. We should not spend it, we should invest it. How do we do this with music? One way is for composers to absorb the gift, as influence, and reinterpret it in the form of new works. Another way is for performing musicians – conductors, singers and instrumentalists – to share with the next generation their direct experience of the manner of making this music.

One might be forgiven for thinking that, nearly twenty years after the composer's death, everything that needs to be investigated has already been covered, and that there is little more to say, write or do. But there is more. Here is a short, select list of eight research questions (some containing multiple, clustered questions) pointing towards some of the tasks that remain. (1) How do Lutosławski's techniques of 12-note harmony compare with those of others, for example, Elliott Carter? (2) Did the all-important technique of melodic interval-pairing appear from nowhere, or can we trace some antecedents? (3) How (and by whom) has the melodic interval-pairing technique been used after Lutosławski? (4) How have the various elements of his compositional technique been absorbed and reinterpreted by younger generations of composers? (5) Is his influence evident in the music of younger Polish composers; or have they had to sidestep his influence as being too strong, and an obstacle for them? (6) What film/video recordings (still) exist of Lutosławski conducting? Where are they? Why are they not published? How and when can they be published? (7) When will there be a comprehensive biography in English (as distinct from the biographically contextualised studies of the works, by myself and Steven

Stucky[10])? (8) Should some of the sketches be published, perhaps in thematic ways, by technique (e.g. pitch organisation, or rhythm) or, alternatively, by specific work? It is to be hoped that the next generation of researchers (including composers, musicologists, and music theorists) will be motivated to address these and other questions.

In Lutosławski's case there can be little doubt that we are dealing with an inspiring musical legacy. It is a creative gift that means different things to different people, depending how they engage with the music. As composers we can feel inspired to adopt and freely adapt the elements of his technique to our own purposes, without feeling self-conscious or uncomfortable. As conductors we are inspired to make music with orchestras in a refreshing liberating manner, allowing individual players to feel rhythmically and expressively emancipated within the collective orchestral environment. As instrumentalists we are inspired by his ability to convey to us through his detailed notation the art of performance, and we are energised by the emancipation he gives through his *ad libitum* approach to collective rhythm. As singers we can feel inspired by his extraordinary sensitivity to the nuances of setting poetic texts, particularly in French (and Polish, of course). As music theorists we can feel inspired by Lutosławski's consummate technique and the wish to find out how this technique actually works, where it came from, and how it is being used now, by other composers. As music historians we can feel inspired by Lutoslawski's musical integrity in avoiding many of the aesthetic "-isms" that waxed and waned during his life, and by his moral integrity in steering a straight and virtuous path through the potentially corrupting influences surrounding him for much of his life. As listeners – and we are all listeners – we find that in the body of work he has bequeathed to us there is an enormous range of inspiring expression, from moments of intimate, captivating beauty to moments of explosive, sublime grandeur. This is a musical legacy of the highest artistic value to be treasured by present and future generations. ▪

10 Stucky, Steven. *Lutosławski and His Music.* Cambridge, Cambridge University Press, 1981.

Witold Lutosławski and the Ethics of Abstraction

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Abstract

Scholars have struggled to reconcile the expressive immediacy of Witold Lutosławski's works with his claims that he wrote absolute music. This article seeks a more nuanced understanding of the place of abstraction in Lutosławski's creative practice by exploring connections between his 1981 speeches on artistic ethics and his approach to melodic construction in *Chain 2* (1984–5). Lutosławski's words and music both rely on convention, and recycle rhetoric from his past. But these are not their only correspondences. They also engage with a trio of concepts – withdrawal, integrity, and autonomy – that are at the heart of a moral code Lutosławski articulated in response to the volatile political conditions of 1980s Poland. The article thus sheds new light on the entanglement of modernism, ethics, and politics in the late twentieth century, while illuminating what the idea of abstraction may have meant in a particular time and place.

There is a strange moment in Witold Lutosławski *Chain 2,* his dialogue for violin and orchestra from 1984–5. As the third movement ends, the soloist pulls the orchestral violins into her orbit. She begins by projecting a string of minor thirds and perfect fifths that undulate in widening arcs against a flute trill. Her melody then changes shape: at Rehearsal Number 90, the solo line inches upward in a series of falling semitone gestures, while the strings, piano, and flutes intensify the mounting tension with tremolos and arpeggiated flourishes. Initially uncoordinated, the soloist and ensemble come into phase on a high G-sharp; the accompaniment falls away, leaving the violins exposed as they sing in a single voice. Nearly two-thirds of the way through *Chain 2,* we hear the work's first and only moment of true unison playing: a passage of expressively marked urgency that transgresses the norm of rhythmic and motivic non-simultaneity established by the earlier movements.

The episode is odd enough within the piece. But it becomes even more suggestive if we consider it within the span of Lutosławski's career. For the atypical

1 This is an abridged version, without musical examples of an article that was published in 2013, as "Witold Lutosławski and the Ethics of Abstraction." *Twentieth Century Music,* 10, 169-202. doi:10.1017/S1478572213000017. Reprinted by Permission. Several people generously shared their insights and assistance as I wrote this article, and I would like to acknowledge Andrea Bohlman, Joy Calico, Sean Curran, Melina Esse, Emily Richmond Pollock, Steven Stucky, Richard Taruskin, Jeffrey Tucker, Holly Watkins, and Cameron Wilkens. I would especially like to thank the journal's two anonymous readers for their helpful comments and suggestions.

instance in *Chain 2* is also a moment of repetition. Fifteen years earlier, the Cello Concerto staged a confrontation between soloist and ensemble. Most of the soloist's attempts at reconciliation fail. However, near the end of the third stage in this single-movement work (Rehearsal Number 77), the strings align briefly to play an unaccompanied unison melody, a rhetorical shift that occurs at roughly the same formal location as the move in *Chain 2*.

The evocative immediacy of these passages seems to call for extramusical – or, at the very least, narrative – interpretation. Lutosławski opened the door to this kind of reading in the early 1970s, when he told Tadeusz Kaczyński that he structured solo-ensemble interaction in the Cello Concerto according to principles of dramatic conflict; he thus considered the piece to have more in common with theatrical works than with the standard concerto repertoire. He bristled nonetheless when the musicologist took his comments at face value. Whereas Lutosławski circumspectly described the concerto's musical events, Kaczyński leapt into metaphor: in his version the soloist is an embattled individual, shouted down and beaten back by a hostile orchestra. Kaczyński's narrative was not just uncomfortably programmatic for Lutosławski, a perennial sceptic when it came to music's ability to convey specific concepts.[2] It was also dangerously political, especially considering Mstislav Rostropovich's ongoing troubles with the Soviet regime. The cellist's outspoken support of Aleksandr Solzhenitsyn nearly prevented his journey to London in October 1970, where he premiered Lutosławski 's new work; Rostropovich was in official disgrace soon after his return to the Soviet Union, where he could not perform the Cello Concerto until 1972.[3] Lutosławski quickly grounded Kaczyński's anthropomorphic flights of fancy. He snapped: "If I had wanted to write a drama about the conflict of the individual with the collective, I would have written it with words."[4]

Lutosławski was just as adamant that others should not get the wrong idea when he alluded to the dramatic qualities of his works. He assured Russian musicologist Irina Nikolska that, "I write absolute music, although I try to introduce new dramatic elements into it."[5] If there were latent meanings in his

2 Lutosławski, Witold. Zapiski, edited by Zbigniew Skowron. Warsaw, Wydawnictwa Uniwersytetu Warszawskiego and Towarzystwo im. Witolda Lutosławskiego, 2008, 22.

3 Wilson, Elizabeth. *Rostropovich: The Musical Life of the Great Cellist, Teacher and Legend.* Chicago, Ivan R. Dee, 2008, 316–26.

4 Kaczyński, Tadeusz. Rozmowy z *Witoldem Lutosławskim.* Kraków, PWM, 1972, 82. Unless otherwise noted, all translations are my own.

5 Irina Nikolska, *Conversations with Witold Lutosławski.* Translated by Valeri Yerokhin. Stockholm, Melos, 1994, 90.

music, the period after the collapse of Polish state socialism would have been the time to reveal them. Even then, however, Lutosławski maintained that he never intended to depict extramusical content in his compositions, neither specific political situations nor quantifiable feeling. "Music", he told a Polish journalist in 1990, "is the domain of an ideal world." Although external reality might impact this inner realm – since, as he put it, a person "only has one psyche" – the connections were never one-to-one.[6]

Why would Lutosławski have said one thing when his music often suggests another? Analysts continue to grapple with this question. One solution is to search for evidence that Lutosławski intended to explore extramusical themes in his works, despite his protests to the contrary. Maja Trochimczyk cites Lutosławski's texts – the poetry he set, along with the titles, dedications, and expressive markings in his scores – as proof of his fixation on darkness and death. Connections to language also allow Trochimczyk to locate seemingly abstract musical motives within the composer's shadowed emotional landscape.[7]

Hermeneutics, on the other hand, enables scholars to discuss the expressivity of Lutosławski's compositions while sidestepping the issue of authorial intention. John Casken, for example, turns the problem of extramusical signification on its head by suggesting that listeners' experiences might influence how they perceive all pieces of music, even those that ostensibly make no reference to the outside world. As a result, Casken is free to hear 'visionary' moments in Lutosławski's works, regardless of whether the composer would have described them that way.[8] Michael Klein likewise champions the rights of subjective interpretation. Calling Lutosławski's views "neither authoritative nor transcendental," he argues that the Symphony no. 4 constitutes a narrative: though it does not tell a particular tale, the work's successive emotional states cohere as a chain of musical events.[9] Nicholas Reyland similarly broaches expression from the standpoint of narrative, a move he justifies by reference both to literary theory and Lutosławski's concept of *akcja,* or dramatic action.[10]

6 "'Muzyka jest domeną świata idealnego': Witold Lutosławski rozmawia z Elżbietą Markowską," Ruch Muzyczny 34/23: 6, 1990.

7 Trochimczyk, Maja. "'Dans la Nuit': The Themes of Death and Night in Lutosławski's Oeuvre." In *Lutosławski Studies,* edited by Zbigniew Skowron. Oxford, Oxford University Press, 2001, 96–124.

8 Casken, John. "The Visionary and the Dramatic in the Music of Lutosławski." In *Lutosławski Studies,* 2001, *op. cit.*, 36 and 38–9.

9 Klein, Michael L. *Intertextuality in Western Art Music.* Bloomington and Indianapolis, Indiana University Press, 2005, 112.

10 Reyland, Nicholas. "Lutosławski, 'Akcja', and the Poetics of Musical Plot." *Music and Letters* 88/4: 604–31, 2007; Nicholas Reyland, "Livre or Symphony? Lutosławski's *Livre pour orchestre* and the Enigma of Musical Narrativity." *Music Analysis* 27/2–3 (2008), 253–94.

These scholars have contributed important insights into the expressivity of Lutosławski's music, and I am indebted to their work. This article, however, asks different questions about the relevance of absolute music and expression in Lutosławski's oeuvre. I am interested not just in how his music might be evocative; I also want to reexamine his verbal and compositional engagement with abstraction, and to consider why it may have mattered during the late twentieth century.

Situating Lutosławski's statements in context is therefore one of my primary aims. Klein and Trochimczyk mention historical circumstances only in passing: each explains Lutosławski's refusal to acknowledge extramusical references as motivated, at least partially, by his continuing opposition to socialist realism, the official standard in Poland from the late 1940s until the early 1950s.[11] This period certainly played an important role in shaping Lutosławski's thought, and I will discuss its aesthetic debates at greater length below. Yet the connotations of abstraction and expression in socialist Poland did not remain frozen in the flash of a singular historical moment. The political complexities of the early 1980s are just as vital to understanding Lutosławski's fidelity to abstraction as a compositional – and, even more importantly, an ethical – ideal. I will investigate the ambiguities of this later period by analyzing two speeches on artistic ethics that Lutosławski delivered publicly in 1981, showing how his comments relate both to contemporary oppositional discourses as well as to longstanding official narratives about Polish composition.

I will then return to *Chain 2* as a way back into the issue of absolute music and emotional expression, focusing particularly on melodic construction in the piece's third movement. Setting Lutosławski's words in dialogue with his work reveals the connections between them. As I will show, the 1981 speeches and *Chain 2* engage with a trio of concepts – withdrawal, integrity, and autonomy – that are at the heart of a moral code he articulated in response to the volatile political conditions of 1980s Poland. My approach is indebted to Anne Shreffler's work on the Cold-War connotations of Stravinsky's *Threni,* in which she argues that shared ideas – such as freedom, or control – can be the thread that binds a score's particulars to its broader extramusical contexts.[12] Beyond

11 Klein, 2005, *op. cit.,* 114; Trochimczyk, 2001, *op. cit.,* 112.

12 Shreffler, Anne C. "Ideologies of Serialism: Stravinsky's *Threni* and the Congress for Cultural Freedom." In *Music and the Aesthetics of Modernity: Essays,* edited by Karol Berger and Anthony Newcomb. Cambridge, MA, Harvard University Press, 2005, 219–20.

their conceptual affinities, Lutosławski's words and his music exhibit similar rhetorical strategies. Both rely on conventions that are at once clichéd and meaningful; both recycle elements from his past. As a result, each has something to tell us about the complex status of abstraction during the twilight years of the Cold War. For while Lutosławski's output can be viewed as putting his theory of artistic ethics into practice, the tension between emptiness and meaning in *Chain 2* also speaks to absolute music's limited potential to serve as a mode of political action in late socialist Poland.

The Politics of Emotion

Before turning to the 1980s, however, I want to survey the discourse on formalism and socialist realism as it began to be articulated in Poland during the late 1940s, for this period is a crucial point of reference in Lutosławski's later statements on ethical artistic conduct. External Soviet pressure left an indelible mark on early Polish discussions of Marxist musical aesthetics.[13] These discussions were also moulded by the agendas of domestic factions that were competing for resources and legitimacy in the wake of Poland's wartime devastation. At the time, many composers were as concerned with securing their material livelihood – food, shelter, and steady employment – as they were with the ins and outs of manifesting particular aesthetic ideals through their compositional practices.[14] State officials were gatekeepers to the financial resources that would rebuild Polish musical infrastructure, but their support came with a price: music became part of the scaffolding that officials hoped would prop up the legitimacy of Poland's newly communist government.[15] Musicologists were recent additions to the Polish Composers' Union (*Związek Kompozytorów Polskich,* hereafter ZKP) when discussions about realism began; though a minority, theirs were some of the loudest voices raised in support of the new aesthetic.[16] Within each of these groups, individuals acted according to their personal beliefs, professional allegiances, family histories, material situations,

13 See, for example, the following essay by Tikhon Khrennikov, who became head of the Soviet Composers' Union in 1948: "O nowe drogi twórczości muzycznej." *Ruch Muzyczny* 4/18: 2–6, 15 September 1948.

14 Chodkowski, Andrzej. "Na początku był Kraków." In *50 Lat Związku Kompozytorów Polskich,* edited by Ludwik Erhardt. Warsaw, Polish Composers' Union, 1995, 44–6.

15 Tompkins, David. "Composing the Party Line: Music and Politics in Poland and East Germany, 1948–1957." Ph.D. Disserstation, Columbia University, 2004, 1–4.

16 Rudziński, Witold. "Związek w pierwszym dziesięcioleciu po wojnie." In Erhardt, 1995, *op. cit.,* 53–5.

and unique compositional outlooks. Nevertheless, the conditions of the late 1940s created a field of constraints and possibilities that affected the courses of action these individuals might take.[17]

At least in theory, the formalism-realism binary delineated norms of proper compositional behaviour. Among these was the expectation that composers would act as mediators, using musical techniques to communicate with as large an audience as possible. National affiliations were paramount.[18] Overwrought individualism was condemned as a breeding ground for formalism.[19] Realism's advocates used black-and-white oppositions to claim the moral high ground. Thus at the Łagów Conference of August 1949 (the now-infamous gathering where Polish musicians discussed socialist realist aesthetics under the Minister of Culture's watchful eye) Moscow-trained musicologist Zofia Lissa characterized formalist works as "dehumanized," meaning that they were purposely abstract. She faulted formalism for its "intellectual speculation", lack of definable content, dearth of melody, cavalier approach to harmony, and its pessimism, all condemnations that echo the rhetoric of Soviet music criticism.[20] Though she did not define realism so explicitly, its characteristics were clear enough through negation: if formalist music was intellectual, then realist compositions were emotional. Whereas one approach was inhumane, the other was humane. And so on.

Perhaps most importantly, realist works were ethical in that they were thought to be true. Speaking at Łagów, composer Bolesław Woytowicz suggested that formalism resulted solely from a "consciously falsified orientation to life."[21] If composers were truthful in their works, he reasoned, then realism would automatically result. Later in the conference, left-leaning composer Jan Ekier expanded this idea by providing examples of what dishonest – that is, formalist – musical expression might be. He indicated that it would be wrong to present a straightforward musical idea using an atonal language, or to depict chaos with simple textures and diatonic harmony.[22] Deputy Minister of Culture Włodzimierz Sokorski cemented the association of realism with truth when,

17 For examples of the various ways composers navigated this environment, refer to Gwizdalanka, Danuta. "Trzy postawy wobec totalitaryzmu: Roman Palester – Andrej Panufnik – Witold Lutosławski." In *Muzyka i totalitaryzm*, edited by Maciej Jabłoński and Janina Tatarska. Poznań, Ars Nova, 1996, 169–84.

18 Mycielski, Zygmunt. "O zadaniach Związku Kompozytorów Polskich." *Ruch Muzyczny* 5/14: 9–10, October 1949.

19 Khrennikov, 1948, *op. cit.*, 3.

20 "Konferencja Kompozytorów w Łagowie Lubuskim w dniach od 5.VIII do 8.VIII 1949." *Ruch Muzyczny* 5/14: 16, October 1949.

21 "Konferencja Kompozytorów", 1949, *op. cit.*, 15.

22 *Ibidem*, 21.

in his written response to the Łagów proceedings, he described the process of socialist realist composition as "the translation of an epoch's true, objective phenomena into the language of art."[23]

But there was a problem. The foundation of socialist realist aesthetic theory is the notion that artworks reflect the social and economic conditions of their time and place, whatever their creators' intentions. Polish advocates of socialist realism disseminated this idea in their published writings and comments at Łagów.[24] Musical content, however, was frustratingly elusive, even for those who championed Marxist aesthetics most ardently. Pressed by composers to define her terms, Lissa admitted at Łagów that it was difficult to say much more about realism than that it was humanistic, because there was no clear explanation as to how music might reflect reality.[25] Her musicological colleague, Józef Chomiński, agreed, granting that, 'to this day, the content of instrumental music is a problem that has hardly been solved."[26] The Deputy Minister of Culture also conceded this point: in an earlier essay, Sokorski contended that music had lagged behind "in the social reconstruction of its epoch" because it is "considerably less legible thematically than the other arts."[27]

One solution was to define musical content not as the explicit representation of the outside world, but as the expression of defined emotional states. Sokorski argued that ideational content in music had been "sublimated" into emotion to a considerably greater degree than in literature or the plastic arts.[28] Among socialist realism's supporters, access to these emotions (and, by association, a work's underlying ideas) became associated with the presence of melody. In her Łagów presentation, Lissa pointed to melody as both the most elemental form of human expression and "the strongest manifestation of content in music"; she thereby annexed the construction of melodic lines into the socialist realist compositional apparatus.[29]

According to Lissa, melodies fell into three categories depending on the strength of their connection to extramusical ideas. A theme might be

23 Sokorski, Włodzimierz. "Ku realizmowi socjalistycznemu w muzyce." *Ruch Muzyczny* 5/14 (October 1949), 4.

24 See Włodzimierz Sokorski's comments in his essay, "Formalizm i realizm w muzyce", *Ruch Muzyczny* 4/23–24: 2–3, December 1948, as well as the statements Zofia Lissa and Józef Chomiński made at the Łagów conference: "Konferencja Kompozytorów w Łagowie Lubuskim", 13 and 17. Zygmunt Mycielski took a different approach to this issue when he cited classical philosophy (instead of Marx) in his "O zadaniach Związku Kompozytorów Polskich", 6.

25 "Konferencja," 1949, *op. cit.*, 16.

26 *Ibidem*, 17.

27 Sokorski, 1948, *op. cit.*, 3.

28 Sokorski, 1949, *op. cit.*, 4.

29 "Konferencja," 1949, *op.cit.*, 13-14, 16.

illustrative, such as when a film score mimics sounds from the outside world; expressive melodies, in contrast, evoke a specific emotion. Formalistic melodies neither imitate the outside world nor allude to the inner realms of human emotional experience. As a result, they had no place in socialist realist works.[30]

Along with melody, the idea of musical expression became politicized in late 1940s Poland when it was tethered to the practice of socialist realism. At the same time, Lissa's category of expressive themes allowed for a certain degree of slippage along the realist-formalist continuum. For the mere presence of emotion was not enough; realist musical works also had to be expressive in a particular way. Thus the piece most harshly criticized at Łagów – Zbigniew Turski's Symphony no. 2 (*The Olympic*) – was condemned by its detractors not because it was inexpressive, but because its emotionality was deemed too relentlessly tragic.[31] Lissa presented Lutosławski as a counter-example, because according to her, "his works express various kinds of emotional content, often tragic, but in general this tragic emotion is vanquished."[32]

Although she was the prime Polish proselytizer of Marxist musical aesthetics, even Lissa would not say that abstract instrumental works could do more than merely suggest emotional content. For that reason, she championed the composition of program music or, better yet, vocal-instrumental works.[33] Chomiński agreed, reasoning that the challenge of defining musical content need not be so insurmountable. "For after all," the musicologist reminded his colleagues at Łagów, "music does not amount only to instrumental forms, in which content is more hidden and more difficult to distinguish due to these forms' very nature."[34]

By this point, Chomiński had already denounced Hanslick for his role in fathering the twentieth-century's formalists.[35] The irony was that in remaining sceptical of instrumental music's ability to convey content in the absence of language, the musicologists promoting socialist realism in Poland ended up perpetuating remnants of the Romantic notion of musical autonomy that their Marxist aesthetic theories were seeking to discredit. And while the purported content of abstract instrumental compositions remained a problem for those struggling to define socialist realism in Poland during the late 1940s,

30 *Ibidem*, 14.
31 *Ibidem*, 19-20.
32 *Ibidem*, 23.
33 *Ibidem*, 16.
34 Chomiński, Józef. "Zagadnienia formalizmu i tendencje ideologiczne w polskiej muzyce współczesnej na tle rozwoju muzyki światowej." *Ruch Muzyczny* 4/20: 2, October 1948.
35 "Konferencja," 1949, *op. cit.*, 17.

more recent scholarship demonstrates that this music's absolute-ness is hardly self-evident, either. Already in 1976, Carl Dahlhaus was calling the premise of absolute music a "historically-molded theorem no more than two hundred years old."[36] He revealed the idea that music is sound and nothing more to be the product of changing discourses in philosophy and literary aesthetics; not even Hanslick had forged his aesthetics in a realm of absolute purity.[37] In Daniel Chua's hands, absolute music has become messier still: a sign of modern disenchantment imprinted by a variety of practices and discourses, from shifts in instrumental tuning to debates on the nature of the human body and soul. As he succinctly puts it, "absolute music is an extramusical idea."[38]

All of this might imply that socialist realism and absolute music are mental constructs built on quicksand. But historically these ideas have performed substantial cultural work, not least because the binary logic inherent in each of them (in which realism emerges through its opposition to formalism, and absolute music's autonomy depends on the negation of programs or other ties to the extramusical world) has lent itself to the articulation of other divisions, from the aesthetic to the political. Margaret Notley, for example, has demonstrated that the significance of abstraction and expression in late nineteenth-century Vienna extended far beyond music. Brahms's penchant for tonal logic and rational motivic development was part of a larger constellation of middle-class Liberal values; anti-Liberal activists, on the other hand, backed Bruckner, for in his music's melodic surfeit and irrational immediacy they saw a reflection of their aspirations to overturn Vienna's cultural and political status quo.[39]

Mapped onto realism and formalism, expression and abstraction gained a similar charge in late 1940s Poland. However hazy and contingent the definitions may have been, musicians on both sides of the debate treated the realism-formalism binary as conceptually operational when they staked out their aesthetic territory. Thus Stefan Kisielewski – author, composer, and political activist – voiced staunchly formalist views as a means of casting his vote of no confidence in the socialist realist endeavour. He attacked the notion of musical content, arguing that, in its purest instrumental form, music was incapable of

36 Dahlhaus, Carl. *The Idea of Absolute Music*, trans. Roger Lustig. Chicago and London, University of Chicago Press, 1989, 8.
37 Dahlhaus, 1989, *op. cit.*, 27-9.
38 Chua, Daniel. *Absolute Music and the Construction of Meaning*. Cambridge, Cambridge University Press, 1999, 6.
39 Notley, Margaret. *Lateness and Brahms: Music and Culture in the Twilight of Viennese Liberalism*. Oxford: Oxford University Press, 2007, 16–35.

conveying meaning in an "unambiguous" and "emphatic" way.[40] If a work did have extramusical connotations, then they were culturally determined, not intrinsic to the sonic structure.[41] Moreover, he contended that musical laws are the product of nature, not human invention; as a result, Kisielewski viewed music as being closer to mathematics and the hard sciences than to literary works or political systems.[42] He therefore questioned the validity of applying a theory devised for literature to the composition and study of music.[43] Because Poland's government promoted socialist realism from the late 1940s until the early 1950s, Kisielewski's aesthetic opposition also had the potential to be politically subversive. The era's black-and-white rhetoric seemed ready-made for articulating such factional divisions.

That said, the practice of socialist realism in Poland was shot through with shades of grey; Adrian Thomas has detailed the idiosyncratic ways composers responded to what remained ambiguous as an aesthetic doctrine.[44] But the politicization of abstraction and expression did have real effects. When differently empowered factions of cultural elites talked about music, they determined which values would be important, and how these values would be interpreted (judgments that impacted on opportunities for publication, performance, and official promotion).[45] State influence might take the form of carrots, such as the funds lavished on the First Festival of Polish Music, mounted in 1951 to promote socialist realism among composers and audiences countrywide.[46] Or it might be punitive: the journal *Ruch Muzyczny* (Musical Movement), which since 1945 had published various viewpoints on matters of musical style, was shut down in 1949 for insufficient ideological orthodoxy. That same year, Kisielewski lost his post at the State Higher School of Music in Kraków, where he had been teaching music theory. Musicians also exercised their agency. Despite official prodding to write pro-socialist cantatas and mass songs, many composers favoured abstract instrumental genres where such explicit messages were left unstated. When the political winds began to shift, Composers' Union

40 Kisielewski, Stefan. "Czy w muzyce istnieje formalizm?" *Ruch Muzyczny* 4/22: 3, November 1948.
41 Kisielewski, 1948, *op. cit.*, 5.
42 Stefan Kisielewski, "Czy muzyka jest niehumanistyczna?" *Znak*, April 1948. Accessed 24 January 2011, http://www.stefan_kisielewski.republika.pl/felietony/czy_muzyka_jest_ niehumanistyczna.html.
43 Kisielewski, 1948, *op. cit.*, 5
44 Thomas, Adrian. *Polish Music Since Szymanowski*. Cambridge: Cambridge University Press, 2005, 59–79.
45 My thinking on this point is indebted to Katherine Verdery's *National Ideology Under Socialism: Identity and Cultural Politics in Ceaușescu's Romania*. Berkeley, University of California Press, 1991, especially pages 12–15 and 87–97.
46 Tompkins, 2004, *op. cit.*, 221–36.

members turned music's lingering connotations of autonomy to their advantage. Only weakly politicized throughout the Stalinist late 1940s and early 1950s, ZKP's ideological engagement continued to slacken during the post-Stalin Thaw, when a core group that historian David Tompkins calls "more independently minded composers" nearly completely disentangled their union from Party influence.[47]

Lutosławski was mostly silent during the debates that rocked Polish musical circles starting in the late 1940s. He trod a perilous path through the Stalinist era: his First Symphony was blacklisted as formalist, whereas his proposed contribution to the First Festival of Polish Music showed a certain willingness to work with cultural authorities.[48] Decades later, he told musicologist Irina Nikolska that he had been reluctant to speak in official venues unless he could express his "civic stand," a rationale that perpetuates the notion that all public speech in a socialist context was marked and potentially immoral.[49] Yet Lutosławski's allegiance to absolute music and individual autonomy suggests that he had been listening closely to the Stalinist era's discussions of realism and formalism. The period's hackneyed rhetoric imbued musical choices with moral import, turning the composition of absolute – as opposed to vocal-instrumental or program – music into an ethical question. In his public speeches of 1981, Lutosławski would continue to ascribe ethical weight to decisions that were ostensibly compositional. At the same time, the 1980s were not the 1940s. Shifts in politics, the official discourse on post-WW II Polish composition, and modernist aesthetics meant that the stakes of expression and abstraction for Lutosławski's music had become considerably more ambiguous.

The Integrity of Withdrawal

Lutosławski's 1981 speeches are significant not just for what he said, but also because they articulated a code of artistic ethics at a time when Polish cultural figures were attempting to recalibrate their relationships to state authority. These manoeuvres responded to the wave of workers' strikes that swept Poland in the summer of 1980 and which crested in the formation of Solidarity, the first independent, non-government controlled, labour union in the Soviet bloc.

47 *Ibidem*, 203-4.

48 Adrian Thomas has sensitively described some of the murkiness of this period. See his "File 750: Composers, Politics, and the Festival of Polish Music (1951)." *Polish Music Journal*, 5/1, Summer 2002. http://www.usc.edu/dept/polish_ music/PMJ/issues.html.

49 Nikolska, 1994, *op. cit.*, 41.

Solidarity quickly swelled into a widespread, anti-bureaucratic social movement that joined Polish workers and intellectuals in common cause.[50]

For Lutosławski, the implications were clear. His remarks at the ZKP General Assembly in January 1981 departed from the understatement that had characterized his approach to social and political issues throughout the 1970s, when he viewed himself as beholden to a silent majority that hesitated to destabilize what had generally become an advantageous environment for professional, unionized composers. Now he aimed to jolt his colleagues from their habitual reticence. He viewed Solidarity's actions through an ethical prism, arguing that the strikers in Gdańsk had asserted "the primacy of spiritual values" by setting their sights on self-determination in addition to their agitation for better pay and working conditions. ZKP members, he continued, were bound to follow Solidarity's example, since the strikes had "created obligations for all who were not involved directly in this struggle, and it also created obligations for us, the composers."[52] What might these responsibilities entail? Lutosławski urged his colleagues to "serve others" and contribute to the "national welfare" through their creative work, regardless of their individual talent. Describing recent ZKP meetings as "one-sided," he chided union members for their preoccupation with "what we would like to take, what we would like to obtain."[53] He contended that it was unethical for artists to apply their gifts exclusively to the pursuit of financial gain and professional renown.

On the surface, Lutosławski's 1981 speech to the ZKP assiduously avoided the question of direct political action by focusing on artistic production as the primary way that Polish composers might play a reinvigorated social role. Yet the policies of the late 1940s had ensured that serving others could never be an entirely apolitical aspiration in socialist Poland. If anything, social engagement had only become more politicized in the oppositional discourses of the 1980s, which contrasted the values of Polish "civil society" to those of the delegitimized state.

50 The literature on Solidarity's history is huge and varied. The following English-language overviews are particularly helpful: Anthony Kemp-Welch, *Poland under Communism: A Cold War History.* Cambridge, Cambridge University Press, 2008, 237–331; Andrzej Paczkowski, *The Spring Will Be Ours: Poland and the Poles from Occupation to Freedom,* trans. Jane Cave, University Park, PA, The Pennsylvania State University Press, 2003, 411–506.

51 Gwizdalanka, Danuta and Meyer, Krzysztof. *Lutosławski. Droga do mistrzowstwa.* Kraków, PWM, 2004, 243–5.

52 Lutosławski, Witold. "Speech at the Twenty-First General Assembly of the Polish Composers' Union (1981)." In *Lutosławski on Music,* edited and translated by Zbigniew Skowron. Lanham, MA, Scarecrow Press, 2007, 256.

53 Lutosławski, 2001, in Skowron, 2007, *op. cit.,* 256.

Nor was the venue in which Lutosławski voiced his sentiments wholly insulated from political concerns. Since 1945, ZKP General Assemblies had occurred about once every two years, gathering union members to discuss their organization's day-to-day operations and matters of professional import. Meetings during the Stalinist years were saturated with politics, both in terms of actual government presence and the language used during the proceedings.[54] After a brief respite during Poland's post-Stalin Thaw, the Polish United Workers' Party (*Polska Zjednoczona Partia Robotnicza*, or PZPR) resumed its surveillance of ZKP General Assemblies starting in the late 1960s.[55] Throughout the next decade, reports on the proceedings were regularly sent to the Culture Department of the PZPR's Central Committee.[56] At the same time, members of ZKP's Qualifying Commission – including Lutosławski – were engineering the union to include as few party members as possible, a strategy former ZKP president Jan Stęszewski later described as ethically motivated.[57] Behind the scenes, both ZKP higher-ups and representatives of the PZPR Culture Department attempted to influence the course that the General Assemblies would take, with the ZKP typically coming out on top.

Still, the political overtones of the 1981 ZKP General Assembly were unusual. Among the last of the Polish creative unions to express its support for Solidarity, ZKP had rarely taken such a clear, unified position on extramusical issues.[58] In contrast, Lutosławski did not have to convince his audience of the moral necessity of social engagement when he spoke at the Congress of Polish Culture that occurred in December 1981. Similar gatherings had already taken place at important junctures in Polish history. Demonstrations of cultural continuity in 1910 had stoked passions for national reunification at a time when Poland was still partitioned. By the time the next Congress took place in 1936, the political unity of the newly reconstituted Polish Republic had begun to fall apart: that year, left-leaning artists and intellectuals used culture as a means to articulate their objections to the right-wing policies of Poland's interwar

54 Tompkins, 2004, *op. cit.*, 143.

55 Rudziński, 1995, *op. cit.*, 58–9; and Gwizdalanka and Meyer, 2004, *op. cit.*, 121–4.

56 Archiwum Akt Nowych (Archive of New Documents, Warsaw, Poland), KC PZPR – Wydział Kultury, LVI-1397.

57 Stęszewski, Jan. "Refleksje na temat osobowości kompozytora i jego udziału w życiu muzycznym." In *Witold Lutosławski i jego wkład do kultury muzycznej XX wieku*, edited by Jadwiga Paja-Stach. Kraków, Musica Iagellonica, 2005, 162–3.

58 Gwizdalanka and Meyer, 2004, *op. cit.*, 302. For another account of ZKP's manoeuvres during this period, see: Bylander, Cindy. "Responses to Adversity: The Polish Composers Union and Musical Life in the 1970s and 1980s." *The Musical Quarterly* 95/4: 459–509, 2012. First published on 30 December 2012.

government. The most recent Congress of Polish Culture had taken place in 1966, when it crowned official celebrations of Poland's millennium – a date that was also memorialized in competing commemorations by the Catholic Church.[59] In every prior instance, questions of culture were simultaneously ones of national identity and political sovereignty. Things were no different at the 1981 Congress of Polish Culture, which responded explicitly to the ongoing political crisis. Independently funded, and planned without direct government oversight, it brought together figures from forty-one artistic and intellectual organizations to discuss cultural values in an environment that had been electrified by Solidarity's rise. Lutosławski helped plan the event, even though he spent much of 1981 abroad in Western Europe.[60] His colleagues on the organizational committee included such symbolic heavy-hitters as filmmaker Andrzej Wajda, visual artist and theatre director Tadeusz Kantor, and fellow composer Krzysztof Penderecki.[61]

The Congress's promotional materials left no doubt as to its organizers' intentions. An informational leaflet condemned Poland's "uniform and centralized cultural policy", decrying the government's approach as "based on censorship, the manipulation of financial resources, *nomenklatura*, and an instrumental conception of the role of art."[62] The proceedings were rich in political theatre, for they began by invoking the moral authority of two figures whose opposition to Polish state socialism was well known. Sending a telegram to Pope John Paul II was among the first items of business, and the audience later heard a recorded message from Czesław Miłosz.[63] The Congress had an equally symbolic (albeit unforeseen) close: planned for three days, its events were cut short by the imposition of martial law in Poland on 13 December 1981. Before the Congress ended, several speakers grappled with touchy political issues, including the practical effects of censorship, the low level of Polish housing and infrastructure, and the ecological catastrophe wrought by decades of shortsighted economic planning.[64] Others urged writers, filmmakers and visual artists to

59 Tyszka, Andrzej. "Kongresy Kultury w Polsce XX wieku", in Masiulanis, 2000, *op. cit.*, 199–210.
60 Gwizdalanka and Meyer, 2004, op. cit., 304–5.
61 Masiulanis, Władysław (ed.). Kongres Kultury Polskiej 11–13 grudnia 1981. Warsaw, Oficyna Wydawnictwa Volumen, Instytut Kultury, 2000, 11.
62 ZKP, Archive of the Polish Composers' Union, Warsaw, Poland, 44/14.
63 Tejchma, Józef. *W kręgu nadziei i rozczarowań. Notatki dzienne z lat 1978–1982*. Warsaw, Wydawnictwo Projekt, 2002, 133.
64 Masiulanis, 2000, op. cit. See especially: Mieczysław Porębski. "Ład przestrzenny a kultura narodowa," 65–71; Witold Cęckiewicz, 'Ład przestrzenny a kultura narodowa," 73–9; Lidia Śniatycka-Olszewska, "Dyskusja," 91–3; and Wiktor Zinn,"Dyskusja," 93–4.

address contemporary social problems in their work: that is, to present the realities of everyday life that found no reflection in the state-run media.[65]

Depicting such subject matter could have material consequences (including the loss of paid employment and the ability to publish) that rarely befell Polish composers. Thus it is telling that Lutosławski devoted a substantial portion of his remarks to recounting ZKP's history of persecution in the late 1940s. The only composer to speak at the Congress, he recalled the years of Stalinization as disastrous ones for Polish music. Crude debates about formalism and socialist realism had kept composers under the government's thumb, deadening their individual talent. Even worse, official policy had created an environment in which mediocre artists could play the system to secure professional rewards that, Lutosławski implied, they would never have earned otherwise.[66]

But the thrust of Lutosławski's argument went beyond establishing the oppositional bona fides of an organization whose relative advantages *vis-à-vis* the other arts might make it suspect as a political partner. If his speech at the ZKP General Assembly was a call to action, his remarks at the Congress of Polish Culture explicated what forms this action might take. Unlike those who sought to convey the truth of their surroundings, Lutosławski urged artists to look within. His argument hinged on the equation of moral integrity with aesthetic autonomy. As he put it, "I am very particular here about the ethical aspect of this issue; about, for instance, whether the author, while creating his work, was true to his artistic conscience, whether he was acting in accordance with the aesthetic he professed, whether he respected the canons of art in which he believed; in a word – whether he remained faithful to his internal truth."[67] Defending this truth meant detachment from the tyranny of state control (and from politics as a whole, it would seem). It also meant detachment from aesthetic fashion, which Lutosławski denounced as an avant-garde state of permanent revolution. Could cultivating their inner worlds give artists the authority

65 Masiulanis, 2000, op. cit. See: Andrzej Kijowski, "Literatura i kryzys," 27–31; Bolesław Michałek,"Film wczoraj i dziś," 47–52.

66 The transcript of this speech has appeared in multiple publications. In Masiulanis's edition of 2000 it is published, sans title, on pages 61–4. It also appears in a commemorative volume produced by the Polish Composers' Union: Witold Lutosławski, "Wokół zagadnienia prawdy w dziele sztuki." in Erhard, 1995, *op. cit.*, 77–9. This reprint is the basis for Zbigniew Skowron's English translation, which I have used in my citation here: Witold Lutosławski, "About the Issue of Truth in a Work of Art (1981)," in Skowron, 2007, *op. cit.*, 259–60.

67 Lutosławski, 1981, in Skowron, 2007, *op. cit.*, 258.

to lead society? Lutosławski thought so: he construed political and artistic detachment as a precondition for authentic social engagement.[68]

We might view Lutosławski's speech as little more than a hackneyed recycling of Romantic aesthetics; he admitted that his comments were rather banal. However, such a reading would miss the relevance of Romanticism in early 1980s Poland. The strikes transformed the Lenin Shipyard in Gdańsk into an enclave where workers participated in religious ritual, heard recitations of works by nineteenth-century Polish poets, sang nationalistic songs, and composed verses of their own. In her talk at the Congress of Polish Culture, literary historian Maria Janion described the shipyard as a "poetic microclimate" in which workers spontaneously revived the Romantic nationalism that typified Polish verse from the mid-nineteenth century.[69] She noted several affinities between workers' poems and writings produced between the failed uprisings of 1830 and 1863, including the prevalence of political satire and the popularity of love songs that bid sweethearts farewell as strikers – modern counterparts to nineteenth-century soldiers – set out to battle for Poland's freedom. Although Lutosławski s lofty appeals to artistic autonomy shared little of the sentimentality characterizing many workers' poems, his preoccupation with artistic truth mirrored a common theme in shipyard verse. Just as he viewed inner integrity as a precondition for artists' service to society, the strike's poets often referred to truth as a vital component of national renewal.[70] Lutosławski's advocacy of interiority thus aligned with the aspirations of the historical moment.

Within a context of late socialism, his promotion of inwardness was meaningful in yet another way. Lutosławski's ideas aligned with the oppositional discourse of Czech, Hungarian, and Polish intellectuals who conceived of Central Europe as a "kingdom of the spirit" that might challenge post-WW II geopolitical realities.[71] Timothy Garton Ash indicates that the Central European idea depended on a notion of anti-politics in which the exercise of power within existing state structures was viewed as incompatible with the preservation of

68 For an alternative approach to the issue of creative autonomy and social action, see Andrea Bohlman's nuanced discussion of the unofficial musical discourse on independence in 1980s Poland: Andrea Bohlman, "Activism and Music in Poland, 1978–1989." Ph.D. Dissertation, Harvard University, 2012, 310–64.

69 Janion, Maria. "Słowo i symbol w miesiącach przełomu," in Maciulanis, 2000, *op. cit.*, 38.

70 On themes in workers' poetry, see Jan Kubik, *The Power of Symbols Against the Symbols of Power: the Rise of Solidarity and the Fall of State Socialism in Poland.* University Park, PA: The Pennsylvania State University Press, 1994, 190–4.

71 Garton Ash, Timothy. "Does Central Europe Exist?" (October 1986). In *The Uses of Adversity: Essays on the Fate of Central Europe.* New York: Random House, 1989, 189.

moral integrity. It follows that detachment could become a form of opposition if it entailed the purposeful withdrawal from a corrupt authoritarian state. The architects of Central Europe pinned their hopes for social change on the emergence of a new civil society that would promote truth rather than state-sponsored falsehoods, and cultivate human dignity rather than the morally ambiguous compromises that were inescapable in the socialist system. The values of Central European civil society – integrity and autonomy – were precisely the ones Lutosławski emphasized in his code of ethical artistic conduct.

Polish and Central European oppositional discourses of the late 1970s and early 1980s gave Lutosławski's longstanding aesthetic sentiments a newly politicized tone. His Congress of Culture speech was the not the first time he had intertwined the concepts of inner truth, artistic autonomy, and social service: these ideas form the basis of a brief talk that was first published in Poland in 1964, and which was subsequently disseminated throughout Europe in translation.[72] Lutosławski begins this piece by contending that, "the main purpose of a piece of music is that it should be experienced by the listener."[73] This statement could easily prop up a socialist realist worldview in which artists are obligated to produce for the masses; if nothing else, the remark suggests that music exists in society, not just the composer's imagination. Yet Lutosławski goes on to assert that, "I consider one's own aesthetic desires and needs to be the only real compass in the work of a fully conscious and mature artist," and he reveals that his 'listener' is not an external figure, but himself.[74] Direct experience is the thread that ties together these two seemingly irreconcilable positions. Lutosławski explains that his own perceptions are the only ones that he can gauge with any certainty. He can imagine how others might respond to a piece of music, but direct knowledge of these reactions is unattainable; as a result, his hypotheses could turn out to be false. If an artist can only fulfill his "ethical duty to society" by presenting some measure of truth in his works, he must perforce adhere to his inner voice and trust that likeminded individuals will understand his efforts.[75] Equating artistic truth with *a posteriori* knowledge allowed Lutosławski to cast interiority as a form of social engagement

72 My information on the publication history of Lutosławski's "Kompozytor a odbiorca [The Composer and the Listener]" comes from Stanisław Będkowski and Stanisław Hrabia, *Witold Lutosławski: A Bio-Bibliography.* Westport, CN and London, Greenwood Press, 2001, 95–103. For the purposes of this essay, I have consulted the version that appears in Skowron, 2007, *op. cit.*, 89–92.

73 Lutosławski, in Skowron, 2007, *op. cit.*, 89.

74 *Ibidem*, 91.

75 *Ibidem.*

already in the 1960s, and although he did not explain these connections at similar length, they were still at play in his Congress of Culture remarks from 1981.

But this was not the only recycling in Lutosławski's Congress of Culture speech. When he decried the import of socialist realism into Poland in 1949, Lutosławski revisited a position he first espoused publicly during the late 1950s, the years of cultural thaw following Stalin's death. At the time, Lutosławski had delivered the opening remarks to the 1957 ZKP General Assembly. Flush with the possibilities of the new artistic moment, he targeted the architects of socialist realism and took a swipe at program music. He groused to his colleagues that, "we all know that what happened was caused by people to whom the very idea of beauty is utterly foreign, people who do not care about music unless they can pin to it some kind of little story or legend."[76] He made a similar move in 1981 when he intimated that the critics and composers who flourished during the period of socialist realism were cynical careerists who possessed little in the way of musical understanding or true talent.

Lutosławski's denunciation was only mildly oppositional in 1981, because it damned the policies of the past rather than the failings of the present. And his complaints were hardly radical in 1957, after Nikita Khrushchev's address at the Twentieth Congress of the Communist Party of the Soviet Union had sanctioned the critical reassessment of the Stalinist era. Discontent began to rumble in Poland even before Khrushchev's "secret speech"; once it became clear that even the Soviets had started to question past abuses of power, Poles took their protests to the streets.[77] Soviet influence in Poland was a particularly sore point, and when Władysław Gomułka rose to power in October 1956, he promised a Polish road to socialism. To establish some measure of national difference within the Soviet bloc, Gomułka introduced a program of limited economic and cultural reforms that, in music, led to the official abandonment of socialist realism – which many Polish composers had already quietly dismissed in their own creative practices. Political discourse also morphed in response to the new situation: to emphasize the break with the past, the Stalinist decade was euphemistically dubbed a "period of errors and distortions." During the late

76 Witold Lutosławski, "Opening Address at the General Assembly of the Polish Composers' Union (1957)." In Skowron, 2007, *op.cit.*, 231.

77 Paweł Machcewicz's recent study provides an in-depth analysis of these events. See his *Rebellious Satellite: Poland 1956*. Washington, DC and Stanford, Woodrow Wilson Center Press and Stanford University Press, 2009.

1950s, then, Lutosławski's condemnation of Poland's musical Stalinization did not challenge the official point of view; instead, his ZKP address adhered to the newly minted narrative of recent history. By the early 1980s, the terms of his critique had long been a cliché.

Lutosławski's Congress of Culture speech not only reproduced official discourse on the Stalinist period. When he mused that Polish composers were world-renowned because they were immune to the lure of continual experimentation, he repeated what had become a favourite trope of Polish music critics writing for official outlets. It is instructive to compare Lutosławski's 1981 précis of Polish music history with an earlier account written by his friend, musicologist Stefan Jarociński, in honour of the twenty-fifth anniversary of the Polish People's Republic. Jarociński's essay appeared in the program book of the 1969 Warsaw Autumn International Festival of Contemporary Music, the state-sponsored annual showcase at the centre of official musical life. Like Lutosławski, Jarociński condemned socialist realist musical policy. The musicologist similarly praised Polish composers for responding soberly to the hottest Western trends. Lutosławski was, in fact, Jarociński's prime example of a composer who "never lost his individuality," regardless of whether he was navigating an environment that required music to be national in form and socialist in content, or whether he was encountering the works of John Cage and Iannis Xenakis for the first time.[78] Although some of Jarociński's surface trappings differ (he made the obligatory nod to the People's Republic by saying that socialism shielded Polish composers from the "paroxysms" tormenting artists in the West) his basic teleology and encomium of Polish compositional independence dovetails neatly with the summary Lutosławski presented in his Congress of Culture address.

Lutosławski's rhetoric in 1981 was thus so conventional as to be potentially empty, even as he sought to articulate a newly meaningful social role for Polish musicians. His Congress of Culture speech advocated artists' autonomy, both aesthetic and political. He voiced this position at a conference that aimed to upset Poland's cultural status quo. But even as Lutosławski promoted inner integrity as an alternative to the pressures of the outside world, his language and line of argumentation remained indebted to the narratives of Polish music

78 Stefan Jarociński, "Ogólne spojrzenie na twórczość muzyczną 25 lat Polski Ludowej," in *XIII Międzynarodowy Festiwal Muzyki Współczesnej 'Warszawska Jesień,' Warszawa 20–28 września 1969*. Warsaw, Związek Kompozytorów Polskich,1969, 7.

that had become part of official discourse during the post-Stalin Thaw. As a result, Lutosławski's politicized remarks from 1981 suggest not just the agency of withdrawal. They also speak to the fundamental ambiguity of living and working in one of the socialist systems of the Soviet bloc, a condition Václav Havel described as entailing the coexistence of truth and falsehood within each individual.[79]

Sorrow's Abstraction

Absolute music correlates suggestively with Lutosławski's statements on artistic ethics. Neither admits too close a connection to the outside world: the absence of programs in absolute music parallels his definition of ethical artistic behaviour as the assertion of political and stylistic independence. Lutosławski's location of truth in direct experience intimates another way that absolute music's abstraction might align with his conception of moral responsibility. As we have seen, he thought that artists served society by creating truthful works, but he also indicated that the only perceptions a person can know are her own. If aesthetic experience is not commutable, extramusical references are inherently unstable. Following Lutosławski's logic, absolute music becomes the only way to guarantee a work's truth content, since its abstraction establishes a framework for subjective experience that does not falsely assume that all listeners will interpret sonic phenomena in the same way.

Lutosławski's approach to absolute music, however, entailed more than writing pieces without programs, and it is here that we find some of the most striking resonances between his compositional practices and moralizing commentary on them. Absolute music in Lutosławski's case also meant forms that had been emptied of their denotative content: expressive forms that, in other words, had been made abstract. Considering his knee-jerk antipathy to explicit programmatic content, it is perhaps surprising that Lutosławski drew inspiration from dramatic situations in literature, theatre, and everyday life. But although he was opposed to programs, he was not opposed to plot. Lutosławski conceptualized musical form as a series of logically related events that take shape in the act of perception. He thought all substantial musical works had this narrative quality.

79 Václav Havel, "The Power of the Powerless." In *The Power of the Powerless: Citizens against the state in Central-Eastern Europe,* introduction by Steven Lukes, edited by John Keane. Armonk, NY, M.E. Sharpe, 1985, 10–59.

The problem was how to create formal connections in the absence of tonality. One solution was to devise what Lutosławski called "once-only conventions," musical gestures whose implications were obvious enough to activate listeners' powers of anticipation and recall even during a first hearing.[80] Another was to translate scenarios from the other arts into a sequence of abstract musical events that listeners might perceive as both expressive and directional. For example, Lutosławski modelled the opening of his String Quartet (1965) after the dramatic recitation of a soliloquy. He likened the first violin to an actor: her phrases musically replicate the rhythmic and dynamic fluctuations of human speech, and they gradually dissipate as she realizes she has been overheard.[81]

Without the intercession of words, the first violin's speech-like gestures in the String Quartet seem to convey no message more explicit than a vague sense of hesitation. It is less easy to hear the opening melody of *Chain 2*'s third movement as structure abstracted from substance, because the line is built from musical conventions that do not need language to suggest sorrow or lamentation. Some commentators, for example, have compared the solo violin's grace notes to musical sighs.[81] The melody also projects a series of chromatic descents that fall within a tightly constricted range. Like sigh figures, falling chromatic motion has a long history as a musical marker of sorrow. Heard in conjunction with the details of pitch construction, the passage's other features – its slow tempo, its dissipating dynamics at Rehearsal Number 62 – can also be understood as signs of a lament.

These traits would seem to bar the melody in *Chain 2*'s third movement from the realm of the abstract. Yet compared to other examples of late twentieth-century European art music, the line's very conventionality might imply a kind of distancing. Thus Maja Trochimczyk contrasts Lutosławski's convention-laden compositional handling of death with convention-busting depictions of trauma in works by Xenakis and Andriessen. If Xenakis and Andriessen are graphic, Lutosławski is discreet: Trochimczyk argues that traditional means such as slow tempi, harmonic dissonance, and semitone oscillation allowed Lutosławski to grapple with dark themes in his compositions at an aestheticized remove.[83] That is, she intimates that relying on established musical markers

80 Witold Lutosławski, "Notes on the Construction of Large-Scale Forms." In Skowron, 2007, *op. cit.*, 4.

81 *Ibidem*, 9–11.

82 Steven Stucky, "Change and Constancy: The Essential Lutosławski," in Skowron, ed., 2001, *op. cit.*, 138.

83 Trochimczyk, in Skowron, 2001, *op. cit*, 102, 123–4.

constitutes a barrier to expressive immediacy. While the vocal-instrumental works are Trochimczyk's primary focus, the traditional means she understands as allowing Lutosławski to filter direct emotion through convention also appear in the third movement of *Chain 2*.

Beyond reproducing musical convention, the seemingly exposed expressive moment in Chain 2 recycles Lutosławski's own compositional rhetoric. One point of contact is the approach to melodic construction. Motivic extension had been a part of Lutosławski's toolbox since the early phase of his career, when he used this technique to develop the fugue subject in the first movement of the Concerto for Orchestra (1950–4). However, the melody that opens Chain 2 's third movement does more than just revisit one of Lutosławski's long-standing compositional strategies. In its contour and affect, the line duplicates a melodic type that recurs throughout his music, especially the late pieces of the 1980s. Analogous passages occur in most of the major works from this decade, including the Symphony no. 3 (1981–3), *Chain 1* (1983), Partita (1984), *Chain 2* (1984–5) and the Piano Concerto (1987–8).[84]

The Cello Concerto (1969–70) and Double Concerto (1979–80) are two of the earliest compositions to feature this melodic type. Like the solo violin line that opens the third movement of *Chain 2,* the melodies in the Cello Concerto (between Rehearsal Numbers 64d and 65) and the Double Concerto (at Rehearsal Number 28) are built from repeated falling gestures, and they also feature those topically suggestive grace notes. In all three pieces, the timbre ups the emotional ante: Lutosławski consistently assigns this melodic type to the violin, oboe, or cello, some of the most vocal and therefore humanized of instruments. The lines from the Cello Concerto and the Double Concerto also carry an additional sign: the expressive marking *dolente.* In *Chain 2,* the marking *molto cantabile* indicates only that the soloist should be singing when the third movement begins, not that her playing should be particularly mournful. Yet its stylistic affinities suggest that the melody in *Chain 2* shares some of the dolorous affect of the earlier works, and among Lutosławski scholars, it is common to refer to it as a dolente type.[85]

Thus *Chain 2* presents a dolente melody that is not marked as such. This alone might suggest a reluctance to pin down the line's connotations. Lutosławski's development of the dolente material abstracts it still further

84 Stucky, in Skowron, 2001, *op. cit.,* 138.

85 Bodman Rae, Charles. *The Music of Lutosławski.* London, Omnibus Press, 1999, 206. Third. ed.

from the expressive domain implied by its conventional features. The melody's main intervallic idea – stepwise motion – lends itself to generic noodling, and Lutosławski exploits this potential immediately after the line first appears. He then supplants the dolente line by introducing an idea that is its antithesis in nearly every respect: an arpeggiated figure which lacks the conventional markers that might connote sorrow, lamentation, or another affect altogether.

The *dolente* melody returns with its sighs intact only at the third movement's culmination (Rehearsal Numbers 88-92). Here, too, its conventions lose some of their distinct emotive character as the line morphs to adopt the arpeggiated figure's upward trajectory and expanded intervals. First the line changes direction: rather than descending, the pitch of the motivic units now rises as these units are repeated. The *dolente* melody's intervallic construction changes as well. Its drooping minor seconds stretch out to become a minor third, the minor thirds then expand to major, and the passage finally culminates with an ornamented unit that foregrounds falling fourths: an interval that can be understood as both an inversion of the arpeggiated idea's leaping fifths, as well as an echo of the descending fourth that ended the movement's opening dolente melody. But the echo is only a distant one, because the falling fourth is no longer the line's final destination; instead, it is a springboard, with the potential to launch the unison violins still higher. In other words, the most conventionally evocative features of the *dolente* melody – falling gestures, weeping grace notes – now function primarily as transitional material between ascending points of arrival.

The lament conventions become effaced in the moment of expressive fulfillment. Then a sustained whole rest momentarily erases sound altogether. After this pause, the dolente melody returns briefly at the passage marked ancora poco meno mosso (after Rehearsal Number 92), but the solo violin's wilting snippets soon dissolve into silence. The fourth movement's opening chromatic aggregate functions as another erasure, confirming that the dolente material has been lost: stated horizontally in measure 1, and vertically in measure 2, such twelve-note chords occur only five times in *Chain 2,* where they mark important points of structural demarcation.[86]

The *dolente* melody in *Chain 2* thus suggests a realm of extramusical association that the music then denies. As evidenced by Lutosławski's use of dolente material in his other works, the incorporation of these melodies seems expressly designed to stage such refusals. In both the Cello Concerto and

86 Bodman Rae, 1999, *op. cit.,* 207–8.

Double Concerto, the dolente lines also play the role of a lyrical theme, the main idea of a slow interior movement. As in *Chain 2*, these melodies are exploited for their transitional potential, and they lead to fleeting climaxes that are erased as the musical plot builds to its ultimate denouement.

Experiencing the loss of dolente melodies in these works contributes to the sense of an unfolding musical narrative, albeit one without an explicit program. This strategy is similar to Lutosławski's adaptation of theatrical situations, in which he decoupled structures from their specific semantic content. The result in both cases is music that is expressive, but that keeps its distance from extra-musical association – music that is evocative but still plausibly absolute.

Absolute Ethics in the Late Twentieth Century

Lutosławski's approach to his dolente melodies parallels the aesthetic credo he presented at the Congress of Polish Culture in December 1981. We might think of them as meaningfully related because of the structural homology between a theory of artistic ethics that is based on the moral agency of withdrawal, and music that highlights its aspirations to affective legibility and expressive immediacy only to deny them. We might also view *Chain 2*, along with Lutosławski's other works, as suggesting how a composer could be ethical during the late twentieth century.

In a certain respect, Lutosławski's insistence on the abstract qualities of his music aligned him with modernist conceptions of truth and social engagement that prevailed during the early years of the Cold War, when the boundaries dividing Soviet from American zones of cultural influence were seemingly at their most impassable. We have already seen how musical style and audience accessibility became moral issues in Poland starting in the late 1940s. Compositional choices were equally charged elsewhere, even when these choices were ostensibly apolitical. The stereotype of Western European serialism, for example, is that its hermetically sealed surfaces resisted appropriation as propaganda; as a result, the method was thought to safeguard a composer's integrity and creative autonomy.

What is striking is how Lutosławski's musical enactment of his artistic ethics differed from Western European strategies of the 1950s, as well as the compositional practices that were promoted officially in Eastern Europe at the same time. Lutosławski's approach to melodic construction in *Chain 2* suggests that abstraction and expression interact in his music in ways that go beyond the

simplistic oppositions that frequently typified the cultural politics of the early Cold War. Developing a tendency that was present throughout his career, Lutosławski's works from the 1980s evoke an idealized inner realm while simultaneously pointing outwards to a sensuously expressive world. This interplay implicated Lutosławski in some of the late twentieth century's broader musical trends, which included an ongoing reconsideration of the modernist and socialist realist aesthetics that had been dominant at mid-century. It was also meaningful in the particular circumstances of late socialist Poland, where the notions of integrity, autonomy, and social service had such moral heft.

Of equal significance was Lutosławski's commitment to artistic independence. At the 1981 Congress of Polish Culture, he repurposed the clichés of the late 1950s to argue for the social value of detachment during a new political moment. Detachment – and the abstraction that was its compositional parallel – was an ethical position for Lutosławski. His withdrawal from the Polish state made him a figure of moral authority in late twentieth-century Poland.[87] Like artists in other fields, he boycotted official events throughout the 1980s, refusing to return to public life until the breakdown of Polish state socialism seemed assured. At decade's end, he participated in the independent action committees that aimed to smooth Poland's transition to a democratically elected government and market-based economy.[88] Lutosławski's music continued to sound in the official venues that he conspicuously avoided from 1981 to 1988, but its expressive abstraction also suggested a commitment to inner integrity that was easily mapped onto a stance of political opposition. He earned a Solidarity prize in 1983 for his Third Symphony, a work whose narrative of symphonic struggle and eventual transcendence lent itself to politicized interpretations.[89] Just before his death in 1994, Lutosławski was decorated with the Polish Order of the White Eagle, the nation's highest honour. He was only the second person to receive this award in post-socialist Poland. The first was Pope John Paul II.[90]

But absolute music also meant maintaining the status quo. Abstraction's connotations fluctuated throughout the history of socialist Poland. It was

87 In their reminiscences of Lutosławski, for example, Jan Stęszewski and Mieczysław Tomaszewski highlight the composer's moral character. "Refleksje na temat osobowości kompozytora i jego udziału w życiu muzycznym," in *Witold Lutosławski i jego wkład do kultury muzycznej XX wieku*, ed. Jadwiga Paja-Stach. Kraków, Musica Iagellonica, 2005, 159–64 and 169–72.

88 Gwizdalanka and Meyer, 2004, *op. cit.*, 299–315 and 414–19.

89 Bodman Rae, 1999, *op. cit.*, 183–4.

90 Ibidem, 251–2.

potentially suspect in the late 1940s, when opponents of socialist realism argued that music's fundamental meaninglessness rendered it incapable of expressing concrete ideas or defined emotional content.[91]

Once pluralism was instated as official musical policy circa 1956, abstraction became a safe- guard for state-supported modernism. From the late 1950s on, compositional opportunity in Poland depended on the notion that music was abstract, or empty rhetoric – that is, not an ideological threat. In 1969, Stefan Kisielewski – whom we encountered earlier as one of abstraction's most vocal defenders – grumbled that this strategy had even been too successful, because it fostered a conciliatory pragmatism that muzzled musicians' capacity to speak with a critical voice.[92] By the 1980s, abstract music had become incapable of critique as well as a potential vehicle of protest. Lutosławski's Congress of Culture speech not only revisited the rhetoric of the past; it also re-politicized a rationale that had long been used to justify the special privileges of Polish modernist composers. As a result, composing absolute music was a paradoxical proposition in late socialist Poland. Like the rhetoric of Lutosławski's speeches and the conventions of his melodies, it was an activity that was both empty and filled with meaning. ▪

91 Kisielewski, 1948, *op. cit.*, 3.
92 Stefan Kisielewski, *Dzienniki.* Warsaw: Iskry, 1996, 181. He made a similar point in January 1977. See: Kisielewski, *Dzienniki,* 895.

Witold Lutosławski and *Musique Concrète*: The Technique of Composing with Sound Planes and it's Sources

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Abstract

This chapter presents the sources, development, and applications of Lutosławski's compositional technique akin to composing with sound masses or clusters, that appeared in his music from *Jeux vénitiens* (1961) onward. This technique is based on concepts of the sound plane [*płaszczyzna dźwiękowa*] and the sound object [przedmiot dźwiękowy], two interrelated terms that the composer discussed in his private notebooks and sketches, not in public lectures or articles. His sketches and notes, preserved in the Paul Sacher Stiftung in Basel, show close connections of his novel compositional approach to the French *musique concrète* and parallels in the compositional ideas of Iannis Xenakis. In fact, the genesis of composing with sound planes in Lutosławski's music involves a direct borrowing of conceptual tools developed by Pierre Schaeffer and associated with the notion of *l'objet sonore* [sound object]. Lutosławski also drew inspiration from early electroacoustic works by other French composers (François-Bernard Mâche, Michel Philippot, and Pierre Henry) that he encountered while serving on the Program Committee for the Warsaw Autumn Festivals in the late 1950s and early 1960s. He applied the technique of composing with sound planes in a series of major works, including: *Jeux vénitiens* (1961), *Trois poèmes d'Henri Michaux* (1963), the String Quartet (1964), *Paroles tissées* (1965), *Cello Concerto* (1970), *Les espaces du sommeil* (1975), and *Chantefleurs et Chantefables* (1990). The study is illustrated with sketches for *Jeux, Trois poèmes and Paroles tissées,* courtesy of Paul Sacher Stiftung.

Lutosławski and the Two Traditions

Tadeusz Kaczyński's 1972 *Conversations with Witold Lutosławski* contains one of the composer's most-often-quoted statements, a description of his location in twentieth-century music history:[2]

1 This article is the result of my postdoctoral research at McGill University supported by a fellowship from Social Sciences and Humanities Research Council of Canada (1994–96), continued in 2001-02 with a postdoctoral fellowship from the American Council of Learned Societies. I presented an early version of this paper at the Annual Meeting of the American Musicological Society in Phoenix, Arizona in 1997(as Maria Anna Harley, I changed my name to Maja Trochimczyk in 2001), and an expanded one at Cornell University for Prof. Steven Stucky's composition seminar in 2000. The article was scheduled for publication by the Musical Quarterly in 2004, rescheduled to 2006, then to 2008, but never published. I thank Managing Editor Irene Zedlacher for copy-editing the text. After the first presentation in 1997, I shared copies with many researchers, including Prof. Adrian Thomas, who, in turn, provided me with his notes on sketches for Jeux vénitiens.

2 Kaczyński, Tadeusz. Conversations with Witold Lutosławski, rev. and expanded ed., trans. Yolanta May and Charles Bodman Rae. London, Chester Music, 1995, 15–16. The first Polish edition of these interviews appeared in 1972. All page references are to the English translation.

> I don't belong to the Schoenberg/Webern tradition, but rather to the tradition of Debussy, Stravinsky, and Bartók. But that doesn't mean that they have been models which I have consciously copied. What really connects me with one music and not the other is the aural sensitivity towards harmony, and a conviction about the power of the melodic dimension and thematic melody.

In another interview, Lutosławski told Irina Nikolska:[3]

> Speaking of twentieth-century music, I can say that the road I follow is remote from the New Viennese School (Schoenberg/ Berg/ Webern) and all the later manifestations of serialism. I feel I am akin to French art – Debussy, Messiaen, Varèse – as well as to the early Stravinsky.

Lutosławski's interviews with Kaczyński and Nikolska create a coherent image of a modest, withdrawn doyen of contemporary music who distrusts the wild experiments of the avant-garde,[4] constructs his chords in accordance with the rules of acoustics,[5] and structures musical forms to reflect the psychological needs of his listeners,[6] eschewing both the romantic excesses of emotion and a detailed pictorial content.[7] In these conversations, Lutosławski repeatedly expressed his interest in harmony, his focus on twelve-note chords and their subdivisions, and his way of organizing the temporal flow of the music.[8] During the composer's lifetime such statements were taken at face value, and Lutosławski's connections to avant-garde movements of electroacoustic music remained unacknowledged.

An opportunity to revise this inaccurate image arose after the composer's death, when his sketches and personal notes and documents became available

3 Nikolska, Irina. *Conversations with Witold Lutosławski,* trans. Valeri Yerokhin. Stockholm, Melos, 1994, 75. The interviews were mostly conducted between 1987 and 1992, with some dating back to 1972.
4 Kaczyński, 1972/1995, *op. cit.,* 5, 123–29.
5 Nikolska, 1994, *op. cit.,* 125.
6 Kaczyński, 1972/1995, *op. cit.,* 55, 65–67; Nikolska, 1994, *op. cit.,* 105, 150.
7 Kaczyński, 1972/1995, *op. cit.,* 82-85; Nikolska, 1994, *op. cit.,* 90–92.
8 For a bibliography of Lutosławski's published articles and texts, see Będkowski, Stanisław and Stanisław Hrabia, *Witold Lutosławski: A Bio-Bibliography.* Westport, CN and London, Greenwood Press, 2001

for study at the Paul Sacher Foundation [Paul Sacher Stiftung] in Basel, Switzerland. The work of Martina Homma (who had the fullest access to the composer's sketches during his lifetime) has revealed the importance of gaining access to this valuable research material. In her 1995 dissertation and several subsequent studies, Homma examined the scope of Lutosławski's twelve-tone serial thinking and concluded that his music did belong to the Schoenberg tradition after all.[9]

The technique of twelve-tone chords or aggregates, developed by Lutosławski in his mature works from *Musique funèbre* (1958) onward, draws upon dodecaphony only in the pre-compositional phase, and there are some serious differences between these two types of twelve-tone techniques. In serial music, the order of pitch classes is as important as their intervallic relationships; the twelve-tone sets or rows consist of ordered pitch classes, not pitches, so that the sets' elements may appear in different registral positions. In contrast, as Homma has shown, Lutosławski's twelve-tone chords are built from pitches; that is, the exact registral location of all the elements of these twelve-tone aggregates is a crucial element in their structure.[10]

However, while talking about the unique features of his compositional technique, Lutosławski repeatedly pointed out its complete independence from serialism. He was equally adamant about the lack of connection between his technique and such crucial concepts of twentieth-century music as the cluster. When talking to Irina Nikolska, the composer stated, "I do not use the term 'cluster' because it leaves room for different interpretations" and he explained that[11]

> ...people do not hear the sounds constituting such a vertical sonority, instead, they hear a smudge. consisting of a certain

9 Homma, Martina. *Witold Lutosławski: Zwölfton Harmonik – Formbildung – "aleatorischer Kontrapunkt." Studien zum Gesamtwerk unter Einbesehung der Skizzen.* Cologne, Bela Verlag, 1996. This book was originally presented as her Ph.D. dissertation in 1995 at the University of Cologne. The scope and quality of her research was recognized by the composer who gave her access to all his notes prior to their deposition in Basel. She received an Honorary Medal from the Union of Polish Composers, 2004 and an Honorary medal from the International Witold Lutosławski Society, 2005.

10 Homma, Martina. "The Twelve-Tone-Chord: Towards a New Definition of Twelve-Tone-Music?" In *Witold Lutosławski: Człowiek i dzieło w perspektywie kultury muzycznej XX wieku,* edited by Jan Astriab, Maciej Jabłoński, and Jan Stęszewski. Poznań, Wydawnictwo Poznańskiego Towarzystwa Przyjaciół Nauk, 1999, 110–28. See also Homma, Martina, "Lutosławski's Studies in Twelve-Tone Rows," in Skowron, Zbigniew (ed.). *Lutosławski Studies.* Oxford and New York, Oxford University Press, 2001, 194–210.

11 Nikolska, 1994, *op. cit.*, 124.

> number of intervals – not a smudge, that is to say, not a cluster …It may be a chord constructed from As for me, I do hear these tones, so I perceive the whole of the vertical aggregate as a chord major seconds, or from major and minor seconds, or a minor-second chord broken down into two parts.

Thus, Lutosławski ostensibly rejected the idea of composing with amorphous and intervallically nondescript clusters, or "smudges," while reaffirming his commitment to harmony. In accordance with the composer's explicitly defined hierarchy of technical issues, scholars have been more concerned with harmonic matters, such as the construction and evolution of twelve-tone chords, than with ideas of sonority and sound mass.

Charles Bodman Rae, for instance, uses the term sound mass only in reference to *Jeux vénitiens* (1960–61), as in "a dense sound mass" and "the impression of shifting textures within sound mass."[12] It is interesting to note the disjunction between the composer's openly proclaimed aesthetics and his compositional practice, though in this respect Lutosławski does not differ from well-known predecessors, such as Igor Stravinsky.[13]

Despite the tone and scope of his public statements, Lutosławski's music, notes, and sketches provide ample evidence of his intense interest in a compositional technique akin to composing with sound masses or clusters. In this chapter, I discuss the sources, development, and applications of Lutosławski's concepts of the sound plane [*płaszczyzna dźwiękowa*] and the sound object

12 Bodman Rae, Charles. *The Music of Lutosławski.* London and Boston, Faber and Faber, 1994, 83-84. The index to Bodman Rae's study does not include the names of Schaeffer, nor Xenakis; furthermore, the terms "electronic music" and *musique concrète* are also absent. Homma's 1995 dissertation (see note 9) mentions Schaeffer in the context of contemporaneous developments in avant-garde music that Lutosławski definitely was NOT interested in (78, 79, 85), while pointing out the similarities between Lutosławski's works and Xenakis's stochastic music (ten references to Xenakis, esp. 94–96). Kaczyński lists Xenakis in his book as Lutosławski's colleague, a fellow jury member and composer featured during the same concerts; but no references to Schaeffer or electro-acoustic music are made. See Kaczyński, Tadeusz. *Lutosławski: Życie i muzyka* [Lutosławski: Life and Music],Historia Muzyki Polskiej, vol. 9. Warsaw, Sutkowski Edition, 1994. The notion of the "sound mass" in Lutosławski's music has been examined in a chapter of Michael Klein's "A Theoretical Study of the Late Music of Witold Lutosławski: New Interactions of Pitch, Rhythm, and Form." Ph.D. Dissertation, State University of New York, Buffalo, 1995.

13 See, among others, Craft, Robert. *Conversations with Igor Stravinsky.* Garden City, N.Y., Doubleday, 1959; Stravinsky, Igor and Craft, Robert. *Expositions and developments.* Garden City, N.Y., Doubleday, 1962. These interviews were shown to contain some "false memories" diverging from reality by Richard Taruskin, in the two-volume *Stravinsky and the Russian traditions.* Oxford, Oxford University Press, 1996.

[*przedmiot dźwiękowy*] that appeared in his music from *Jeux vénitiens* onward.[14] He discussed these interrelated terms in private notebooks, not in public lectures or articles.[15] Moreover, these concepts have – as I conclusively prove – roots in the French *musique concrète* and parallels in the compositional ideas of Iannis Xenakis.

The genesis of the sound plane in Lutosławski's music involves a direct borrowing of conceptual tools associated with Pierre Schaeffer's notion of *l'objet sonore* [sound object]. Furthermore, on the path to this discovery, Lutosławski drew inspiration from early electroacoustic works by other French composers: François-Bernard Mâche, Michel Philippot, and Pierre Henry. Since the sound worlds of *musique concrète,* Schaeffer, Varèse, and Xenakis are not too distant from Lutosławski (their links will be discussed later), it may appear that by discovering the importance of this concept for Lutosławski's music of the 1960s and 1970s I am reaffirming the primacy of the Debussy–Stravinsky–Varèse line. But this line also includes Schaeffer and Xenakis, *musique concrète* and *l'objet sonore* – names and issues that Lutosławski was usually reticent about.[16]

The Emergence of the New Concept

Lutosławski's sketches for *Trois poèmes d'Henri Michaux* (1961–63) contain an interesting discussion of the concept of sound plane and its manifestation in the music.[17] In a longer draft (nine pages of notes on graph paper), he

14 In 2013, Adrian Thomas posted about this on his "On Polish Music" blog – sadly, without mentioning my work, after having participated in the same 1997 AMS panel in Phoenix, AZ, when I brought these concepts to light (the third panelist was Martina Homma). Thomas shared with me copies of his notes about *Jeux vénitiens.* http://onpolishmusic.com/2013/10/19/%E2%80%A2-wl10062-notebook-19-october-1960/.

15 In 1996, I worked directly with the manuscript of Lutosławski's *Zapiski,* called at that time the *Notebook of Ideas,* preserved in the Sacher Stiftung in Basel. The examples are reproduced by permission and provided courtesy of Dr. Felix Meyer, Director of Paul Sacher Stiftung. See: Lutosławski, Witold, *Lutosławski on Music,* edited and translated by Zbigniew Skowron. Lanham, MA, Scarecrow Press, 2007; Lutosławski, Witold. *Zapiski,* edited by Zbigniew Skowron. Warsaw, Wydawnictwa Uniwersytetu Warszawskiego and Towarzystwo im. Witolda Lutosławskiego, 2008.

16 During the discussion period after the Beatty Lecture at McGill University in October 1993, Lutosławski affirmed a complete lack of interest in computer music and the use of machines for any compositional purposes, either creating musical works, or performing. His sound world was that of acoustic instruments and voices. According to Martina Homma, this was one of his typical statements on the subject. For his other negative statements about electroacoustic music, see Kaczyński, *Lutosławski: Życie i muzyka,* 1994, 216, and Nikolska, 1994, *op. cit.,* 144ff.

17 Homma, Martina. "Witold Lutosławski's Trois poèmes d'Henri Michaux: *The Sketches and the Work.*" *In The Polish Radio: Witold Lutosławski Concert Studio.* Warsaw, Polskie Radio, 1996, 14–31. Reprinted in *Polish Music Journal* 3/2, Winter 2000. http://www.usc.edu/dept/polish_music/PMJ/issue/3.2.00/homma.html.

described the main compositional technique used in this piece, i.e., the limited aleatoricism:[18]

> ..."limited" aleatoricism consists of the juxtaposition of many parts performed *ad libitum* independently of each other, in regards to tempo, rhythm, etc. In this way something like mobile "sound planes" emerge; these planes are limited in time by their so-called beginning and ending (signaled by the conductor) and they are limited in pitch scale by the choice of particular 12-note chords (for which specific temporal durations are reserved). These planes may remain, as it were, in the same place as far as pitch is concerned, thus having a static character, as in the beginning of the choral part of Part I (from the words: "penser, vivre . . ." to "qui tressaille"). The planes may also shift in the pitch scale and this deprives them of their static character, as for example in the orchestral layer in the middle of Part I (from the words "qui glissez en nous . . ." to "loin de rien pénétrer"). They may ascend up the scale or descend, expand or contract, split into two or permeate each other.

In the same note, the composer described these sound planes as "very characteristic" of the work's texture. Before considering the issue of the exact definition of the sound plane in Lutosławski's music, let us look at some examples from *Pensées,* Part I of *Trois poèmes.* As the following sketch demonstrates, the opening choral section was designed as a sound plane consisting of two blocks of sound: one lasting for fifty seconds, the other for thirty-five seconds (see Fig.1).

When comparing this sketch to the score, it is easy to notice the shortening of the sound plane from eighty-five seconds to sixty (the composer used durations, not meters, as the measure of time) and the disappearance of the caesura in the middle. The overall, ascending pitch contour in the closing segment of the sound plane remains the same; however, the extended block of low sounds that

18 I consulted this draft and copied the text by hand, word for word, at the Paul Sacher Stiftung in Basel in August 1996. All English translations from Lutosławski's notebooks are mine and may differ from the published versions.

was supposed to follow, was replaced with a general pause in the final version of the work. In general, Lutosławski's sketches assign to each of the work's segments longer temporal spans than those appearing in the final versions of the music.

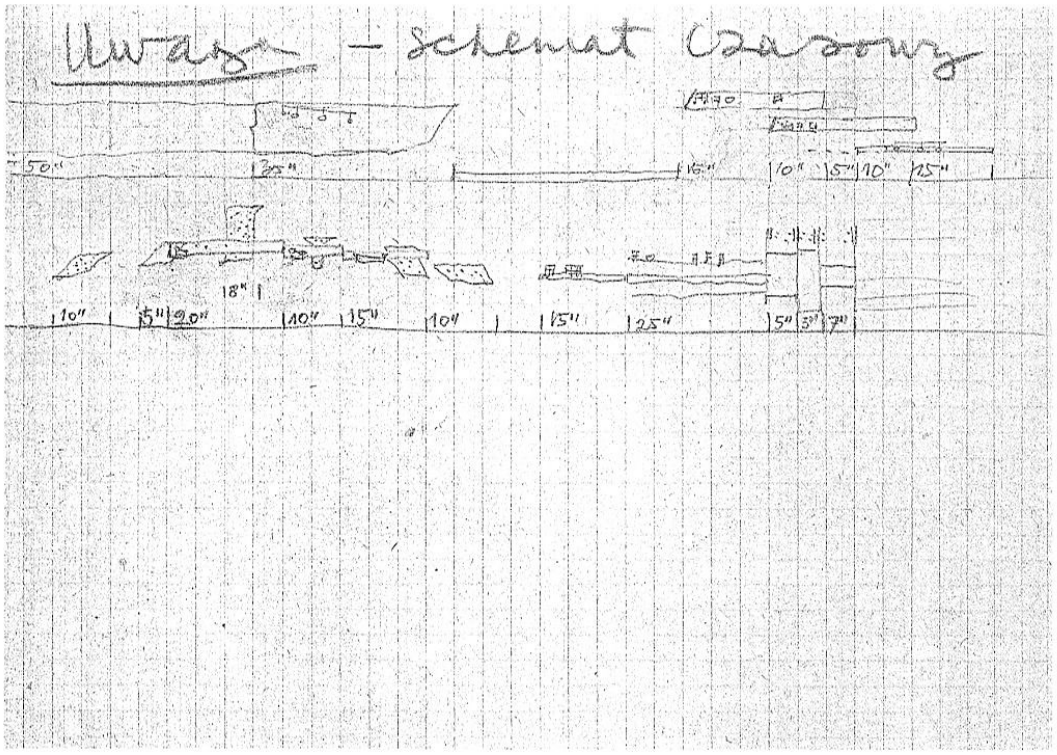

Figure 1. Lutosławski, sketch for *Trois poèmes d'Henri Michaux.* Sound planes, with distinct "pointed" onset and offset, are located on the left. The equivalent in the score is found in the beginning of the first movement, pages 1-2 of the score. Sketch from the Witold Lutosławski Collection, Paul Sacher Foundation, Basel. Reproduced by permission.

The following section of Pensées (the right side of the top system in the sketch in Fig. 1, which corresponds to pages 9–11 in the choral score) superimposes several blocks of sound performed by the choir, arranged from the highest to the lowest voices. The second system in the sketch illustrates certain other features of sound planes that Lutosławski mentioned: their expansion and contraction, as well as the juxtaposition of distinct planes. A look at another, more detailed sketch of this segment of Pensées (see Fig. 2) reveals a precise vertical alignment of these polygonal shapes, always beginning from a sharp, pointed "tip."

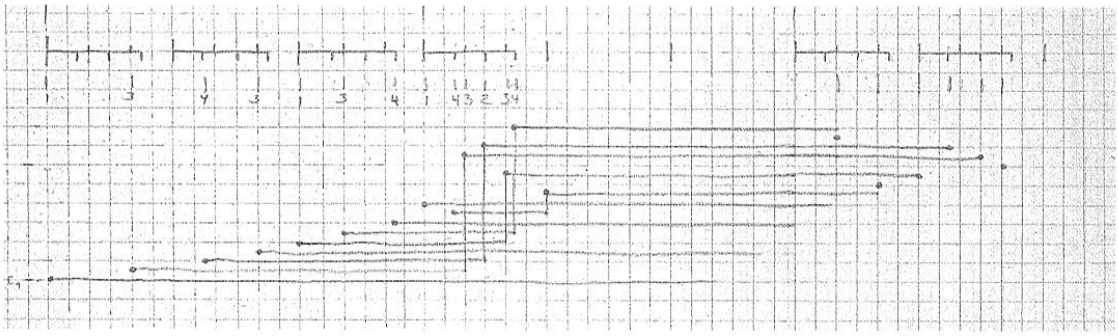

Figure 2. Lutosławski's detailed sketch of superimposed planes in Part 1 of *Trois poèms d'Henri Michaux.* Witold Lutosławski Collection, Paul Sacher Foundation, Basel. Reproduced by Permission.

The pointed tips of these polygonal objects indicate the gradual beginnings (onsets) and endings (offsets) of sound planes performed by the woodwinds; their ascending outlines reflect the gradual change of pitch range. In the sketch, these angular planes filled with tiny dots are superimposed upon the narrow, block-like sound planes of the choir. It is easy to locate analogous material in Rehearsal Numbers 34–84 of the final version of the choral score (see the section "Ombres de mondes," p. 12).

Here, we encounter the composer's intuitive use of principles of "auditory stream segregation" described in Albert Bregman's psychoacoustic theory: the simultaneous and mutually supportive characteristics of a shared spectrum, dynamic envelope, and "common fate" (that is, the overall temporal evolution) of sounds.[19] According to Bregman's theory of stream segregation, developed at McGill University, we separate and organize the unordered masses of sounds we hear into distinct "streams" that share certain characteristics. This is, for instance, how we can distinctly hear one voice of a person speaking to us in a crowded room. Bregman lists the following acoustic clues for the correct grouping of parts of auditory streams: (A) *Horizontal (sequential) grouping:* frequency separation, speed, differences in timbre, differences in spatial origin,

19 Bregman, Albert. *Auditory Scene Analysis: The Perceptual Organization of Sound.* Cambridge, MA, MIT Press, 1990. I relied on Bregman's theories in my doctoral dissertation, "Space and Spatialization in Music: History and Analysis, Ideas and Implementations," McGill University, 1994 (written as Maria Anna Harley). It was the first musicological work applying auditory stream segregation theory to music analysis. In contrast, the fields of psychoacoustic and music perceptions owe a lot to Bregman and his book had over 5,900 citations.

differences in loudness (weak effect), abruptness of the transition from one sound to the next; (B) *Vertical grouping (simultaneous elements):* good harmonic relations between partials, similar place of origin in space, frequency separation, synchronized dynamics, synchrony of attack and shutoff (lesser effect) of frequency components, synchronized changes in frequency. The competition between horizontal and vertical grouping is resolved by the "old-plus-new" strategy and by the cumulative effects of several simultaneous clues working together.[20]

In order to separate two auditory streams or – in this case – distinct sets of sound planes located in the same pitch range, Lutosławski draws from an array of perceptual cues, including separate spatial locations (the choir is next to, not behind, the orchestra), different timbres (woodwinds versus voices), and distinct melodic-rhythmic material in each of the overlapping planes. The voices sing continuous micro-*glissandi* in narrow ranges, while the woodwinds perform irregular staccato notes and chaotic clouds of sound points. Thus, the composer intuitively applies Bregman's rule of the "cumulative effect" of various clues in audition, focusing on factors that increase the segregation in horizontal groupings, that is, differences in timbre and in the abruptness of the transition from one sound to the next.[21]

Both sketches from *Trois poèmes* discussed above rely on graphic imagery to portray the sound planes; both reveal how Lutosławski designed their overall shape and details. It is not coincidental that the first sketch reproduced here bears the caption "attention: temporal schema." These blocks of sounds present the overall contours of the music, with approximate pitch locations and temporal spans. In Lutosławski's music this way of composing is not limited to the *Trois poèmes;* sketch materials for many other works, such as the *Jeux vénitiens* (1961, discussed below), Cello Concerto (1970) studied by Martina Homma, or

20 This summary is based on a list of cues (extensively discussed in his 1990 book) summarized by Bregman in "Introduction to Auditory Scene Analysis" presented at a special session at the 16th Congress of the International Musicological Society in 2000 in London.

21 Lutosławski's sensitivity to perception and the way of the listeners' hearing music was expressed repeatedly in his interviews and articles, for instance, "Kompozytor a odbiorca [The Composer and the Listener]" first published in Poland in 1964, and reprinted in Skowron, 2007, op. cit., 89–92. In the introduction to the Polish version of this volume (Skowron, 2008, *op. cit.,* 10), Zbigniew Skowron notes that the composer's theory of music perception based on the interplay of expectations and their fulfillment or disappointment resembled psychological theories of music listening developed by Leonard B. Meyer in the 1970s. Lutosławski came to similar conclusions independently and, in the case of sound planes, intuitively used psychoacoustically proven phenomena in his works.

Les espaces du sommeil (1975), offer examples of the sound-plane-related phenomena that Lutosławski mentions in the quotation above.[22]

In *Les espaces du sommeil* for baritone and orchestra there is a sound plane that divides itself into two distinct streams (see Fig. 3) among many instances of sound planes shifting in pitch space, that is, subdividing into ascending, horizontal, and descending segments. These shifting planes either overlap one another or are isolated by silences that articulate their outlines.

Many sketches for *Les espaces* contain drafts of the solo voice part with textual fragments, orchestration details, and pitch/register representations of instrumental material drawn as polygons, rectangles, and curvilinear shapes – that is, as sound planes.[23]

It is worth noting that Lutosławski used this type of graphic potation of music in registral space throughout his output: even the sketches for the late work *Chantefleurs et Chantefables* (1989–90), especially the song "La Sauterelle" (The Grasshopper), contain diagrams of sound blocks and evolving planes, which consist of superimposed lines or clouds of sound points, shifting in pitch space.

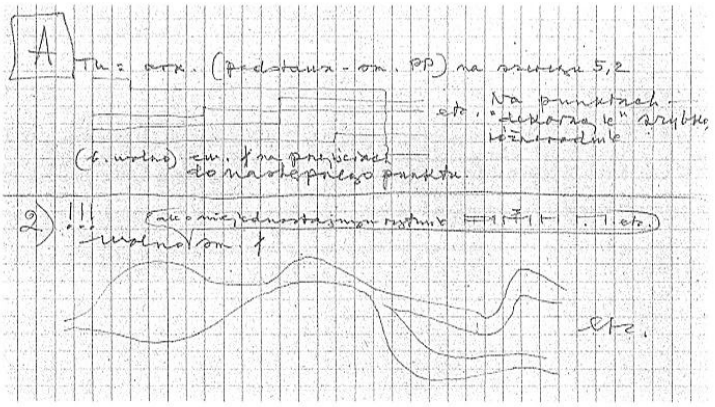

Figure 3. Lutosławski's splitting sound planes in *Les espaces du sommeil.* Witold Lutosławski Collection, Paul Sacher Foundation, Basel. Reproduced by permission.

22 Martina Homma discusses the use of geometric shapes in the Cello Concerto (1970) in "Zwölftonharmonik und Präkomposition des Materials: Überlegungen zu Konkretisierungsgraden im Kompositionsprozess von Witold Lutosławskis Cellokonzert," in *Quellenstudien II: Zwölf Komponisten des 20. Jahrhunderts,* ed. Felix Meyer (Basel: Amadeus, 1993), 202–32. One of Lutosławski's sketches reproduced in her article depicts triangular blocks of sound, often preceded with a sharper triangle of the "onset" sonority (starting from the "tip") and followed by another triangle or a single line – representing a unique pitch "left over" from the sound plane in a typical modernist gesture of stylized reverberation.

23 A copy of another sketch from *Les espaces* may be found in Harley, Maria Anna (Maja Trochimczyk). "The Polish School of Sonorism and its European Context." In *Crosscurrents and Counterpoints: Offerings in Honor of Bengt Hambraeus at 70,* edited by Per Broman, Nora A. Engebretsen, and Bo Alphonce. Gothenburg, University of Gothenburg, 1998, 62–77.

Definitions of the Sound Plane and the Sound Object

But what is a sound plane? I have used this term repeatedly as if its meaning were obvious and its use fully justified by the composer's linguistic habits. Indeed, this term frequently appears in various sketches for Lutosławski's works of the 1960s. Following are some other examples of his use of the term.

Phrases from the sketches for *Trois poèmes* (1961–63):

> *z tego, jako podstawowy materiał (ruchoma powierzchnia)* Translation: from this, as basic material (mobile plane)
>
> *rodzaj kontrapunktu kilku powierzchnii o różnym rodzaju ruchu wewnętrznego* Translation: (note to "pensées a la nage merveilleuse") a kind of counterpoint of several planes with different types of internal motion

Phrases from the sketches for Paroles tissées (1965):

> *"zmienny przebieg" powierzchni, realizowany nutami* Translation: variable passage of the plane, realized with notes
>
> *w powierzchniach mozna pewne dźwięki obsadzac mocniej a pewne słabiej* Translation: within planes certain sounds can be articulated (orchestrated) stronger, and certain weaker

Thus, sound planes may be mobile, may contain sounds of different degrees of prominence, may be characterized by different types of internal motion, and may be juxtaposed in counterpoint. A definition may be found in Lutosławski's *Zeszyt Myśli [Notebook of Ideas],* used between 1958 and 1984 for personal comments about compositional, philosophical, and aesthetic issues of contemporaneous relevance.[24] Despite the German title assigned to it in the Paul Sacher Stiftung, *Privates Notitzheft,* the "Notebook" is not entirely private in its

24 The *Notebook of Ideas* is held at the Paul Sacher Foundation in Basel, where it is identified by a German title, *Privates Notitzheft.* In August 1996 I had access to the original and copied all the quotations used in this article. All the translations are mine, unless otherwise stated. The document was published by Skowron in English in 2007, and in Polish as *Zapiski* in 2008, *op. cit.*

content. Lutosławski often turned to ideas and longer drafts jotted in this notebook for his lectures and publications. Though he destroyed all private correspondence with his wife, he preserved this *Notebook of Ideas* for future scholars of his music.[25] In the *Notebook,* the years 1959–61 are especially heavily annotated, with bouts of activity followed by long stretches of silence. The knowledge of the *Notebook's* contents casts in a new light many of the composer's public proclamations, such as his dislike of electronic and computer music mentioned above. This dislike was not complete as shown by notes from the late 1959 contain never-realized plans for an electroacoustic composition based on a text by Kafka that would have used distortion, reverberation, and other modernist means of sound transformation.

The subject of composing music with sound entities that differ from traditional melodies and harmonies first appears in notes from September and October 1960 in which Lutosławski discusses the concept of the *przedmiot dźwiękowy [sound object].* This term is a direct translation of the French *l'objet sonore,* a term introduced in the late 1940s into the nascent domain of electroacoustic music by the father of musique concrète, Pierre Schaeffer (1910-1995).[26] The Lutosławski documents suggest that both terms he used interchangeably, the *sound plane* and the *sound object,* refer to the same phenomenon. On 23 September 1960, Lutosławski wrote:

> It seems that rhythm (in the widest sense – as the division of time in which the action of a musical work takes place) is that element of the musical matter which is the most difficult to be destroyed. One is tempted by a thought about the 'eternity' of this element. Instead of 'melody' and 'harmony,' a new element arrives (perhaps not entirely new in its essence but new in its usage) – *objet sonore,* sound object.

25 According to Tadeusz Kaczyński (private conversation in Basel, August 1996), the Lutosławskis burned all the intimate letters and documents that they did not want to have exposed to the public. This purging of their archives took place in the months before their deaths in 1994. They kept all notes, sketches, and drafts of lectures that they considered relevant for future students of Lutosławski's music.

26 Schaeffer developed these concepts in 1948-49 and is credited with coining both terms. He was the main theoretician and writer of the *Groupe de Recherche de Musique Concrète* (GRMC) that he co-founded with Pierre Henry in the French Radio in 1949. See: Schaeffer, Pierre. *A la recherché d'une musique concrete.* Paris, Éditions du Seuil, 1952; Schaeffer, Pierre. *Musique concrète.* Paris, Presses Universitaires, 1959; Schaeffer, Pierre. *Traité des objets musicaux: essai interdisciplines.* Paris, Ed. du Seuil, 1966; Schaeffer, Pierre, Guy Reibel, and Beatrix Ferreyra. *Solfège de l'objet sonore.* Paris, Éditions du Seuil, 1967.

This brief note appears in the *Notebook* just two days after the composer witnessed a performance of Pierre Schaeffer's *Étude aux objets* during the "Warsaw Autumn" Fourth International Festival of Contemporary Music (21 September 1960). Lutosławski was apparently preoccupied with the potential of this new compositional technique and continued to reflect on it. On 19 October 1960, the composer jotted down another idea, an attempt to define the sound object in a stricter fashion:

> In connection to the technique based on objects: Object = a set of sounds between which a closer connection exists than between every one of these sounds and any sound that belongs to another object. This closer connection allows the object to have coherence in time [in the margin: a drawing of two objects, one consisting of dots, one of lines], but it can also be a similarity of timbre, rhythm, harmonic profile, choice of intervals, etc. Therefore, two rhythmic strands in the work [are]:
> 1. Local rhythm, "small" – inside the object
> 2. Overall rhythm, "large" – that is the rhythm of the succession of objects.

Lutosławski was concerned with the introduction of a new compositional technique, one based on *sound objects,* not on melody and harmony. At the same time, the statements show some confusion about the relationship of these sound objects to time and rhythm. In the first quotation, the composer states that the sound object replaces melody and harmony, that is, the pitch-related elements of music; in the second excerpt, he discusses the presence of rhythm inside the sound object. This second, more precise definition will be accepted here.

The *sound object,* according to Lutosławski, is a coherent temporal entity, filled with musical material displaying certain common timbral, melodic, and rhythmic characteristics. The postulate that the elements of the set of sounds that form a given object have more in common with each other than with any other sounds resembles the rules of "proximity" and "common fate" within a single "auditory stream" discussed by Albert Bregman in *Auditory Scene Analysis* cited above and other studies dating back to 1978, his influential article on the topic of auditory stream segregation (post-dating the Polish composer's

writings and works).[27] Lutosławski's definition of the sound object emphasizes the similarity of timbre, rhythmic outline, dynamic features, articulation, and other features shared by the distinct elements of a given object. At the same time, all the objects that he discusses or draws are two-dimensional, located in pitch-time space. The differences from Edgard Varèse's notion of a *sound mass* projected into space and from Schaeffer's *l'objet sonore* are quite extensive (and will be examined in more detail below).

Lutosławski's drawing in the margin of the *Notebook* next to the definition jotted down on 19 October 1960 (cited above) illustrates two types of objects that might be created from the aggregates of sound points or lines. The points may represent scattered brief notes in a pointillistic texture, or staccato sounds. The lines, all drawn horizontally, may represent sustained pitches, but when the lines appear at an angle they represent *glissandi.* These two types of objects have clearly identifiable beginnings and endings; they are "spatial shapes," "Gestalts," or "auditory images."[28] It is interesting to note that two basic types of textures, made of points, or lines, also appear in Iannis Xenakis's drawings of the sound material used to build the basic units of his Markovian music system; Xenakis calls these entities screens and subjects them to mathematical procedures of Boolean algebra.[29] I will return to the Lutosławski-Xenakis parallels at the end of this chapter.

In Polish music history, Lutosławski was not alone in noting the importance of these spatial shapes for new music. In a series of articles dating back to 1960, Polish musicologist, Tadeusz Zieliński, discussed "the shape of sound" *(kształt brzmienia)* as the most important concept introduced by the Polish school of sonorism.[30] Nonetheless, Lutosławski soon replaced the term *sound object* with the sound plane and used that term in many sketches; this expression entered his private compositional vocabulary. In the sketch material for the Trois poèmes discussed above, sound planes are still alternatively called sound

27 Bregman, Albert. S. "The formation of auditory streams." In Réquin, J. (ed.), *Attention and Performance VII*. Hillsdale, NJ, Lawrence Erlbaum, 1978. He discovered stream separation in 1969 and first wrote about it in 1971.

28 The terms come from psychological research, "Gestalt" psychology and Bregman's auditory scene analysis. Bregman mostly uses the expression "auditory streams," while the term "auditory images" appears elsewhere, e.g. Stephen McAdams, "Spectral Fusion, Spectral Parsing, and the Formation of Auditory Images." Ph.D. Dissertation, Stanford University, 1984.

29 See the image of "screens" in Xenakis, Iannis. Formalized Music: *Thought and Mathematics in Composition.* Bloomington, Indiana University Press, 1971, 50. Six chapters of this book were first published in 1963 as *Musique formelle.* Xenakis's earliest articles on the subject date back to 1956-7. For more details see Harley, James. *Xenakis: His Life in Music.* New York, Routledge, 2004.

30 These articles were collected and published under the title *Spotkania z muzyką współczesną* [Encounters with Contemporary Music]. Kraków, PWM, 1975.

objects. Both terms appear interchangeably, as if their meanings were identical. The composer confirms that such sound planes are "a very characteristic element for this work's texture." In the notes for the next vocal-instrumental composition, *Paroles tissées* of 1965, only the term plane remains. It is interesting to compare the meanings of these two Polish terms. *Przedmiot* (object) is a finite entity, with a clearly identifiable border, size, and physical shape. In contrast, *płaszczyzna* (plane) is an infinite, two-dimensional expanse on which all sorts of objects may be located. Despite the composer's linguistic usage, the first term, object, seems a more accurate description of Lutosławski's compositional definition of such sonic entities as blocks of woodwind sonorities and choral textures in *Trois poèmes* – entities that appear in his sketches as rectangles, polygons, or complex shapes with curvilinear contours. However, following the composer's lead, I will mostly use the term "sound plane."

Lutosławski, Varèse, and musique concrète

Lutosławski's quotation of Schaeffer's term *objet sonore* in the first *Notebook* entry (21 September 1960) about the technique of composing with such objects indicates the source of his ideas. In shifting to the concept of the *sound plane* in subsequent notes, he draws closer to Edgard Varèse's idea of the sound mass. He did not, however, use that term. The origins of the sound mass have been associated with Varèse and Stravinsky; this concept has flourished in the stochastic music of Iannis Xenakis.[31] According to Olivia Mattis, the sound mass (as understood by Varèse) is "a composite sound that has a recognizable timbre, rhythmic profile and articulation, but whose components can be altered one by one to highlight different aspects of the sonic gesture."[32] The projection of sound masses into space is a fundamental feature of Varèse's vision of spatial music, given a vivid description in his lecture in Santa Fe in 1936.[33] Varèse hoped that, in the future, new instrumental means would make possible the

31 See Olivia Mattis, "Stravinsky: A Surprising Source for Varèse's Spatial Ideas," paper read at the Meeting of the American Musicological Society, Montreal, 1993. I consulted its unpublished typescript. Mattis later published an several articles on Varèse, including "Varèse's Multimedia Conception of 'Déserts.' *The Musical Quarterly* 76/4: 557-583, 1992. For a definition of the sound mass existing only in the pitch/time domain, see Bernard, Jonathan W. *The Music of Edgard Varèse.* New Haven, Yale University Press, 1987. Based on his Ph.D. dissertation of 1983.

32 Mattis, 1993, *op. cit.*, 2.

33 See Edgard Varèse, "The Liberation of Sound," ed. Chou Wen-chung. In *Contemporary Composers on Contemporary Music,* ed. Elliott Schwartz and Barney Childs. New York, Holt, Rinehart and Winston, 1967, 195–208. The text includes three different articles. For more details, see also Harley, 1994, *op. cit.* chapters 3–5.

creation of music with "the movement of sound-masses, of shifting planes" that would replace linear counterpoint.[34] In this vision, musical objects – that is, sound masses and planes – flow, change, expand, and contract, yet they have a certain tangibility established by clearly defined boundaries. These boundaries between what Varèse calls "zones of intensities" are created by differentiation in the domains of timbre and dynamics.[35]

It is easy to notice the similarity of this vision of mobile sound masses to Lutosławski's sound planes of "shifting contours" that change in time but are clearly delineated by their proximity and/or distance in timbre, pitch, articulation, motivic organization, and so on. Moreover, if we accept Jonathan Bernard's redefinition of Varèse's notion of projection of sound masses as limited to the two-dimensional plane (pitch-time), the similarities between the two concepts become much clearer.[36]

Despite this conceptual resemblance and Lutosławski's own explicit references to Varèse as one of his musical forefathers (in interviews with Kaczyński and Nikolska, among other sources), the Polish composer did not base his notion of sound planes directly on Varèse's. The link between these two composers arose in the French school of electroacoustic music – *musique concrète.* Varèse's writings greatly influenced the thinking of French composers associated with this school.[37] One of its founders, Pierre Schaeffer, was Varèse's collaborator on the electroacoustic part of *Déserts* (1954).[38] Varèse's subsequent articles (especially "Spatial Music" of 1959)[39] reflect this encounter and the experience of exploring electroacoustic sounds with their foremost French theoretician.

Lutosławski's definition of the *sound object* as a set of similar sounds delineated in equal measure by its temporal span and by its content resembles certain aspects of Schaeffer's definition of l'*objet sonore.* This notion resulted from Schaeffer's experiments in using prerecorded sound material for musical composition. Every piece of tape with a recording of a sound (with a fixed duration and spectral characteristics) may be called the material basis of the

34 Varèse, "New Instruments and New Music," in "The Liberation of Sound," 1967, *op. cit.,* 197.
35 *Ibidem.*
36 Bernard, 1984, *op. cit.*
37 Varèse's texts are often quoted in writings on electroacoustic music. See Francis Dhomont, ed., *L'Espace du Son I and L'Espace du Son II;* special issues of Lien. Ohain, Musiques et Recherches, 1988 and 1991.
38 Their influence was reciprocal: Schaeffer had already established the main principles of the new electroacoustic art form in 1951–52. See Schaeffer, 1952, *op. cit.* See also Carlos Palombini, "Machine Songs V: Pierre Schaeffer. From Research into Noises to Experimental Music," *Computer Music Journal* 17/ 3: 14–19, Fall 1993.
39 This article is included in "The Liberation of Sound," Varèse, 1967, *op. cit.*

sound object. The objects themselves are perceptual, but not subjective; they are what may be heard in the process of "reductive listening" while the tape is being played; they become musical only when incorporated into an abstract musical structure.[40] Schaeffer used the term *l'objet sonore* in a 1952 book and presented a fully developed theoretical treatment of this notion and its ramifications in *Traité des objets musicaux* of 1966. Schaeffer's 1952 volume, *A la recherche d'une musique concrète* is significant for Lutosławski's sound-plane theory, as it provides a complete vocabulary for *musique concrète,* the definition of the *objet sonore* accompanied by many other terms. A short version of this glossary appeared in 1958 in Poland, in Andrzej Rakowski's article, which introduced the methodology and equipment of *musique concrète* to Polish audiences (see Table 1).[41]

Term(with Polish and English translations)	**Definition**
L'objet sonore (*przedmiot dźwiękowy,* sound object)	The recording of a sound fixed on tape, LP, or another carrier, stored for further use in the process of composition
La monophonie (*monofonia,* monophony)	A passage of sound material treated as being vertically unified; the equivalent of melody
Groupe (*grupa,* group)	A section of monophony (several seconds or several tenths of a second), organized in respect to repetitions or internal evolution; consists of cells or complex notes
Cellule (*komórka,* cell)	A passage of sound material without repetition or evolution; does not have a self-contained character such as a *note complexe*
Note complexe (note complex)	A section of monophony that consists of a certain whole; an entity that has a clearly defined beginning and ending
Structures (*struktury,* structures)	Segments of material prepared by the composer for further arrangement and transformation; consist of *notes complexes* and cells; structures may also contain sounds of traditional musical instruments; the material (in Polish, *material,* or matter) of the structure – its spectral content; the form of the structure – its dynamic outline
Manipulation (manipulacja, manipulation)	Every action that transforms structures in the process of composing; can be either transformation or transmutation

Table 1. Rakowski's selected concept of misique concrete (1958)

40 Schaeffer extensively discusses "Reductive listening" in *Traité des objects musicaux.* Paris, Seuil, 1966.

41 Rakowski, Andrzej. "Metody realizacji muzyki konkretnej" [Methods of Realization of *musique concrete*]. *Muzyka* 3/3: 60–61, 1958.

Rakowski defines Schaeffer's *sound object* as a physical fragment of a tape recording (p. 60), but he also mentions other definitions (p. 62). The most important for our purposes in Rakowski's dictionary of musique concrète are Schaeffer's concepts of monophony *(monophonie)* as the equivalent of melody, i.e., a sound passage that is vertically unified; a group *(groupe)*, a subcategory of monophony that consists of a longer sequence built from cells or complex notes; a cell *(cellule)*, a passage of sound without internal repetition or evolution; and a note complex *(note complexe)*, a section of monophony that has a clearly defined beginning and ending.

The monophony provides the basic material for building structures or segments of recorded sounds used for further manipulations, such as filtering, reversal of direction, the change of tape speed, or the changes of the dynamic envelope (sounds becoming louder or quieter). Similar terms appear in Lutosławski's sketches for *Trois poèmes.* One remark among the sketches addresses an issue in composing material for the third movement, *Repos dans le mahleur.* Here, the composer writes:[42]

> For each of the objects of which this form consists, a primary matter *(matière première)* needs to be created in the shape of individual interpretations of texts assigned to this object, that is, the creation of monody. Only afterwards this monody serves to create many variants. Each of these variants constitutes the final part for the individual performers. 'Matière première' – should be the quintessence, the 'ideal' interpretation of a given moment of the text.

This vocabulary is borrowed from, or modeled upon, the language of musique concrète defined by Schaeffer in 1952 and quoted by Rakowski in 1958. The whole musical form is described as consisting of distinct sound objects; each of these objects has – as its source – its own *matière première* that serves as a basis for the material's transformations and variants. Lutosławski's emphasis on the object's clearly delineated temporal boundaries recalls Schaeffer's definition of

42 Lutosławski, sketch to *Trois poèmes,* c. 1961, Paul Sacher Stiftung. Translated by Maja Trochimczyk. Content Reproduced by Permission.

note complexe. Like his French predecessor, the Polish composer creates a hierarchy of elements: the sound object is a higher-level entity than its source material; this idea reflects Schaeffer's definition. Finally, Lutosławski's term *monody* closely mimics Schaeffer's *monophonie.*

How did the Polish composer learn about these concepts and the notion of *l'objet sonore?* Lutosławski's definitions and usage of the terms *sound object* and *sound plane* highlight the perceptual aspects of both. Thus, both notions have more to do with Schaeffer's perceptually oriented notion of *l'objet sonore* than with Rakowski's narrower understanding of Schaeffer's concept of the object as the physical carrier of sound. This fact precludes the transmission of ideas via Rakowski's article. This path seems unlikely also because the composer rendered Schaeffer's *monophonie* as *monody;* he would not have made such a change while using a written text. Moreover, Lutosławski used a French term to refer to the "primary matter" *(matière première)* in a note otherwise written entirely in Polish. This term does not appear in Rakowski's summary of Schaeffer's terminology. Thus, Lutosławski's source must have been Schaeffer himself.

While the ideas of the *musique concrète* movement were transmitted to Poland in articles by Józef Patkowski (1956) and Andrzej Rakowski(1958),[43] Schaeffer personally, as well as his music, were also present in that country. As a member of the program committee for the "Warsaw Autumn" International Festivals of Contemporary Music, Lutosławski was involved in organizing Schaeffer's first appearance in Warsaw at the third festival in 1959. During the *Koncert muzyki konkretnej* (Concert of *musique concrète*) held on 17 September 1959, the French composer gave a lecture about the new form of music and its main concepts, and presented, among other works, his *Étude aux objets.*[44] Schaeffer's electroacoustic composition highlights the use of sound objects as a basic form of "found" material that is transformed and organized into a tight-knit musical structure.

43 Patkowski, Józef. "O muzyce elektronowej i konkretnej" [On Electronic and Concrete Music]. *Muzyka* 1/3 : 49-68, 1956. Patkowski, Józef. "Experiences sonores de la musique nouvelle," unpublished lecture, presented at the 4th International Festival of Contemporary Music, "Warsaw Autumn" 1960 (21 Sep.; *Warsaw Autumn Program Book,* Warsaw: ZKP, 1960; Rakowski, Andrzej. "Muzyka konkretna we Francji w latach 1949–1955." *Muzyka* 3/1–2: 134–61, 1958; and his "Metody realizacji muzyki konkretnej," *Muzyka* 3/ 3: 58–82, 1958.

44 There is a brief mention of this lecture and Schaeffer's biography in the entry on this concert in *Warsaw Autumn The Fourth International Festival of Contemporary Music Program Book,* edited by Tadeusz Marek. Warsaw, Wydawnictwa Artystyczne i Filmowe, 1959, 89. The entry mentions Schaeffer's two books, including the then-still-unpublished *Treatise,* which appeared seven years later.

I have no proof that Lutosławski attended this presentation, but it is highly likely that he did. With his fluency in French and a long-lasting interest in French culture, the Polish composer would certainly have joined those members of the "Warsaw Autumn" organizing committee who were responsible for taking care of their French guests. Lutosławski's subsequent actions testify to his intense fascination with *musique concrète,* a fascination that found expression in his writings. According to Józef Patkowski, after the 1959 "Warsaw Autumn" Festival the composer came into possession of publicity materials and recordings issued by the Groupe de Recherches Musicales at O.R.T.F. radio in Paris. Patkowski stated that the composer was "very enthusiastic about this . . . he was fascinated with his discovery."[45] It is not clear whether Lutosławski received these materials during a personal trip to Paris in the fall of 1959, as Patkowski believed, or whether these publications were mailed to him, as is the opinion of Lutosławski's biographers.[46]

What matters is that Lutosławski's initial encounter with musique concrète during the 1959 "Warsaw Autumn" Festival was followed by his subsequent exposure to the work of composers associated with the Groupe de Recherches Musicales at O.R.T.F., including François-Bernard Mâche, Michel Philippot, and Pierre Henry.[47] The scope of his fascination with *musique concrète* experiments is documented in Lutosławski's unattributed writings. According to Józef Patkowski's testimony, Lutosławski was the anonymous author of the text and the source of musical examples for the Polish Radio Broadcast No. 9 from the *Horyzonty Muzyki* [Horizons of Music] series. This edition of Patkowski's regular contemporary music radio program was broadcast on 10 February 1960. Patkowski's statement is reliable because he designed and directed the entire series during his tenure as the director of the Experimental Music Studio at the Polish Radio in Warsaw. The program that Lutosławski prepared was entitled "From the Works of the Groupe de Recherches Musicales O.R.T.F., François-Bernard Mâche, Michel Philippot, Pierre Henry."[48] The narrative commentary

45 I interviewed Patkowski on 18 May 2001 in Warsaw, during a visit to his apartment to collect his gifts for the Polish Music Center at USC, including an autographed copy of the manuscript of *Trois poèmes d'Henri Michaux.*

46 Lutosławski scholars Martina Homma, Danuta Gwizdalanka, and Krzysztof Meyer were not able to confirm that such a trip took place in the fall of 1959; it is possible that information about it may be found in the composer's pocket calendars preserved at the Paul Sacher Stiftung in Basel.

47 The Groupe de Recherches Musicales was founded in 1958 by Pierre Schaeffer and François-Bernard Mâche (b. 1935) as the new reincarnation of the earlier institution that Schaeffer co-founded. Michel Philippot (1925–1996) was named its director in 1959.

48 "Z prac Grupy Badań Muzycznych O.R.T.F., François Bernard Mâche, Michel Philippot, Pierre Henry."

was later issued as No. 9 of transcripts of these broadcasts, also entitled *Horyzonty Muzyki,* and published as a boxed set of leaflets.[49]

In its print edition, the *Horizons of Music No. 9* took the form of a three-page anonymous leaflet, based on materials received from the G.R.M. in Paris. Since the attribution of this text to Lutosławski increases his list of known writings and expands our knowledge of his musical interests in an unexpected direction, it will be worthwhile to review its summary of the ideas and techniques found in the electroacoustic music of Mâche, Philippot, and Henry. The text is divided into six sections, which were separated during the broadcast by the music discussed in each segment: Mâche's *Prélude;* Philippot's *Ambiance N-1* and *Ambiance N-2;* and Henry's *Voile d'Orphée, Antiphonie,* and *Vocalise.*[50] The music was probably broadcast from radio quality tapes, but Lutosławski may have first heard it on commercial LP recordings available from G.R.M.: *Musique expérimentale* and *Musique concrète,* issued by G.R.M. in association with small music labels; and two *Panoramas of Musique concrète,* issued by Ducretet Thomson in 1956–57.[51]

In the first section of his commentary for the *Horyzonty Muzyki* broadcast, Lutosławski cites François-Bernard Mâche's detailed description of structuring the electroacoustic material in his *Prélude.* In the narrative, Mâche thus describes one thirty-two-second sound sequence: "there are only three elements here: two layers consisting of pure, shapeless sound matter playing the role of a textured background, and a series of complex notes or shorter events with the dynamic profile in the shape of the delta."[52] The overview of Mâche's compositional technique concludes with a statement about the predominance of three sound "dimensions" throughout the piece: "dynamic profile (here we deal with

49 The collection is described as a book in the online OCLC catalogue, WorldCat.com. See Patkowski, Józef and Anna Skrzyńska, eds., *Horyzonty Muzyki,* Biblioteka Res Facta, vol. 1. Kraków, PWM, 1970.

50 Michel Philippot composed *Ambiance I* in 1959 and *Ambiance II* in 1960. *Voile d'Orphée* was created in 1953, as an excerpt from Henry's larger work for the French Radio, entitled *Orphée* (1950).

51 The LP *Musique expérimentale,* LD 071 (Paris: Boite à Musique, in association with O.R.T.F.) included *Ambiance II* by Philippot. The LP Musique concrète (Paris: G.R.M., ca. 1960) included Philippot's *Ambiance I.* The LP *Musique concrète. Anthologie publiée sous la direction de Pierre Henry* (Philips,1960) contained *Etude aux objets* by Schaeffer and *Prélude* by Mâche. The LP *Panorama de musique concrète* (DTL. 93090; London, Ducretet Thomson; 1956) included *The Weil of Orpheus* by Henry. The LP *Second panorama de musique concrete* (DUC 20001; 1957) featured Henry's Vocalises; Philippot's *Étude;* and the most famous musique concrete work, Schaeffer and Henry's *Symphonie pour un homme seul.*

52 Since the original material used by Lutosławski is not available, I translated the citations from Lutosławski's Polish translation; this indirect translation better reflects the composer's interpretation of the original thought. Lutosławski, leaflet no. 9, Paul Sacher Stiftung.

deltas based on more or less steep incline of the contour); grain of the texture with a varying degree of harshness; and space that separates the three spatially distinct layers."[53] While presenting Michel Philippot's music in his broadcast, Lutosławski focuses on the characteristics of the dual, concrete-electronic sound material for *Ambiance N-1*. This material blends together[54]

> ... the sound of glass being crushed by slow pressure and sounds from electronic sources. These two types of material lend themselves to be connected extraordinarily well, while endowing each other with their irrational rhythmic momentum and their melodies, played, as it were, on the edge of the saw .... Thus, numerous small sound cells were created. These cells were united with each other by means of a shared element, which linked one particular cell with the next one. Thanks to this shared element, it was possible to change the order of the majority of the cells, with the exception, however, of the last cell, which had to play the role of the "explaining" coda at the end.

Far more important in the context of the genesis of Lutosławski's major works and the shift to sound planes in his compositional technique is his discussion of Michel Philippot's *Ambiance N-2*, a work based on Stefan Mallarmé's poem "Toast Funèbre."[55] In a program note about *Ambiance N-2*, Philippot discusses his idea of "musicalizing" poetry by drawing musical material from a poetic text. The resultant electroacoustic composition would then serve as an accompaniment for the recitation of the poem itself.[56] In *Ambiance N-2*, the poetry "reverberates" in the music through the transformation and multiplication of its vowels and consonants. In *Horyzonty Muzyki No. 9*, Lutosławski, faithfully following Philippot's footsteps, reflects on the possibility of using a poetic work as source material for the sounds of his music. He notes that there were

53 Lutosławski's text for leaflet *Horyzonty Muzyki No. 9*, Paul Sacher Stiftung, Basel.

54 *Ibidem.*

55 *Toast funèbre* was written in 1873 to commemorate the death of Théophile Gautier.

56 Philippot's program note published on a website dedicated to the composer(accessed on 25 Feb. 2004); http://www.entretemps.asso.fr/Philippot/LivremP.html.AMBIANCE N 2 *(Toast Funèbre)*: "J'enregistrais donc ce poème telqu'elle le récitait; puis, reprenant les consomnes et voyelles du texte, je tentais d'en faireles matériaux sonores d'une construction musicale dans laquelle le texte serait, en quelquesorte, accompagné par lui-même."

two premises for such an undertaking, "not only not destroying the poetry, but actually forcing it to exist in a symbiotic relation with the music." According to Lutosławski, the idea of setting poetry to music in a "symbiotic" manner is the first premise for a new genre of musical works. The second premise consists of the "use for the creation of this music deformed vocal elements of speech, the same elements that already exist in the poetic work, and to limit oneself solely to these vocal elements." The Polish composer believes that it is easier to limit sound material in this way than to fully and deeply interconnect a poem with its musical setting. Lutosławski further explains the malleability of language as a source of musical material by listing examples of potentially musical traits of vowels, consonants, and the poetic rhythm. Thus, as the Polish composer states, "vowels extended by reverberation and transposed may acquire an almost 'sung' quality, whereas consonants may be articulated in a similar way to create percussive sounds." Furthermore, poetic rhythm may provide source material for the music – by measuring and structuring the durations of key vowels, consonants, or syllables that are repeated to establish certain patterns.

These hitherto unexplored ideas about the musical use of linguistic elements and capturing the meaning of words in a musical setting would find their fullest realization in Lutosławski's monumental composition for two choirs and two orchestras based on surrealist poetry, *Trois poèmes d'Henri Michaux* (1961-1963). Therefore, Philippot's *Ambiance N-2* should be seen as a crucial work in the genesis of Lutosławski's later composition; in both pieces, surrealist poetry engenders music from its own sound material.

In the remainder of the leaflet No. 9 from *Horyzonty Muzyki,* Lutosławski discusses the music of Pierre Henry, starting from the best-known composition, *Voile d'Orphée* (1953) recognized by the Polish composer as the first "lyrical work of musique concrète . . . without doubt the most 'complete' work by Henry."[57] Interestingly, the compositional scheme of Henry's *Antiphonie,* with its precise notation of the durational scheme, appears to have provided another inspiration for *Trois poèmes.* In Henry's *Antiphonie,* as Lutosławski stated in the anonymous leaflet, "two choirs are opposed to each other in a medieval manner. On the one side there are groups consisting of ever-changing cells, on the other – a strict twelve-tone series consisting of complex sounds

57 This piece (1953) was performed at the "Warsaw Autumn" Festival; copies of the recording were given to the Experimental Music Studio of the Polish Radio in Warsaw. It had been commercially released in 1956 on an LP *Panorama de musique concrète* (DTL.93090; London, Ducretet Thomson).

with varied timbre, pitch and dynamics." These sound complexes, structured from an array of different rhythmic values, appear in the conclusion of Henry's work in their most elaborate form. As a result, as Lutosławski writes, the juxtaposition of massive amounts of sound material creates a kind of "sound hysteria." Henry's dense superimposition of sound layers in the climax of the work to create an intensely emotional effect is akin to those found in the later *Trois poèmes.* Similarly, his choice of using a durational, rather than a metric, temporal scheme (that is, musical time measured in seconds and minutes) inspired Lutosławski's experiments in his subsequent compositions, from Jeux vénitiens and *Trois poèmes* onward.

Thanks to Patkowski's revelatory statement about the authorship of the anonymous leaflet from *Horyzonty Muzyki,* we may now gauge the scope of Lutosławski's involvement with the *musique concrète* movement at a crucial point in his career. Prior to interviewing Patkowski, I had formulated, on the basis of published sources, a hypothetical trajectory of Lutosławski's engagement with musique concrète and his awareness of Schaeffer's ideas. In this narrative, I saw Patkowski as the source and Lutosławski as the recipient and assumed that the composer was exposed to *musique concrète* solely in Poland, during the performances of Schaeffer's works at the "Warsaw Autumn" Festivals and through Polish publications. My interview with Patkowski resulted in a complete re-envisioning of the genesis of these ideas, incidentally revealing the crucial role oral history plays in contemporary music studies.[58]

Well-grounded in electroacoustic works by Philippot and Henry, Lutosławski also knew many pieces by Pierre Schaeffer and borrowed some of his ideas. He probably witnessed a repeat performance of the *Étude aux objets* in 1960 during the Fourth "Warsaw Autumn" Festival. Schaeffer's seminal work was presented by Józef Patkowski during a concert of experimental music on 21 September 1960. This wide-ranging panorama, featuring compositions by Karlheinz Stockhausen, Luciano Berio, and John Cage, started from a lecture, "Experiences sonores de la musique nouvelle." I believe that it was this lecture and the presentation of Schaeffer's piece that awakened Lutosławski's interest in composing music with sound objects instead of with melodies and

58 See the Oral History/American Music archives at Yale University and work by Vivian Perlis: *Charles Ives Remembered: An Oral History* (New Haven: Yale University Press,1974) and *An Ives Celebration* (Urbana: University of Illinois Press, 1976). I have used interviews, recordings and transcripts, as research tools since working on my MA thesis at Warsaw University.

harmonies. Just two days after rehearing *Étude aux objets* in concert (on 23 September 1960), Lutosławski jotted down his first reflections on the subject in the *Notebook of Ideas.* Soon afterward, he began sketching *Jeux vénitiens* (the version completed in March 1961); this was the first composition to include elements of his new compositional technique.

Sound Planes from *Jeux vénitiens to Paroles tissées*

We have seen that Lutosławski's discovery of the technique of composing with sound objects immediately precedes its first application in *Jeux vénitiens.* The composer began his most fruitful experimental phase with this composition. While discussing the inspiration for this work's innovative features, such as its open form and limited aleatoricism, the composer usually referred to having heard a radio broadcast of John Cage's *Concert for Piano* (1957–58) in 1960.[59] However, Lutosławski's conceptual borrowing of ideas for *Jeux vénitiens from musique concrète* – publicly not acknowledged during his lifetime – is a fascinating instance of modeling instrumental music on an electroacoustic sound world. After his 1959–60 encounters with the novel sonorities of *musique concrète,* the Polish composer decided to try his hand at the new orchestral style. While working on the first version of *Jeux vénitiens,* on 13 March 1961 he wrote the following entry in the *Notebook of Ideas:*[60]

> It could be said that in works that I compose now the influence of electronic music could be seen. Perhaps. One thing is certain for me: that electronic music embodies, to a certain degree, the sonorous and rhythmic elements that for a long time have imposed themselves on my imagination.

Sketches for *Jeux vénitiens* (1961) contain numerous segments made of sound planes or objects – curvilinear outlines and figures filled with parallel lines that

59 See chapter 4 in Bodman Rae's *The Music of Lutosławski,* 1994, *op. cit.;* Kaczyński, 1972/1995, *op. cit.,* 58.

60 This quote seems to point out a conceptual dependence on electronic music, a German, not French, form of the electroacoustic art. Several reasons allow us to consider this remark as yet another proof of Lutosławski's debt to the French school. First, in the early1960s the distinction between *electronic music* (German) and *musique concrète* (French) was gradually disappearing, blended into one field of "electroacoustic" music. Second, in Poland two related terms, "elektronowa" (this form was used earlier) and "elektroniczna" (this form appeared later), were often applied to the whole field of the new electroacoustic art, including musique concrète.

indicate sustained pitches. In the materials for the first movement, the double-pointed shapes are filled with unevenly spaced lines representing pitches. The staggered entries of these pitches articulate the ascending pitch-envelope that provides the overall shape of a given sound object. Each of the objects is subdivided into sections by the changed spacing of the lines and pitches. They are usually denser near the onset (beginning) and offset (end) of the sound object and sparser in the remainder of the spatial shape. One of the pages contains additional details, with the outline drawn separately beside a table of rhythmic patterns marked *realizacja* (realization), which contains the rhythmic motives for the material of which the sound object was built (see Fig. 4). This particular sketch for the first movement of *Jeux* lists possible textural variants, including pizzicato, tremolo, or sustained notes: "or pizz. (similarly)" [*lub pizz. (podobnie)*], "or" [*lub*] followed by an image of tremolo eighth-notes interrupted with pauses, and "or long notes" [*lub długie nuty*]. The last annotation accompanies a drawing of the interior of the familiar shape with a gradual onset/offset (the tips or points of the contour) and the intertwining of pitches within the interior of the sound plane. The caption for this sketch names sound sources as "string elements" [*elementy smyczkowe*] and "12-tone'figures' of different shapes" [*12-dźwiękowe "figury" o różnych kształtach*].

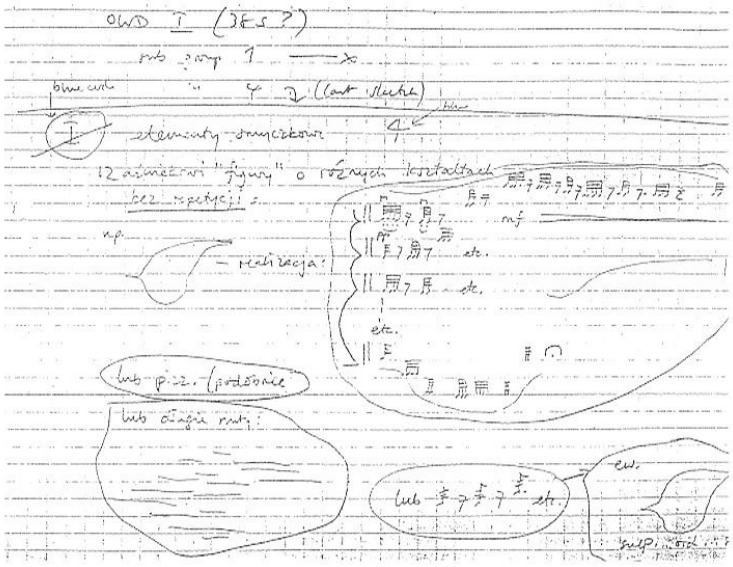

Figure 4. Lutosławski's sketch for possible solution for the interior of a sound object in Jeux vénitiens. Witold Lutosławski Collection, Paul Sacher Foundation, Basel. Reproduced by Permission.

A search for similar sound materials in the score allows us to identify the block B from the first movement of *Jeux vénitiens* as a possible realization of this idea. The changing outline filled with sustained pitches and scattered groups of two to four thirty-second notes may be seen as a realization of two ways of filling the object with sounds: 1) the irregularly dispersed lines and 2) short groups of repeated pitches. The pitch envelope of the whole section also resembles the sketch: it begins with a narrow span in the central register, expanding upward and downward to a conclusion in the highest register.

In another sketch for the same work, Lutosławski selects rhythmic motives to be used in sections B, D, F, and H, in soli and *tutti*. This page (no. 14a) of the sketchbook demonstrates that while the composer thought about the internal material of his sound planes/objects, he also considered the temporal evolution of these objects in the overall form of the piece. After writing down descriptions of sound material, he drew a diagram of segments B, D, G, and H with approximate shapes of sound objects and their relative position in pitch-time space. Three blocks (B, D, and G) have ascending contours and similar shapes, while the climactic segment H reverses the direction and shifts the pitch envelope from the highest point downward. The drawing bears the title "location in space" [*umieszczenie w przestrzeni*]. The latter term refers to the space of pitch, not of the spatial location in the performance hall.

It is easy to notice the results of Lutosławski's technique of composing music by dispersing sound objects of different shapes, timbres, and locations in pitch space in the fourth movement of *Jeux vénitiens*. Completed on 8 March 1961, the earliest to be finished, this movement did not change much in subsequent revisions, done by August 1961. In this section of the work that relies on the technique of sound planes, Lutosławski's juxtaposition of distinct planes of different sizes and timbres may be seen, for instance, in the climax of the finale.

The simultaneous sound planes are clearly delineated in Lutosławski's notation, which discontinues staves at the end of each object and begins anew with the entry of each new texture – thus, providing clear contours of all the elements in the multilayered design. This notational innovation is a characteristic feature of all Lutosławski's mature works. In *Jeux vénitiens*, the sound planes have distinct sonorities, articulations, timbres, and motivic characters. The woodwinds play staccato in their first plane (Rehearsal Number g) and have sustained notes with *sforzando* accents in their second plane (j). The brass instruments (trumpet, horns, and trombone) play scattered eighth notes with accents in their first object

(f) and follow with a section of quickly repeated thirty-second notes in their second object (l). The piano initially continues an ascending passage of semitonal clusters, but it shifts to a new texture of *martellato* leaps (k) after a brief pause allowing for the temporal contours of each object to be established. Finally, the strings end their previous sound mass filled with legato passages to begin a new, *pizzicato* segment built from several superimposed rhythmic patterns.

This passage from the climax of *Jeux vénitiens* is a good example of the composer's ability to construct the large-scale temporal flow in his music. He plays with listeners' expectations by gradually shortening the superimposed planes that maintain their identity in the complex texture due to their distinct motivic, dynamic, and timbral features. Actually, I believe that the clarity of the formal organization of this segment results from the fact that it was structured spatially – as an array of well-organized sound shapes, with their relative positions, durations, registral locations, content and characters worked out on the graph paper prior to confining details to music notation.[61] Here, the music is made from sound planes/objects, by, first, creating an overall contour with a particular temporal-spatial envelope and, second, working out details of the material used to fill in the plane/object. This method of constructing music belongs among the original compositional techniques that Lutosławski used for a long time after completing Jeux vénitiens in 1961.

While discussing compositional ideas for *Trois poèmes,* Lutosławski told Tadeusz Kaczyński that "*Jeux vénitiens* was quite an enlightening experience which gave me a lot of new ideas."[62] Lutosławski scholars typically associate these new ideas with the discovery of aleatoricism and the limited use of chance in musical composition. These are, of course, major innovations. However, the textural and structural innovations that I discuss here strongly link *Jeux vénitiens to musique concrète.* After *Jeux,* these novel compositional techniques were applied in a series of works, including, but not limited to: *Trois poèmes d'Henri Michaux* (1963), the String Quartet (1964), *Paroles tissées* (1965), *Cello Concerto* (1970), *Les espaces du sommeil* (1975), and *Chantefleurs et Chantefables* (1990). As the composer explained to Kaczyński: "the *Trois poèmes* no doubt continue the earlier search. I have tried to develop here a number of technical solutions I first used in the Jeux, at the same time rejecting the unsatisfactory ones."

61 Martina Homma writes about composing in pitch space in "O przestrzeni muzycznej w harmonice dwunastotonowej Witolda Lutosławskiego." *Muzyka* 40/1–2:: 85–110, 1995. Without identifying or discussing "sound planes," she provides drawings for the general spatial design in the third part of *Jeux vénitiens* (p. 92) and the second part of *Trois poems d'Henri Michaux* (p. 102).

62 Kaczyński, 1972/95, *op. cit.,* 27.

Let us examine an example from the third movement of *Trois poèmes d'Henri Michaux* where the composer worked out details of a sound object while thinking in Pierre Schaeffer's terms of *monophonie* (which he renamed *monody*). In the sketch of the first sound plane in the third movement of *Trois poèmes* in Figure 5, Lutosławski outlines the shape of the sound plane, writes out a phrase of the basic material with its poetic text, as well as its rhythmic and melodic contours, and notates several ideas about the possible musical realizations of this plane:[63]

- "very slow, totally ad lib." [*b. wolno, całkowicie ad lib.*],
- "use small ensembles, e.g., 2–3 voices in the same space" [*wykorzystać małe zespoły, np. po 2–3 gł. na tej samej przestrzeni*], and
- "afterwards make the whole ensemble sing for a long time, with freedom, and assure a complete differentiation of rhythm and differences of the meaning of the same passages" [*po czym – "rozśpiewać" cały zespół na długo,ze swobodą i zapewnić całkowicie niejednorodny rytm i niejednoznaczość tych samych pochodów*].

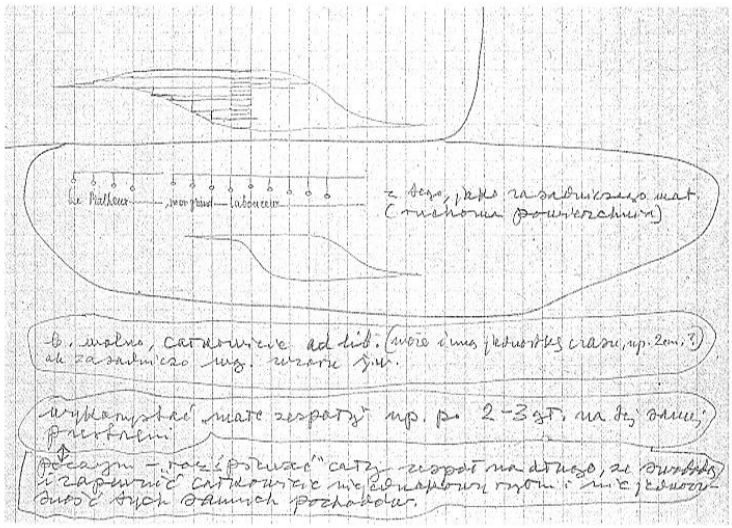

Figure 5. Lutosławski, sketch of a sound object with annotations about its material for the third movement of *Trois poèmes d'Henri Michaux*, "Repos dans le Malheur." Witold Lutosławski Collection, Paul Sacher Foundation, Basel. Reproduced by permission.

63 Quoted from the sketches for *Trois poèmes d'Henri Michaux* in the Witold Lutosławski Collection, Paul Sacher Stiftung, Basel. Reproduced by Permission.

The familiar pointed shapes appear above and underneath the sample of the basic material for this section. As in the sound planes realized by woodwinds in the first movement, discussed at the beginning of this article, the voices enter gradually and the whole mass of sound slowly emerges and disappears. This idea is realized in the score in the section that starts with the words "Le Mahleur, mon grand . . ." in the third movement of *Trois poèmes* (the choral score, p. 42). A more detailed analysis would show the similarities between the soprano line and the "monody" element in the sketch, and the relationship of this primary entity to its variants in the different voices. Additionally, the gradual onset of the sound plane reveals Lutosławski's inclination to favor sonorities with a diminished level of what psychoacoustic scholars call the "sensory dissonance." Psychological studies have found that the "asynchrony of onset" – that is, the use of staggered entries, with one voice or part entering after another – reduces the subjective perception of dissonance. In contrast, the degree of perceived dissonance has been found to increase with the dynamic level and to be at its greatest for the same pitch sets when all the voices or parts resound simultaneously.[64]

A review of Lutosławski's sketches demonstrates that sound planes are common in other compositions. Although I was not able to look through the sketch material for all the pieces Lutosławski composed, I noticed a familiar sound-plane shape in his String Quartet (1964). Actually, I found it in Lutosławski's seminal article about his compositional technique, "Rhythm and the Organization of Pitch in Composing Techniques Employing a Limited Element of Chance."[65] After describing the principles of pitch organization in the technique of limited aleatoricism (called "playing ensemble *ad libitum*" in the article), the composer illustrates "attempts to make the music less static without sacrificing all the advantages of the technique of ensemble *ad libitum*" with an example from the main movement of the String Quartet.[66] This segment begins with a single pitch, E-flat, and builds up to the whole twelve-tone chord (semitonal cluster), by first descending to B-flat, then ascending to A-flat.

64 See Maria Anna Harley, report from study session 13, "Auditory Scene Analysis: Future Directions for *Musicological Research, "in Musicology and Its Sister Disciplines, Proceedings of the 16th International Congress of the International Musicological Society,* London, August 1997 (London, 1999).

65 Lutosławski, Witold. "Rhythm and the Organization of Pitch in Composing Techniques Employing a Limited Element of Chance." *Polish Musicological Studies,* vol. 2. Kraków, PWM, 1986, 37-53. The original Polish version was published in 1978. The example appears on p. 46 in the English version of the text.

66 Lutosławski, 1978/86, *op. cit.*, 45.

After sustaining the full chord for a while, the ambitus narrows gradually, rising from B-flat to E and descending to the same pitch. Lutosławski's image illustrating the pitch outline is an oblong figure with two points.[67] This figure is identical to the sound-plane shapes in *Jeux vénitiens* and *Trois poèmes d'Henri Michaux.* However, there is no mention of sound planes in the text of the article. Instead, the composer points out that during this section all the instruments play *glissando,* which obliterates the clear contours of this spatial shape. He concludes: "thus, the formula describes only the outer limits of the pitch of the notes used."[68]

We have to understand that. if the "formula" (or the sound-plane design) presents the contour filled with linear *glissandi,* the similarity to other sound planes used in the two large works immediately preceding the String Quartet is even stronger. The relationship of other compositional techniques in these works was not a secret. Lutosławski explicitly admitted using the same techniques in the chamber work as in the earlier orchestral compositions when he told Tadeusz Kaczyński that[69]

> ... having written several works for large ensembles from 1961 onward, I wanted to try my technique on a small group. It is a severe and difficult test, because all the elements of the technique of the composition stand out so much more clearly. The possibilities of colour and dynamics are limited, the number of notes which can be sounded together is reduced, and so all the elements must be combined more carefully than in the case of a large orchestral work.

In this interview, the composer discussed: issues in writing for an ensemble *ad libitum;* the quartet's novel, mobile form; the use of traditional compositional techniques, such as polyphony and motivic development; and the work's expressive character and potential imagery. About the latter point, Lutosławski was adamant, as in other conversations with Kaczyński, that the relevance of expressive terms *(e.g., funèbre)* was solely musical and that his compositions belonged in the domain of absolute music.[70] Following this line of thought, we

67 Lutosławski, 1978/86, *op. cit.,* 46.
68 *Ibidem.*
69 Kaczyński, 1972/1995, *op. cit.,* 31.
70 According to my conversations with Tadeusz Kaczyński in August 1996, at the Paul Sacher Stiftung in Basel.

can surmise that one reason for his silence about the use of sound planes and links to musique concrète in the works from this period was that talking about spatial objects and planes would make the music seem too geometric and not "musical" enough, just like talking about expression and emotion would have made it too "programmatic" and illustrative.

In his examination of the rhythmic structure in the String Quartet, Lutosławski pointed out the nontraditional features of his textures: "it is not so much a four-part polyphony as a bundle of four continually intertwining lines, developing the same melodic and rhythmic substance."[71] Likewise, the sketch material for *Paroles tissées* contains numerous spatial images, constructed from intertwined, multicolored lines that fill in the outlines of ascending, descending, or curved contours. Here, the idea of creating sound planes or objects from a bundle of lines is as important as that of endowing the resultant plane/object with a double-tipped contour indicating a gradual onset and offset of the sonorities. In a note to himself, preserved among the sketches for *Paroles tissées* (p. 4 of the loose-leaf material), Lutosławski described his intention to create a "variable passage of the plane realized with notes."[72] He indicated the shapes of these passages in tiny drawings interspersed among his notes and reminded himself to "look at the instrumental parts of 3 Poems: e.g. 'great *tutti*' – the principle of automatic transformation" and " – only in P – repeated several times, always with new material." This is a proof of a common compositional technique, with ideas transmitted from one work to the next.

Elsewhere in the notes, the composer reminded himself that he had to review the introduction to *Trois poèmes* and to "see J.V. [i.e., *Jeux vénitiens* – MT] IV, beginning." The latter note appears in the context of searching for an effective way to subdivide textures into individual rhythmic and harmonic strands. Lutosławski marked them by different pencil colors: green, purple, brown, and so on. The compositional techniques used to create sound planes in these three works were quite, and intentionally, similar. However, the sound planes that resulted from the application of the same technique were by no means homologous and homogeneous. Lutosławski's sketches for Paroles tissées include the following remark:

71 Lutosławski, 1978/86, *op. cit.*, 46.
72 Sketch material at the Witold Lutosławski Collection. Paul Sacher Stiftung, Basel.

> ...to A – in the plane certain sounds may be set (orchestrated) in a stronger fashion and certain other may be weaker, for instance, a given pentachord . . . but with three sounds 'set stronger' – a triad, while the rest is weaker. The strength may be achieved either through frequency [of occurrence] or through a greater number of instruments. The same can be applied to every sonority, e.g., of a certain12-tone chord so that the priority is given to its particular part.

The two means of highlighting elements within a sound plane involve different perceptual effects: (1) the repetition of selected intervals or pitches leading to the cumulative effect of their greater prominence over the temporal span, in the horizontal dimension; and (2) the use of a larger volume of instrumental sounds (a greater number of instruments) for certain elements of texture, leading to their stronger presence in a given moment, that is, in the vertical dimension.[73] One much-belabored sketch for *Paroles tissées,* drawn in pencil, with heavy traces of repeated erasing and extending of individual lines, portrays the interior of a pointed spatial shape, similar to those in *Jeux vénitiens, Trois poèmes,* and the String Quartet (see Fig. 6). All the individual voices perform sustained pitches, with their registral shifts indicated by vertical lines connecting the two horizontal segments of each part. It is interesting to note the meticulous working-out of details, especially at the beginnings and endings of the sounds. Additional changes are applied to the order of entries, registral shifts, and durations. Thus, the composer reduced the length of some lines and extended others to satisfy his requirements for the shape of the whole sound plane and the particulars of the harmonic simultaneities. Interestingly, this drawing does not show the object's external outline, and there are no sound blocks identical to this sketch in the score. The only remotely similar aspect of the completed work is in the conclusion of the first movement: the music follows the same contour, from a single, low pitch (C-sharp 3 in the violins and violas), through a complex sonority of intertwining lines, different in each of the divisi violins, to a sustained F6 in the highest parts (see Rehearsal Numbers 24–26 in the first movement).[74]

73 According to Bregman's principles of grouping elements into separate and distinct auditory streams, the first way of highlighting a given musical material may be more effective.

74 Lutosławski, Witold, *Paroles tissées.* Miniature score, p. 10. Kraków: PWM, 1967.

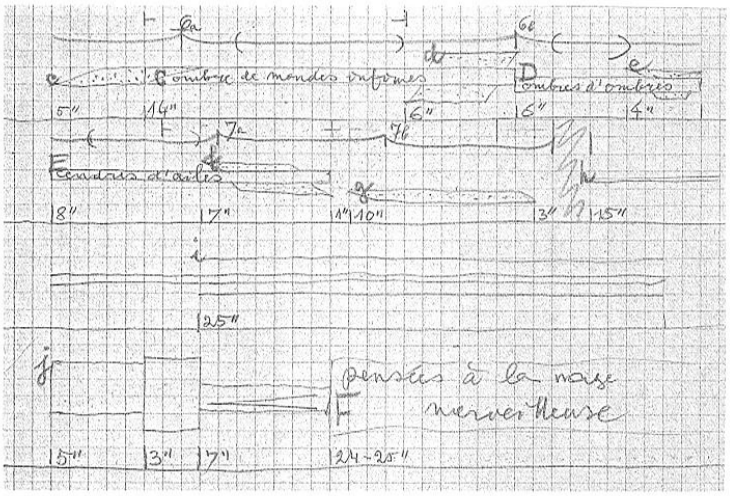

Figure 6. Lutosławski, sketch of the interior of a sound object from *Paroles tissées* for tenor and chamber orchestra. Witold Lutosławski Collection, Paul Sacher Foundation, Basel. Reproduced by Permission.

Sound Planes in the Music of Lutosławski and Xenakis

While containing a wealth of parallels with the ideas of Pierre Schaeffer and the French school of *musique concrète,* the *Notebook of Ideas* contains Lutosławski's expressions of a dislike of the scientific–avant-garde stance of the Greek-French composer-architect, Iannis Xenakis. Despite that rejection, there are many similarities in their compositional techniques, such as sketching and calculating details of sound material on graph paper, not in music notation. I will review examples from Lutosławski's Paroles tissées, and *Les espaces du sommeil,* and Xenakis's *Cendrées* (1973-1974) and *Terretektorh* (1966).

The notes for *Paroles tissées* contain a page of various spatial shapes, scattered as a range of variants that might be used in the section C of the first movement. These textural fragments consist of straight, angular, and curved line segments and of aggregates of points, with each sample presenting a somewhat different material, accompanied by a caption assigning the series of these patterns to successive stages of the piece.

A page of similar images appeared in Xenakis's *Musiques formelles* in 1963, two years before the composition of Lutosławski's work. These drawings portrayed the various types of what Xenakis called *screens,* without reference to any specific compositions. Nonetheless, Xenakis's sketch material for specific works illustrates his practice of composing music with different spatial sound shapes.

In *Cendrées* for mixed choir and orchestra (1973–74), for instance, he used several types of sound planes/objects, i.e., distinct geometric figures such as "clouds" of sound points, "arborescences" of *glissandi,* and massive clusters. One of Lutosławski's sketches for the fourth movement of *Paroles tissées* (possibly for the work's conclusion) is reminiscent of Xenakis's imagery, as it presents a bundle of descending lines leading to one pitch with an annotation "convergence in one point" *(zbieganie w jednym punkcie).*[75] However, Xenakis's arborescences usually "diverge" – with several lines branching out from one point of departure, a single pitch.[76]

When preparing the material for *Cendrées,* Xenakis constructed a seven-page booklet from transparent strips of architectural design paper. Here, he worked out the proportions of sound blocks, the direction and angle of the *glissandi,* and the use of solo voices, choir, and orchestra.[77] Like in Lutosławski's sketches, the pages carry traces of numerous changes. Their transparency allowed the composer to see the whole of the work simultaneously and to plan the balance of sonorities in the registral space. In addition to this booklet, Xenakis wrote on sheets of graph paper (with a millimeter scale), often cut into horizontal strips and covered with calculations, drawings of clusters of *glissandi,* and notes about the selection of texts. These sketches fleshed out the details of the shapes and volumes of sound masses that had been designed earlier. While there are no equivalents in Lutosławski's sketch material to Xenakis's transparent booklet, his sketches for the Trois poèmes present a related way of thinking about large-scale temporal organization, both globally and on a limited scale, while working out the exact content of each sound plane.

Another example of Lutosławski's inspiration with Xenakis's compositional ideas is found in an unusual – for Lutosławski – sketch of the spatial sound location and movement in physical space of the concert hall. His sketch material for *Les espaces du sommeil*[78] features a drawing of the spatial location of three groups of percussive instruments. On the same page, the composer indicates the rhythmic material to be played by each group of percussion, with exact dynamic envelopes, *crescendo–decrescendo.* The successive dynamic peaks of the three

75 Lutosławski, Sketch material for *Paroles tissées,* Witold Lutosławski Collection, Paul Sacher Stiftung.

76 See Squibbs, Ron. "Xenakis's Piano Music," in Harley, Maria Anna, ed., *Świat Xenakisa* [Xenakis's World], a special issue of *Muzyka* 43/ 4, 1998.

77 I examined Xenakis's sketches in the summer of 1997, when I made photocopies of this booklet, thanks to Radu Stan, the representative of Xenakis's publisher, Salabert, in Paris.

78 Lutosławski, sketch for *Les espaces du sommeil,* the bottom part of page 18. Paul Sacher Stiftung.

layers would, in performance, create an impression of sound movement from one group to another.[79] Such shifting sonorities first appeared on the pages of Karlheinz Stockhausen's *Gruppen für Drei Orchester* (1955–56) and were common in Xenakis's scores, such as *Terretektorh* (1966) for an orchestra dispersed in space or *Persephassa* (1969) for six percussionists surrounding the audience. In 1967, Lutosławski had an opportunity to witness a performance of Xenakis's Terretektorh in a large hall of Warsaw's Higher School of Planning and Statistics during that year's "Warsaw Autumn" Festival. This performance made quite an impression on other Polish composers.[80] Similarly, the 1975 performance of Persephassa approved by Lutosławski in his capacity as an influential member of the "Warsaw Autumn" Program Committee at least a year earlier, might have also stimulated his interest in spatial experiments that he sketched out for *Les espaces.*

While this attempt at spatialization remained a unique example in Lutosławski's sketch material, its presence suggests that the composer's stance was more inclined towards the experimental and avant-garde than his public statements had led us to believe. The striking visual similarity of sketch material by Lutosławski and Xenakis indicates a kinship of their approaches at a deep, conceptual level. Both composers created sound planes, objects or shapes as coherent entities delineated by their contours and their textural content. These planes or objects consisted of lines (straight, curved, or crisscrossing), points (smaller or larger), or their combinations. It would be hard to assume that these two composers borrowed the ways of drafting and visualizing sounds from each other. Their shared background in mathematics provides one possible source for the similarity of their geometric approaches to musical sound. More importantly, their inspiration by the sound objects of musique concrète may be another reason for their surprising affinity.

Conclusions

It is clear that Lutosławski was aware of his debt to Pierre Schaeffer and other French composers of the *musique concrète* movement, even though he did not

79 See Harley, Maria Anna. "Spatial Sound Movement in the Instrumental Music of Iannis Xenakis." *Interface: Journal of New Music Research* 23/ 3: 291–314, August 1994. See also, by the same author, "From Point to Sphere: Spatial Organization of Sound in Contemporary Music (after 1950)," *Canadian University Music Review* 13: 123–44, 1993.

80 I mention Xenakis's influence on Grażyna Bacewicz in "Bacewicz, Picasso, and the Making of *Desire*," *Journal of Musicological Research* 16/ 4: 243–81, 1997. In a private communication, Krzysztof Szlifirski (co-founder of the Electronic Music Studio at the Polish Radio) recalled the excitement that the Warsaw premiere of this unusual work caused among Polish musicians and composers (July 1997).

openly acknowledge his indebtedness in public interviews and essays. Instead, he repeatedly suggested the existence of this link by placing the emphasis on the "Debussy–Stravinsky–Varèse" line. Those who knew of Varese's impact on musique concrete and Xenakis, would be able to take their cue. In the *Notebook of Ideas,* the composer wrote on 18 October 1959: "I'm interested mostly in these elements of technique which have a chance for survival, which do not age right away."[81] Indeed, it can be said that the technique of sound planes described in this article did not age "right away." It provided Lutosławski with years of creative music-making. Six years later, toward the end of his *Notebook* (17 October 1965), the composer wrote: "Once an aphorism occurred to me: one should model oneself after the great and copy from the little ones. Yesterday I read a sentence by T. Eliot, 'bad poets imitate, good poets steal.'"[82]

Even if stolen or, in proper musicological parlance, borrowed, Lutosławski's ideas of the sound object and the sound plane grew into something entirely different from their models. In contrast to Pierre Schaeffer – whose primary area was electroacoustic music – Witold Lutosławski explored various types of sound planes in his instrumental and vocal-instrumental compositions. These notions and their musical realizations became a vital element in his novel compositional language, a proof of his inventiveness and originality.

Further research on his concept of the sound planes should explore ways in which the composer, profoundly concerned with perceptual clarity, structured sound planes in accordance with the principles of auditory scene analysis – issues that this essay touched upon only briefly. A full description of his repertory of spatial planes and objects would be welcome, as would a study of his usage of these shapes in other works from the 1960s to 1990s.

The final issue is that of the composer's creation of a "positive professional image" and a self-placement among the giants in the history of 20th century music. According to a 2005 study by Laura Morgan Roberts a "positive professional image" may be created by a range of techniques of "impression management" that involves "positive distinctiveness" – using cues to forge a personal identity that is socially valued – as well as "social recategorization" accomplished through suppressing aspects of personal identity that are personally

81 "Interesują mnie głównie elementy techniki, które mają widoki trwałości, które nie starzeją się od razu."

82 "Kiedyś przyszedł mi do głowy taki aforyzm: wzorować się należy na wielkich, zaś 'zlewać' z małych. Wczoraj przeczytałem zdanie T. S. Eliota "bad poets imitate, good poets steal."

and/or socially devalued, in an attempt to distance oneself from negative stereotypes.[83] Lutosławski public statements positioned him as an important member of the international new music world, a contemporary classic, not an experimental musician authoring ephemeral works without lasting value. Admitting to a conceptual borrowing from the toolbox of musique concrète would add nothing to his "classic" status; talking about Debussy, Stravinsky, and Varèse – would.

Over the years, Lutosławski's publicly expressed attitude toward electroacoustic music evolved toward an increasingly distant and critical stance, for instance during Lutosławski's lectures and discussions at the Summer Courses for Young Composers in 1986 in Poland.[84] In the discussion after the1993 Beatty Lecture at McGill University, Lutosławski explicitly reaffirmed his lack of interest in computer music and the use of machines for compositional purposes.[85] By then, his fascination with the discoveries of *musique concrète* was all but forgotten. In a seminal 1999 article, Steven Stucky singled out several characteristics that suggest the underlying continuity of Lutosławski's creative aesthetics, including "multi-layeredness and meta-polyphony "that he noticed in *Jeux vénitiens, Trois poèmes d'Henri Michaux,* and the *Preludes and Fugue.*[86] Thus, composing with simultaneous, yet distinct, sound planes may paradoxically be interpreted as indicative of Lutosławski's traditionalist stance.

However, my overview of his pieces from the mature period, 1961–75, which are permeated with sound objects and planes, suggests that the composer was, perhaps, much closer to the avant-garde than he was willing to admit publicly and that scholars have been able to ascertain. *The Notebook of Ideas* and sketch materials contain many statements proving that Lutosławski strived to move away from the tradition of polyphony, harmony, and melody; that he tried to break from the customary ways of structuring dense textures.

83 Roberts, Laura Morgan "Changing Faces: Professional Image Construction in Diverse Organizational Settings," *Academy of Management Review,* 30/4: 685-711, October 2005.

84 I served as translator for these courses, organized by the ISCM-Polish Section, in Kazimierz Dolny, Poland, in the first two weeks of September 1986. For other cautious statements about the future of electroacoustic music, see Kaczyński, 1972/1995, *op. cit.,* 173–74.

85 The lecture was recorded, though the recording appears to have been lost and it remains unpublished. The discussion session was of particular interest, as it was "orchestrated" by Martina Homma who wrote questions for students to ask, the favorite questions of Lutosławski's that were certain to generate long and interesting answers.

86 Stucky, Steven. "Change and Constancy: The Essential Lutosławski." In Skowron, Zbigniew (ed.). *Lutosławski Studies,* Oxford and New York, Oxford University Press, 2001. First version read at a Lutosławski symposium in Warsaw, June 1997.

The sound plane exists as a whole, as a unit in pitch-time space. The temporal outline of a work is based on the juxtaposition of simultaneous and successive planes; it realizes a new, spatial concept that might be compared to various techniques of layering introduced earlier, but that differs from them in many ways. In the notion of the sound plane, the opposition of the horizontal melody-polyphony and the vertical harmony is subsumed by a new, two-dimensional construct. My examination of Lutosławski's debt to Pierre Schaeffer and other composers of the French musique concrète casts a new light on the genesis of his avant-garde compositional technique, though much research remains to be done on the music of Lutosławski in particular and on postwar, avant-garde music in general. ▪

Witold Lutosławski – An Algorithmic Music Composer?

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Introduction

Many elements of Witold Lutosławski's musical language comprise a scheme, which displays the characteristics of a formal system. If a model for such a system is precise enough, there is a temptation to find an algorithm realizing the composer's ideas that could be used in a real musical context. Once a proper algorithm is found, the computer program realizing it can be written.

Two elements of the composer's language have been chosen to be modelled here as formal systems: his distinctive harmony of 12-tone chord-aggregates, and his equally distinctive technique of creating melodies by pairing intervals. A formal model has been developed for each of them. Computer programs implementing such algorithms are shown and have been applied in order to generate several excerpts from Lutosławski's music. Their usefulness and effectiveness in testing various possible outcomes of the composer's compositional goals will be emphasized.

Although there is no evidence that Lutosławski ever used a computer for composition, it seems that he anticipated its application in music. Designing and using an algorithm in music does not necessarily mean that it has to be realized by a computer. So, the question posed in the title seems to be a valid one.

The term "algorithmic music" is used here to indicate music that is partly or entirely composed according to some *a priori* fixed method, today usually with help of a computer. This set of rules is called an algorithm. If the set of rules imposed by a composer can be implemented by a finite number of steps, the computer program can be written realizing them. Such was the earliest use of computers in music, prior to using them for sound transformation and synthesis.

Probably the earliest musical algorithm (Fig.1) was given by Guido d'Arezzo (1026).[1] The algorithm composes diatonic tunes to the given text. Against the

1 D'Arezzo, Guido. *Micrologus*. Ed. Ambrosio M. Amelli. Rome, Desclee, Lefebre et S.Edit. Pont, 1904.

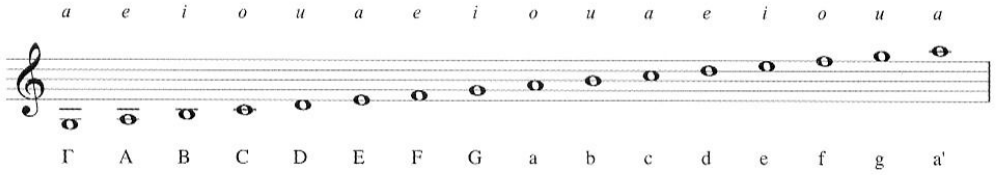


Figure 1: Diagram for Guido d'Arezzo's algorithm.

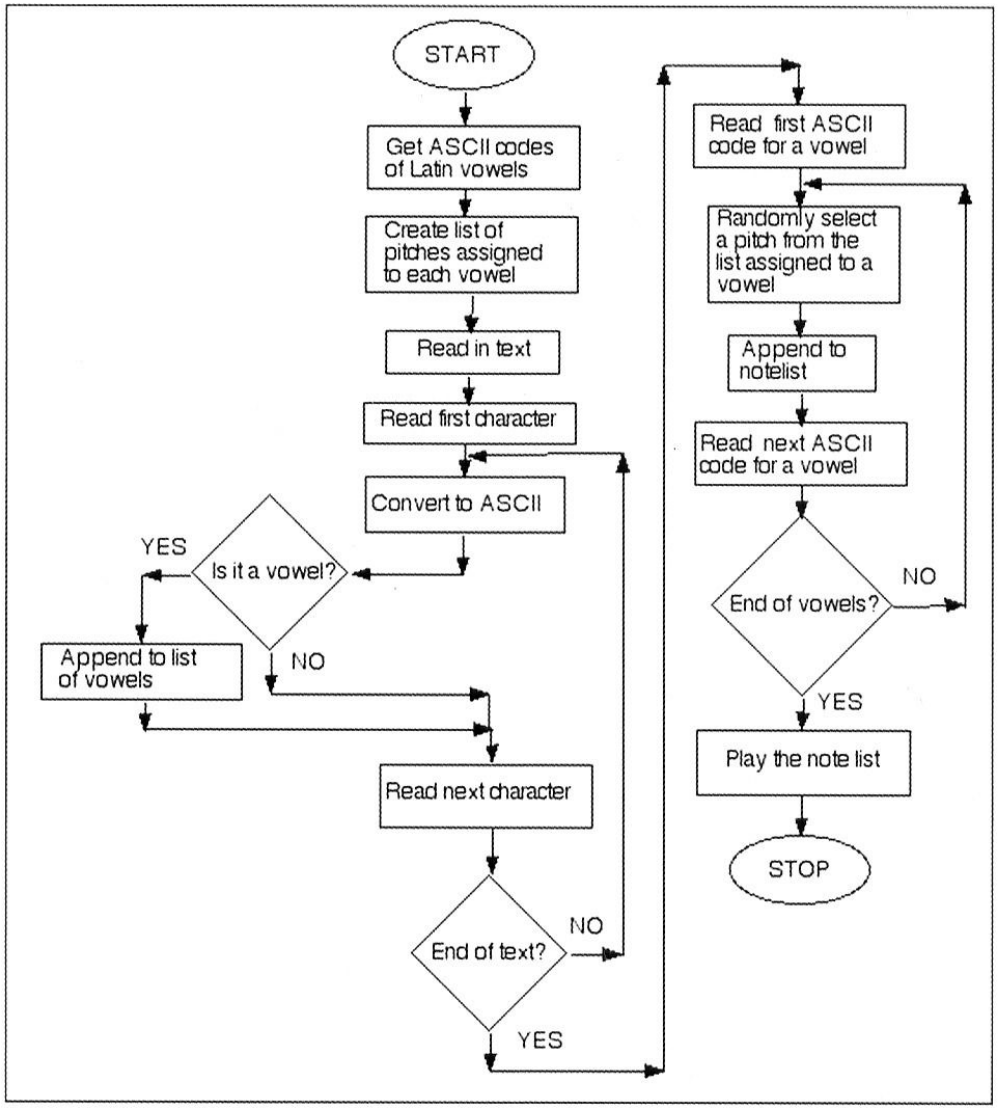


Figure 2: Flowchart for Guido d'Arezzo's algorithm.

two-octave wide diatonic scale, which was the standard compass for vocal music of his time, he placed three iterations of the sequence of vowels used in Latin: *a, e, i, o, u:*

Then, the vowels from the text to be used are extracted and one of the corresponding pitches shown in the above diagram is randomly assigned to each vowel. Since this method supplies three choices for each vowel (four for the vowel *a*), the algorithm yields multiple solutions for any given text. There are roughly 3n possible plainchant melodies, where n denotes number of vowels in the text. Thus, the number of possible melodies grows explosively for longer texts. The composer can select the one that most suits his/her aesthetic preferences. It is interesting to notice that this algorithm makes use of the basic probability calculus. The flowchart of Guido algorithm is shown in Fig. 2.

In the twentieth century, composers of computerized algorithmic music have adopted many different models for shaping their compositions, including models taken from various scientific disciplines. The oldest and the most commonly used tools for the pre-compositional decisions are those belonging to mathematics (and it is well known that Lutosławski studied mathematics to a relatively advanced level, in parallel with the beginning of his studies at the Warsaw Conservatory of Music). Geometry has been used in polyphony for isometric transformations of melodic line such as inversion, retrograde and inversion of retrograde, algebra for numerical operations on notes represented by numbers and combinatorics for rearrangement of music structures. Applications of probability calculus, particularly continuous and stochastic processes, are fairly recent ones. There have also been many implementations of models derived from natural sciences and formal linguistics. The source of algorithms used in music could be roughly categorized as follows:

- Mathematics
  - Geometry
  - Algebra
  - Probability calculus
    - discrete
    - continuous
    - stochastic processes
  - Combinatorics
  - Game theory
- Natural Sciences
  - Chaos theory
  - Fractals
  - Cellular automata
  - Genetics
  - Neural networks
- Linguistics
  - Generative grammars
  - Translation rules

The history of music provides many examples of composition techniques in which a finite source material is subject to the combinatorial treatment. The twentieth century brought, among others, serial techniques, which are perfectly suitable for algorithmic transformations performed by computers. The same is true with Lutosławski's technique of controlled aleatorism.

Both of these techniques were created before computers were introduced to music, so it seems that some composers anticipated the appearance of computers in music. There are other elements of music which could be described by an algorithm and solved by computers, including: density of texture, rhythmic patterns, tempo changes, articulation, and distribution of dynamics.

Lutosławski's Algorithms

The algorithms used by Lutosławski are of two types: the combinatorial kind; and those based on discrete probability calculus. Combinatorial algorithms can be traced both in his technique for composing certain kinds of melodic lines, and in his way of designing the harmonic structure. Discrete probability algorithms manifest themselves in aleatoric sections and heterophonic bundles of melodic lines. The following chart summarizes the algorithms that could be found in Lutosławski's music:

- Combinatorial
- Melody
- Harmony
- Complementary sets of pitches
- Selective octave transfer as a method of linking the consecutive 12-tone chords
- Discrete probability calculus
- Collective ad libitum (controlled aleatorism)
- Bundle of individual melodic lines (heterophony, Iannis Xenakis: aborescences)

Combinatorial Algorithms

Two examples of using combinatorial algorithms in Lutosławski's music are presented below. The first one is used for generating melodic lines, the second for the generating twelve-tone harmony.

Melody

Constructing melodic lines as a combination of two types of interval-classes seems to be Lutosławski's predominant technique for creating melodies in his

late pieces. He uses pairs of interval-classes interchangeably. The flowchart of such an algorithm is presented below (Fig.3)

This algorithm has been implemented in OpenMusic. The program presented below (Fig.4) generates a set of melodies based on the 2+5 pairing of interval-classes (major seconds and minor sevenths paired with perfect fourths and perfect fifths), the pairing that Lutosławski used, for example, in the 5th Movement of his *Partita,* bars 9-12.[2] The snapshot of the program shows the original melody and one of the instances of melody constructed by the algorithm.

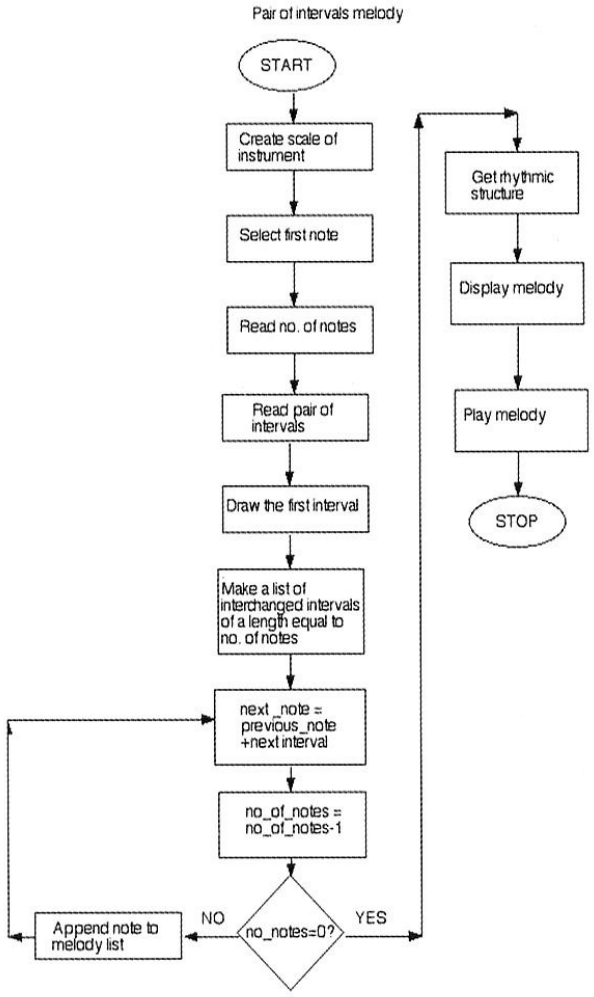


Figure 3. Interval-class pairing for melodies.

2 Bodman Rae, Charles. *The Music of Lutosławski.* London, Faber and Faber Ltd., 1994, 64-65. See also *Muzyka Lutosławskiego* by C. Bodman Rae, translated by Stanisław Krupowicz. Warsaw, PWN, 1996, 76-77.

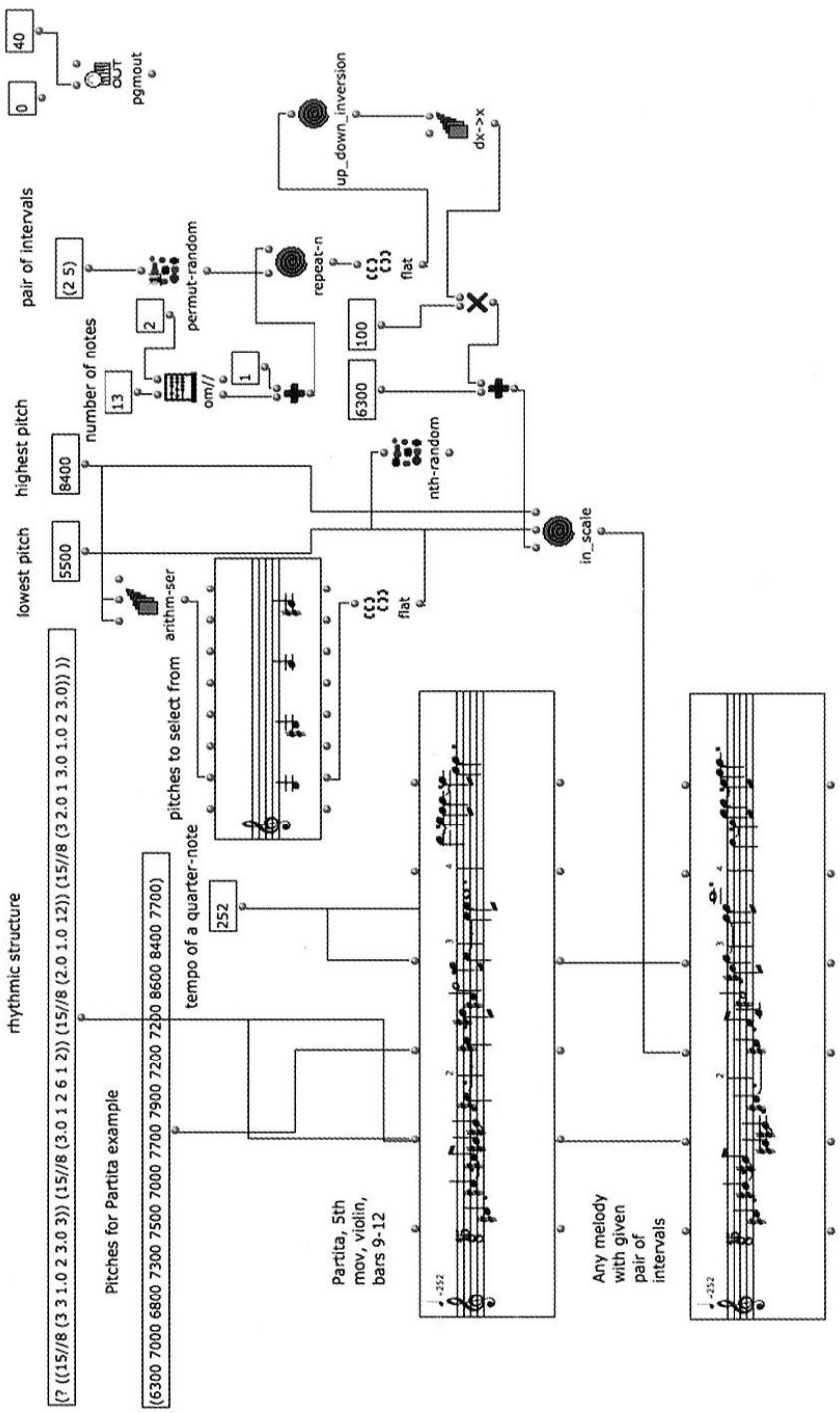


Figure 4. Interchangeable melodic interval-class pairing in the *OpenMusic* program.

It should be noted that every execution of the program generates a different melody for the given parameters; but each result fulfills the characteristics and constraints determined by the algorithm.

Although Lutosławski tended to use pairs of interval-classes interchangeably, it is possible to wave aside this constraint and to build melodies from two interval-classes more freely, without the necessity of constant swapping from one to another. Such a generalization of Lutosławski's idea has also been tested here and is shown in the following algorithm (Fig. 5):

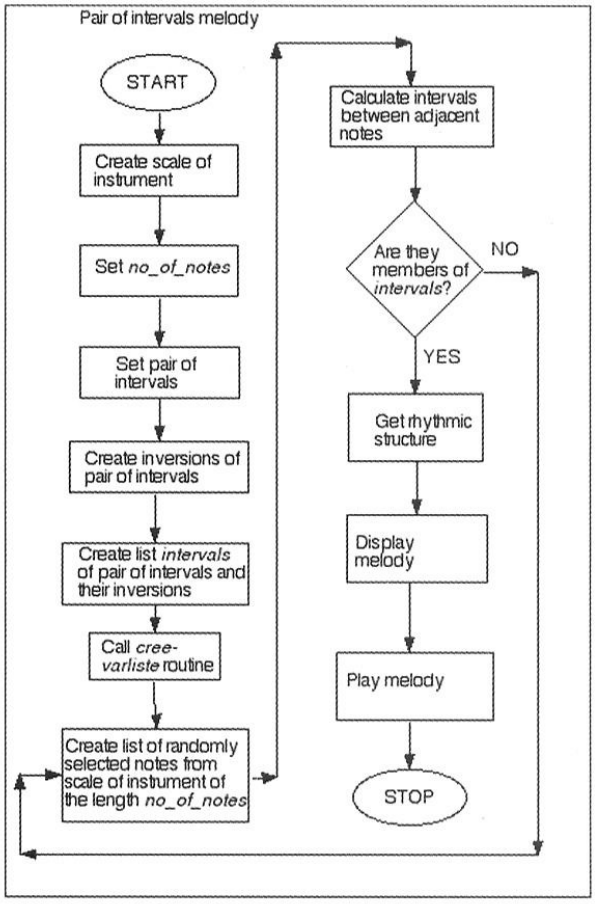


Figure 5: Melodic interval-class pairing with any order of interval-classes.

The computer program realizing this algorithm makes use of the OpenMusic cree-varliste routine, which is an example of heuristic programming. The program finds a solution by trial and error within imposed constraints. Again,

every run of the program creates a different instance of a melody built exclusively of the given interval-class pair. The snapshot of the program is given below (Fig.6):

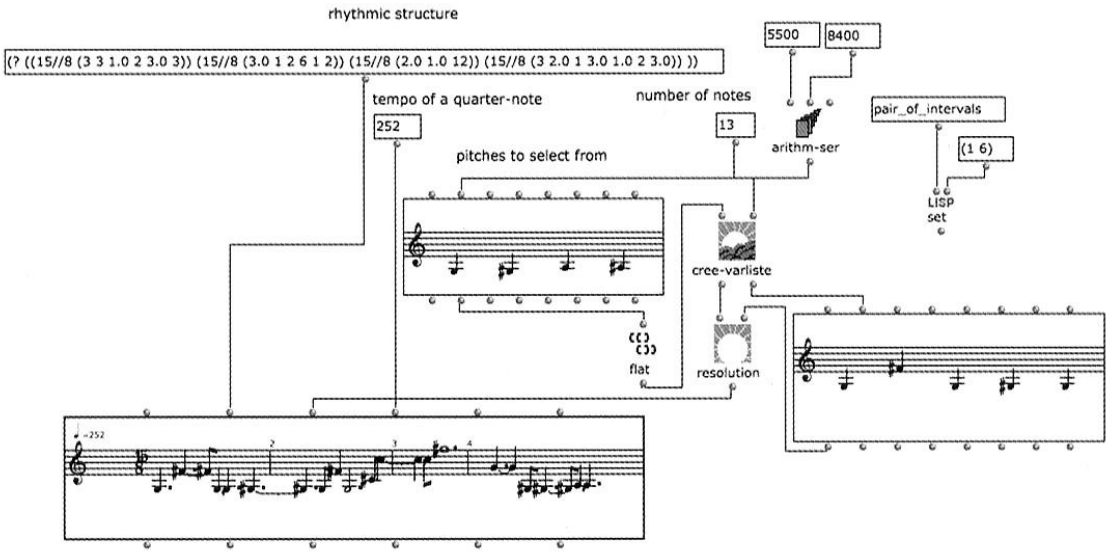


Figure 6. Melodic interval-class pairing in any order, using the OpenMusic program.

Harmony

Harmony of 12-tone chords is one of the most innovative inventions of Lutosławski's compositional technique. He defined several types of such chords:

- Defined by number of intervals between the adjacent notes.
  elementary: 1 interval; there are only 2 such chords (interval-classes 1 or 5)
  simple : 2 intervals; there are only 15 such chords
  complex: 3 or more intervals; there are many such chords

- Chord-aggregates: different component chords of fixed amount of notes separated by fixed set of intervals.
  if the component chords are 4-tone chords then there are 2 separating intervals

if the component chords are 3-tone chords then there are 3 separating intervals
if the component chords are 6-tone chords then there is 1 separating interval

Chords-aggregates (or chord 'complexes') made up of 4-tone chords are the most commonly used, so this type of harmony will be discussed here. Fig. 7 presents the computer program, which is able to generate all 12-tone chord-aggregates, composed of the 4-tone component chords as proposed by Charles Bodman Rae:[3]

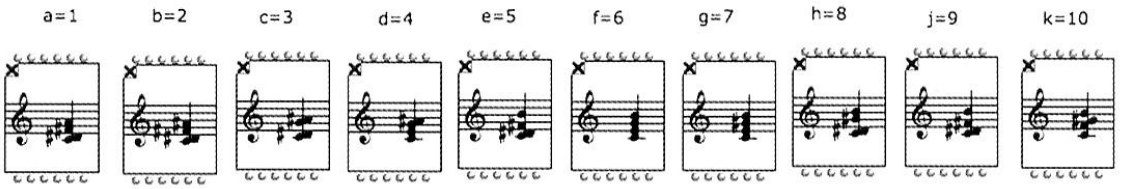


Figure 7: Four-tone components of Lutosławski's chord-aggregates.

The algorithm creates and counts all 3-element variations with repetitions from the set of ten component 4-tone chords labelled *a, b, c, d, e, f, g, h, j, k*. There are 103=1000 such variations. Then it creates and counts all 2-element variations with repetitions from the set of twelve intervals 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. There are 122=144 such variations. Since three component chords can be separated by two intervals (measured from their roots), we get 1000*144=144,000 chord-aggregates. To obtain all possible chords built this way, one has to take a Cartesian product of set of all 3-element variations with repetitions of the set of component chords and the set of 2-element variations with repetitions of intervals. Not all of them are 'true' 12-tone chords since some of the pitches are duplicated. In the next step, the algorithm filters them out, so that we are left only with 12-tone chord-aggregates that do not contain any pitch duplications. Once this was done only 212 of the 144,000 12-tone chords-aggregates remained. The flowchart of the this algorithm is shown below (Fig. 8):

3 ibid., p. 54.

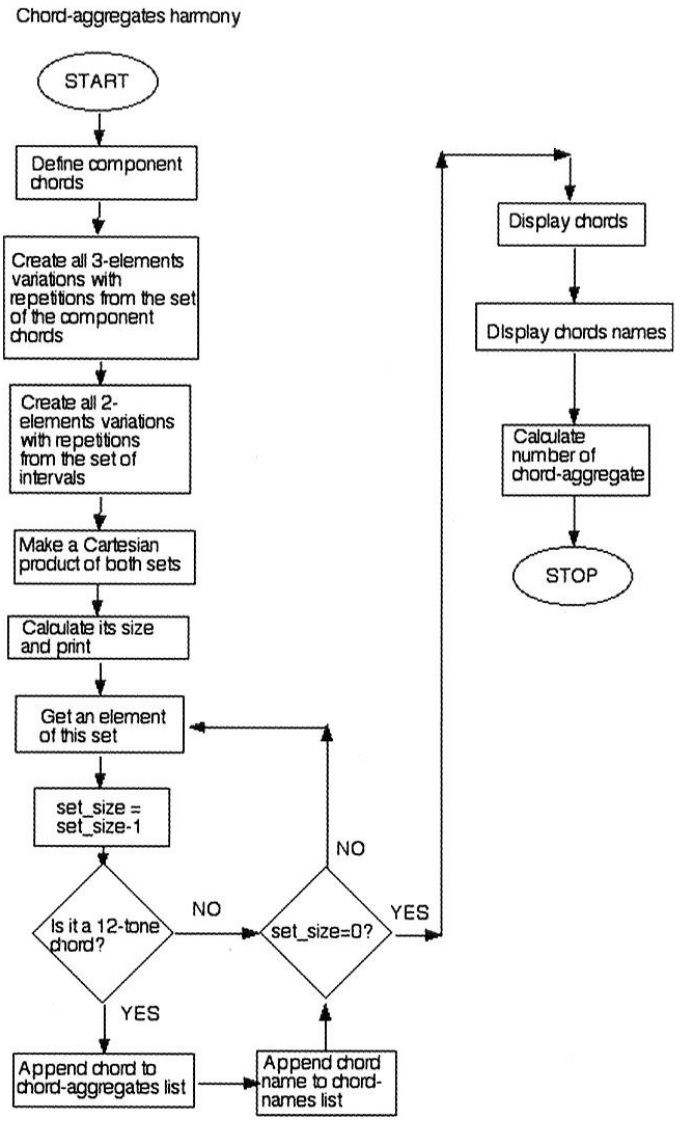


Figure 8. Algorithm for constructing all 12-tone chord-aggregates built of three 4-tone chords.

The snapshot of the program written in OpenMusic in order to realize this algorithm is shown below (Fig.9). All 12-tone chord-aggregates are printed both in music notation and with the letter codes introduced by Bodman Rae. Obviously, both output windows in the snapshot are too small to show all of them, but in the 'real' world (i.e. when the program is executed) they can be scrolled up and down, so all results can be examined.

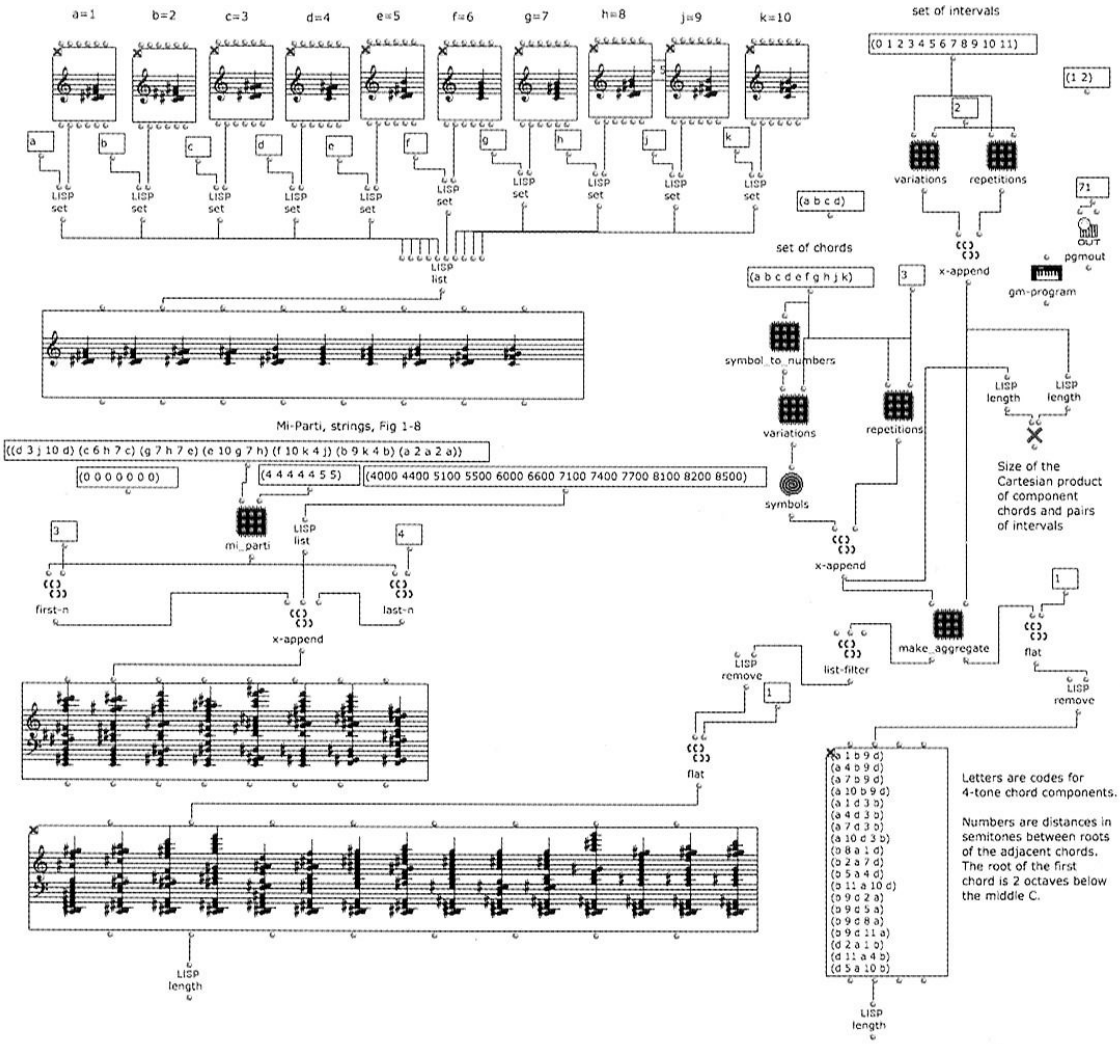


Figure 9. Algorithm for chord-aggregate harmony, programmed in OpenMusic.

The program can also be used to demonstrate the sequences of 12-tone chord-aggregates embedded in various pieces by Lutosławski. One can take as an example the opening sequence of Lutosławski's *Mi-Parti* (1975-1976) as shown below in Figure 10:

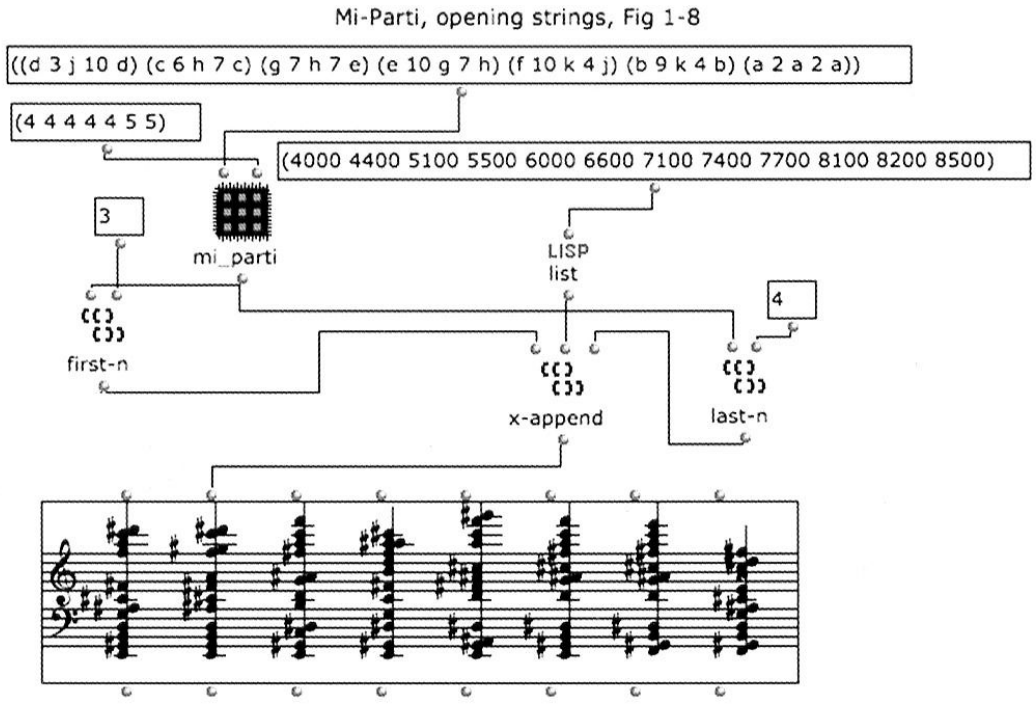


Figure 10: Mi-Parti, opening string harmony in Figures 1-8 (generated by the OpenMusic program).

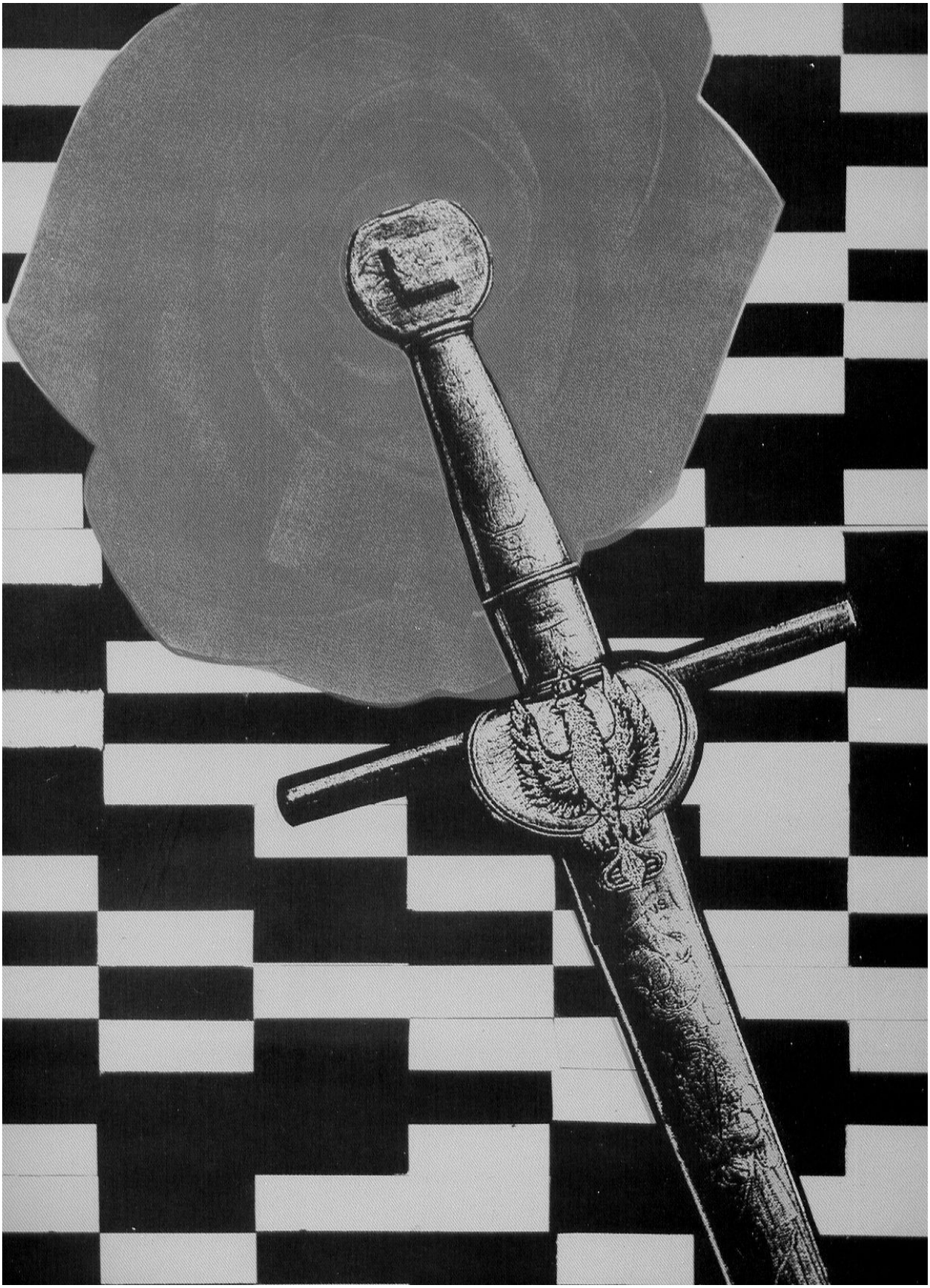
Conclusions

The algorithms and programs presented here show that significant elements of Lutosławski's compositional technique can be "algorithmized" and therefore computerized. An additional bonus of such programs is that they make it quicker and easier to perform analytical procedures that would otherwise be time-consuming and even somewhat tedious. Once the suitable program has been developed, it can serve not only to mimic particular melodic or harmonic solutions preferred by Lutosławski, but it can also be helpful in exploring other possibilities embedded in Lutosławski's musical language.

For a composer who would like to adopt some elements of Lutosławski's technique, the fundamental questions are: how idiomatic is it; and, does it imply a unique style? My own experience as a composer suggests the negative answer to these questions. Despite using some of Lutosławski's technical ideas in my own music, it seems to me that my music does not evoke any stylistic associations with the music of Lutosławski. This would mean that his compositional technique is essentially neutral with regard to the stylistic character of

the resulting music, and that it could be applied in different ways to produce different and stylistically personal results.

The algorithms presented here represent just the beginning of the computer-aided analysis of Lutosławski's musical language. Further research needs to be done and no doubt will be done. The time has come for us to move beyond the nineteenth-century paradigms of music analysis and to revive the more objective methods of analysis that prevailed in earlier times. Paradoxically, computers can be of the utmost importance for this process. ▪



PART III

INDIVIDUAL WORKS IN CONTEXT

Strategies of Instrumentation and Orchestration in Lutosławski's Cello Concerto

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Abstract

This paper considers various implications of Lutosławski's approach to instrumentation and orchestration in the CelloConcerto (1970). Despite the absence of extended techniques frequently associated with the music of the 1960s avant-garde, Lutosławski succeeds nonetheless in creating a distinctive sound world through normative performance idioms, and by carefully planning the temporal deployment of individual instruments or groups of instruments. The author's collection of chronometric measures for each instrument's prevalence throughout the work demonstrates striking deviations from historical norms in the composer's treatment of different instrumental groups. By extension, specific correlations between instrumentation, gesture and pitch content serve to elucidate the work's form at all levels.Discussion of real or perceived extra-musical content in Witold Lutosławski's Cello Concerto has preoccupied real composers, performers, music theorists and musicologists alike since the work's premiere in 1970.[1]

Denying the existence of explicit extra-musical narrative, the composer nonetheless acknowledged abstract borrowings from other art forms, particularly the theatre, and freely spoke of the relationship between soloist and orchestra as "one of conflict."[2]

For his first *concertante* work, Lutosławski maintained many aspects of the characteristic approach to instrumentation and orchestration already present in the purely orchestral works from the 1960s. To this end, one may speak, in non-programmatic terms, of a conflict borne out in the Cello Concerto by the

1 Lutosławski, Witold. Concerto for Cello and Orchestra. London, J. & W. Chester, 1971. Premiered in 1970 by Mstislav Rostropovich (the dedicatee), with the Bournemouth Symphony Orchestra conducted by Edward Downes.

2 Kaczyński, Tadeusz (trans. Yolanda May). *Conversations with Witold Lutosławski,* London, Chester Music, 1984, 60. Lutosławski discouraged far-reaching extra-musical interpretations of his music in general, and in this interview, reprimands his interlocutor for purportedly conceiving of the Cello Concerto as if it were "an illustration to some bizarre spectacle." (ibid. 63-64) Chief among those prone to such interpretations, Mstislav Rostropovich, the work's dedicatee, inferred "significant allusions to the personal conflict [of the type] he [Rostropovich] had long experienced with Soviet institutions," and an "unequal struggle, of the individual against the collective" (see Bodman Rae, *The Music of Lutosławski,* Omnibus Press, Third Edition, 1999, 119 and 122). Recent scholarship, mindful of the composer's predilections, has pursued a more conciliatory strategy, as in Nicholas Reyland's discussion of *akcje* (action, or musical plot), linking extra-musical metaphors and signs to the listener's psychological understanding of musical form in "Notes on the Construction of Lutosławski's Conception of Musical Plot," *Witold Lutosławski Studies,* vol. 2: 9-25, 2008).

soloist's and the orchestra's contrasting short- and long-term goals and types of activity. Paradoxically perhaps, I will argue that this conflict actually enhances the composer's legerdemain in marshaling the resources of his instrumentation, and in using orchestration to define musical form in ways that often escape the listener's notice.

For an avant-garde composer of the late-20th century, Lutosławski's treatment of performance idiom, as a factor of instrumentation, is notable for the absence of so-called "extended techniques." Indeed, the particular modes of instrumental performance called upon in the Cello Concerto – *flageolet, glissando* and *sul ponticello* in the strings, *fluttertongue* in the winds – were already well-established in orchestral writing by the beginning of the 20th century. Unusual or atypical instruments are similarly absent: the required woodwind doublings, for example (piccolo, bass clarinet and contrabassoon) are modest, even by late-19th century standards. Lutosławski's battery of pitched- and non-pitched percussion, though diverse, is likewise economical when compared with the requirements of composers from the 1960s and 1970s such as Krzysztof Penderecki (b. 1933), or earlier composers such as Edgard Varèse (1883-1965).

What then, are the defining characteristics of Lutosławski's approach to instrumentation and orchestration in the Cello Concerto? The answer may depend in part on how we define these terms.

Historical treatises have sometimes referenced instrumentation and orchestration interchangeably. Here, I will differentiate in the following way: *instrumentation* may refer to the collection of instruments in a given work, or the manner in which they are used individually, i.e., their performance idiom; *orchestration* will refer to the specific temporal deployment of instruments which, at the local level, affects timbre and texture, and, at the global level, affects form. Orchestral music from the late-Classical period onward propagates a stereotyped hierarchy of instrumental groups, exemplified by their prevalence and importance of function. A representative description of this hierarchy may be found in the following excerpt from Kent Kennan's The Technique of Orchestration, first published in 1950.[3]

The strings are sometimes spoken of as "the backbone of the orchestra." ...since the early days of the orchestra, [they] have been called on to carry the

3 Kennan, Kent Wheeler. *The Technique of Orchestration,* Second Edition, Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1970, pp. 32-33.

greatest burden of the playing. That is, if the number of measures played by the woodwind, brass, and string sections in a large number of scores were counted, in most works the strings would be found to play the greatest number of measures, with the woodwind section ranking second and the brass third.

To verify whether or not Lutosławski's orchestration in the Cello Concerto adheres to this model, I first set out to rank the prevalence of the orchestra's different instrumental groups. Bar-counting was rendered impracticable by the predominance of unmetred sections, for which the composer does not always prescribe absolute durations. As an alternative methodology, by consulting a recent recording,[4] I drew chronometric measures of section lengths, and subsequently determined the quantitative prevalence of each instrument or groups of instruments therein. Table 1 (p. 162-163), *Prevalence of Instruments in Lutosławski's Cello Concerto,* shows the resultant data.

The first part of the list treats the woodwinds, brass, percussion, and strings each as a composite group, while the second part of the list provides information for all of the different instruments within each group. Each chronometric number corresponds to the duration of a given section as determined by the score's Rehearsal Numbers and represents the absolute time that an instrument or group of instruments is active. Values of only one second typically reflect a short punctuation or brief ornamental figure at the outset of, or within a section.

These data, at first glance, would seem to both confirm and contradict Kennan's hierarchy. Not surprisingly, the solo cello occupies a place of prominence throughout. Among the orchestral groups, strings are clearly shown to be the most active, in terms of number of sections, and in terms of total chronometric time. Percussion instruments, not mentioned in Kennan's description, rank second based on chronometric time, but are almost commensurate with the strings in the number of sections in which they appear. Brass instruments contribute to a relatively modest number of sections, but rank third by their chronometric prevalence, whereas woodwinds, ranking fourth, receive a smaller measure of total chronometric time, but participate in a larger number of sections.

Despite the differences in total chronometric measure for each instrumental group, it is remarkable to note how infrequently the various members of the

4 Warsaw Philharmonic Symphony Orchestra, Rafał Kwiatkowski; cello, Antoni Wit; conductor, DUX 0499, 2005.

orchestra actually play. For example, strings, the most prevalent group with 8:20 of activity, are present for less than one-third of the work's total duration (25:20). Much of the strings' writing is pizzicato, thereby reducing their cumulative "weight" within the orchestral texture. Woodwinds, the least prominent group overall with 4:03 of activity, are present for less than one-sixth of the work's total duration. Several individual instruments are especially scarce: piccolo (0:24), contrabassoon (0:03), whip (0:01), woodblocks (0:02) and tambourine (0:02).

Such a finding helps to account for the relative transparency of Lutosławski's scoring throughout much of the work. Additionally, the preponderance of small chronometric measures – those of a few seconds or less – illustrate the composer's privileging of aphoristic musical comments from the orchestra, reserving much of the continuous musical activity for the soloist. In longer sections, Lutosławski frequently uses layers of rapidly moving instrumental lines to create an illusion of sustain, postponing any type of real *sostenuto* playing until the work's second half. In this way, the listener does not likely tire of individual instrumental sonorities, as each new entry carries with it a renewed freshness and focus of sound.

In conjunction with a strategic rethinking of the instrumental hierarchy, one significant aspect of Lutosławski's orchestration in the Cello Concerto involves the specific temporal deployment of its instrumentation, particularly by forestalling the first appearance of each instrument or instrument group, and by confining certain instruments or instrument groups to specific sections or movements. As regards form, the concerto divides into four major parts, akin to movements played without break: an introduction; a cycle of four episodes, a cantilena, and a finale with coda. The work's introduction, for unaccompanied solo cello, lasts more than four minutes. From the purview of orchestration, this introduction establishes what might be considered a baseline timbre, with which the listener may compare or contrast the timbres of subsequent instrumental entries. Such a connection for the listener must undoubtedly occur with the trumpets' first entry at Rehearsal Number 1 (#1), which not only interrupts the musical flow, but also presents an opposition of timbre, marking the beginning of a lengthy process by which the composer slowly reveals his gamut of instrumental sonorities.

Throughout the ensuing four episodes (second movement), Lutosławski introduces, almost by accretion, the instruments of the woodwind choir,

strings (pizzicato), mallet percussion and keyboards, as shown in the Table 2 (p. 164-165), *First Entries of Orchestral Instruments or Characteristic Modes of Performance*

Modes of Performance. The first episode, beginning at # 10, illustrates this progress, and also demonstrates the composer's characteristic use of "false" or "tentative" starts as a means of building toward continuous motion or activity. Each episode is preceded and followed by an intrusive brass fanfare, first involving three trumpets, then expanding to include trombones. Moments of formal articulation within each episode occur with the sudden appearance of a large body of instruments, as in the string aleatory at #17, and with the subsequent aleatory of skin percussion, contrasting with the strings in the manner of a textural *Klangfarbenmelodie* at #18.

The work's *cantilena* (third movement) presents orchestral strings in their first instance of arco playing, and first instance of continuous, lyrical activity. Initially, the texture accrues instrument by instrument (four solo double basses), then by instrumental sections (the remaining double basses, cello, viola, violin II and violin I). The finale conspicuously introduces several previously unheard instruments: horns, tuba and pitched (unmuted) timpani. With most of the work's instrumentation now present, the composer turns the listener's attention toward first appearances of distinctive gestures or modes of playing. Notably, various types of glissando manifest in the orchestral strings, timpani and trombone, forceful cluster chords in the piano punctuate the beginnings of several sections, and in the woodwind and brass, *fluttertongue* technique embellishes a number of grotesque sustained chords. Meanwhile, several wind and percussion instruments continue to make their first appearances including piccolo II and III whip, wood blocks, tam-tam, and finally, the contrabassoon less than 30 seconds before the work's close.

In each of the first three movements, Lutosławski achieves formal intelligibility, in part, by assigning limited or circumscribed roles to the orchestral instruments, often associated with characteristic pitch material, as shown in Table 3 (p. 166-167), *Contributions of Individual Instruments or Instrumental Groups within each Movement.*

The entire orchestra, as mentioned previously, remains silent during the introduction. Throughout the four episodes, *pizzicato* strings are relegated to the punctuation of single notes or chords; woodwinds play a more active role, contributing legato arpeggios and oscillating figures, outlining semitone and

thirds-based harmonies. Trumpets and trombones impinge on the proceedings with their abrasive fanfares, emphasizing a dissonant harmony devoid of thirds. The cantilena once again dispenses with woodwinds, brass and percussion at its outset, serving to unify the soloist and strings through their timbre and shared *sostenuto* mode of playing. Here, the soloist delivers a long lyrical line built from interval class pairings 2+3, 2+5 and 1+2, while the accompanying strings unfold a succession of semitone-based cluster harmonies, presented in variable open and close voicing in different registers.

A brief interruption at # 75 finds the celesta, harp and piano slowly and gently intoning the pitch classes of a "consonant" twelve-note chord in three contrasting layers of pulse, against a backdrop of quiet pedal tones in the flutes and clarinets.

Throughout the work, the solo cello is afforded, by contrast, a diversified vocabulary of musical gestures and modes of playing, particularly in the introduction, the four episodes, and in the finale. Even in the absence of extended techniques, the soloist freely navigates plucked and bowed passages, contrasting staccato and legato articulations, reiterative articulations (tremolo, ricochet), artificial harmonics and glissando. Quarter-tones provide a means of intensifying the chromatic quality of selected scalar and melodic figures and ornamentations in the introduction and finale. Moments of restraint are the exception rather than the rule, as in the cantilena, when the solo cello is limited to arco playing as part of its lyrical recitative.

Clear precedents for Lutosławski's strategies in the Cello Concerto may be found in his major orchestral works from the 1960s. Like the Cello Concerto, the Second Symphony (1965-1967) suppresses the orchestral strings in the work's first half, and tentatively explores different fixed combinations of brass, woodwind and percussion instruments throughout seven episodes, each separated by double-reed based refrains, analogous to the Cello Concerto's brass interruptions.

Unlike the later concerto, the Second Symphony – undoubtedly one of the composer's landmark compositions – met with a mixed critical reception. Composer and Lutosławski scholar Steven Stucky acknowledges the work as "a brilliant achievement," with the caveat that "it seems, in retrospect, too long,

5 Stucky, Steven. *Lutosławski and his music*, Cambridge [Eng.]; New York, Cambridge University Press, 1981, 165.

because the proportion of hesitant to direct expression seems miscalculated."[5] In the absence of an autonomous and active solo part, listeners likely become aware of the composer's structural apportioning of instrument groups, and prolonged absence of orchestral strings. On the other hand, the continuous presence of a solo string instrument in the Cello Concerto may serve to distract the listener, making him/her less aware of such organizational processes, and thereby reinforcing the element of surprise, much as a magician uses "smoke and mirrors" to conceal a "sleight of hand."

Lutosławski revisited the idea of forestalling instrumental group entries on a large scale one further time with the orchestral work *Mi-Parti* (1976). In this instance, the composer privileges muted strings and woodwinds in the work's opening sections, delaying the first appearance of brass until the work's first main climax, approximately five minutes into its fifteen-minute structure. With the completion of *Novelette* (1979), Lutosławski adopted a much more liberal approach to the temporal deployment of his instrumentation, beginning as he would in many later works such as the Symphony No. 3 (1973-1983) – with an orchestral tutti, followed shortly thereafter with a free interplay of diverse instrumental timbres.

In summary, Lutosławski's approach to orchestration in the Cello Concerto may be seen as the apotheosis of an austere approach to the marshaling of instrumental resources in a large scale form. The austerity of such an approach proves a natural complement to the composer's solutions for problems pertaining to other musical parameters, such as the bipartite or end-accented treatment of form, the exclusive pairing of interval classes to generate linear or vertical pitch material, or the contrasting of *a battuta and ad libitum* sections for qualitative change in musical expressivity through rhythm. As finite as these technical solutions may appear to be, in Lutosławski's masterly hands, they are nonetheless shown to be capable of producing, in the minds of listeners, an infinite world of real and perceived extra-musical possibilities. ▪

Table 1: **Prevalence of Instruments in Lutosławski's Cello Concerto**

Total duration: 25:20
Recording: Warsaw Philharmonic Symphony Orchestra,
RAFAŁ KWIATKOWSKI; *cello,* ANTONI WIT; *conductor,* DUX 0499, 2005.

Winds: 0:06, 0:06, 0:05, 0:06, 0:03, 0:02, 0:05, 0:01, 0:01, 0:03, 0:01, 0:01, 0:02, 0:22, 0:08, 0:01, 0:01, 0:01, 0:01, 0:01, 0:01, 0:08, 0:01, 0:14, 0:03, 0:04, 0:20, 0:02, 0:18, 0:17, 0:03, 0:02, 0:08, 0:09, 0:08, 0:02, 0:04, 0:01, 0:06, 0:01, 0:02, 0:10, 0:16, 0:06. **(Total: 4:03)**

Brass: 0:30, 0:17, 0:06, 0:07, 0:19, 0:03, 0:21, 0:10, 0:04, 0:22, 0:02, 0:18, 0:05, 0:05, 0:17, 0:03, 0:02, 0:08, 0:09, 0:08, 0:04, 0:05, 0:03, 0:02, 0:01, 0:01, 0:05, 0:02, 0:03, 0:10, 0:16, 0:04. **(Total: 4:42)**

Percussion: 0:07, 0:04, 0:28, 0:08, 0:11, 0:01, 0:10, 0:01, 0:04, 0:04, 0:05, 0:11, 0:02, 0:02, 0:05, 0:11, 0:16, 0:06, 0:04, 0:03, 0:03, 0:02, 0:01, 0:07, 0:17, 0:03, 0:02, 0:08, 0:09, 0:08, 0:03, 0:03, 0:09, 0:08, 0:02, 0:04, 0:01, 0:02, 0:08, 0:01, 0:01, 0:04, 0:02, 0:03, 0:03, 0:01, 0:03, 0:02, 0:01, 0:01, 0:01, 0:01, 0:09, 0:03, 0:01, 0:03, 0:01, 0:10, 0:16, 0:03, 0:02, 0:04. **(Total: 5:19)**

Celesta: 1:25. **(Total)**

Harp: 3:10. **(Total)**

Piano: 2:36. **(Total)**

Solo Cello: 20:21. **(Total)**

Orchestral Strings: 0:01, 0:01, 0:01, 0:01, 0:01, 0:07, 0:13, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, 0:01, 0:01, 0:01, 0:01, 0:03, 0:04, arco begins, 0:32, 0:11, 0:31, 0:13, 0:08, 0:15, 0:25, 0:22, 0:18, 0:08, 0:09, 1:16, 0:18, 0:06, 0:21, 0:05, 0:04, 0:05, 0:17, 0:03, 0:08, 0:09, 0:08, 0:03, 0:02, 0:01, 0:02, 0:03, 0:01, 0:01, 0:02, 0:03, 0:10, 0:16, 0:17, 0:01, 0:07, 0:05, 0:06. **(Total: 8:20)**

Piccolo: 0:04, 0:01, 0:17, 0:02. **(Total: 0:24)**

Flute: 0:01, 0:03, 0:01, 0:01, 0:02, 0:22, 0:06, 0:04, 0:07, 0:03, 0:04, 0:20, 0:02, 0:18, 0:02, 0:09, 0:08, 0:10, 0:16, 0:02. **(Total: 2:21)**

Oboe: 0:22, 0:18, 0:17, 0:03, 0:08, 0:09, 0:08, 0:04, 0:01, 0:02, 0:10, 0:16, 0:02. **(Total: 2:00)**

Clarinet: 0:06, 0:06, 0:05, 0:06, 0:03, 0:02, 0:01, 0:01, 0:01, 0:03, 0:01, 0:01, 0:01, 0:01, 0:22, 0:05, 0:01, 0:01, 0:01, 0:01, 0:03, 0:01, 0:12, 0:03, 0:04, 0:20, 0:02, 0:18, 0:17, 0:03, 0:02, 0:08, 0:09, 0:08, 0:04, 0:01, 0:01, 0:02, 0:10, 0:16, 0:02. **(Total: 3:35)**

Bass Clarinet: 0:01, 0:02, 0:01, 0:03, 0:01, 0:01, 0:01, 0:01, 0:22, 0:01, 0:01, 0:01, 0:04, 0:03, 0:04, 0:18. **(Total: 1:05)**

Bassoon: 0:22, 0:17, 0:09, 0:08, 0:01, 0:02, 0:10, 0:16, 0:02. **(Total: 1:27)**

Contrabassoon: 0:02. **(Total: 0:03)**

Trumpet: 0:30, 0:07, 0:19, 0:10, 0:04, 0:22, 0:02, 0:18, 0:05, 0:05, 0:17, 0:03, 0:02, 0:08, 0:09, 0:08, 0:04, 0:03, 0:01, 0:05, 0:02, 0:10, 0:16, 0:02. **(Total: 3:27)**

Horn: 0:02, 0:18, 0:05, 0:05, 0:17, 0:03, 0:02, 0:08, 0:09, 0:08, 0:04, 0:03, 0:01, 0:01, 0:05, 0:02, 0:03, 0:10, 0:16, 0:04. **(Total: 2:06)**

Trombone: 0:19, 0:03, 0:21, 0:22, 0:02, 0:18, 0:05, 0:05, 0:17, 0:03, 0:08, 0:09, 0:08, 0:04, 0:05, 0:03, 0:02, 0:01, 0:05, 0:02, 0:10, 0:16, 0:04. **(Total: 3:12)**

Tuba: 0:18, 0:17, 0:08, 0:09, 0:08, 0:01, 0:02, 0:02, 0:10, 0:16, 0:02. **(Total: 1:15)**
Muted timpani: 0:07, 0:04, 0:28, 0:11. **(Total: 0:50)**

Timpani: 0:01, 0:03, 0:08, 0:09, 0:08, 0:09, 0:02, 0:02, 0:02, 0:03, 0:01, 0:02, 0:02, 0:09, 0:03, 0:01, 0:16, 0:02. **(Total: 1:21)**

Xylophone: 0:01, 0:10, 0:04, 0:05, 0:07, 0:01, 0:01, 0:03. **(Total: 0:32)**

Whip: 0:01. **(Total)**

Tom-toms: 0:07, 0:04, 0:28, 0:11, 0:02, 0:05, 0:06, 0:16, 0:04, 0:02, 0:03, 0:17, 0:09, 0:08, 0:03, 0:02, 0:01, 0:02, 0:01, 0:01, 0:02, 0:02, 0:01, 0:01, 0:10. **(Total: 2:33)**

Vibraphone: 0:08, 0:01, 0:04, 0:11, 0:04. **(Total: 0:28)**

Small cymbal: 0:06, 0:08. **(Total: 0:14)**

Tam-Tam: 0:08, 0:04, 0:16. **(Total: 0:28)**

Wood Blocks: 0:02. **(Total)**

Bass drum: 0:11, 0:02, 0:02, 0:03, 0:07, 0:16, 0:06, 0:03, 0:17, 0:08, 0:03, 0:01, 0:02, 0:02, 0:03, 0:02. **(Total: 1:26)**

Side drum and/or tenor drum: 0:07, 0:04, 0:28, 0:11, 0:02, 0:17, 0:02, 0:03, 0:08, 0:08, 0:01, 0:01, 0:03, 0:03, 0:01, 0:02, 0:02, 0:01, 0:10. **(Total: 1:51)**

Tubular Bells: 0:11, 0:07, 0:08, 0:02, 0:02. **(Total: 0:30)**

Tambourine: 0:01, 0:01. **(Total: 0:02)**

Celesta: 0:01, 0:01, 0:01, 0:01, 0:02, 0:22, 0:12, 0:01, 0:01, 0:01, 0:04, 0:07, 0:03, 0:04, 0:20, 0:04. **(Total: 1:25)**

Harp: 0:07, 0:06, 0:06, 0:05, 0:06, 0:03, 0:03, 0:02, 0:05, 0:05, 0:01, 0:01, 0:02, 0:01, 0:01, 0:02, 0:22, 0:03, 0:12, 0:06, 0:01, 0:01, 0:01, 0:04, 0:01, 0:14, 0:03, 0:04, 0:20, 0:04, 0:03, 0:06, 0:03, 0:01, 0:03, 0:06, 0:16. **(Total: 3:10)**

Piano: 0:01, 0:01, 0:03, 0:01, 0:02, 0:01, 0:02, 0:22, 0:04, 0:12, 0:06, 0:12, 0:03, 0:04, 0:20, 0:03, 0:05, 0:05, 0:07, 0:02, 0:05, 0:01, 0:09, 0:03, 0:01, 0:03, 0:02, 0:16. **(Total: 2:36)**

Cello Solo: 4:44, 0:30, 0:17, 0:07, 0:06, 0:06, 0:05, 0:06, 0:03, 0:03, 0:03, 0:04, 0:11, 0:04, 0:02, 0:28, 0:07, 0:05, 0:05, 0:08, 0:11, 0:03, 0:10, 0:01, 0:04, 0:04, 0:07, 0:05, 0:22, 0:11, 0:09, 0:09, 0:01, 0:08, 0:16, 0:06, 0:16, 0:06, 0:06, 0:03, 0:03, 0:02, 0:01, 0:02, 0:01, 0:04, 0:04, 0:14, 0:08, 0:04, 0:04, 0:01, 0:23, 0:32, 0:11, 0:31, 0:13, 0:08, 0:15, 0:25, 0:22, 0:18, 0:08, 0:13, 0:23, 1:16, 0:04, 0:18, 0:05, 0:04, 0:05, 0:08, 0:09, 0:08, 0:02, 0:02, 0:05, 0:05, 0:04, 0:08, 0:03, 0:04, 0:04, 0:03, 0:02, 0:03, 0:05, 0:02, 0:05, 0:04, 0:04, 0:02, 0:05, 0:04, 0:06, 0:09, 0:03, 0:06, 0:05, 0:03, 0:04, 0:09, 0:08, 0:03, 0:17, 0:06, 0:10, 0:07, 0:05, 0:06, 0:08, 0:16. **(Total: 20:21)**

Violin I: 0:07, 0:13, 0:01, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, (arco begins) 0:08, 0:15, soli, 0:25, 0:22, 0:18, 0:08, 0:09, 1:16, 0:21, 0:05, 0:04, 0:05, 0:03, 0:17, 0:03, 0:08, 0:09, 0:08, 0:02, 0:01, 0:02, 0:01, 0:01, 0:02, 0:03, 0:10, 0:16, 0:05, 0:02, 0:04. **(Total: 5:43)**

Violin II: 0:07, 0:13, 0:01, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, 0:01, 0:01, (arco begins) 0:13, 0:08, 0:15, soli, 0:25, 0:22, 0:18, 0:08, 0:09, 1:16, 0:06, 0:21, 0:05, 0:04, 0:05, 0:03, 0:17, 0:03, 0:08, 0:09, 0:08, 0:03, 0:02, 0:01, 0:02, 0:06, 0:03, 0:01, 0:01, 0:02, 0:03, 0:10, 0:16, 0:08, 0:05, 0:02, 0:04. **(Total: 6:19)**

Viola: 0:01, 0:01, 0:01, 0:01, 0:07, 0:13, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, 0:01, (arco begins) 0:31, 0:13, 0:08, 0:15, soli, 0:25, 0:22, 0:18, 0:08, 0:09, 1:16, 0:18, 0:06, 0:10, 0:01, 0:03, 0:17, 0:03, 0:08, 0:09, 0:08, 0:02, 0:01, 0:02, 0:03, 0:01, 0:01, 0:02, 0:02, 0:10, 0:16, 0:11, 0:01, 0:05, 0:02, 0:04. **(Total: 6:48)**

Cello: 0:01, 0:01, 0:01, 0:01, 0:01, 0:07, 0:13, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, 0:02, 0:01, 0:01, 0:01, 0:14, 0:03, 0:04, (arco begins) 0:11, 0:31, 0:13, 0:08, 0:15, soli, 0:25, 0:22, 0:18, 0:08, 1:16, 0:18, 0:06, 0:10, 0:01, 0:03, 0:17, 0:03, 0:08, 0:09, 0:08, 0:05, 0:02, 0:01, 0:01, 0:01, 0:02, 0:01, 0:10, 0:16, 0:14, 0:01, 0:02, 0:02, 0:04. **(Total: 7:12)**

Bass: 0:01, 0:13, 0:01, 0:02, 0:01, 0:01, 0:02, 0:01, 0:01, 0:01, 0:14, 0:03, 0:04 (arco begins) 0:32, 0:11, 0:31, 0:13, 0:08, 0:15, soli, 0:08, 1:16, 0:01, 0:03, 0:17, 0:03, 0:08, 0:09, 0:08, 0:06, 0:03, 0:01, 0:02, 0:10, 0:16, 0:17, 0:07, 0:02, 0:04. **(Total: 5:56)**

Table 2: **First Entries of Orchestral Instruments or Characteristic Modes of Performance**

Recording: Warsaw Philharmonic Symphony Orchestra,
RAFAŁ KWIATKOWSKI; *cello,* ANTONI WIT; *conductor,* DUX 0499, 2005.

Introduction *(beginning until Rehearsal Number 1, 0:00-4:44)*	**Four Episodes** *(Rehearsal Numbers 1 through 63, 4:44-13:05)*	**Cantilena** *(Rehearsal Numbers 64 through 80, 13:05-18:05)*	**Finale** *(Rehearsal Number 81 until the end, 18:05-25:20)*
Solo cello – *arco* (0:00)	1: trumpets 1-3 (4:44) 9: trumpets 1-3 *con sordino* (5:35) 9: solo cello; first *pizzicato* (5:41) 10: harp (5:43) 11: clarinet 1 (5:48) 11: orchestral celli – *pizzicato* (5:48) 12: clarinet 2 (5:54) 12: violas – *pizzicato* (5:54) 14: bass clarinet (6:05) 16: tutti strings – *pizzicato* (6:18) 17: skin percussion – three muted timpani, five tom-toms, side drum, tenor drum (with wooden sticks) (6:24) 28: piano (7:56) 28: vibraphone (7:56) 29: flute 1 (8:06) 29: tubular bells (8:06) 30: celesta (8:19) 30: xylophone (8:19) 32: flutes 2 and 3 (8:35) 35: bassoons 1-3 (8:54) 35: oboes 1-3 (8:55) 36: bass drum (9:15)	64: double bass 1 – *arco* (13:05) 64a: double bass 2 – *arco* (13:07) 64b: double bass 3 – *arco* (13:10) 64c: double bass 4 – *arco* (13:13) 64d: double bass (tutti) – *arco* (13:17) 65: cello (tutti) – *arco* (13:36) 66: viola (tutti) – *arco* (13:48) 67: violin II (tutti) – *arco* (14:20) 68: violin I (tutti) – *arco* (14:33)	81: horns 1-4 (18:05) 82: tuba, pitched timpani (18:07) 83a: orchestral string glissando (18:27) 84a: multi-octave piano cluster (19:09) 89: winds and brass (fluttertongue) (19:54) 97: piccolo 2-3 (20:53) 99: timpani glissando (21:03) 106: timpani tremolo with wire brushes (21:34) 108: orchestral string harmonics (21:44) 109: whip, wood blocks (21:49) 110: tam-tam (21:53) 116: tutti string glissando (22:13) 118: trombone glissandi (22:20) 134: pitched timpani roll (23:45) 135: orchestral strings, *sul ponticello* (24:02) 139: (second last page) contrabassoon (24: 53)

37: trombone 1 (9:26)
38: trombones 2-3 (9:35)40: skin percussion (with fingers) (10:03)
47: small cymbals (11:05)
55: piccolo (11:36)
56: tambourine (11:43)

139 (immediately before last page): long, decaying sound complex (6-note harp chord, 21-note piano sonority, tam-tam) (25:03)
Table 2: First Entries of Orchestral Instruments or Characteristic Modes of Performance

Table 3: **Contributions of individual instruments or instrument groups within each movement**

Introduction
(beginning until Rehersal Number 1)

Solo cello
- semitone and quarter-tone based pitch material
- *arco* only

Woodwinds – TACET

Brass – TACET

Percussion – TACET

Keyboards – TACET

Harp – TACET

Strings – TACET

Four Episodes
(Rehearsal Numbers 1 through 63)

Solo cello
- semitone based pitch material
- *pizzicato* and arco

Woodwinds
- slurred arpeggios, thirds and semit
- one based harmony

Brass
- aggressive interruptions; non-thirds harmony

Percussion
- multiple non-pitched skin percussion (*Klangfarbenmelodie* effect with orchestral string *pizzicato* aleatory)
- quiet pedal tones in vibraphone, tubular bells, and xylophone (tremolo)

Keyboards
- celesta and piano arpeggiate thirds and semitone based harmonies

Harp
- arpeggiation of thirds and semitone based harmonies

Strings
- *pizzicato* only

Cantilena
(Rehearsal Numbers 64 through 80)

Solo Cello
- semitone based pitch material
- *arco* only

Woodwinds
- flutes and clarinets play sustained tones for seven measures only at rehearsal number 75
- oboes and bassoons; tacet

Brass – TACET

Percussion – TACET

Celesta, Harp, Piano (intervention at rehearsal number 75)
- slowly reiterate pitch classes of twelve-note chord
- three layers of pulse
- *sostenuto* (use of sustain pedal in celesta and piano)

Strings
- *legato* quarter-tone scale fragments
- recitation tones in aleatoric texture, variable open and close voiced semitone based cluster harmonies
- *arco* only

Finale
(Rehearsal Number 81 until the end)

Solo Cello
- semitone and quarter-tone based pitch material
- predominantly *arco*

Woodwinds
- fast, staccato figures in climactic sections, IC 1+5
- chromatic flourishes at beginning of selected sections (piccolo and clarinet)
- fluttertongue chords (WT based clusters)
- staccato chord punctuations (various IC constructions)
- pentatonic chords swells towards end

Brass
- fast, staccato figures in climactic sections, IC 1+5
- fluttertongue chords (WT based clusters)
- staccato chord punctuations (various IC constructions)
- pentatonic chord swells towards end

Percussion
- reinforcement of climactic sections (timpani, tom-toms, side drum, tenor drum, bass drum)

- aleatoric arpeggiated textures; thirds and semitone based harmonies
- punctuations at beginning of, or in the midst of selected section

- punctuations or ornamentations at beginning of, or in the midst of selected sections (pitched and non-pitched percussion)
- timpani glissandi
- pentatonic chords in quarter-notes towards end (vibraphone and tubular bells)

Keyboards
- sharply articulated clusters (piano)
- quiet, rippling chromatic figures (low register)
- pentatonic chords in quarter-notes towards end (vibraphone and tubular bells)

Harp
- repeated clusters
- quiet, rippling chromatic figures (high register)
- pentatonic chords in quarter-notes towards end

Strings
- fast, staccato figures in climactic sections, IC 1+5
- single note and chordal glissandi
- staccato chord punctuations (various IC constructions)
- snaking chromatic lines, *ponticello,* IC 1+2
- fast "diatonic" scales towards close
- semitone based pitch material throughout
- *arco* and *pizzicato*

Neoclassicism in Lutosławski's Double Concerto

Taylor Brook
Columbia University

Abstract

This paper looks at the influence of Baroque and Classical music on Lutosławski's Double Concerto for oboe and harp. It is argued that while the surface elements of the music do not suggest a Neoclassical Classical composition, the Double Concerto is quintessentially Classical in its formal principles, textural makeup, and structural design. Lutosławski's approach to Classical and Baroque influences is compared with those of Schoenberg and Stravinsky, showing Lutosławski's individual compositional method through his utilization of different polyphonic and ritornello procedures throughout the Double Concerto.

In 1997, Steven Stucky identified "Neo-classic and Baroque allusions" as the first and most prominent link connecting Witold Lutosławski's early and late works, including the obvious and often commented about Concerto for Orchestra (1954), and "not easily dismissed... the concerto-gross-like-layout of the first movement of the Double Concerto."[1] Indeed, Lutosławski's Double Concerto for oboe, harp and chamber orchestra (1980)[2] exhibits many features of Neoclassicism, in the sense associated with Igor Stravinsky and Béla Bartók, but also, and notably so, with Arnold Schoenberg.[3] This broad concept of Neoclassicism is expressed through the lighter textures, triadic and quasi-tonal use of pitch, and the rhythmic language and well-defined phrase structures found throughout the Double Concerto. Lutosławski's Neoclassicism is at once overt – in the use of Baroque structures and the *concerto grosso* instrumental form – and subtle, as revealed by the prevalence of triadic pitch structures within a twelve-tone system and imitative polyphonic textures. Stephen Stucky commented about the Baroque formal elements in the Double Concerto, pointing out, for instance, that its "three movements are to a great extent independent from each other, lending a Baroque quality to the piece,"[4] but the work's less obvious harmonic and textural aspects of Neoclassicism

1 Stucky, Steven. "Change and Constancy: The Essential Lutosławski." In *Lutosławski Studies,* edited by Zbigniew Skowron, Oxford, Oxford University Press, 2001, 139-140.

2 Lutosławski, Witold. Double Concerto for Oboe, Harp, and Chamber Orchestra. London, Chester Music, 1980. Commissioned by Paul Sacher for oboist Hans Holliger and harpist Ursula Holliger (his wife), who premiered the work on 24 August 1980 at the Lucerne Festival in Switzerland, with Collegium Musicum conducted by Sacher.

3 Arnold Whittall, "Neo-classicism" in *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/19723 (accessed December 4, 2009).

4 Stucky, 2001, *op. cit.,* 180.

may be added to this premise. In this study, I argue that connections with the Baroque permeate the Double Concerto and that the work constantly references and toys with the Classical and Baroque traditions. The referential elements are found not only on the surface level of the music, but rather, like the Neoclassicism of the Second Viennese School,[5] they are often embedded in the structure and combined with new techniques that distance them sonically from their origins.

The Double Concerto was composed over a ten-year period (1970–80), resulting in a work that contains elements from Lutosławski's middle and late styles. The Concerto is the first composition that marks a turn away "from the single-span, end-weighted formal architecture" of works like the Concerto for Orchestra and the "shift towards multi-movement, free-form structures" that "owes something to the Baroque suite, or the early Classical symphonies of Haydn."[6] The concerto consists of three movements: *Rapsodico, Dolente,* and *Marciale e grotesco.* As in many other Lutosławski's works, such as the String Quartet (1964) and the Third Symphony (1973-1983), the movements are not separated by a silence but are instead performed *attacca.* This continuous multi-movement form is not found in the Baroque or Classical repertoire; however, the affectation and textures that separate the movements and their subsections are clearly articulated, a feature seldom found in Lutosławski's earlier works. The instrumentation of oboe and harp soloists accompanied by an orchestra of twelve strings and two percussionists, while reflecting the conditions of Paul Sacher's commission of the work for Hans and Ursula Holliger and his own Collegium Musicum, also references the Baroque concerto grosso.[7] Composers such as Arcangelo Corelli (1653-1713) used a similar instrumental arrangement of a concertino group (often two violins) with string orchestra, which resembles the instrumentation of Lutosławski's Double Concerto.

The connection to the *concerto grosso* is not limited to instrumentation; it is also evident in the way the instruments interact. The *concerto grosso* form is defined by the use of ritornello passages alternating between the soloists and the orchestra, a technique that Lutosławski uses throughout the Concerto, alternating quasi-aleatoric duos between the two soloists with orchestral interludes. *Ritornello* structures occur in the first movement from the first

5 Whittall. op. cit.

6 Stucky, 2001, op. cit., 185

7 "Concerto grosso." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/06254 (accessed December 8, 2009).

measure through to Rehearsal Number 17, and again at Numbers 24 and 25; in the second movement from Rehearsal Number 26 to 46; and in the third movement from Rehearsal Number 78 to 84. Furthermore, in the third movement, Lutosławski expands the idea of ritornello by alternating subgroups of instruments rather than repeating the standard opposition of the soloist(s) versus the orchestra. From the opening of the third movement the oboe plays as soloist with orchestral accompaniment until Rehearsal Number 60, when the oboe rests and the harp plays with the orchestra from Rehearsal Number 60 to 69. The procedure then intensifies as the harp and oboe alternate with greater frequency from Number 69 to 74, at which point the solo instruments finally play together. This intensification of the alternation of instrumental subgroups takes the *ritornello* to its logical extreme, into a realm beyond the Baroque repertoire. However, because Lutosławski relies on the original Baroque technique as a point of reference, this extension of the *ritornello* form remains in the broadly outlined sphere of Neoclassicism.

In the Double Concerto, Lutosławski organizes pitch by twelve-note chords and complementary subgroups of twelve-note aggregates.[8] The work also contains two twelve-tone rows, which are implemented in a single section, to serve specific functions; they do not permeate the work in the way a row does in serialist compositions. Using this approach to pitch, which the composer explored in a number of previous works starting with *Musique funèbre* (1958), Lutosławski carves out particular subgroups of the chromatic spectrum that contain possibilities for making references to tonality and diatonicism.

Admittedly, not every pitch structure references Neoclassical tonality. For example, the opening section of the work features frenzied movement in an aggressive twelve-note chord string tutti. The use of pitch in this opening section, and in many other sections, does not reference Neoclassicism; however, the texture, which will be discussed further on, as well as the aforementioned placement of the sections in a ritornello form, allow for sections such as the opening to cohere with the work's overall Neoclassical/Classical underpinnings.

8 For an in-depth analysis of 12-tone chords and pitch organization in Lutosławski's music including many examples from the Double Concerto see Homma, Martina, Witold Lutosławski. Zwolftönharmonik- Formbilduung – "aleatorischer Kontrapunkt." Studien zum Gesamtwerk unter Einbeziehung der Skizzen. Cologne, Bela Verlag, 1995. The Double Concerto is discussed specifically on pp. 128, 308-310, 496, 516-17, and 578, in addition to other references.

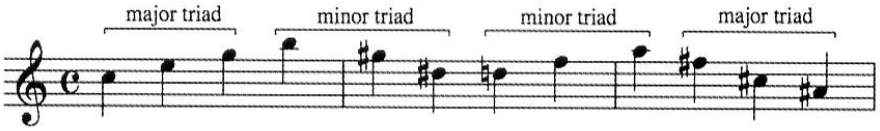

Figure 1: The prime row form from the first movement of the Double Concerto.

A strong preference for triads becomes apparent in an analysis of the pitch structures. The anatomy of the first twelve-tone row, which exhibits symmetrical triadic content, is shown in Figure 1. Although the second half of the row is not the exact retrograde of the first half, the contour of the two halves contain this relationship: three ascending intervals followed by two descending intervals versus two ascending intervals followed by three descending intervals. Furthermore, the arrangement of the triads in the row is also symmetrical around the middle of the row.

The implementation of this twelve-tone row occurs in the first movement from Rehearsal Number 17 until two bars after Number 21. This section of the work, marked *Appassionato,* begins with a trio between three groups of strings: the first three violins, violins four to seven, and the first two violas. The legato string trio plays through several of the row forms, shown in order in Figure 2, creating a hocketing texture. This sustained hocketing texture of the trio allows for three adjoining pitches of the row to sound simultaneously at any moment, thus exposing the triadic structure of the row harmonically. This utilization of the row as a means of generating a consistency of harmony and interval content was also explored by Lutosławski in *Musique funèbre,* where the composer developed a row to avoid triads and tonal centres rather than create them. This method of embedding tonal possibilities within the interval structure of a twelve-tone row was first explored by Alban Berg (1885-1935) in his celebrated Violin Concerto (1935),[9] which uses a twelve-tone row formed by elided major and minor triads. Like Berg, Lutosławski evokes an ambiguously tonal harmonic sense by saturating the music with triads, while simultaneously remaining within the structural framework of a twelve-tone row.

Although the techniques of retrograde and inversion of a melody are used throughout the entire canon of Western music, it is in the Renaissance and Baroque periods that these techniques were most common and most

9 Pople, Anthony. *Berg: Violin Concerto.* Cambridge, Cambridge University Press, 1991.

thoroughly explored. The choice of row forms in the Double Concerto displays a systematic use of the retrograde inversion. For instance, the second row, occurring in the score after Rehearsal Number 90 at measure 227 of the third movement, is manipulated by inversion as well as used in a polyphonic texture.

Measure numbers (Rehearsal No. 17)	**Permutation**
1 – 3	P_0
3 – 5	RI_0
5 – 7	P_{11}
7 – 9	RI_{11}
9 – 11	P_{10}
11 – 14	RI_{10}
14 – 17	P_9
17 – 21	RI_9
21 – 25	P_8
25 – 29	RI_8
29 – 32	P_7
34 – 39	RI_7
39 – 45	P_6
45 – 47	RI_6

Figure 2: The implementation of the row from Bodman Rae.[10]

In Figure 3. This Figure also marks the chromatic segments with brackets as well as possible subdivisions of the pitches into triads.

Most of the pitch structures found in the Double Concerto are formed by the coupling of complementary groups of pitch-classes. Nearly all the complementary structures are realized in the normative fashion as two subgroups, which together form a twelve-note chord. However, there are a few exceptions to this rule in the second movement, where ten-note chords are chosen instead. One strand of complementary pitch structures that runs through the entire work can be found in the recurring duos between the oboe and harp soloists. The exact pitch structures of these duos and the rehearsal numbers at which they occur are shown

10 Bodman Rae, Charles, *The Music of Lutosławski.* London, Faber and Faber, 1994, 156.

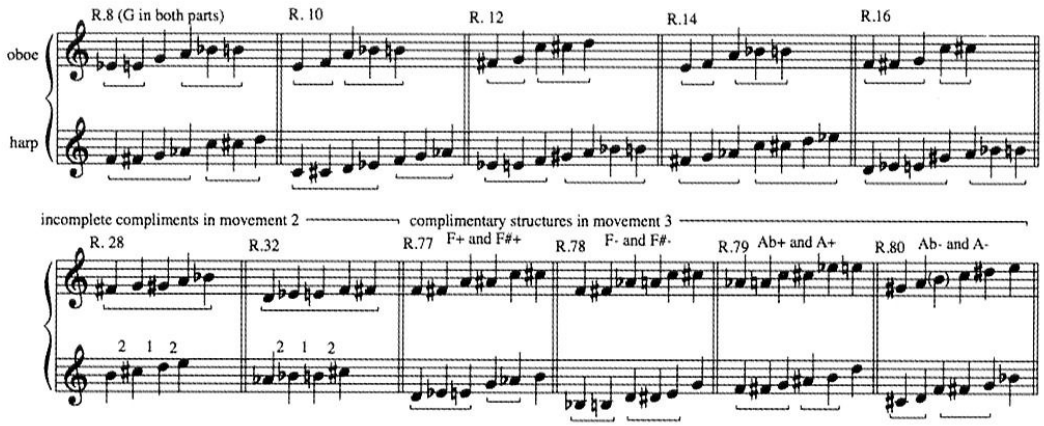

Figure 3: Complimentary pitch collections in oboe and harp duos shown with corresponding rehearsal numbers in the second movement of Lutosławski's Double Concerto.

The complementary structures found in the duos of the first movement are comprised of two chromatic segments separated by a larger interval. There is nothing inherently tonal or Neoclassical about these pitch structures, however, they do suggest tonal centres by focusing on small segments of the pitch material. For instance, in the oboe part for the first duo at Rehearsal Number 8, excluding the first leap from E-flat to B-flat, the first two systems feature movement by interval classes 1 and 2 exclusively, providing pitch centres through repetition of a single note as well as through sustaining pitches in long *fermata* notes. However, further on in the passage, Lutosławski begins to toy with a quasi-tonal melodic movement. The fourth line, for example, features an overt tonal centre on E, created by the repeated leaps from B to E and from A to E, as well as by the use of short melodic cells ending on E, such as B – D-sharp – E and A – A-sharp – B – E.

A less obvious, but no less important, reference to Baroque music contained in the construction of the *ad libitum* duo sections lies in the use of register to create compound melodies. In the third and fourth line of the oboe part from Rehearsal Number 8, Lutosławski writes a compound melody by alternating figures in the middle range of the instrument with figures in the upper range of the instrument. Furthermore, the continuation of this section shows a different technique of creating compound melodies, which features movement by semitones separated by fourths, as demonstrated in Figure 4. The same example also illustrates Lutosławski's use of the twelve-tone row appears with its various

manipulations, such as the retrograde of contour, transposed down by a minor second. Techniques such as these occur throughout the entire work in the *ad libitum* duo sections, contributing to the overall coherence of the work.

Figure 4: Excerpts from the ad libitum oboe part in Rehearsal Number 8.

In the orchestral sections of the work, Lutosławski often implements canonic structures – yet another technique integral to Baroque music. However, his canons are unlike the canons found in the Baroque period because they are a tool to create sound masses with a certain affect, or a gradual expansion of range. This technique is similar to the use of canons by György Ligeti (1923-2006) in pieces such as *Atmospheres* (1961) and *Lux Aeterna* (1966).[11]

As mentioned above, the opening of the Double Concerto bears no obvious relationship to Baroque music. It begins with a flurry of action on a twelve-note chord with a separate line for each of the twelve strings. The only audible relationship with tonality can be found in the lowest voices, that of the second cello and the double bass, oscillating between the notes C and G, which is reminiscent of a C tonality. A stronger relationship with Baroque music exists on a structural level; the opening section contains two superimposed canons, both of which begin in the structural middle of the imitative process.[12] This quasi-canonic technique can be found in all of the repeated orchestral sections of the ritornello portion in the first movement; examples can be found at the opening of the work, two measures before Rehearsal Numbers 2 and 3.

The second movement begins with three overlapping canons: one canon played by the first six violins, a second canon played by violin seven through to the second viola, and a third canon played by the two cellos. All three canons imitate at the unison; however, they do not all share the same time interval between entries. A dotted eighth rest is used in the first canon, while the durations of five sixteenths appear in the second and third canons. The pitch

11 Bernard, Jonathon W. "Inaudible Structures, Inaudible Music: Ligeti's Problem, and His Solution." *Music Analysis* vol 6, no 3: 207–35, 1987.

12 By "structural middle," I am suggesting that the music begins at a middle point in the formal structure. In other words, a canonic structure begins with a single line that is then imitated; however, Lutosławski's canon begins at a point where all the imitative entries have already occurred.

content for this canonic section is comprised of complementary six-note groups of stacked thirds, as shown in Figure 5. The first grouping can be found in violins one through six (the first canon), with the second grouping given to violin seven through to the contrabass (canons two and three). These pitch structures reflect the construction of the row; they can be deconstructed into four different triads. The first group contains A-flat minor, E-flat major, F diminished, and C-flat augmented triads, while the second group contains A minor, F-sharp minor, F-sharp diminished, and D major triads. The implementation of these pitch structures often highlights their triadic content by arpeggiating the triads, particularly those of a major or minor sonority. For example, the opening of the canon at the Rehearsal Number 26 begins with nine beats of an arpeggiation of an E-flat major triad. Similarly, the second canon, played by violin seven through to viola two, is made entirely of an arpeggiated A-minor chord, while the third canon in the cellos is simply an oscillating major third, suggesting a D-major tonality. Passages featuring canons with similar pitch designs, although differing in orchestration, occur in the same movement at Rehearsal Numbers 29 and 33.

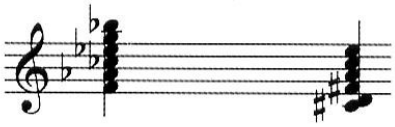

Figure 5: Complementary pitch structure at Rehearsal Number 26 in the second movement.

It isn't until the gargoylian third and final movement, Marciale e grotesco, that Lutosławski turns to the variant of the Neoclassical style associated with Igor Stravinsky, particularly in terms of rhythm. The opening of the third movement features a march melody, part of which is shown in figure 6, played by the oboe. The march develops in pitch by gradually expanding a chromatic segment. The melody is given a strong, march-like quality through the use of repeated notes as well as recurring rhythmic figures in duple meter. The large-scale structure of the phrases also exhibits Neoclassical tendencies: it features a clear and regular pulse into which an element of irregularity is inserted, a device often used by Stravinsky in his Neoclassical works, such as L'histoire du soldat (1918). This effect is realized by the insertion of a triple-meter measure in the middle of the predominantly duple-meter passage. The inserted triple-meter bars occur

two measures after the Rehearsal Number 50, as well as one measure before Number 51.

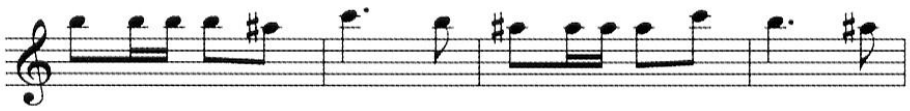

Figure 6: The march melody introduced by the oboe in the third movement.

The final passage of the Double Concerto suffuses the work with a strong sense of E major through a final tutti section leading to a resplendent cadential finish. Here, Lutosławski evokes a dominant function with the note F being set in opposition to the tonic E, and after a brief back-and-forth between these notes the music concludes with a cadential progression to an E chord. This overt appearance of a cadence is surprising as it blatantly displays tonality in a way only hinted at in the rest of the Double Concerto. The ending embodies, or perhaps affirms, the playful affect of the work as a whole and may cause the listener to reinterpret what was heard before in the work as humorous, or even mischievous.

The Double Concerto extends the ideas of Neoclassicism by elaborating on Baroque techniques and taking them to extreme, and sometimes unusual, places. By integrating Baroque techniques in both the structural and surface level of the music, Lutosławski manipulates and re-contextualizes his musical material in ways that remove its relationship with its tonal ancestry further than in the Neoclassical works of the first half of the twentieth century. Overall, the Double Concerto plays with the Western musical tradition in a manner at once lighthearted and serious. ▪

Centrifugal and Centripetal Forces in Witold Lutosławski's *Chain 3*

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Abstract

In the analysis of the music of Witold Lutosławski, two potential areas of interest include his use of the "chain" technique and his interest in employing opposing musical forces. The composer himself made multiple references to the chain technique, a formal principle that forgoes clear-cut division between sections in favour of the use of multiple contrasting layers, the staggered beginnings and endings of which cause them to overlap like the links of a chain. Multiple analysts have noted Lutosławski's frequent use of what they refer to as "centrifugal" and "centripetal" musical forces – the former suggesting dis-integration, the latter suggesting development and integration – as a means of organizing the work and as a source of musical tension. In her analysis of *Chain 1* and *Chain 3*, Nikolska (2001) acknowledges the chain technique's potential role in support of both centrifugal and centripetal musical tendencies, but stops short of identifying specific examples. The present analysis of the harmonic, rhythmic, and formal structures of *Chain 3* (1986) studies the piece through the lens of these centrifugal and centripetal forces, paying particular attention to the way in which they are influenced by the chain technique.

Throughout his creative life, Witold Lutosławski (1913-1994) developed what he referred to as the 'chain' technique. By this, he meant a basic formal principle that links together segments of a work in superimposed layers. Although elements of chain-like structures can be traced back as far as the 1950s and the *Musique funèbre* (1954-1958), his use of the technique culminated in the mid-1980s in a series of three works: *Chain 1* for chamber ensemble (1983); *Chain 2*, Dialogue for violin and orchestra (1984-1985); and *Chain 3* for orchestra (1986).[1]

Previous analyses have established Lutosławski's interest in employing "centrifugal" and "centripetal" forces in his music.[2] This is to say that while one musical process may contribute to a sense of development and integration, another may – sometimes simultaneously – suggest suspension and disintegration.[3] In her analysis of *Chain 1* and *Chain 3*, Nikolska acknowledges the chain

1 Lutosławski, Witold. *Chain 2: Dialogue for violin and orchestra.* London: J. & W. Chester/Edition Wilhelm Hansen London Ltd., 1985. *Chain 3 for orchestra.* London, J. & W. Chester/Edition Wilhelm Hansen London Ltd., 1986.

2 Harley, James. "Considerations of Symphonic Form in the Music of Lutosławski". In *Lutosławski Studies,* edited by Skowron, Zbigniew. New York, Oxford University Press, 2001, 167; Whittall, Arnold. "Between Polarity and Synthesis: The Modernist Paradigm in Lutosławski's Concertos for Cello and Piano". In *Lutosławski Studies, op. cit.,* 244-268.

3 Nikolska, Irina. "On the Types of Chain Connections in the Late Music of Lutosławski: Some Remarks on Chain 1 for Chamber Ensemble and Chain 3 for Orchestra". In *Lutosławski Studies, op. cit.,* 305-323. See also Bodman Rae, Charles. "Lutosławski's Sound World: A World of Contrasts." In Lutosławski Studies, edited by Zbigniew Skowron, 16-35. Oxford: Oxford University Press, 2001.

technique's potential role in support of both musical tendencies, but stops short of identifying specific examples.[4] In contrast, while the present essay provides an analytical overview of *Chain 3* as a whole, it does so with the additional goal of exploring the role of centrifugal and centripetal forces within the work, paying particular attention to the way in which they are influenced by the chain technique.[5] Before proceeding, however, we must first briefly establish the history of the work and further examine the nature of the chain technique.

Chain 3 is a single movement work, scored for full orchestra with a large percussion section, with a duration of approximately 11 ½ minutes. The piece was written on a commission from the San Francisco Symphony Orchestra, and was premiered on 10 December 1986, conducted by Lutosławski. As the title indicates, it is the third incarnation of the same formal idea, described by the composer in the prefatory notes to the earlier *Chain 2* (1984):

> The title of [*Chain 2*] relates to its form. Over the last few years I have been working on a new type of musical form, which consists of two structurally independent strands. Sections within each strand begin and end at different times. This is the premise on which the term chain was selected.[6]

Kathy Ann Russavage summarizes the technique more succinctly, saying: "constructed of two interwoven layers, a seamless texture is created by the non-coincidence of sectional divisions of each layer".[7] In describing his motivation for creating the chain technique, Lutosławski states that:

> Historically, a musical construction has been made up from a series of sections, each having a cadence at its end. I wanted to break from this convention. So I put forward an alternative conception of leaving one musical thought for another; namely, the method of asynchronous superimposition of

4 Nikolska, 2001, op. cit., 305.

5 There is only one current study dedicated to interval classes and motivic structure in Lutosławski's Chains by Joseph Jakubowski: *Interval Class Hierarchy and Motive: An Analytical Application to Witold Lutosławski's Chain 1, Chain 2, and Chain 3*. M.A. Thesis, Northern Arizona University. UMI/Proquest, May 2014.

6 Lutosławski, 1988, *op. cit.*

7 Russavage, Kathy Ann. *Instrumentation in the Works of Witold Lutosławski*, D.M.A. Thesis, University of Illinois at Champaign-Urbana, 1988, 34.

> two layers passing on to another section independently. This device freshens the dramaturgic quality of the musical form. ...This method is conducive to an ambivalent perception of music; after all, I can initiate a new musical thought against the background of a different one, carrying – why not? – an antithetic sense. Suppose you have a dream. You see something, and suddenly you realize that it is something quite different.[8]

Charles Bodman Rae further generalizes, pointing out that:

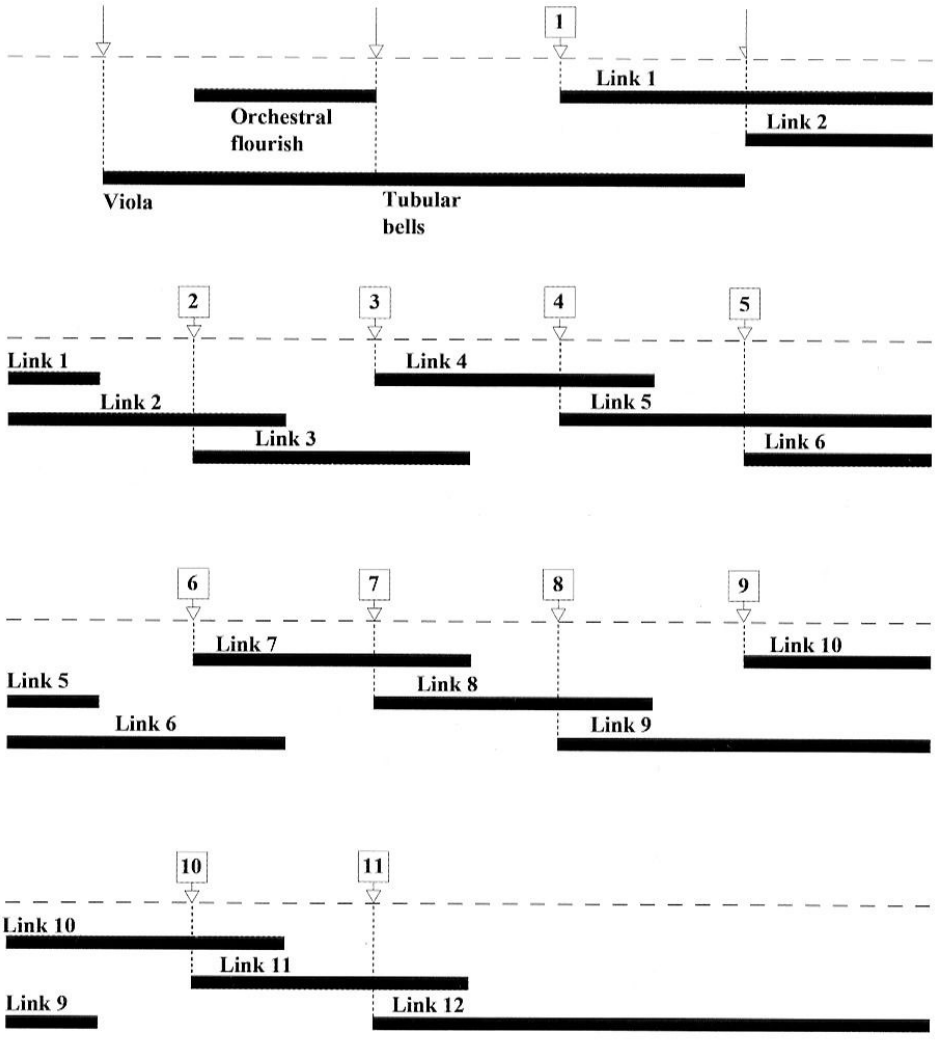
> [Lutosławski's] prime purpose in exploring and exploiting this principle has been the search for alternative ways of building a large-scale form, and to replace conventional structuring in clear-cut sections.[9]

Beyond the two earlier members of the *Chain* series, the technique is also explicitly explored in a number of the composer's earlier works, including *Mi Parti* (1975-1976), the *Double Concerto* (1979-1980), and *Symphony No. 3* (1981-1983). A visual representation of this technique, as applied to the introduction of *Chain 3*, is shown in Example 1. Having established the context of the work, we can now more closely examine its musical content.

Despite the work's relatively short duration, the sketches left by Lutosławski demonstrate the composer's rigourous planning of Chain 3. This is not surprising, as he saw the work's treatment of many independent musical ideas as comparable in intent to large-scale symphonies.[10] This also fits with Lutosławski's preoccupation, particularly in his later career, with the development and extension of traditional symphonic forms.[11]

Analysis reveals that the single movement form of *Chain 3* consists of three sections, each of which contains multiple subsections: the introduction, spanning the first twelve Figures,[12] exposes the chain; Figures 13-37 make up the

8 Nikolska, 2001, op. cit., 305-306.
9 Bodman Rae, Charles. *The Music of Lutosławski*, London, Faber and Faber, 1994, 178.
10 Nikolska, 2001, *op. cit.*, 315.
11 Harley, 2001, op. cit. 169-193.
12 Other authors use the term "Rehearsal Number" for what Schouten calls a "Figure" in the score; they also use the term "Figure" for music examples. Schouten's preferred use is "Figure" for "Rehearsal Number" and his illustrations are called "Examples." [Editors].



Example 1: Illustration of the chain technique, as applied to the introduction of *Chain 3*.[13]

middle section; and Figure 37 to the work's closing comprises the climax, transition and coda. The complete formal structure is described in Table 1 (p. 196-197).

Lutosławski made no attempt to hide the effects of the chain technique in the work's introduction. In fact, he described this section as an "ostentatious

13 Adapted from Evans, Gerald E. "The development and application of the chain technique in the recent works of Witold Lutosławski." In *Proceedings of the Bowling Green State University New Music & Art Festival: Contemporary Music Forum 11*, edited by W.E. Lake. Bowling Green State University, 1990, 40.

display",[14] designed to make the chain readily audible to the listener. In this section, played mostly *ad libitum,* or conducted without metre, Lutosławski presents twelve overlapping ideas, or 'links' that he describes as follows:

> The layers constituting the sound patterns of my *Chain 3* are in extremely sharp contrast to each other not only in structural terms, but also in the very nature of their expressiveness, which is not characteristic of my earlier compositions. In one passage, for example, violins 1 and xylophone are 'giggling'; utterly unexpectedly a cantilena of four cellos appears; while the latter keep on 'singing', the former give way to a group of brass wind instruments 'grumbling'; and so on.[15]

From his description, it is evident that Lutosławski intends the work's introduction to be highly dis-integrated in nature, suggesting centrifugal rather than centripetal tendencies. He achieves this by giving distinctive characteristics to the individual links, thereby creating considerable musical contrast at the points of sectional overlap. Table 2 (p. 198-199) contains a summary of the material that comprises each link.

The "Ordered Pitch Classes"[16] column shows the order in which the pitch classes are initially unfolded, while the "Unordered Pitch Classes" column shows these in their unordered, numerical form. The "Interval Classes" column shows the most commonly utilized interval classes, although not necessarily in the order of their frequency. Note that this information is drawn from the entire duration of each link, and does not imply that all pitch or interval classes can be heard at once. The indications in the "Tempo" column refer only to its associated link, and it can be assumed that polytempi relations occur between any two adjacent links with unique tempi.

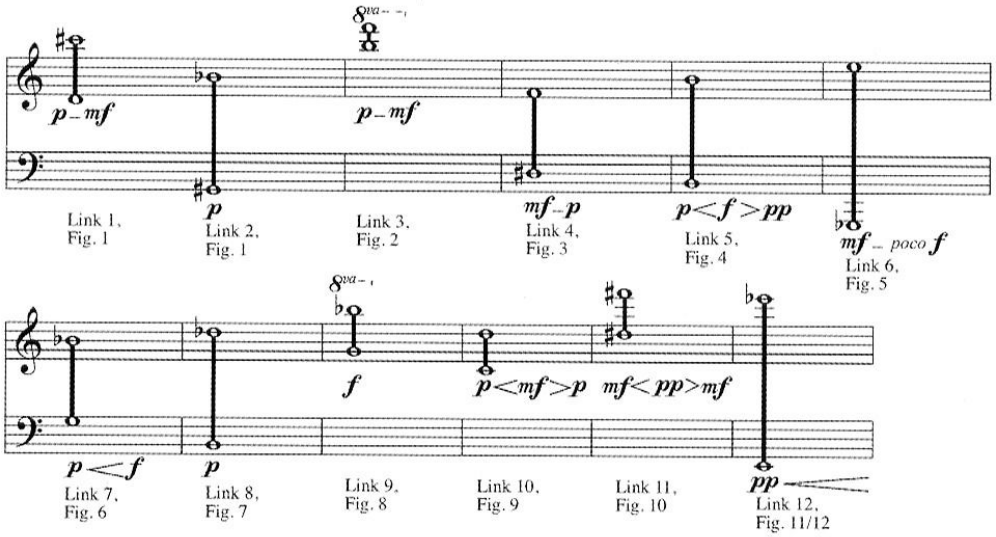
Lutosławski employs a number of methods to ensure differentiation between links. These include dissimilar textures, tempi, registers, and dynamics, as well as unique melodic, harmonic and rhythmic gestures. For instance, Example 2 illustrates the registral ranges and generalized dynamic characteristics of the twelve links. While registral overlap is present between many links, one also

14 Evans, 1990, *op. cit.,* 38.

15 Nikolska, 2001, *op. cit.,* 311-315.

16 In the present analysis, pitch classes are denoted by both their traditional letter names and integer notation, where C is represented as 0, C# is 1, etc.

notes areas of rather extreme differences. This is further heightened in the music by the fact that each link rarely occupies a range of more than a single octave at any one time. The instrumentation differs greatly between links, and consists of a variety of small instrumental groupings. The pitch material for each link is taken from consecutive segments of the chromatic aggregate, and each link contains a partial complement to the pitch material of the preceding link. While this approach to pitch organization could be perceived as contributing to a sense of unity through complementation, the total absence of pitch invariance between links, combined with the myriad other musical oppositions that occur, serves only to further distinguish each link.



Example 2: Registral ranges and typical dynamics of the first twelve links, Figures 1-12.

Despite the centrifugal nature of the exposition, Lutosławski does not intend for the individual links to operate wholly autonomously, and takes steps to ensure that unifying, centripetal forces remain active between the links. For example, Lutosławski continues his well-established tradition of using a small selection of interval classes.[17] Melodic motion of the semitone and whole tone dominates the exposition, and while other interval classes are used, they are generally only introduced into a link once its basic character has been already established.

17 Bodman Rae, Charles, 1994, *op. cit,* 63-65; Stucky, Steven. "Change and Constancy: The Essential Lutosławski". In *Lutosławski Studies, op. cit.,* 151-152.

Lutosławski also allows the links to 'react' to each other at the transition from one link to another. The details of these interactions are summarized in the final column of Table 2, and will be further discussed as we now look more closely at the content of the opening chain, starting from the beginning of the work.

The exposition of the chain is preceded by a short flourish in the strings, winds and percussion that presents a twelve-note chord, although its sub-structural polychordal layering is obscured by rapid figuration throughout the orchestra. This sonority settles on pitch D4 in the viola and

Chordal punctuations, ending on low, written out glissandi in the celli.ubular bells. This flourish gives way at Figure 1 to the first link, played on three flutes. This link begins and ends on a unison F-sharp4, and its expressive, cantabile-like lines form a quasi-canonic

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At Figure 2, three solo violins and xylophone enter to form the third link, which prompts the contrabasses to quickly drop approximately one octave. This new link begins on a cluster spanning a minor third from B6 to D7. One pitch class is assigned to each instrument, which it maintains throughout the link, although occasional octave displacements do occur. The rhythm in this section is primarily a series of 32nd notes followed by eighths and quarters. At the transition to the next link, the texture becomes increasingly pointillistic, and octave displacements occur with greater frequency.

At Figure 3, three clarinets begin a quasi-canonic link, played mostly in sixteenth- and 32nd-note patterns. This link is registrally displaced by two

full octaves from the start of the previous link. The pitch material is initially unfolded primarily in groups of adjacent semitones, and gradually expands to include interval classes two, three, and five. Although the clarinets begin to descend in register prior to the introduction of the next link, the process is expedited in the link's transition.

At Figure 4, four solo celli begin the first quasi-canonic cantabile section heard since Link 1. The melody is primarily comprised of eighth- and half-note rhythms, and gradually ascends in register over the course of the link. Initially, it emphasizes pitch classes one and two, and then expands to include three and five. While the melody undergoes a crescendo at the entrance of the next link, few other aspects of its character are affected by the interruption. This can be interpreted as a statement about the 'strength' of the *cantabile,* which, as will be discussed, Lutosławski thoroughly tests in the work's forthcoming middle formal section.

At Figure 5, the celesta, harp and piano begin a rather static link that explores interval classes one and two in repeated 32nd-note grace notes followed by sustained whole notes. The performers are instructed to repeat these patterns unchanged as the next link enters, which only adds to its feeling of stasis.

At Figure 6, two muted trumpets and two muted trombones mark the re-entrance of the brass section to the music. Here, they play sustained, flutter-tongued half notes in alternation with 32nd-note figuration. Like the previous link, the intervallic range is limited to only interval classes one and two. Interval class one is emphasized between half notes, while the 32nd notes include both interval classes one and two. At the transition to the next link, the half notes are abandoned in favour of the 32nd-note motives.

At Figure 7, three bassoons and solo bass clarinet present the most harmonically transparent link heard, thus far. Previously, much of the harmonic structures have been close, cluster-like sonorities, whereas this link offers much wider vertical spacing between its component pitches. The repeated patterns heard here are of either one or three grace notes followed by a half note. When reduced to interval classes, this link features one, two, three, and five, although many of these are heard as sevenths, sixths and other wide leaps. At the transition to the next link, the motives undergo a slight rise in register.

At Figure 8, four solo violins return to the high registers last heard in Link 3, and begin the push toward the conclusion of the chain's exposition. Beginning on a unison B♭5, they present interval classes one, two, three, and four in a

flurry of 32nd-note patterns that gradually slow to sixteenths, eighths and quarters. The transition to the next link prompts the line to return to 32nd-note figuration.

At Figure 9, three muted trumpets form a link that echoes much of the character of the preceding link. As in Link 9, this link begins with all instruments on a unison pitch – here note D4 – where it also ends an octave higher on D5. As well, it shares the rhythmic feel of a written-out *ritardando,* beginning with 32nd-note figuration and gradually slowing to sixteenths, eighths, quarters and half notes in a quasi-canonic texture. It also shares similar intervallic patterns, emphasizing interval classes one and three. Unlike the previous link, however, it simply repeats its *ritardando* gesture from a standstill, rather than gradually regaining rhythmic momentum. The entrance of the next link seems to have no affect on the current link, which simply fades away after expending its energy.

At Figure 10, three solo violins present a link beginning with a written out semitone glissando played at the unison, a gesture not previously heard in the work. The glissando descends in eighth notes from F#6 to D#6, before repeating F#6 in sixteenth notes and re-cycling through the gesture. After moving down an octave, the entrance of the next link prompts the violins to begin scalar-like sixteenth-note patterns running between the pitch components of the glissando. Interval classes one and three are emphasized throughout this link, with the semitone dominating.

Figure 11 marks the final link of the introduction. Unlike the previous links, this is played a battuta, or conducted with metre. It begins with three flutes and harp on a unison C5 playing 32nd-note patterns, and gradually expands to include all of the winds, as well as the trumpets, celesta, harps and piano playing all twelve pitch classes in a sort of 'babble' that spans almost four octaves At Figure 12, the performance again returns to *ad libitum* and undertakes a gradual, orchestra-wide crescendo in preparation for the beginning of the next major formal section.

Nikolska describes the introductory section of *Chain 3* as "hesitating"[18] a musical situation that Lutosławski also explored in his *String Quartet* (1964) and *Symphony No. 2* (1965-1967). It seems that his aim in this section was to create a feeling of stasis and suspension through the use of a large number

18 Nikolska, 2001, *op. cit.*, 315.

of dis-integrated, centrifugally natured musical elements. The result is music that, while appearing to move forward, does not seem to develop or reach any particular goal. In conceiving of the music in this way, Lutosławski's metaphor likening this section to a dream may seem somewhat more relevant. It also corresponds well to his desire to engage the listener in the first section of a work, but not to provide too much growth or complexity, instead leaving them to thirst for more substantial development in the music to come.[19]

Marked *Presto* and played *a battuta*, the middle section of *Chain 3* (labeled 'B' on the formal overview in Table 1) comprises five subsections, usually demarcated by changes of tempo and metre. In contrast to the work's highly centrifugal introduction, this section is constructed according to Lutosławski's approach to symphonic development[20] and is far more centripetal in nature. Here, musical ideas are frequently recalled and varied, while they were largely transient and fleeting in the preceding section. In the work's middle section, the chain technique closely resembles its use in *Chain 2*, where links are superimposed onto one stable, consistent element.[21] In the case of *Chain 3*, the stable layer is almost always found in the string section. Unlike the discrete pitch class segmentation between the links of the introduction, Lutosławski strengthens the internal unity of the middle section through the use of shared pitch classes between links. There is, however, a recurrent device of melodic blurring employed throughout, where contrasting patterns abruptly interrupt a stable melody, thereby reducing its dominance in the texture. This device functions as a sort of internal link within the stable layer. The resulting interruptions help to maintain the presence of centrifugal forces in the work, and play an important dramatic role, which will now be discussed.

Figures 13 to 17 alternate between quiet, thin textures and dense flurries of sound, usually comprising twelve-note aggregates. Figure 13 begins with brass rips superimposed on a pianissimo twelve-note chord played in the strings, and is followed by a repeated series of seven descending whole tones, played pizzicato, that cycle downwards through the string families, beginning in violins 1. At Figure 14, two clarinets play a grotesque link that emphasizes intervals of the second, tritone and seventh. This passage includes all pitch classes but F.

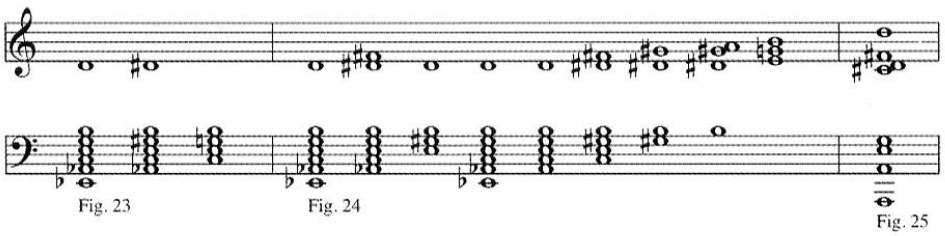
19 Kaczyński, Tadeusz. *Conversations with Witold Lutosławski*. Translated by May, Y. London, J. & W. Chester/Edition Wilhelm Hansen London Ltd., 1984.

20 Nikolska, 2001, *op. cit.*, 317.

21 Evans, 1990, *op. cit.*

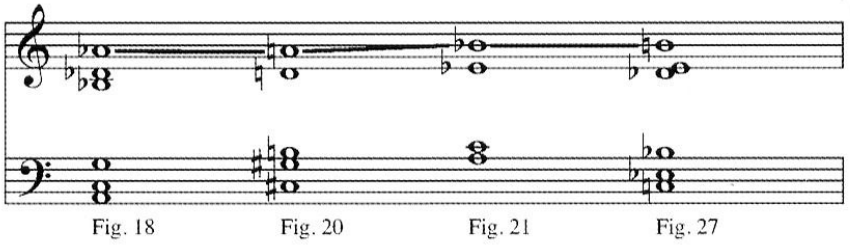
At Figure 15, a variation of Link 11's semitone glissando gesture is heard in the trombones. At Figure 16, the dense twelve-note chord texture from earlier in this section – previously heard in the strings – transfers to the winds, which play a descending cascade of lines that emphasize semitones. Under this, the strings, brass and percussion play chords built primarily of thirds with added neighbour notes. This texture gradually thins to give way to the next formal section in Figures 17 to 23.

This section is consolidated by a flowing cantabile melody, played in unison by violins 1 and 2, and it is onto this that several links are superimposed. The cantilena's interval content favours semitones, major and minor thirds, and tritones, and occupies a range spanning E4 to E6. In this section, Lutosławski makes blurring of the cantilena a focal point, interrupting the melody every few measures with mostly chromatic sixteenth-note patterns in *divisi* violins 1 and 2. The cantilena begins at Figure 17, over which the seven-note descending whole-tone motive from the previous section undergoes a series of transformations in the winds, first expanding intervallically in the bassoons and bass clarinet – now instead favouring thirds over seconds – and then expanding rhythmically in the horns, where it becomes a series of chromatically descending quarter and half notes. At Figure 18, the remaining strings, tubular bells and harps form a link that repeatedly restates an A minor seventh chord with a flat ninth and flat eleventh in a written out ritardando. This chord gradually dissolves into a single note and is met by a descending flurry in the clarinets and bassoons that resembles the texture near the end of formal section B1. Figure 19 introduces a gradually ascending melody in the two harps. This melody highlights interval classes one and six. As well, the divided cello section begins ascending triplet eighth-note figures that rise in quarter-tones. The texture then remains relatively static over the next several figures as elements of the newly introduced links are played against each other, gradually rising in register, while the violin cantilena continues to develop and increase in rhythmic activity. Finally, the sixteenth-note blurring in the violins takes over in Figure 22, which leads into the next formal section, spanning Figures 23 to 27.



Example 3: Harmonic progression of strings, Figures 23-25.

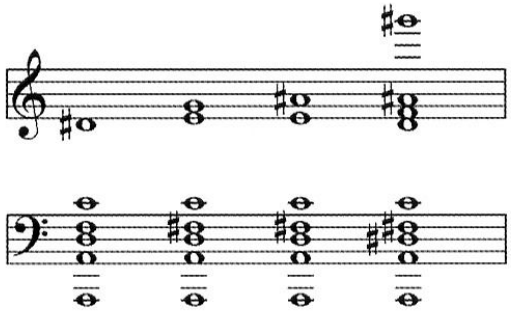
At Figure 23, groups of four solo violins, violas, and celli begin playing *sul ponticello* glissandi spanning thirds. The resulting chords outlined by the glissandi, a reduction of which in shown in Example 3, are primarily tertian in construction, and gradually decrease in range and pitch cardinality as they ascend in register. Above this, several small links are played in the winds and percussion, beginning just before Figure 24. At Figure 25, the complete string section settles on a sustained A dominant thirteenth chord, which foreshadows the climax of the work. Just before this, the first flute begins a new link played in half notes in alternation with eighth-note quintuplets, upon which another link in the clarinet and harp is superimposed. At Figure 26, the flute link changes its character to a series of quarter notes emphasizing interval classes one and three. The clarinet briefly imitates the earlier flute patterns just prior to exiting the texture, which is followed by the exit of the flute. One measure before Figure 27, the strings break from their sustained chord to begin emphasizing pitch class D, which prepares the move to the next formal section, spanning Figures 27-31.



Example 4: Harmonic progression of the "ritardando" chord from Figs. 18-27.

Although there is no change of metre at Figure 27, it does mark the return to the violin cantilena, and is therefore best considered as a new formal section. Rather than being treated as a strict recapitulation of earlier material, which Lutosławski

has stated that he preferred to avoid,[22] this section instead seems to be a continuation of section B2. Not only does the cantilena rapidly return to eighth- and sixteenth-note rhythms previously heard at the end of the melody's first occurrence, but the surrounding texture also returns with instrumental reinforcement. For example, the gesture of the ostinato ritardando chord now adds the trumpets, horns and trombones to its earlier strings, tubular bells and harp. As well, Example 4 shows the development of the pitch content of this gesture from its initial emergence in Figure 18. Note the movement of the top voice: from Figures 18 to 21, it rises in semitones from A♭4 to B♭4. Upon its return in Figure 27, the top voice is heard on note B4, appearing to pick up where it previously left off. On a global scale, the interruption of the cantilena can be interpreted as a large-scale application of the principle of melodic blurring. Rather than brief flourishes momentarily interrupting the line for a measure or two, the entirety of section B3 served to interrupt the continuation of the cantilena, thereby slowing the progression toward its culmination. As with the interruption of the cantabile melody in the introduction's Link 5, however, the 'strength' of the cantilena again proves too formidable for the centrifugal elements attempting to force its dis-integration. Like in the cantabile heard in formal section B2, the texture between Figures 27 and 31 remains reasonably static. A new link is introduced in the trumpets and horns at Figure 30, descending in semitones through quarter note triplets. Shortly thereafter, the flutes, oboes and clarinets begin reinforcing the string cantilena, which now takes on the melodic pattern of three ascending grace notes followed by a half note. This motive was previously heard in Link 6 of the introduction.

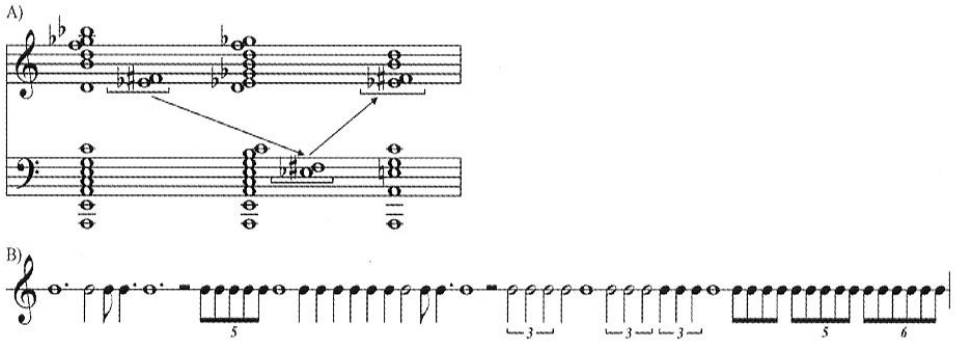


Example 5: Harmonic progression in the last three measures of Fig. 36.

Figures 31 to 37 comprise the last formal subdivision of the middle section of the work. Like formal section B3, this section functions as a large-scale

22 Nikolska, 2001, *op. cit.*, 321.

interruption of the development of the string cantilena. In a manifestation of Lutosławski's concern with the psychological perception of form,[23] he offers the listener a clue to the relationship between the two sections by using the same opening gesture for both. The overall principle of this section is of orchestral and textural thickening, in that almost every time an instrument enters, it does not leave the texture until the conclusion of the section. This contributes to a growing intensification of the texture and prevailing dynamic in preparation for the movement to the work's culmination. By Figure 36, the texture has grown quite thick in sixteenth-note figuration, and comprises almost the complete orchestra. In the last three measures of Figure 36, the density abruptly breaks apart for the presentation of four fortissimo chords, each rooted in pitch A1. A reduction of these chords is shown in Example 5. While the lower members of these chords remain mostly unchanged, the top notes gradually ascend in register. These punctuating chords serve to prepare for the work's point of culmination in Figure 37, which begins the final section of the piece.

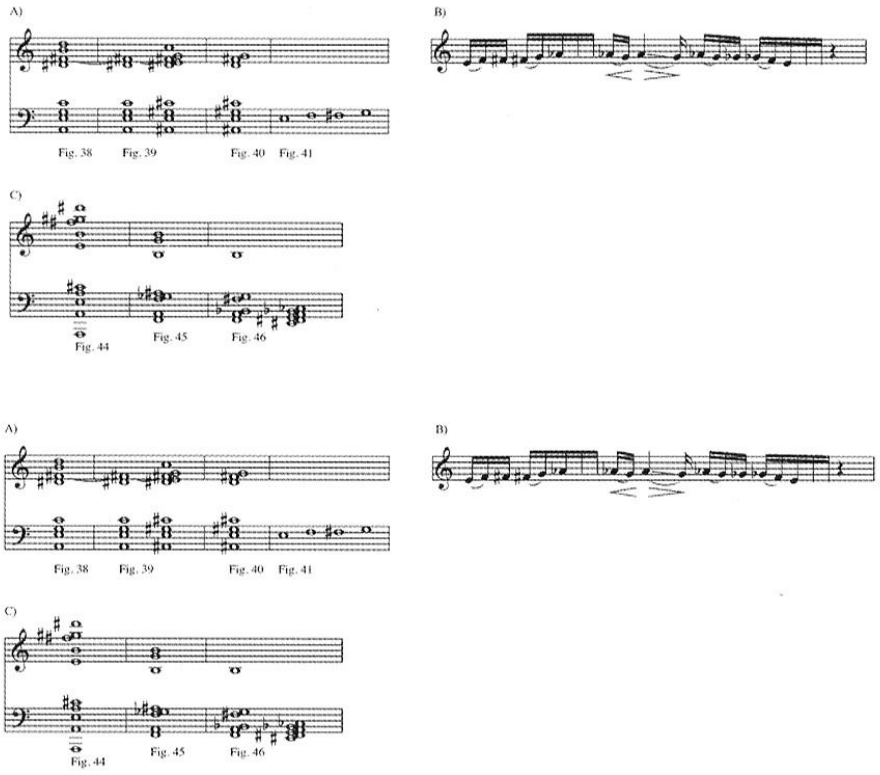


Example 6: Harmonic progression in the brass in Figure 37.

At the work's culmination (labeled 'C' on the formal overview in Table 1), the previously omnipresent string layer drops out to give way to the entrance of an *ad libitum* cantabile in the brass. One of Lutosławski's goals for *Chain 3* was to feature the brass section, particularly on their ability to play singing lines, rather than the strident sounds he usually assigned to them.[24] Initially, the brass is accompanied by an infringing, cluster-like texture in the winds, played in 32nd-note patterns, but this gradually fades as the cantilena develops. Here, again, the

23 Stucky, 2001, *op. cit.*, 161-162.
24 Bodman Rae, 1994, *op. cit.*, 210.

strength of the cantabile melody overwhelms the opposing centrifugal forces. The brass cantilena draws its pitches from a twelve-note chord, shown as the leftmost item in Example 6. The chord undergoes several changes during the course of the melody, including two octave transfers of the E-flat – F-sharp dyad. Rhythmically, the cantilena is based on a long isorhythm, an extended repeated rhythmic phrase of 48 notes, starting from a dotted whole note, followed by a half-note, eighth-note and a dotted quarter-note. Each instrument begins at a different location in the isorhythm, and its long length mitigates the need for any re-cycling of the rhythmic material. The cantilena concludes at the end of Figure 37 on an altered A minor thirteenth chord with added neighbour notes, shown as the rightmost chord in Example 6 (top). From this point onward, it appears that the final occurrence of the cantilena has forced out what centrifugal elements still lingered in the work, and the music is finally free to proceed uninterrupted.



Example 7. Harmonic progression of Figs. 38-41 (top) and harmonic progression of Figs. 44-46.

Figures 38 to 42, carried by the strings, contain a gradual dissolution of the tension created in the brass cantilena. The harmonic progression of these figures can be seen in Example 7. A string *perdendosi* leads to the work's final formal subsection.

The coda begins at Figure 42 in the violas, referencing the start of the work. A canon is formed in the string section from a single motive. The starting note of the entries, both above and below, proceed in the circle of fourths from the initial motive on E. Above the initial motive, entries occur on notes A, D, G, C, F, and A-sharp, while the entries below begin on a repeated E, followed by B, G-flat, and D-flat. As well, all motives occurring below the first are presented in an exact intervallic inversion of the prime form. After the canon continues *ad libitum* in Figure 43, a solo trumpet heralds the push to the work's final cadence, which occurs at Figure 44 on a seven-note chord that resembles an altered A dominant thirteenth. Sixteenth-note chromatic motives help to dissolve the climactic chord, which is then echoed in a series of three punctuating chords in Figures 45 and 46. A reduction of the primary chords from Figure 44 to the closing of the work is shown in Example 7 (bottom). Each chord in the series contracts substantially in range and register, ending on a cluster-like sonority. Rather than providing a conclusive ending, Lutosławski closes the work on a cluster spanning F2-B2 (save for the omission of A2) in six solo celli, which ultimately dissolves in written out semitone glissandi ending on E♭2.

It is interesting to note that in *Chain 3*, the culmination of the work and its orchestral climax occur at different times. In most of Lutosławski's earlier works, the destination of the form coincided with point of climax. In *Chain 3*, *Symphony No. 3*, and several of his other later works, however, this is not the case. The chord at Figure 44 may be the point of climax, but it is the brass cantilena at Figure 37 that stands as the true destination of this work. As well, it is worth noting the tonal reference in the work's closing, particularly in relation to the piece's opening sonority. The work began on a chord that settled on pitch class D, while the climactic chord – along with several other quasi-tonal chords heard throughout the work – is firmly rooted in pitch class A, thereby forming a large-scale tonic/dominant relationship. Just as this relationship enables the most fundamentally unifying, centripetally focused harmonic function in tonal music, Lutosławski draws upon it to serve a similarly unifying role in *Chain 3*.

As has been established by other authors, centrifugal and centripetal forces play an important role in Lutosławski's music. The present analysis has

illustrated several examples of how these entities function on both the formal and surface levels of *Chain 3*. In particular, it has shown how the manifestation of the opposing musical forces is aided by the use of the chain technique. This technique, which is built on the principle of juxtaposing and superimposing musical material, offers Lutosławski a variety of dramaturgic devices. Through its use, he is able to abruptly overlay or insert new ideas that can either push apart or draw together the prevailing musical flow. The chain technique is employed to create a highly dis-integrated musical environment in the work's introduction, while the dramatic interplay between centrifugal and centripetal forces forms the foundation of the middle and closing sections. Although the author maintains reservations regarding Lutosławski's claim that the chain technique is readily perceptible by the listener, it is evident that the composer's conception of the technique allowed him to formulate complex compositional strategies.

Looking beyond the scope of the present analysis, there remain several potential areas of interest within the piece that invite further research. These include further detailed analysis of the pre-culminational section from Figures 31-37, as well as analysis of the harmonic aggregates created by the intersection of links in the work's introduction, the pitch networks created *via* the chain technique in the work's middle and closing sections, and the role of the chain technique in the form of the work's closing. ▪

Table 1: **Detailed overview of Figs. 1-13 of Chain 3 (Adapted from Evans 1990, *op. cit.*, 39)**

Fig.	Section	Instrumentation	Ordered pitch classes	Unordered pitch classes (C=0
w1	Link 1	3 fls	G♭, F, D, E♭, D♭, E	1, 2, 3, 4, 5, 6
	Link 2	4 cbs	G, G#, A, B♭	7, 8, 9, 10
2	Link 3	3 vns / xyl	B, C, C#, D	11, 0, 1, 2
3	Link 4	3 cls	F, E, E♭, G♭, G, A♭	3, 4, 5, 6, 7, 8
4	Link 5	4 vcs	C#, D, C, B, A, B♭	9, 10, 11, 0, 1, 2
5	Link 6	celesta / harp / pf	F, G♭, E, D#	3, 4, 5, 6
6	Link 7	2 tpts / 2 trbns (con sord.)	B♭, A, A♭, G	7, 8, 9, 10
7	Link 8	b. cl / 3 bns	C, E♭, B, E, D♭, D	11, 0, 1, 2, 3, 4
8	Link 9	4 vns	B♭, A, G, Ab, F#, F	5, 6, 7, 8, 9, 10
9	Link 10	3 tpts (con sord.)	D, B, C#, C	11, 0, 1, 2
10	Link 11	3 vns	F#, F, E, D#	3, 4, 5, 6
11	Link 12	harp / 3 fls	C, B♭, F, G♭, A♭, A, D, D♭, B, E♭, G, E	All
12	Extension	tutti	N/A	All

Interval classes	Tempo	Character
1, 2, 3, 4, 5	e = 112	Quasi-canonic; cantabile Increased IC range
1, 2, 3	e = 112	Sustained half notes Registral drop of ~1 octave
1, 2, 3	e = 168	32nd notes, followed by eighths and quarters Increased octave displacements
1, 2, 3, 5	e = 168	Quasi-canonic; mostly comprised of 16th and 32nd note figures Gradual descent in register
1, 2, 3, 5	e = 112	Quasi-canonic; cantabile No change
1, 2	q = 60	32nd note grace notes, followed by sustained whole notes Free repetition
1, 2	q = 60	Flutter-tongued sustained notes, followed by 32nd note figures Becomes entirely 32nd note figures
1, 2, 3, 5	q = 60	Ascending grace notes, followed by sustained half notes Rise in register
1, 2, 3, 4	e = 160	32ndnotes, followed by 16ths, eighths and quarters Return to 32nd note figuration
1, 2, 3	e = 160	Quasi-canonic; 32nd notes, followed by 16ths, eighths, quarters and halves No change
1, 3	e = 160	Written out semitone gliss. Becoming 16th notes Becomes 16th note pattern
All ICs	q = 80	Quasi-canonic; 32nd note flourishes, gradually expanding through the orchestra to become "babble."
All ICs	q = 80	N/A

Table 2: **Formal overview of Chain 3 (Adapted from Bodman Rae 1994, *op. cit.*, 211)**

Fig.	Stage	Section	Co-ordination	Instrumentation	Additional Notes
[0]	A1	Introduction	*a battuta*	ww, str, bells	Orchestral flourish; begins and ends
1	A2	Link 1	*ad libitum*	3 fls	on note D4.
1		Link 2	*ad libitum*	4 cbs	
2		Link 3	*ad libitum*	3 vns / xyl	
3		Link 4	*ad libitum*	3 cls	
4		Link 5	*ad libitum*	4 vcs	
5		Link 6	*ad libitum*	celesta / harp / pf	See table 1
6		Link 7	*ad libitum*	2 tpts / 2 trbns	
7		Link 8	*ad libitum*	b. cl / 3 bns	
8		Link 9	*ad libitum*	4 vns	
9		Link 10	*ad libitum*	3 tpts	
10		Link 11	*ad libitum*	3 vns	
11		Link 12	*a battuta*	harp / 3 fls	
12		Extension	*ad libitum*	tutti	
13	B^1	Presto 3/4	*a battuta*	tutti	Alternation between thin textures and dense 12-note chord flourishes in strings and winds.
17	B^2	Presto 9/4	*a battuta*	str (uniti/divisi), etc.	Cantabile melody in vls. 1& 2;
23	B^3	Presto 3/2	*a battuta*	tutti	*Sul pont.* strings and wind interjections cause an interruption to string cantilena.
27	B^4	Presto 3/2	*a battuta*	str (uniti/divisi), etc.	Return to violin cantabile with increased orchestral re-enforcement.

31	B^5	Presto 3/4	*a battuta*	tutti	Orchestral thickening; drive to the culmination of the work.
37	C^1	Cantabile	*ad libitum*	brass / ww	Brass plays a dense canon on a long isorhythm, accompanied by a cluster in the winds.
38	C^2	Transition	*ad libitum*	str / timp	Gradually thinning string *perdendosi* dissolves tension build up by the brass cantilena.
42	C^3	Coda	*ad libitum*	str / brass / ww	Dense canon in the strings growing to include the brass and woodwinds.
44	→	climax	*ad libitum*	tutti	7-Note chord rooted in pitch class A; large-scale tonic/dominant relationship to opening.
45-4	→	closing	*a battuta*	tutti	Chordal punctuations, ending on low, written out glissandi in the celli.

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50th ANNIVERSARY OF THE POLISH INSTITUTE OF ARTS AND SCIENCES IN CANADA

50ème ANNIVERSAIRE DE L'INSTITUT POLONAIS DES ARTS ET DES SCIENCES AU CANADA

Peel Street, McGill University, Montreal, PQ, Canada, H3A 1W7 Tel: (514) 398-6978 Fax: (514) 398-8184

PART IV

LUTOSŁAWSKI IN MONTREAL, 1993

Hommage à Lutosławski

Music from Montreal - cbc Stereo:
producer: Frances Wainright

Program broadcast December 12th 1993.
Re-broadcast February 13th 1994, to mark the death of the composer.

Music recorded at the Hommage à Lutosławski concert held at Pollack Hall,
McGill Faculty of Music, October 30th 1993.

Program:

Epitaph (1979) for oboe and piano;
Normand Forget – *oboe,* Marc Couroux – *piano*

Sacher Variation (1975) for solo cello;
Antonio Lysy – *cello*

Partita (1984) for violin and piano;
Sylvia Mandolini – violin, Marc Couroux – *piano*

Chain 1 (1983) for chamber ensemble;
McGill Contemporary Music Ensemble,

Bruce Mather – *conductor*
String Quartet (1964); Penderecki Quartet

The following is a transcription of the broadcast conversation between Jim Coward, host of *Music from Montreal* and James Harley, coordinator of the McGill *Hommage à Lutoslawski* concert.

Jim Coward (jc): Now, as promised, I am joined by James Harley, a composer at McGill, to discuss Lutoslawski from a composer's point of view.

Welcome to "Music from Montreal." What is it about this kind of event that makes it so important to have someone like Lutoslawski in Montreal?

JAMES HARLEY (JH): Well, it's important because he is without a doubt one of the great living composers. He is 80 this year, and his music is performed all over the world. He is studied by all music students who learn about the 20th century – his name will come up. So, he's part of the history of the century, and happily is still alive. In addition, his music is quite well known, unusually so for a living composer.

JC: But that brings me back to my question though. The music is known. Certainly people who study music, people who are aware of, familiar with, contemporary music know the name Lutoslawski and his music. But to have the man himself walking among us in Montreal, what does that add to the experience?

JH: I think it is a rare opportunity, partly because most of the composers we concern ourselves with are dead, and we just don't get the chance to have them walk among us. But to see the man, to hear what he has to say, is a great occasion for people interested in music. And in the case of Lutoslawski, he is very gracious as well as articulate and cultured, and has a lot that he himself can add to the experience of his music. He is also able to contribute his perspective on music in general, on the way it has developed in this century.

JC: How do you explain the appeal of Lutoslawski's music? Pollack Hall was full the evening of the concert, and the applause was not just polite, people genuinely enjoyed what they were listening to. There was quite a bit of variety as the evening went on. What is there in the music that has that direct appeal?

JH: Lutoslawski's music really comes directly out of the classical-romantic tradition. He has never tried to be radical. His training as a musician, his classical training, is always coming through. He also has, I think, a sense of drama that's important to his music. He is not just trying to express abstract ideas, he's working with expressive ideas. I think it is always appealing when music is conceived in dramatic terms rather than in more formal ways. In addition, the language that he uses does not break sharply with the tradition; he is trying to

carry things forward from the way they were before, from more familiar kinds of material to more contemporary elements, whereas a lot of other composers really did want to break with the way things were, particularly after the Second World War. He wasn't attempting that. Instead, he was trying to develop his own language on the basis of what he had done before and what everybody else had done.

JC: As for these developments which took place after the Second World War, we have to remember that a large part of Lutoslawski's career was spent in Poland during a communist regime, which would illuminate, to some extent, everything he did.

JH: Well, he certainly has struggled with that. Poland was never as successfully oppressed as some of the other countries in Eastern Europe. Lutoslawski did have a particularly difficult period during the Stalinist era. That was the toughest time in Poland, in which the "social-realist" policy was enforced quite strictly, and his music was banned as being too formalist and not relevant to the people. It was quite a dark period for him. After that, though, conditions relaxed somewhat, Lutoslawski was able to travel abroad and he became a truly international composer. But at the same time, I'm sure, there were always struggles with the authorities. For instance, he had another difficult period in the 1980's during the imposition of martial law when, at a certain point, no one was allowed to travel, and phone lines were cut. For someone like Lutoslawski, who had an international career as a composer as well as conducting engagements around the world, that was a particularly painful period. In addition, he has always stood up against oppression and has never cooperated with the regime. I think he was hurt a great deal by the martial law ordeal, and in fact, refused to make any public appearances during that time, just to make sure that the point was taken that he wasn't supporting the regime in any way. So, he has made some strong political statements, more by example than by being outspoken, but at the same time, his international stature has always been there, and he has been able to rise above the particular difficulties of living in a communist country.

JC: Let's move away from a discussion of Lutoslawski the individual, and focus back on the music again. The next work we are going to hear is the Partita for violin and piano. Can you introduce this for us?

JH: All right. This is a big piece for violin and piano, which really comes out the tradition of violin sonatas – Beethoven, Brahms and so forth. It contains three substantial movements laid out in a kind of classical form, fast-slow-fast. In between those movements are two shorter movements that resemble cadenzas, but cadenzas that involve both players.

In fact, they are called "Ad Libitum" sections, in which the two players are playing quite freely, not trying to coordinate with each other. So they form an interesting contrast to the other movements, being based on a different kind of rhythmic energy. Altogether, though, the music is quite substantial and serious. There is a lot of virtuosic writing for the violin, and, being very idiomatic for the instrument, it works well. Of course, Lutoslawski studied violin and piano himself, so these are the two instruments with which he is the most intimately familiar.

JC: He hasn't written a lot of chamber music. In fact, the music on this program was a good chunk of his total output in chamber music, wasn't it?

JH: It was, yes. He has mostly concentrated on orchestral works – it makes the arrival of a new piece of chamber music by Lutoslawski quite an event.

JC: The quality of the performances that evening at Pollack Hall was very good, and part of that, I suppose, is the inspiration of having the composer there in the hall listening.

JH: Oh yes, certainly, I think that's part of it. Plus having the chance to get to meet him before, and in the case of some of the musicians, having the opportunity to play the piece through for him and to hear his comments. Lutoslawski has always been a performing musician. Now he's a conductor, but earlier on he was a working concert pianist, so he has a very practical knowledge of the music; of his own music of course, but also of what it means to play the music as a performer. So, I think he's able to relate easily to the performers, and I think that that helps inspire the musicians. It certainly did in the case of this concert.

JC: Not just knowing the music, but knowing how to make it work.

JH: Exactly.

JC: The last work we are going to hear on Music from Montreal this week is Chain I. Now this is a work for chamber orchestra, 14 members altogether, strings, winds, percussion and harpsichord. How does this work?

JH: The title refers to the idea of having different kinds of music going on at the same time. You might have, for example, a clarinet solo, and then in the middle of the phrase, somebody else in the ensemble begins playing a different kind of material. It's counterpoint, really, but the idea of the chain comes from the fact that one kind of material or phrase by a particular musician or group of musicians will start first and then another one will come in in the middle of that, and the first one will end while the other one carries on, and so on, creating a series of "links." The result is that you get a continual overlapping of phrases. So there is a sense of continuity, but at the same time, of a series of contrasting little events.

JC: What I want to know before we conclude is, what is your connection with Lutoslawski?

JH: Well, first of all, I was interested in his music, that's how I started to get to know him. Then, I spent some time in Europe, in London, Paris, and then had the opportunity to spend a year in Poland, in Warsaw. I actually first met Lutoslawski in London, and since then have had a few chances to talk to him, attend workshops with him and hear him give lectures, as well as to hear a lot of his music performed live, which is always a great experience. He has also been on juries of competitions where I've won prizes, so I guess I've gotten to know him a little bit, over the years.

JC: This program was a highlight of a week at the end of October when Witold Lutoslawski was visiting Montreal. Thank you James Harley for visiting Music from Montreal to introduce us this afternoon to the personality and the music of Lutoslawski.

JH: Thank you, it's been a pleasure. ▪

Witold Lutosławski – Calendar of Life

Maja Trochimczyk

1913

25 January – Witold Roman Lutosławski is born in Warsaw as the fourth child of Józef and Maria Lutosławski. His parents own an estate in Drozdowo in Podlaskie Voivodeship (north-east of Warsaw) and traveled to Warsaw for the birth. The child's middle name, Roman honors the politician Roman Dmowski, the leader of the National Democratic movement, and a close family friend.

29 June – Witold Roman is baptized in Drozdowo with his uncle Jan and aunt Maria serving as the godparents.

1914

28 July – The World War I begins with the assassination of Archduke Franz Ferdinand of Austria in Sarajevo, pitching Austria and Prussia against Russia, France and their allies. Poland is divided between Prussia, Russia, and Austria.

November – Józef Lutosławski and his brother Marian join the Central Civic Committee associated with Dmowski's National Committee of Poland.

1915

7-8 August – The entire Lutosławski family, including brothers Marian, Józef, and Kazimierz with their wives and children, leaves the family estate near the front lines for the apparent safety of Moscow, where they join the community of Polish émigrés.

1916

The Lutosławski family lives in Moscow, in a cramped apartment occupied by Józef, his wife and four children, uncle Marian, and Mieczysław Niklewicz with his family.

1917

Marian and Józef Lutosławski are active in assisting Polish émigrés who leave Russia for France and England.

25 October (Julian calendar) – The October Revolution begins. On October 26, the Winter Palace in St. Petersburg is taken, on 5 November, the Kremlin in Moscow falls. The four-year-old Lutosławski remembers the Revolution's colorful Moscow fires.

1918

23 April – Marian Lutosławski is arrested; followed by the arrest of Witold's father, Józef, on 25 April.

15 August – The children are sent to Poland, while the future composer's mother and aunt remain in Moscow to care for their husbands.

5 September – Marian and Józef Lutosławski are convicted of counterrevolutionary activities and executed by the firing squad, on the orders of Dzerzhinsky (Feliks Dzierżyński). The family reunites in Warsaw. The Lutosławski estate of Drozdowo is in ruins.

1919

The six-year-old Witold begins piano lessons with Helena Hoffman. He frequently changes teachers because the family lives in Warsaw and spends summers in Drozdowo. His mother supports the family as a doctor at Miss Plater's boarding school for girls. She is also active in politics, serving on the City Council in Warsaw.

1920

Maria Lutosławska becomes a doctor at the Ujazdowski Hospital in Warsaw.

Spring – Witold attends his first symphonic concert – of Beethoven's Ninth Symphony at the Warsaw Philharmonic – and is greatly impressed by the music.

Summer – during vacations in Drozdowo, the Lutosławskis are evacuated because of the Soviet-Polish war.

1921

Home education complements school – Maria Lutosławska reads Greek myths to her children.

1922

After the death of grandmother Paulina, the Lutosławskis move back to the manor of Drozdowo where they remain for two years. Witold receives piano

lessons from a teacher in the nearest city, Łomża: Alina Rudnicka who studied with Aleksander Michałowski. His first composition, written at the age of nine, is a Prelude for piano.

1923

Lutosławski continues to write music and decides upon the career of a composer.

1924

11 April – Lutosławski attends the Warsaw Philharmonic's performance of Karol Szymanowski's Symphony No. 3 and is profoundly affected by the music.

September – Witold is admitted to the Stefan Batory High School for boys in Warsaw.

At the age of 11, he plays his earliest compositions for pianist Aleksander Michałowski and starts private piano lessons with Józef Śmidowicz.

1925

The family cannot afford Witold's continued piano lessons with Śmidowicz. He explores the musical repertoire on his own and "discovers" Maurice Ravel.

1926

Lutosławski starts to study the violin with Lidia Kmitowa, a student of the famous Joseph Joachim; the violin lessons continue for six years.

1927

Lutosławski starts taking private lessons in composition and music theory (harmony, counterpoint, and the fugue) from Witold Maliszewski.

1929

When the family cannot pay for Witold's continued private composition lessons with Maliszewski, the teacher decides to teach the gifted student for free. Lutosławski "pays it forward" for this generosity in the 1980s and 1990s, by offering private scholarships to young composers to study abroad, supported with funds from his compositional prizes.

1930

Lutosławski composes the *Dance of the Chimera* for piano and the *Scherzo* for orchestra.

January 20 – the first public performance of Lutosławski's music: the *Scherzo* is played by the orchestra of the Qui Pro Quo theatre in Warsaw.

He organizes a group of fellow high-school students to sing cabaret songs in an ensemble of "revelers."

1931

He passes his matriculation exam ("matura") at the end of high school and enrolls at the Mathematics Department of Warsaw University.

1932

He is admitted to the Warsaw Conservatory to study piano in the class of Jerzy Lefeld and composition in the class of Witold Maliszewski.

For the entrance examinations Lutosławski plays Bach's Prelude and Fugue in B flat minor from Das Wohltemperierte Klavier I, Mozart's Concerto in C minor, and Chopin's Etude in G flat major, Op. 10.

After six years, Lutosławski ends violin studies to concentrate on the piano and composition.

1933

He gives up studies of mathematics at the University of Warsaw.

The first performance by the Warsaw Philharmonic: *Haroun al Rashid,* a ballet fragment conducted by Józef Ozimiński. Jan Maklakiewicz's review in *Kurier Poranny* names it "the most impressive" work of the program and praises the composer for his ability "to use successfully a unique orchestral coloring."

1934

10 May – Lutosławski attends Grażyna Bacewicz's first composer's recital at the Warsaw Conservatory, and is particularly impressed by the Witraż [Stained Glass].[1]

1 To indicate the married status of women, the last name of Iłłakowicz receives a traditional ending of -ówna for Miss and -owa for Mrs.

He composes the Piano Sonata and two songs to Kazimiera Iłłakowicz[ówna]'s poems.

1935

16 February – Lutosławski performs his Piano Sonata at the Warsaw Philharmonic Hall.

May – He meets Karol Szymanowski in Riga during a concert tour; the older composer compliments his Sonata for piano.

May – Introduction to Spółdzielnia Autorów Filmowych (Film Authors Cooperative). Witold starts working for the Polish Radio.

1936

Lutosławski completes his piano studies with an extensive program: Bach's Prelude and Fugue in D major from *Das Wohltemperierte Klavier II*, Beethoven's Concerto in G major and Sonata "Les adieux", Prokofiev's Variations from the Concerto No. 3, Mozart's Sonata, Schumann's Toccata, Op. 7, Chopin's two Etudes and the Ballade No. 4, Liszt's arrangement of Paganini's Caprice No. 24 and a fragment from Maliszewski's ballet *Syreny [The Mermaids]* for piano.

He composes music for three short educational films: *Gore [Fire!]* and *Uwaga [Beware!] by Eugeniusz Czekalski,* and *Zwarcie [Short circuit]* by Stefan and Franciszka Themerson.

1937

Lutosławski completes his composition studies at the Warsaw Conservatory, with a performance of the Fugue for orchestra conducted by Walerian Bierdiajew (28 May), and a presentation of a dossier including two *Requiem* fragments *(Requiem aeternam and Lacrimosa),* the Piano Sonata, fugues, smaller works for piano, and songs.

After graduation, Lutosławski enrolls in mandatory military service, joining the communications unit in the Officer Cadet School in Zegrze.

1938

15 November – He completes the Symphonic Variations, begun two years earlier. The *Kurpie Suite* and Piano Concerto are started, but never finished.

1939

Lutosławski plans to study with Nadia Boulanger, in Paris but is conscripted into the army instead. From Maliszewski's recommendation: "Since the time of Chopin there has not been such a talented student at this school."

17 June – The premiere of the Symphonic Variations in Kraków under Grzegorz Fitelberg.

1-20 September – After the outbreak of WW II, Lutosławski serves in the signals and radio unit of the Kraków division of the Polish Army.

20 September – taken prisoner by the Germans, Lutosławski escapes on September 28 and returns to Warsaw.

1940

In Warsaw, under German occupation, the institutions of higher learning are dissolved and most classical concerts banned. Lutosławski earns a living by accompanying cabaret singers in the *Ziemiańska* café. He forms a piano duo with Andrzej Panufnik, performing in the *Aria* café with a repertoire of popular songs, arrangements (from Bach to Ravel), jazz (Duke Ellington, even occasionally Gershwin), and jazz improvisations of their own. Around that time, he meets his future wife, Danuta Bogusławska and composes Two Etudes.

7 October – his brother, Henryk, dies in Kołyma, Siberia.

1941

January-March – Jews from local communities are deported to two Ghetto areas in Warsaw.

Lutosławski continues to earn a living as a café entertainer. He composes *Variations on a Theme by Paganini* for two pianos that remains one of his most popular works. The Panufnik-Lutosławski duo plays for the *U aktorek [At the actresses]* café.

1942

The Panufnik-Lutosławski duo performs in the *Sztuka i Moda [Art and Fashion]* café.

22 July – The Great Deportations of Jews from the Warsaw Ghetto begins. Over 300,000 people are sent to their deaths in Treblinka by September.

29 July – Lutosławski performs Szymanowski's violin works with violinist Eugenia Umińska at the Jarosław Iwaszkiewicz's villa in Stawisko near Warsaw.

1943

April 19-May 16 1943 – The Warsaw Ghetto Uprising ends with the liquidation of the Ghetto, emptied of all inhabitants. Polish civilian population suffers repressions and many residents, caught in street and café sweeps by the Gestapo, are sent to forced labor camps in Germany, or to concentration camps for slave labor. The underground Home Army continues conducting acts of sabotage against the Germans.

In 1943-44, Lutosławski composes five songs for voice and piano, *Pieśni walki podziemnej [Songs of the Underground Struggle]* and many polyphonic exercises. He also works on the First Symphony.

1 October – A benefit concert for the Panufnik-Lutosławski piano duo.

1944

July – The Lutosławskis leave Warsaw for Komorów before the outbreak of the Warsaw Uprising on 1 August 1944. During the summer, Lutosławski composes polyphonic exercises for clarinets, oboe and bassoon.

22 July – The *Manifesto* of the Soviet-sponsored Polish Committee of National Liberation is proclaimed in Chełm near Lublin, in opposition to the legal Polish government-in-exile. The date becomes a national holiday of the Polish People's Republic until 1989.

October 3 – After the fall of the Warsaw Uprising the family moves to Kraków.

1945

April – Lutosławski returns to Warsaw, starts working as the director of the classical music department at the Polish Radio and holds this position until March 1946.

21 October – The premiere of the war-time Wind Trio.

Lutosławski is active in the Union of Polish Composers (ZKP) as the treasurer and in the ZAIKS (Association of Writers and Composers for the Stage) which he joins on 7 September.

He composes music for youth, e.g. *Folk Melodies* commissioned and published by PWM.

1946

22 July – The premiere of *Folk Melodies* by pianist Zbigniew Drzewiecki.

Lutosławski composes 20 Carols for voice and piano, commissioned by PWM.

26 October – Lutosławski marries Danuta Bogusławska, née Dygat; they live with Marcin Bogusławski, Danuta's son from the first marriage. His wife become his friend, confidante, copyist, and all-out support.

5 December – The Symphonic Variations are performed at the Théâtre des Champs-Élysées in Paris in the presence of the composer during a UNESCO concert conducted by Grzegorz Fitelberg. Lutosławski stays in Paris for three months: meets Nadia Boulanger, visits museums and galleries, and attends concerts.

1947

19 January – Parliamentary elections are held in Poland, with the results falsified by authorities and rigged by ORMO militias that terrorize the opposition, so that pro-Soviet parties win. A former NKWD agent, Boleslaw Bierut becomes the President until 1952, when the office is abolished and he becomes the Prime Minister instead. He also serves as the First Secretary of the PZPR, Poland's ruling party since 1948. Bierut oversees the Stalinist period marked by repressions, trials and death sentences for many Home Army heroes.

Summer – Lutosławski travels to Copenhagen for the ISCM Festival.

He completes the Symphony No. 1, begun in 1941, and writes two sets of children's songs to poems by a Polish-Jewish poet Julian Tuwim (who survived the war in South America). He also composes incidental music and popular songs.

1948

8 January – Lutosławski starts writing incidental music for plays staged at Teatr Polski in Warsaw. This collaboration continues to 1959.

1 April – After the premiere of Symphony No. 1 in a private performance, the work is condemned as "formalist." Lutosławski represents Poland at the ISCM Festival.

September to 3 December – Lutosławski travels in France with his wife and the pianist Witold Małcużyński. He receives the City of Warsaw Music Prize for 1948.

The Soviet-sponsored Peace Congress is held in Wrocław (formerly Breslau in German-controlled Silesia, given to Poland after WW II).

1949

5-8 August – At the Łagów Congress of the Union of Polish Composers, the ideology of socialist realism is introduced, folk music and mass songs are promoted, and "formalist" composers condemned. Lutosławski attends the Congress and in its aftermath starts writing works based on folk melodies and mass songs.

9 November – The premiere of the Overture for Strings takes place in Prague during the Soviet-controlled Peace Congress, when the World Committee of Partisans for Peace is formed.

20 December – Lutosławski receives the second prize for the song *Lawina [Snowslide]* in a competition celebrating Pushkin's 150th birthday.

1950

16-19 June – Lutosławski attends the 5th Congress of the Union of Polish Composers.

September – He receives the second prize in a competition for mass songs.

1951

20 April – The premiere of the *Little Suite* for chamber orchestra, based on folklore from the Rzeszów region.

September – Lutosławski travels to Soviet Union.

He composes songs for children, *Słomkowy łańcuszek [Straw Chain], Silesian Triptych* based on folklore, and *Dziesięć Pieśni żołnierskich [Ten Soldiers' Songs]* on a commission from the Ministry of National Defense.

December – Lutosławski wins the first prizes at the Polish Music Festival for children's music and for the *Silesian Triptych* (premiered at the festival) in the orchestral music category. He continues serving in executive roles in the Union of Polish Composers.

1952

25 January – Lutosławski conducts the Polish Radio Great Symphony Orchestra in Katowice in Haydn's Symphony No. 92 and his own Symphonic Variations.

He receives a Polish State Prize, second class.

27 September to 5 October – He attends, as Poland's representative, the Berlin Music Festival.

November – Lutosławski chairs the program committee of the PWN (Polish Publishing House for Music).

1953

5 March – Stalin dies, but the repressive Stalinist policies continue in the satellite countries until 1956.

23 March – Lutosławski records the *Bucolics* and *Three Easy Pieces* for the Polish Radio.

1954

1 June – The composer receives the Prime Minister's Award for works for children and youth.

1 August – He completes the Concerto for Orchestra, his most popular orchestral composition.

26 November – The premiere of the Concerto for Orchestra takes place at the Roma theatre under the baton of Witold Rowicki.

1955

15 February – The *Dance Preludes* are premiered in Warsaw.

May – Lutosławski represents Poland at the Sibelius Festival in Helsinki and meets the elderly composer.

22 July – He receives the Polish State Prize, first class.

The 5th International Chopin Competition opens with Lutosławski's Concerto for Orchestra; the composer serves as a member of the jury.

1956

21-30 January – Lutosławski represents Poland at the Mozart Festival in Salzburg.

September – The *Little Suite* and the Concerto for Orchestra are performed at the First Warsaw Autumn Festival.

14-25 February – The 20th Congress of the Communist Party in Soviet Union includes a speech condemning the cult of Stalin – given by Nikita Khrushchev, the next leader of ZSRR.

March 12 – Poland's Stalinist President, Bolesław Bierut, dies in Moscow.

June 28 – Workers' uprising in Poznań is brutally suppressed, but a temporary "thaw" results, with Władysław Gomułka released from prison and named the First Secretary of PZPR in October.

20 October to 9 November – The Hungarian Revolution against the communists erupts and is crushed by the invasion of the Soviet army.

1957

9-10 March – Lutosławski presides over the Congress of the Union of Polish Composers (ZKP).

31 March – He registers the pseudonym Derwid with ZAIKS; he later writes over 30 popular songs as Derwid.

28 August – The composer completes of *Five Songs* to Kazimiera Iłłakowicz's poems.

Summer – The Lutosławskis travel with the Małcużyńskis to Italy and France; they attend Nadia Boulanger's 70th birthday celebrations.

1958

26 March – The premiere of *Funeral Music:* Jan Krenz conducts the Polish Radio Symphony Orchestra. This work marks the start of Lutosławski's international career and remains among his most often recorded compositions.

Lutosławsk is a member of a delegation of Polish musicians (with Bacewicz and Umińska) visiting Strasbourg.

1959

15 January – Lutosławski receives the annual award of the Union of Polish Composers.

May – *Funeral Music* and Tadeusz Baird's *Four Essays* are named the most important works of the year at the UNESCO International Rostrum of Composers in Paris.

Lutosławski is elected to the ISCM executive committee and remains in this position until the dissolution of the Polish Section of ISCM in 1965.

10-16 June – Lutosławski serves on the jury ofor the ISCM Festival in Rome.

He becomes a member of the repertoire committee of the Warsaw Autumn Festival.

1960

January – His pop song, Nie oczekuję *dziś nikogo [I'm not waiting for anybody tonight]* sung by Rena Rolska is the Polish Radio's "song of the month."

Lutosławski hears John Cage's Second Concerto for Piano and Orchestra. The idea of using the element of chance in music inspires his new compositional technique of "controlled aleatoricism" that he first uses in *Venetian Games.*

10 – 19 June – During the International Festival of Contemporary Music in Cologne, Lutosławski is elected to serve as the vice-president of the ISCM.

September – He attends a composers' conference in Dubrovnik, Yugoslavia.

1961

24 April – Jeux vénitiens [Venetian Games], completed in March, is premiered by Andrzej Markowski conducting selected movements at the festival in Venice.

19 May – Lutosławski lectures at the First Zagreb Biennale: *On the development of contemporary musical language.*

16 September – The complete *Venetian Games* is performed at the Warsaw Autumn Festival.

1962

22 July – Lutosławski receives the Polish Minister of Culture's Award, first class.

The composer travels to the U.S. to lecture at the Tanglewood Music Festival. In New York, he meets Edgard Varèse and visits Milton Babbitt's electronic music studio.

1963

9 May – The premiere of *Trois poèmes d'Henri Michaux,* conducted by Lutosławski, takes place at the Second Biennale in Zagreb.

August – Lutosławski lectures at the Dartington Summer School of Music.

He receives the first prize from the International Music Council and the Gesellschaft der Musikfreunde in Vienna.

1964

28 May to 3 June – Lutosławski serves on the jury of the ISCM Festival in Copenhagen.

22 July – He receives the Polish State Prize, first class. Other awards of the year are: the Serge Koussevitzky International Recording Award and the first place at the UNESCO International Composers' Tribune in Paris, both for *Trois Poèmes d'Henri Michaux.*

December – Lutosławski finishes his String Quartet commissioned by the Swedish Radio. It is the first chamber work using the technique of controlled aleatoricism and the innovative notation designed by the composer's wife, Danuta.

1965

12 March – The LaSalle Quartet premieres the String Quartet at the Museum of Contemporary Art in Stockholm.

April – Lutosławski completes *Paroles tissées* for baritone and ensemble, dedicated to Peter Pears, the partner of Benjamin Britten.

20 June – the premiere of *Paroles tissées* at the Aldeburgh Festival of Music and the Arts in founded by Britten in England.

25 September – The LaSalle Quartet performs the String Quartet at the Warsaw Autumn Festival.

1966

August – Lutosławski receives the Alfred Jurzykowski Foundation Prize in New York. Between 1964 and 1998, 461 Polish artists, writers and musicians were recognized by this prize.

The Hopkins Centre Art Festival features eight works by Lutosławski. He befriends the conductor Mario di Bonaventura.

17 September – A meeting with Mstislav Rostropovich is the inspiration for the Cello Concerto. Lutoslawski signs a publishing contract with Hansen, a British music publisher later purchased by Chester Music Ltd.

18 October – The premiere of the main movement from Symphony No. 2 by the Hamburg Radio Orchestra conducted by Pierre Boulez.

1967

Lutosławski's honors include: the Gottfried-von-Herder-Preis in Vienna and the Leonie Sonning Music Prize in Copenhagen, both with a substantial amount of money. The following year he buys a house in the district of Żoliborz and creates a sound-proof composition studio.

Stefan Jarociński's *Materiały do monografii [Materials for a monograph]*, the first book about the composer, is published.

9 June – The composer conducts the newly completed Symphony No. 2 in Katowice.

18 October – Maria Lutosławska, the composer's mother, dies in Warsaw.

1968

March – In a Polish political crisis known as *wydarzenia marcowe* [March events], students and intellectuals protest against the government. The strikes and demonstrations are suppressed by the security forces. Jewish professors are accused of corrupting the students and the remnant of the Jewish community is expelled in an official anti-Semitic campaign. This campaign stems from the infighting within the Polish Workers' Party (PZPR), but over 10,000 Jewish Poles are forced to leave with one-way travel documents.

May – The third win at the UNESCO International Composers' Tribune in Paris: the Symphony No. 2 is awarded the first place and broadcast by all participating radio stations around the world. Lutosławski gives master classes in Aarhus, Denmark.

11 May – The Concertgebouw in Amsterdam presents *Trois poèmes d'Henri Michaux* and Musique funèbre.

20 August – Polish troops are among the Warsaw Pact armies that invade Czechoslovakia to put an end to its attempt to break away from the Soviet Block and create a democratic government.

September – The ISCM World Music Days Festival organized in Warsaw, with Lutosławski as the program committee's chair is boycotted by many Western delegates, in response to the Polish participation in the invasion of Czechoslovakia.

20 September – The Polish premiere of *Livre pour orchestre* at the Warsaw Autumn Festival.

28 October – The Lutosławski Day at the Contemporary Music Days in Paris (five works performed).

18 November – The performance of *Livre pour orchestre* at the Hagener Musiktage Festival.

1970

July – Lutosławski completes the Cello Concerto dedicated to Rostropovich.

14 October – The premiere of the Cello Concerto in London.

December – Workers' protests in Gdańsk and other cities in northern Poland are brutally repressed, with 42 persons killed and over 1,000 wounded.

1971

The Cleveland Institute of Music awards Lutosławski an honorary doctorate, his first.

In Paris, he receives three awards: the Grand Prix International du Disque de l'Academie Charles Cross, the President of the French Republic's Prize, and the Prix Maurice Ravel for lifetime achievement.

Lutosławski becomes an Honorary Member of the Union of Polish Composers.

1972

Work begins on a symphony commissioned by the Chicago Symphony Orchestra.

Tadeusz Kaczyński's *Conversations with Lutosławski* is published.

12 October – The premiere of the *Preludes and Fugue* in Weiz near Graz, Austria.

December – Lutosławski visits Moscow for the Russian premiere of the Cello Concerto.

1973

The composer's 60th birthday is celebrated with many distinctions: an honorary doctorate from the University of Warsaw (June), the ZKP Award (this year, he also becomes the Union's President until 1979), and the Sibelius de Wihuri Prize in Helsinki (Autumn).

January – Concerts with the London Sinfonietta.

30 September – The Cello Concerto and Preludes and Fugue are performed at the Warsaw Autumn Festival with Heinrich Schiff as soloist.

1974

Lutosławski receives an honorary doctorate from the Northwestern University in Evanston, near Chicago. The composer conducts the Berliner Philhamoniker. His music is featured in a series of Polish Radio broadcasts,

Witold Lutosławski's Works, by Tadeusz Kaczyński. Balint Andras Varga's *Lutosławski Profile,* a book of in-depth interviews, is published.

1975

April – Lutosławski writes the *Sacher Variation* for solo cello for Paul Sacher's 70th birthday; Mstislav Rostropovich plays it on May 2 in Zurich.

17 November – He completes Les espaces du sommeil for voice and orchestra, dedicated to the baritone Dietrich Fischer-Dieskau.

Lutosławski receives an honorary doctorate from Lancaster University.

1976

22 October – The premiere of *Mi-parti* at the Amsterdam Concertgebouw, followed by a performance in Rotterdam.

Lutosławski's works are recorded on six LPs by EMI to be released three years later. Bogdan Pociej's *Lutosławski a wartość muzyki [Lutosławski and the value of his music]* is published. Lidia Rappoport's book on *Lutosławski in the USSR* appears as well.

1977

22 July – For PRL's national holiday, the composer is awarded the Order of the Builders of People's Poland.

Rostropovich's Cello Competition in La Rochelle features Lutosławski's concerto as one of three choices for the contestants, other options are Shostakovich and Dutilleux.

1978

Krzysztof Zanussi's film, *Baird, Lutosławski, Penderecki,* is completed.

12 April – The premiere of *Les espaces du sommeil* in Berlin with Fischer-Dieskau and the composer conducting.

July – The composer receives the Polish State Prize, third class.

1979

In Germany, Lutosławski receives a recording award, the Deutsche Schalplattennpreis.

5 May – He completes the *Novelette* for Rostropovich and the National Symphony Orchestra in Washington, D.C.

July – The composer conducts *Les espaces du sommeil* and *Paroles tissées* at the Proms Festival, Royal Albert Hall in London.

1980

3 January – The premiere of the *Epitaph* for oboe and piano, Alan Richardson in memoriam, at the Wigmore Hall in London. It is his first work in two decades not based on twelve-note chords.

July – Lutosławski teaches a masterclass in Aix-en-Provence, about his and Dutilleux's music.

He receives an honorary doctorate from the Nicolaus Copernicus University in Toruń.

24 July – The premiere of the Double Concerto at the Lucerne Festival, with Paul Sacher conducing, Hans and Ursula Holliger as oboe and harp soloists, respectively.

August – The strikes in Polish shipyards and mines end on August 31 with the historic agreement in Gdańsk to form independent trade unions Solidarity and to conduct limited reforms. About 10 million Poles joined the independent trade unions "Solidarity."

1981

30-31 January – Lutosławski takes part in an extraordinary assembly of the ZKP.

February - March – A European concert tour ends with a concert by the Berliner Philharmoniker. Lutosławski is granted an honorary doctorate by the University of Glasgow.

22 April – The premiere of *Grave* for cello and piano.

25 August – Lutoslawski conducts a concert at the Proms Festival in London.

11 December – The composer delivers a speech about truth and the arts at the Congress of Polish Culture in Warsaw. The congress is interrupted on December 13 with the imposition of the martial law by Gen. Wojciech Jaruzelski. Lutosławski's name is placed on the censors' index, banning the publication of any news about his activities.

1982

During the martial law period, Lutosławski continues his concert tours with appearances in London (February), Norway (summer), Paris (August), England and Hungary (autumn).

1983

The composer's 70th birthday is celebrated with honors: a Jubilee concert with the New York Philharmonic, Zubin Mehta, and Roman Jabłoński, piano (January); the Ernst von Siemens Prize (Munich); and an honorary doctorate from Durham University.

31 January – Lutosławski completes the Symphony No. 3.

29 September – The premiere of the Symphony No. 4 by the Chicago Symphony Orchestra, conducted by Georg Solti.

The martial law is lifted, but some political prisoners remain incarcerated until 1986.

4 October – *Chain 1* is performed by the London Sinfonietta at the Queen Elisabeth Hall in London.

1984

Lutosławski receives the Solidarity Committee for Independent Culture Prize for Symphony No. 3 and an honorary doctorate from the Jagiellonian University in Kraków, Poland.

1985

18 January – The premiere of *Partita* for violin and piano in Saint Paul, Minnesota, by Pinchas Zukerman and Paul Neikrug.

21-29 January – Lutoslawski in Residence at the University of Southern California, with open rehearsals filmed by Pawel Kuczynski, several concerts he conducted, lectures, the opening of the Polish Music Reference Center to which he donated a set of important manuscripts (January 23) and his 72nd birthday on January 25. The donated manuscripts are: *Paroles tissées* (1965)

Preludes and Fugue (1972), *Mi-parti* (1976), *Novelette* (1979), and *Mini-Overture* (1982). The renamed Polish Music Center also holds manuscript copies of *Trois poèms d'Henri Michaux.*

In 1985, Lutosławski receives important prizes and donates the funds to establish scholarships for young composers and to assist sick children (the composer does not have children of his own): the Gravemeyer Award for Music Composition from the University of Louisville and the Premio Reina Sofia de Espana [Queen Sofia Prize for Music Composition, Spain]. He is also granted the Gold Medal by the Royal Philharmonic Society in London.

1986

The composer receives the International Record Critics Award for his Symphony No. 3.

January – The premiere of *Chain 2* at the Zurich Tonhalle with Anne-Sophie Mutter, violin.

26-30 March – A series of concerts at the Royal Academy of Music Festival in London presents the majority of Lutosławski's compositions.

September – He lectures at the Summer Courses for Young Composers in Kazimierz Dolny, organized by the Polish Society of Contemporary Music (ISCM – Polish Section).[2]

10 December – Lutosławski completes the Chain 3 for the San Francisco Symphony Orchestra.

1987

Lutosławski receives honorary doctorates from the universities of Cambridge, Baldwin, Belfast, and Manchester. He is awarded an honorary membership in the Accademia Nazionale di Santa Cecilia in Rome. The Los Angeles Philharmonic' recording of the Symphony No. 3 conducted by Esa Pekka Salonen wins a Grammy Award for the Best Classical Contemporary Composition.

4 May – The first concert of his music in Poland after the end of the martial law is held at the F. Chopin Academy of Music in Warsaw.

1988

Lutosławski receives an honorary doctorate from the F. Chopin Academy of Music in Warsaw.

19 August – Krystian Zimerman premieres the Piano Concerto at the Salzburg Festival.

September – The first performance of Lutosławski's music after the martial law at the Warsaw Autumn Festival.

11 September – Lech Wałęsa's Civic Committee issues a statement on trade union pluralism, signed, among others, by Lutosławski.

2 See the articles by Robert Aitken and James Harley in the present volume.

1989

Lutosławski composes the Interlude as a link between the *Partita* and *Chain 2;* the new work is premiered in 1990.

6 February to 5 April – Round Table Talks are held in Poland between the Solidarity activists led by Lech Wałęsa and the government. The right to organize independent trade union is granted, along with participation of independent candidates in parliamentary elections.

1 April – Lech Wałęsa's Civic Committee organizes an Independent Culture Forum at the Warsaw University, with Lutosławski's participation.

4 June – Landslide victory of Solidarity in Polish elections: 99% of seats in the newly created Senate and all 35% of allotted seats in the divided Seym (Parliament). The end of the Polish People's Republic.

1990

14-17 January – The first Witold Lutosławski International Composers' Competition takes place, with the composer as the president of the Jury.

26 March – He receives the Legion of Honor from the French government.

Lutosławski receives honorary doctorates from the universities of Boston and Strasbourg.

2 May – He signs an agreement to deposit all his manuscripts in the Sacher Stiftung in Basel. These do not include several important manuscripts deposited in 1985 at the University of Southern California in Los Angeles.

20 May – The premiere of the *Tarantella* for baritone and piano in London.

Lutosławski is nominated to the Polish Council of Culture.

September – during the Warsaw Autumn Festival he meets with Andrzej Panufnik who left Poland in 1954.

9 December – Lech Wałęsa is elected the President of Poland (a newly created office).

1991

Lutosławski receives the Signature Award from the Pittsburgh Symphony Orchestra and an honorary doctorate from the University of Pittsburgh.

8 June – The composer meets Pope John Paul II at Warsaw's Teatr Wielki.

8 August – The premiere of *Chantefleurs et Chantefables* at the Proms Festival in London.

1992

Lutosławski receives the Incorporated Society of Musicians Award from Manchester.

Subito for violin and piano is his last chamber music composition.

April – the 2nd Lutosławski Composers' Competition in Warsaw.

22 August – Lutosławski completes the Symphony No. 4.

1993

5 February – The premiere of Lutosławski's Symphony No.4 by the Los Angeles Philharmonic with the composer conducting.

18 May – The Swedish Academy of Music awards the Polar Music Prize to Lutosławski. The award is considered a music equivalent to the Nobel Prize.

25 September – The last concert at the Warsaw Autumn Festival.

7-8 October – A Lutosławski Competition is launched in Białystok by Stanisław Olędzki.

24 October – The last concert conducted by Lutosławski at the New Music Concerts in Toronto is recorded and released in 2010 on the Nonesuch label.[3]

30 October – Lutosławski receives an honorary doctorate from McGill University in Montreal, Canada[4] and participates in the 50th anniversary celebrations of the Polish Institute of Arts and Sciences in Canada. He oversees a chamber concert of his music at McGill.

November – Lutosławski receives the Kyoto Prize in Creative Arts and Moral Sciences in Japan.

He is also the recipient of the Music Award from the Royal Philharmonic Society in London.

December – The composer is diagnosed with a malignant neoplasm (melanoma).

1994

Lutosławski receives the Classical Music Award for the Symphony No.4.

19 January – Lutosławski receives the Order of the White Eagle from the President of Poland.

3 See the article by Robert Aitken in the present volume.

4 See the documentation of the visit in the appendix to the present volume.

7 February – Lutosławski dies in the Government Hospital on Emilia Plater Street.

16 February – The funeral at the Powązki Cemetery [Cmentarz Powązkowski] in Warsaw.

22 April – The death of his wife, Danuta Lutosławska. They are survived by her son, Marcin Bogusławski. ▪

Witold Lutosławski – List of Works

Maja Trochimczyk[1]
Editor

1. Music for Orchestra and Solo Instruments with Orchestra

▪ ***Wariacje Symfoniczne [Symphonic Variations]*** (1938) – orchestra (3.3.3.3 – 4.3.3.1 – timp.perc – cel.pf.hp – str), 9 min. Completed on 15 November 1938, Drozdowo. PWM/Chester.

▪ ***Wariacje na temat Paganiniego [Variations on a Theme by Paganini]*** (1941, orch. 1978) for piano and orchestra (2.2.2.2 – 4.3.3.1 – timp.perc – hp – str), based on Caprice in A minor, No. 24 (6 min.). PWM/Chester.

▪ ***Symphony No. 1*** (1947) for orchestra (3.3.3.3 – 4.3.3.1 – timp.perc – cel. pf – str), 24 min. I. Allegro giusto II. Poco adagio III. Allegretto misterioso IV. Allegro vivace. PWM/Chester.

▪ ***Uwertura smyczkowa [Overture for strings]*** (1949) for string orchestra, 5 min. Dedication: "to Mirko Očadlik." PWM/Chester.

▪ ***Mała suita [Little Suite]*** (1950, rev. 1951) for orchestra (2.2.2.2 – 4.3.3.1 – timp.perc – str), c. 11 min. *I. Fujarka [Fife] II. Hurra polka III. Piosenka [Song] IV. Taniec [Dance].* Based on folk melodies from Machów (Rzeszów region). PWM/Chester.

▪ ***Cztery sygnały orkiestrowe na II Festiwal Muzyki Polskiej [Four Orchestral Signals for the Second Festival of Polish Music]*** (1954) for orchestra. *I. Motyw własny [own motive]. II. Motyw mazowiecki [Mazovian Motive]. III. Motyw z rzeszowskiego [Rzeszów Motive]. IV.Motyw z łowickiego [Łowicz Motive].* Completed on 10 November 1954. Unpublished.

▪ ***Koncert na orkiestrę [Concerto for Orchestra]*** (1954) for orchestra (3.3.3.3 – 4.4.4.1 – timp.perc – cel.pf.2hp – str), c. 30 min. *I. Intrada II. Capriccio notturno e Arioso III. Passacaglia, Toccata e corale.* Based on folk melodies from Oskar Kolberg, *Pieśni ludu polskiego. Mazowsze* vols. 2 and 5 (Cracow, 1886/90). Dedication: "to Witold Rowicki." Completed on 1 August 1954. Prizes: State Prize, Order of Labor class II, 22 July 1955; 1st prize – UNESCO, 1963. PWM/Chester.

1 Based on information provided by Martina Homma in *Witold Lutosławski: Zwölfton Harmonik – Formbildung – "aleatorischer Kontrapunkt." Studien zum Gesamtwerk unter Einbesehung der Skizzen.* Cologne, Bela Verlag, 1996 and the List of Works created by James Harley for the Polish Music Center at USC, for my unfinished project *Virtual Encyclopedia of Polish Music.* http://www.usc.edu/dept/polish_music/VEPM/lutos/lu-wrk-f.html.

▪ ***Muzyka żałobna [Musique funèbre]*** (1958) for string orchestra (12-16.12-16.8-12.8-12.6-10), c.13. 5 min. *I. Prolog [Prologue] II. Metamorfozy [Metamorphoses] III. Apogeum IV. Epilog [Epilogue].* Dedication: "a la mémoire de Béla Bartók." Completed on 10 January 1958. Prizes: Prize of the Polish Composers' Union (ZKP), 15 January 1959; 1st prize, International Tribute of Composers (UNESCO), Paris, 12-15 May 1959. PWM/Chester.

▪ ***Trzy postludia [Three Postludes]*** (1960) for orchestra (3.3.3.3 – 4.3.3.1 – 4perc – pf.2hp – 16.14.12.12.8), c. 17 min. *I. MM = 80 II. MM = 160 III. MM = 150.* Dedication: I. "for the centenary of the Red Cross." Completed: I. On 14 September 1958; II. On 27 August 1960; III. On 4 April 1959. PWM/Chester.

▪ ***Jeux vénitiens [Venetian Games/ Gry weneckie]*** (1961) for chamber orchestra (2.1.3.1 – 1.1.1.0 – timp.perc – cel.2pf.2hp – 4.0.3.3.2), c.13 min. *I. Ad libitum II. MM=150. III. MM=60. IV. MM=60.* Commissioned by Andrzej Markowski, Cracow Philharmonic Chamber Orchestra, completed on 5 April 1961; revised on 29 August 1961. First Prize, Tribune Internationale des Compositeurs (UNESCO), Paris, May 1962. PWM/Chester.

▪ ***Symphony No. 2*** (1967) for orchestra (3.3.3.3 – 4.3.3.1 – 3 perc – 2pf.hp – 16.14.12.6.6); c. 30 min. *I. Hésitant II. Direct.* Commissioned by Nord-Deutscher Rundfunk, for the 100th concert in the *Das Neue Werk* series. Completed: I. on 24 April 1967; II. on 4 September 1966. First prize, Tribune Internationale des Compositeurs (UNESCO), Paris, May 1968. PWM/Chester.

▪ ***Livre pour orchestre*** (1968) for orchestra (3.3.3.3 – 4.3.3.1 – timp.3perc – cel.pf.hp – str), c. 22 min. *I. 1er Chapître / 1er Intermede II. 2me Chapître / 2me Intermede III. 3me Chapître / 3me Intermede IV. Chapître final.* Commissioned by the City of Hagen. Dedication: "to Berthold Lehmann." PWM/Chester.

▪ ***Concerto for Cello and Orchestra*** (1970) completed in July 1970 (3.3.3.3 – 4.3.3.1 – timp.3perc – cel.pf.hp – str), c. 24 min. Commissioned by the Royal Philharmonic Society and the Gulbenkian Foundation. Dedication: "to Mstislav Rostropovich." PWM/Chester.

▪ ***Mi-parti*** (1976) for orchestra (3.3.3.3 – 4.3.3.1 – perc – cel.pf.hp – str), c. 15 min. Commissioned by the City of Amsterdam, for the Concertgebouw Orchestra. Completed on 15 June 1976. PWM/Chester.

▪ ***Novelette*** (1979) for orchestra (3.3.3.3 – 4.3.3.1 – timp.perc – cel.pf.2hp – str), c. 17.5 min. *I. Announcement II. First Event III. Second Event IV. Third Event V. Conclusion.* Dedication: "for Mstislav Rostropovich and the National

Symphony Orchestra, Washington." Completed on 5 May 1979; fourth movement on 3 October 1978; fifth on 15 June 1978. PWM/Chester.

▪ ***Double Concerto*** (1980) for oboe, harp, chamber orchestra (2perc – 7.0.2.2.1), c. 20 min. *I. Rapsodico. II. Dolente. III. Marciale e grotesco.* Commissioned by and dedicated "to Paul Sacher." Completed on 31 March 1980. PWM/Chester.

▪ ***Grave: Metamorphoses for cello and string orchestra*** (orch. 1981) (4.3.3.2.1), c. 7 min. Dedication: "In memoriam Stefan Jarociński (1912 – 8 May 1980)." Completed on 31 March 1981. PWM/Chester.

▪ ***Symphony No. 3*** (1983) for orchestra (3.3.3.3 – 4.4.4.1 – timp.3perc – cel.2pf.2hp – str), c. 30 min. Commissioned by the Chicago Symphony Orchestra. Dedication: "for Sir Georg Solti and the Chicago Symphony Orchestra." Completed on 31 January 1983. Grawemayer Award, Louisville, 1984. PWM/Chester.

▪ ***Partita*** (1984, orch. 1988) for violin and orchestra (2.0.2.2 – 0.2.2.0 – timp. perc – cel.pf solo – str), c.15 min. *I. Allegro giusto. II. Ad libitum. III. Largo. IV. Ad libitum. V. Presto.* Dedication: "to Anne-Sophie Mutter." PWM/Chester.

▪ ***Chain II: Dialogue for violin and orchestra*** (1985) for solo violin and orchestra (2.2.2.2 – 0.2.2.0 – timp.2perc – cel/pf – 6.6.4.4.2), c. 18 min. *I. Ad libitum. II. A battuta, MM – c160. III. Ad Libitum. IV. A battuta, Vivace.* Commissioned by Paul Sacher, for the Collegium Musicum. Dedication: "to Paul Sacher." Completed on 7 April 1985. PWM/Chester.

▪ ***Chain III*** (1985) for orchestra (3.3.3.3 – 4.3.3.1 – timp.4perc – cel.pf – str), c. 10 min. Commissioned by San Francisco Symphony Orchestra. Completed on 28 August 1985. PWM/Chester.

▪ ***Concerto for Piano and Orchestra*** (1987) for solo piano and orchestra (3.3.3.3 – 4.2.3.1 – timp.perc – hp – str), c. 27 min. *I. MM = 110. II. Presto. III. Largo. IV. MM = 84.* Commissioned by the Salzburg Festival. PWM/Chester.

▪ ***Prelude for G.S.M.D.*** (1989) for orchestra (2.2.2.2 – 2.2.2.1 – timp.perc – str), c. 2 min. Chester.

▪ ***Interludium [Interlude]*** (1989) for orchestra (1.2.2.1 – 0.1.1.0 – perc – cel.pf.hp – str), c. 5 min. Commissioned by and dedicated "to Paul Sacher." Completed on 19 October 1989. PWM/Chester.

▪ ***Symphony No. 4*** (1992) for orchestra (3.3.3.3 – 4.3.3.1 – timp.3perc – cel. pf.2hp – str), c. 22 min. Commissioned by the Los Angeles Philharmonic Orchestra. Completed on 22 August 1992. PWM/Chester.

2. Music for Voice(s) with Instruments

▪ ***Requiem*** (fragments, 1937) for soprano, choir (optional), and orchestra (2.3.2.3 – 3.4.1.1 – timp – str). *I. Requiem aeternam (lost) II Lacrimosa* (3 min.). Diploma work. PWM

▪ ***Lacrimosa*** (1937) for soprano and organ, transcription of the orchestral version, 3 min. PWM

▪ ***Tryptyk Śląski [Silesian Triptych]*** (1951) for soprano and orchestra (3.2.3.2 – 4.3.3.1 – timp.perc – cel.hp – str), 9 min. *I. Allegro non troppo II. Andante quieto III. Allegro vivace.* Based on songs from Jan S. Bystroń, Pieśni ludowe z polskiego Śląska (Cracow, 1927-34). Prizes: First Prize, Festival of Polish Music, Warsaw, 16 December 1951; State Prize Class II, 17 July 1952. PWM/Chester.

▪ ***Pięć Pieśni [Five Songs]*** (1957) for soprano and piano, 10 min. *I. Morze [Sea]. II. Wiatr [Wind]. III. Zima [Winter]. IV. Rycerze [Crusaders]. V. Dzwony Cerkiewne [Orthodox-Church Bells].* To texts by Kazimiera Iłłakowicz[ówna], Dedications: I. Marya Freund; II.-V. Nadia Boulanger. Completed on 23 September 1956 (I) and 25 August 1957 (II-V). PWM/Moeck Verlag.

▪ ***Pięć Pieśni [Five Songs]*** (1957, orch. 1958) for soprano and orchestra (timp.perc – pf.hp(2) – 9.0.4.4.4), 10 min. Orchestral arrangement with the same titles and dedications. Completed on 31 March 1958. PWM/Moeck Verlag.

▪ ***Trois poemes d'Henri Michaux*** (1963) for choir (5 sopr., 5 altos, 5 tenors, 5 basses), orchestra (3.2.3.2 – 2.2.2.0 – timp,4 perc. – 2 pn, hp) to poetry b Henri Michaux, c. 20 min. I. Pensées II. Le grand combat III. Repos dans le Malheur. Commissioned by Slavko Zlatič and the Zagreb Radio Choir. Completed: I. on 7 January 1963; II. 1 on April 1963; III. on 17 April 1963. First prize, Tribune Internationale des Compositeurs (UNESCO), Paris, May 1964. PWM/Chester.

▪ ***Paroles tissées*** (1965) for tenor and chamber orchestra (perc- pf.hp – 5.5.3.3.1) to poems by Jean-François Chabrun, c. 15 min. Dedication "to Peter Pears." Completed: I. on 4 April 1965; II. on 15 April 1965. PWM/Chester.

▪ ***Les espaces du sommeil*** (1975) for baritone and orchestra (3.3.3.3 – 4.3.3.1 – timp.perc – cel.pf.hp – str) to poems by Robert Desnos, from Corps et biens, 1930, c. 15 min. Dedication: "to Dietrich Fischer-Dieskau." Completed on 17 November 1975. PWM/Chester.

▪ ***Nie dla ciebie [Not for you]*** (1981) for soprano and piano, to a poem by Kazimiera Iłłakowicz. Dedication: "to Mieczysław Tomaszewski, for his

60th birthday." Completed in November 1981. Published in *Mieczysławowi Tomaszewskiemu w 60-lecie urodzin,* Cracow, Zeszyty Naukowe Akademii Muzycznej w Krakowie, 1984, 275-281.

▪ ***Tarantella*** (1990) for baritone and piano to a poem by Hilaire Belloc, "Do you remember an inn, Miranda?" c. 3 min. Dedication: "to Sheila MacCrindle." PWM/Chester.

▪ ***Chantefleurs et Chantefables*** (1990) for soprano and orchestra (1.1.1.1 – 1.1.1.0 – perc – pf.hp – 8.7.6.4.2) to poetry by Robert Desnos, Chantefables et chantefleurs (Paris, 1955), c. 20 min. *I. La Belle-de-Nuit. II. La Sauterelle III. La Véronique. IV. L'Églantine, l'Aubépine et la Glycine. V. La Tortue. VI. La Rose. VII. L'Alligator. VIII. L'Angélique. IX. Le Papillon.* PWM/Chester.

3. Chambre Music

▪ ***Drobne utwory polifoniczne [Small polyphonic works]*** (1943-44) for various wind instruments. I. Ten Interludes for oboe and bassoon. II. Ten Canons for two clarinets. III. Ten Canons for three clarinets (10th missing in manuscript). Unpublished.

▪ ***Ćwiczenia polifoniczne [Polyphonic exercises]*** (1943-44) for strings. I. Ten Canons in four parts. II. Eleven Miniatures in four/five parts. Unpublished.

▪ ***Trio*** (1945) for oboe, clarinet, bassoon, c. 12 min. *I. Allegro moderato. II. [No tempo indication]. III. Allegro giocoso.* Unpublished.

▪ ***Mała suita [Little Suite]*** (1950) for instrumental ensemble, c. 11 min. based on folk melodies from Machów (Rzeszów region). *I. Fujarka [Fife]. II. Hurra polka. III. Piosenka [Song]. IV. Taniec [Dance].* Unpublished. See a version for orchestra from 1951, PWM/Chester.

▪ ***Recitative e arioso*** (1951) for violin and piano, c. 3 min. Dedicated to Tadeusz Ochlewski. Completed on 26 August 1951. PWM.

▪ ***Bukoliki [Bucolics]*** (1952, arr. 1962) for viola and cello, c. 5.5 min. *I. Allegro vivace II. Allegretto sostenuto III. Allegro molto IV. Andantino V. Allegro marciale.* Based on the work for piano, folk melodies from Władysław Skierkowski, Puszcza kurpiowska w pieśni (Płock, 1928-34). PWM.

▪ ***Trzy Fragmenty [Three Fragments]*** (1953) for flute and harp, c.4 min. *I. Magia [Magic]. Allegro moderato. II. Odys na Itace [Odysseus in Ithaca], Andante con moto. III. Presto.* PWM.

▪ ***Preludia taneczne [Dance Preludes]*** (1954) for- clarinet and piano, c. 7 min. *I. Allegro molto II. Andantino III. Allegro giocoso IV. Andante V. Allegro molto.* Completed on 21 December 1954. PWM/Chester.

▪ ***Preludia taneczne [Dance Preludes]*** (1954, orch. 1955) arrangement for clarinet and chamber orchestra (timp.perc – pf.hp – str), the same five movements as above. Completed on 5 September 1955. PWM/Chester.

▪ ***Preludia taneczne [Dance Preludes]*** (1954, arr. 1959) for instrumental ensemble (1.1.1.1 – 1.0.0.0 – 1.0.1.1.1). The same five movements as above. PWM/Chester.

▪ ***Kwartet smyczkowy [String Quartet]*** (1964), c. 23.5 min. *I. Introductory Movement. II. Main Movement. Commissioned by the Swedish Radio, for the 10th anniversary of Nutida Musik.* Completed: I. in December 1964; II. in November 1964. PWM/Chester.

▪ ***Preludia i fuga [Preludes and Fugue]*** (1972) for 13 solo strings (7.0.3.2.1.), c. 34 min. Commissioned by and dedicated "to Mario di Bonaventura." *I. Preludes 1-7. II. Fugue.* Composition completed: II. on 29 June 1972; Preludes in August 1972. Note in the score: "The work can be performed whole or in various shortened versions. In the case of the performance of the whole, the indicated order of the Preludes is obligatory. Any number of the Preludes in any order can be performed with or without a shortened version of the Fugue." State Prize, First Class in 1978. PWM/Chester.

▪ ***Epitaphium [Epitaph]*** (1979) for oboe and piano, c. 5.5 min. Dedication: "in memory of Alan Richardson." Completed in August 1979. PWM/Chester.

▪ ***Grave: Metamorphoses for cello and piano*** (1981), c. 7 min. Dedication: "In memoriam Stefan Jarociński (1912 – 8 May 1980)." PWM/Chester.

▪ ***Mini-Overture*** (1982) for brass quintet (2 trumpets, horn, trombone, tuba), c. 3 min. Dedication "to Dr. Walter Strebi." Completed on 6 January 1982. Chester/PWM.

▪ ***Chain 1*** (1983) for ensemble (1.1.1.1 – 1.1.1.0 – perc – hps – 1.1.1.1.1), c. 9 min. Dedication: "to Michael Vyner and the London Sinfonietta." Completed on 20 July 1983. PWM/Chester.

▪ ***Partita*** (1984) for violin and piano, c. 15 min. *I. Allegro giusto. II. Ad libitum. III. Largo. IV. Ad libitum. V. Presto.* Completed: I. 9/8/1984; III. 11/10/1984; V. 10/30/1984. PWM/Chester.

▪ ***Fanfare for Louisville*** (1986) for winds and percussion (3.3.3.3 – 4.3.3.1 – timp.perc), c. 2 min. Completed on 22 August 1986. Chester.

▪ ***Fanfare for CUBE*** (1987) for brass quintet (2 trumpets, horn, trombone, tuba), c. 30 sec. Chester.

▪ ***Slides [Przezrocza]*** (1988) for chamber ensemble (1.1.1.1 – 1.0.0.0 – perc – pf – 1.0.1.1.1), c. 4 min. Dedication: "for the 80th birthday of Elliott Carter (b. 11 December 1908)." Completed on 13 September 1988. PWM/Chester.

▪ ***Fanfare for Lancaster*** (1989) for brass ensemble and side drum (4.3.3.1), c. 1 min. Chester.

▪ ***Subito*** (1992) for violin and piano, c. 5 min. Commissioned by the Indianapolis Violin Competition. Chester.

▪ ***Fanfare for Los Angeles Philharmonic*** (1993) for brass and percussion, c. 1 min. Chester.

4. Music for Piano or Two Pianos

▪ ***Dwie etiudy [Two Studies]*** (1941) for piano, 4.5 min. *I. Allegro II. Non troppo allegro.* PWM/Chester.

▪ ***Wariacje na temat Paganiniego [Variations on a Theme by Paganini]*** (1941) for two pianos, 6 min., based on the Caprice in A minor, No. 24. PWM/Chester./Muzyka (Moscow).

▪ ***Bukoliki [Bucolics]*** (1952) for piano, c. 5.5 min. *I. Allegro vivace II. Allegretto sostenuto III. Allegro molto IV. Andantino V. Allegro marciale.* Based on folk melodies from Władysław Skierkowski, *Puszcza kurpiowska w pieśni* (Płock, 1928-34). PWM/Chester.

▪ ***Miniatura [Miniature]*** (1953) for two pianos, 1.5 min. PWM.

▪ ***Inwencja [Invention]*** (1968) for piano, c. 50 sec. Dedication: "for the 71st birthday of Stefan Śledziński." PWM/Agencja Autorska/Chester.

5. Music for Solo Instruments

▪ ***Sacher Variation*** (1975) for cello solo, c. 5 min. Dedication: "to Paul Sacher on his 70th birthday." PWM/Chester.

▪ ***For Martin Nordwall*** (1984) for clarinet solo, 1 min., composed on 13 July 1984. Unpublished.

6. Popular Songs – for Children, Folksong Arrangements, and Mass Songs

▪ ***Hasło uczniów [Student Song]*** (1931) for choir (SATB/TTBB), to a text by Stanisław Młodożeniec. Published by Stefan Batory Gimnazjum. Reprinted in its 75th-anniversary publication, *Pochodem idziemy...* [We are marching...]. Warsaw, PIW, 1993.

▪ ***Pieśni walki podziemnej [Songs of the Underground Struggle]*** (1942-44) for voice and piano, c. 15 min. *I. Żelazny marsz [Iron March], II. Do broni [To Arms]. III. Przed nami przestrzeń otwarta [An Open Stretch Before Us]. IV. Jedno słowo, jeden znak [One Word, One Sign]. V. Wesoły pluton [Merry Platoon].* Poems by: 1 – Stanisław Dobrowolski, 2 – Aleksander Maliszewski, 3, 4 – Zofia Zawadzka, 5 – Anonymous. Cracow, PWM.

▪ ***Trzy kolędy [Three Carols]*** (1945) for solo voices, unison choir, and ensemble, to words by Aleksander Maliszewski. *I. Nie w Betleem [Not in Bethlehem]. II. Kolęda wojenna [War Carol]. III. Z Herodem {From Herod].* Warsaw, Czytelnik.

▪ ***Melodie ludowe [Folk Melodies]*** (1945) for piano, 10 min. Settings of folk-songs collected by Jerzy Olszewski. *I. Ach mój Jasieńko [O, my Johnny]. II. Hej, od Krakowa jadę [Hey, I come from Cracow]. III. Jest drożyna, jest [There is a path, there is]. IV. Pastereczka [The little shepherdess]. V. Na jabłoni jabłko wisi [An apple hangs on the apple tree]. VI. Od Sieradza płynie rzeka [A river flows from Sieradz]. VII. Panie Michale [Master Michael]. VIII. W polu lipeńka [The linden tree in the field]. IX. Zalotny [Flirting]. X. Gaik [The grove]. XI. Gąsior [The gander]. XII. Rektor [The Schoolmaster].* PWM/Chester.

▪ ***Pięć melodii ludowych [Five Folk Melodies]*** (1945, selected songs from Melodie ludowe, arr. 1952) for youth string orchestra. *I. Ach mój Jasieńko [O, my Johnny]. II. Hej, od Krakowa jadę [Hey, I come from Cracow]. III. Gaik [The grove]. IV. Gąsior [The gander]. V. Rektor [The Schoolmaster].* PWM.

▪ ***Cztery melodie śląskie [Four Silesian Melodies]*** (1945, from Melodie ludowe arr. 1954) for four violins, for youth. *I. Zalotny [Flirting]. II. Gaik [The grove]. III. Gąsior [The gander]. IV. Rektor [The Schoolmaster].* PWM.

▪ ***Dziewięć melodii ludowych [Nine Folk Melodies]*** (1945, selected from Melodie ludowe arr. 1971 by José de Azpiazu) for guitar solo. *I. Ach mój Jasieńko [O, my Johnny]. II. Hej, od Krakowa jadę [Hey, I come from Cracow]. III. Jest drożyna, jest [There is a path, there is]. IV. Pastereczka [The little shepherdess]. V. Na jabłoni jabłko wisi [An apple hangs on the apple tree]. VI.*

W polu lipeńka [The linden tree in the field]. VII. *Zalotny [Flirting]*. VIII. *Gaik [The grove]*. IX. *Rektor [The Schoolmaster]*. PWM.

▪ ***Dwadzieścia kolęd [Twenty Carols]*** (1946) for voice and piano, c. 45 min. I. *Anioł pasterzom mówił*. II. *Gdy się Chrystus rodzi*. III. *Przybieżeli do Betlejem*. IV. *Jezus malusieńki*. V. *Bóg się rodzi*. VI. *W żłobie leży*. VII. *Północ już była*. VIII. *Hej Weselmy się*. IX. *Gdy śliczna Panna*. X. *Lulajże, Jezuniu*. XI. *My też pastuszkowie*. XII. *Hej, w dzień narodzenia*. XIII. *Hola, hola, pasterze z pola!* XIV. *Jezu, śliczny kwiecie*. XV. *Z narodzenia Pana*. XVI. *Pasterze mili*. XVII. *A cóż z tą dzieciną?* XVIII. *Dziecina mała*. XIX. *Hej, hej, lelija Panna Maryja*. XX. *Najświętsza Panienka po świecie chodziła*. Texts: 1, 5, 6 – Michał Mioduszewski, *Śpiewnik kościelny* (Cracow, 1838); 14,15 – Mioduszewski, *Śpiewnik kościelny* (Cracow, 1842); 2,16 – Mioduszewski, *Śpiewnik kościelny* (Cracow, 1853); 3,4,7,8,9,10,11,12,13,16,17,18 – Mioduszewski, *Pastorałki i kolędy z melodyjami* (Cracow, 1843); 19 – Oskar Kolberg, *Lubelskie* (Cracow, 1883); 20 – Kolberg, *Łęczyckie* (Cracow, 1889). Commissioned by PWM. PWM/Chester.

▪ ***Twenty Polish Carols*** (1946, orch. 1984-89) for soprano, female choir, and ensemble (1.1.2.1 – 2.1.1.0 – timp.perc – pf.hp – str), 45 min. I. *Angels to the shepherds came [Anioł pasterzom mówił]*. II. *Hey! We rejoice now [Hej! Weselmy sie]*. III. *When the Christ to us is born [Gdy się Chrystus rodzi]*. IV. *Just after midnight [Pólnoc już była]*. V. *God is born [Bóg się rodzi]*. VI. *Our lovely Lady [Gdy śliczna Panna]*. VII. *Hurrying to Bethlehem [Przybieżeli do Betlejem]*. VIII. *In a manger [W żłobie leży]*. IX. *Jesus there is lying [Jezus malusienki]*. X. *We are shepherds [My też pastuszkowie]*. XI. *Lullaby, Jesus [Lulajże, Jezuniu]*. XII. *Hey, on this the day [Hej, w dzień narodzenia]*. XIII. *Jesus, lovely flower [Jezu, śliczny kwiecie]*. XIV. *Heyla, heyla, shepherds there you are [Hola, hola, pasterze z pola!]*. XV. *What to do with this child? [A cóż z tą dzieciną?]*. XVI. *Hey, hey, lovely Lady Mary [Hej, hej, lelija Panna Maryja]*. XVII. *This is our Lord's birthday [Z narodzenia Pana]*. XVIII. *Shepherds can you tell? [Pasterze mili]*. XIX. *Infant so tiny [Dziecina mała]*. XX. *Holy Lady Mary [Najświętsza Panienka po świecie chodziła]*. Chester.

▪ ***Sześć piosenek dziecinnych*** [Six Children's Songs] (1947) for voice and piano to poems by Julian Tuwim. I. *Taniec [Dance]*. II. *Rok i bieda [Year and trouble]*. III. *Kotek [Kitten]*. IV. *Idzie Grześ [Here comes Greg]*. V. *Rzeczka [Little river]*. VI. *Ptasie plotki [Birds' gossip]*. PWM. In 1953 arranged for mezzo-soprano and chamber orchestra (1.1.2.1 – 0.0.0.0 – hp – str), 8 min. PWM. Also in 1953 arranged for children's choir and orchestra, unpublished.

▪ ***Dwie piosenki dziecinne*** [Two Children's Songs] (1948) for voice and piano to poems by Julian Tuwim. *I. Spóźniony słowik [The Nightingale is Late]. II. O Panu Tralalińskim [About Mr. Tralaliński].* PWM/Chester. In 1952 arranged for voice and chamber orchestra, unpublished.

▪ ***Lawina [An Avalanche]*** (1949) for voice and piano, to a poem by Alexander Pushkin, Obval (1829). PWM. 2nd prize, Polish Composers' Union Song Competition "150th anniversary of Pushkin's birth."

▪ ***Dziesięć polskich pieśni ludowych na tematy żołnierskie [Ten Polish Folk Songs on Soldiers' Themes]*** (1951) for male choir (TTBB). *I. Pod Krakowem czarna pola [A black field near Cracow]. II. Nie będę łez ronić [No tear will be shed]. III. A w Warszawie [And in Warsaw]. IV. Zachodzi słoneczko [The sun is setting]. IV Oj, i w polu jezioro [Oh, and a lake in the field]. VI. Jam kalinkę łamała [I broke the guelder rose]. VII. Gdzie to jedziesz, Jasiu? [Where are you going, Jack?]. VIII. A na onej górze [And on that mountain]. IX. Już to jija siódmy roczek [Already passed the seventh year]. X. Małgorzatka [Maggie].* Arrangements of folksongs: 2,4,9 – from Kolberg, *Krakowskie* 2/6 (Cracow, 1873); 7 – from Kolberg, *Mazowsze* 3/26 (Cracow, 1887); 8 – from Kolberg, *Mazowsze* 4/27 (Cracow, 1888); 10 – from Kolberg, *Mazowsze* 1/24 (Cracow, 1885); 1,3,5,6 – sources unknown. Commission Ministerstwo Obrony Narodowej [Ministry of National Defense]. Published by Wydawnictwo Ministerstwa Obrony Narodowej (*Biblioteka muzyczna,* no. 31).

▪ ***Siedem pieśni [Seven Mass Songs]*** (1950-52) for voice (unison chorus) and piano. *I. Zwycięska droga [The road to victory]. II. Wyszłabym ja [I would marry]. III. Nowa Huta. IV. Służba Polsce [Service to Poland]. V. Żelazny marsz [Iron March] (from Songs of the Underground Struggle). VI. Najpiękniejszy sen [The most beautiful dream]. VII. Naprzód idziemy [Forward we go].* To texts by: 1,6 – Tadeusz Urgacz; 2 – Leopold Lewin; 3,4 – Stanisław Wygodzki; 5 – Stanisław Ryszard Dobrowolski; 7 – Jan Brzechwa. PWM/Czytelnik.

▪ ***Trzy pieśni [Three Mass Songs]*** (from Seven Mass Songs, 1950-52, arr. 1951) for choir. *I. Zwycięska droga [The road to victory], II. Nowa Huta. III. Naprzód idziemy [Forward we go].* PWM/Czytelnik.

▪ ***Służba Polsce [Service to Poland]*** (from Seven Mass Songs, 1950-52, arr. 1951) for male choir and piano, to a text by Stanisław Wygodzki. PWM/Czytelnik.

▪ ***Wiosna [Spring]*** (1951) for mezzo-soprano and chamber orchestra. *I. Już jest wiosna [Already it's spring]. II. Piosenka o złotym listku [Song of the golden leaf]. III. Jak Warszawski woźnica [Like a Warsaw coachman]. IV. Majowa nocka [May night].* Poems by: 1 – Hanna Januszewska; 2 – Jadwiga Korczakowska; 3 – Włodzimierz Domeradzki; 4 – Lucyna Krzemieniecka. Unpublished.

Wiosna [Spring] (1951, arr. 1952) arranged for voice and piano, and for choir (SSA) and piano. *I. Piosenka o złotym listku [Song of the golden leaf]. II. Majowa nocka [May night].* Poems by: 1 – Jadwiga Korczakowska; 2 - Lucyna Krzemieniecka. PWM. Choral versions by Chester. in Three Children's Songs, 1977.

▪ ***Jesień [Autumn]*** (1951) for mezzo-soprano and chamber orchestra to poems by Lucyna Krzemieniecka. *I. W listopadzie [In November]. II. Świerszcz [The cricket]. III. Mgła [Fog]. IV. Deszczyk jesienny [Light autumn rain].* Unpublished.

▪ ***Słomkowy łańcuszek i inne dziecinne utwory [Straw Chain and other children's pieces]*** (1951) for soprano, mezzo-soprano and chamber ensemble (fl, ob, 2 cl, bn), 10 min. *I. Wstęp instrumentalny [Instrumental Introduction]. II. Chałupeczka niska [Low Hut]. III. Była babuleńka {There was an old woman]. IV. Co tam w lesie huknęło [What went bang in the woods?]. V. Rosła Kalina [A guelder rose grew]. VI. Chciało się Zosi jagódek [Sophie wanted blueberries]. VII. Słomkowy łańcuszek [Straw Chain].* Source of texts: 2,3,4,7 – Oskar Kolberg, Krakowskie, vol. 2 (Cracow, 1873); 5 – Janina Porazińska; 6 – Teofil Lenartowicz; 8 – Lucyna Krzemieniecka. PWM/Chester.

▪ ***Srebna szybka / Muszelka [Silver window-pane / Cockle-shell]*** (1952) for voice and piano, to poems by Agnieszka Barto. Unpublished. Arranged for mezzo-soprano and chamber orchestra in 1953. PWM. Translated and arranged in 1977 by Marie Pooler for choir (SSA) and piano. Published by Chester. in *Three Children's Songs.*

▪ ***Towarzysz [Comrade]*** (1952) for voice and piano, to a poem by Stanisław Wygodzki. Also in 1952, arranged for baritone, male choir and orchestra.

▪ ***Trzy utwory dla młodzieży [Three Pieces for Youth]*** (1953) for piano. *I. Czteropalcówka [Four-finger exercise]. II. Melodia [Melody]. III. Marsz [March].* Commissioned by PWM. PWM/Chester.

Dwie pieśni dziecinne [Two Children's Songs] (1953) for voice and piano, to poems by *I – Janina Osińska; II – Lucyna Krzemieniecka. I. Pióreczko [Little feather]. II. Wróbelek [Little sparrow].* Commissioned by the Polish Radio, completed on 18 May 1953, PWM.

▪ ***Dwie pieśni dziecinne [Two Children's Songs]*** (1953) for voice and piano, to poems by: I – Stefania Szuchowa; II – Lucyna Krzemieniecka. *I. Wianki [Wreaths]. II. Pożegnanie wakacji [Goodbye to holidays].* Commissioned by the Polish Radio, completed on 1 July 1953, PWM.

▪ ***Trzy pieśni żołnierskie [Three Soldiers' Songs]*** (1953) for voice and piano. *I. Kto pierwszy [Who first?]. II. Narciarski patrol [Ski patrol]. III. Skowronki [Skylarks].* To texts by: 1 – Stanisław Czachorowski; 2 – Aleksander Rymkiewicz; 3 – Mieczysław Dołęga. Published by Wydawnictwo Ministerstwa Obrony Narodowej, Warsaw, 1953.

▪ ***Dziesięć tańców polskich [Ten Polish Dances]*** (1953) for chamber orchestra. *I. Kozioratka. II. Nie chcę cię znać [I will not know you]. III. Gołąbek [Pigeon]. IV. Grozik. V. Kaczek. VI. Kowal [Blacksmith]. VII. Ty i ja (Laura) [You and me –Laura]. VIII. Maryszunka [Little Mary]. IX. Dobra tabaczka [Good tobacco]. X. Szejper.* Arrangements of folk songs.

▪ ***Dwie pieśni dziecinne [Two Children's Songs]*** (1953, arr. 1953) for voice and chamber orchestra. *I. Pióreczko [Little feather]. II. Wróbelek [Little sparrow]* to poems by: 1- Janina Osińska; 2- Lucyna Krzemieniecka.

▪ ***Śpijże, Śpij [Sleep, sleep]*** (1954) for mezzo-soprano and chamber orchestra to a poem by Lucyna Krzemieniecka. Commissioned by the Polish Radio, completed on 12 January 1954.

▪ ***Idzie nocka [Night is falling]*** (1954) for mezzo-soprano and chamber orchestra to a poem by Janina Osińska. Commissioned by the Polish Radio.

▪ ***Warzywa [Vegetables]*** (1954) for mezzo-soprano and chamber orchestra, to a poem by Julian Tuwim. Commissioned by the Polish Radio, completed on 19 May 1954.

▪ ***Trudny rachunek [Difficult Sums]*** (1954) for mezzo-soprano and chamber orchestra, to a poem by Julian Tuwim. Commissioned by the Polish Radio. Completed on 23 May 1954.

▪ ***Zasłyszana melodyjka [An Overheard Melody]*** (1957) for two pianos, 5 min. Completed on 17 February 1957.

▪ ***Piosenki dziecinne [Children's Songs]*** (1958) for voice and piano. *I. Nocny Marek [A Night Owl]. II. Jedna gałązecka [One little branch]. III. Piosenka na Prima Aprilis [Song on April Fools' Day]. IV. Kuku-kuku [Cuckoo, cuckoo].* Poems by: 1, 2 Janina Osińska; 3, 4 Roman Pisarski. Completed in March 1958 (nos. 3-4).

▪ ***Na Wroniej ulicy w Warszawie [On Wronia Street in Warsaw]*** (1958) for voice and piano, to a poem by Roman Pisarski. Completed in December 1958.

▪ ***Bajka iskierki [A Spark's Tale]*** (1958) for voice and piano, to poems by Janina Porazińska. *I. Siwy mróz [Hoar-frost]. II. Malowane miski [Painted bowls]. III. Bajka iskierki [A Spark's Tale]. IV. Butki za cztery dudki [Little shoes for fourpence]. V. Kap..kap..kap [Drip, drip, drip]. VI. Plama na podłodze [A stain on the floor].* Completed in November 1958, PWM.

▪ ***Sechs polnische Weihnachtslieder [Six Polish Christmas Carols]*** (1959) for 3 recorders. *I. My też pastuszkowie [We also, shepherds]. II. Przybieżeli do Betleem pasterze [Shepherds came to Bethlehem]. III. Jezus malusieńki [Tiny baby Jesus]. IV. Północ juz była [Midnight]. V. Hola! Hola! Pasterze z pola [Halo, halo, shepherds from the fields]. VI. Jezu, śliczny kwiecie [Jesus, a beautiful blossom].* Completed on 21 July 1959, Moeck.

▪ ***Trzy piosenki dziecinne [Three Children's Songs]*** (1959) for voice and piano, to poems by Benedykt Herz. *I. Trąbka [Little trumpet]. II. Abecadło [ABC]. III. Lato [Summer].* Completed on 27 December 1959.

▪ ***The Holly and the Ivy (English Carol)*** (1984), arrangement, c. 30 sec., June 1984.

7. Incidental Music, Film Scores

▪ ***Harun al Raszyd*** (1931) incidental music for orchestra. Commissioned by Janusz Makarczyk. Destroyed in WW II.

▪ ***Three Short-Film Scores*** (1936). *I. Gore [Fire]. II. Uwaga [Beware!]. III. Zwarcie [Short Circuit].* Commissioned by the Institut Spraw Społecznych; 1, 2. Eugeniusz Cękalski – director, 3. Stefan & Franciszka Themerson. Destroyed in WW II.

▪ ***Odrą do Bałtyku [Via the Oder to the Baltic]*** (1945) film score for orchestra, 39 min. Commissioned by S. Możdżeński, film director. Unpublished.

▪ ***Suita Warszawska [Warsaw Suite]*** (1946) for orchestra, 20 min. *I. Klęska [Disaster]. II. Powrót do życia [Return to Life]. III. Wiosna Warszawska [Warsaw Spring].* Commissioned by T. Makarczyński, film director. Unpublished.

▪ ***Cyd*** (1948) incidental music for ensemble to *El Cid* by P. Corneille, for Teatr Polski in Warsaw. Unpublished.

▪ ***Fantazy*** (1948), incidental music for female choir, and ensemble (1.0.1.0 – 0.2.1.0 – perc – pf – 1.1.0.1.1), to a play by Juliusz Słowacki for Teatr Polski, Warsaw. Unpublished.
▪ ***Wesołe kumoszki z Windsoru [Merry Wives of Windsor]*** (1948) incidental music for ensemble (1.0.1.0 – 0.1.1.0 – perc – 1.0.1.1.1), for Shakespeare's play at Teatr Polski, Warsaw.
▪ ***Bóg, cesarz i chłop [God, Emperor and the Peasant]*** (1948) incidental music for ensemble (0.0.1.0 – 1.1.1.0 – perc – hp – 1.1.1.1.1), for a play by Julius Hay at Teatr Polski, Warsaw. Unpublished.

8. Lost Works

These manuscripts were lost/destroyed in the destruction of Warsaw by Germans after the fall of the Warsaw Uprising in October 1944, when all surviving residents were forcibly removed and the city burned down.

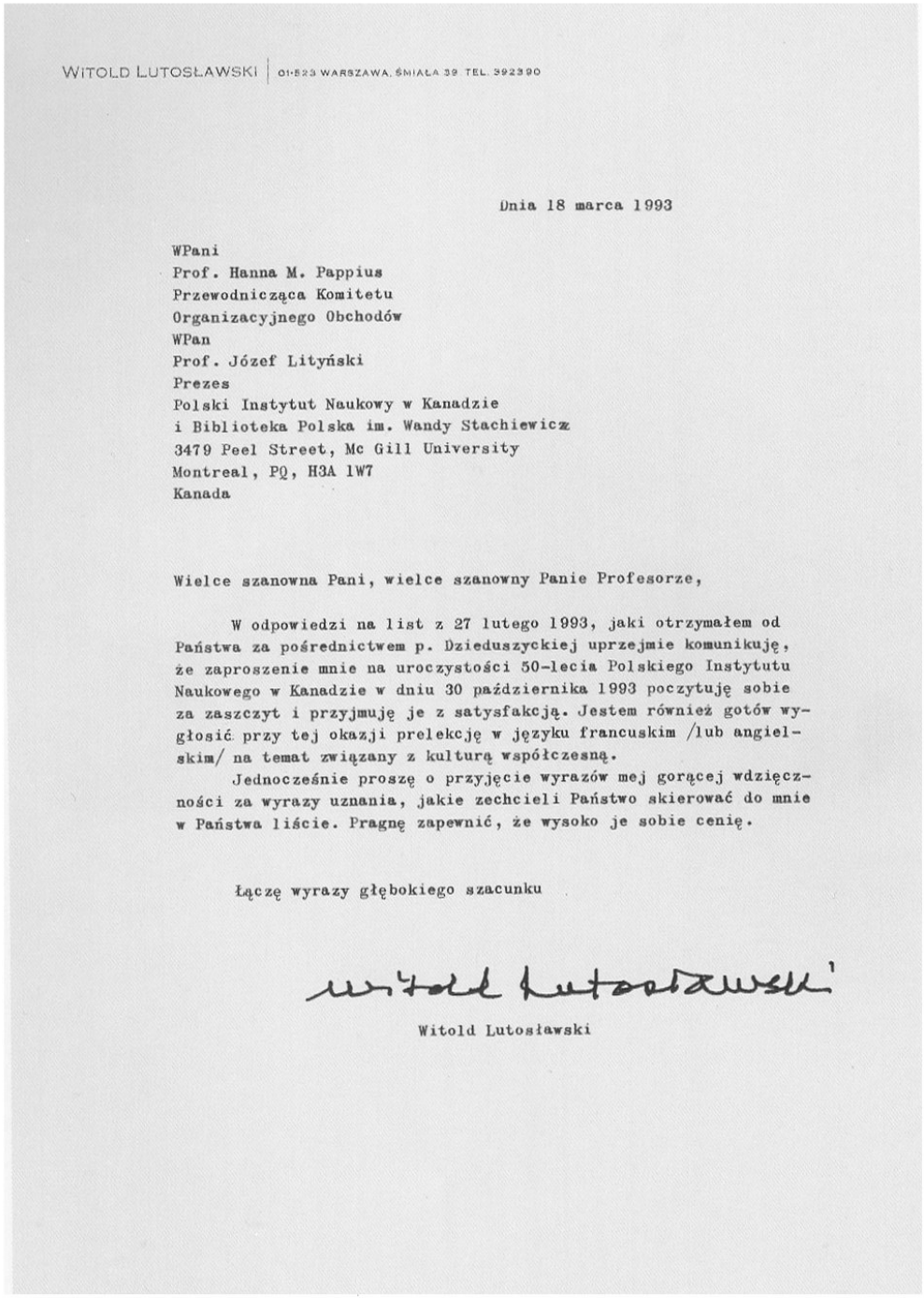
▪ ***Prelude*** (1922) for piano. Destroyed.
▪ ***Drobne utwory [Little Pieces]*** (1923-26) for piano. Destroyed.
▪ ***Kołysanka [Lullaby]*** in E major (1926) for piano. Destroyed.
▪ ***Trzy preludia [Three Preludes]*** (1927) for piano. Destroyed.
▪ ***Sonata No. 1*** (1927) for violin and piano. Destroyed.
▪ ***Sonata No. 2*** (1928) for violin and piano. Destroyed.
▪ ***Poème*** (1928) for piano. Destroyed.
▪ ***Wariacje [Variations]*** (1929) for piano. Destroyed.
▪ ***Taniec Chimery [Dance of the Chimera]*** (1930) for piano. Destroyed.
▪ ***Scherzo*** (1930) for orchestra. Destroyed.
▪ ***Harun al Raszyd*** (1931, arr. 1933) for orchestra. Destroyed. Commissioned by Janusz Makarczyk.
▪ ***Sonata (1934)*** for piano, 23 min. *I. Allegro. II. Adagio ma non troppo. III. Andante – Allegretto – Andantino.* completed on 29 December 1935, Warsaw.
▪ ***Dwie pieśni [Two Songs]*** (1935) for voice and piano to poetry by Kazimiera Iłłakowicz, from *Płaczący Ptak* (Warsaw, 1927). *I. Wodnica [Water-nymph]. II. Kołysanka lipowa [Linden Lullaby].* Destroyed.
▪ ***Double Fugue*** (1936) for orchestra. Destroyed.
▪ ***Preludium i Aria [Prelude and Aria]*** (1936) for piano. Destroyed.

9. Dance Songs (Written Under the Pseudonym 'Derwid')

Mostly published in a monthly popular music magazine Śpiewamy i Tańczymy [We sing and dance]. Cracow, PWM.

- ***Cyrk jedzie*** [The circus is coming] (1957) – waltz text: Tadeusz Urgacz
- ***Czarownica*** [The witch] (1957) – foxtrot, text: Tadeusz Urgacz
- ***Daleka podróż [Distant journey]*** (1957) – tango, text: Mirosław łebkowski/ Tadeusz Urgacz
- ***Milczące serce [Silent heart]*** (1957) – tango, text: Tadeusz Urgacz
- ***Zielony berecik [The little green beret]*** (1957) – foxtrot, text: Mirosław Łebkowski
- ***Jak zdobywać serduszka [How to win hearts]*** (1958) – tango, text: Tadeusz Urgacz
- ***Kapitańska ballada [The captain's ballad]*** (1958) – tango, text: Tadeusz Urgacz
- ***Miłość i świat [Love and the world]*** (1958) – waltz, text: Eugeniusz Żytomierski
- ***Nie chcę z tobą się umawiać [I do not want to date you]*** (1958) – slow-fox, text: Zbigniew Kaskur/Zbigniew Zapert
- ***Szczęsliwy traf [Good fortune]*** (1958) – foxtrot, text: Jerzy Miller
- ***W lunaparku [At the funfair]*** a.k.a. Nie kupiłeś mnie [You do not own me] (1958) – tango, text: Jerzy Miller
- ***Warszawski dorożkarz [The Warsaw cabman]*** (1958) – waltz, text: Jerzy Miller
- ***Zakochać się w wietrze [To fall in love with the wind]*** a.k.a. ***Serce na wietrze***
- ***[Heart on the wind]*** (1958) – tango, text: Jerzy Miller
- ***Kiosk na Powiślu [Kiosk by the Vistula]*** a.k.a. ***Kiosk inwalidy*** (1959) – waltz, text: Jerzy Miller
- ***Nie oczekuję dziś nikogo [I am not expecting anyone today]*** (1959) – slow-fox, text: Zbigniew Kaskur/Zbigniew Zapert
- ***Tabu [Taboo]*** (1959) – foxtrot, text: Tadeusz Urgacz
- ***Telimena*** (1959) – slow-fox, text: Tadeusz Urgacz
- ***Filipince nudno [The bored Philipina]*** (1960) – slow-fox, text: Jerzy Miller
- ***Moje ptaki [My birds]*** (1960) – blues, text: Jerzy Miller
- ***Po co śpiewać piosenki [Why sing songs]*** (1960) – tango, text: Karol Kord

▪ ***Złote pantofelki [Golden shoes]*** (1960) – slow-fox, text: Adam Hosper
▪ ***Jeden przystanek dalej [One stop further]*** (1961) – tango, text: Jerzy Miller
▪ ***Plamy na słońcu [Sunspots]*** (1961) – slow-fox, text: Jerzy Miller
▪ ***Rupiecie [Odds and ends]*** a.k.a. ***Wędrowny czas [Wandering time]*** (1961) – waltz, text: Jerzy Ficowski
▪ ***Tylko to słowo [Only this word]*** (1961) – tango, text: Adam Hosper
▪ ***W pustym pokoju [In the empty room]*** (1961) – tango, text: Artur Międzyrzecki
▪ ***I cóż to teraz będzie [What is going to happen now]*** (1962) – slow-fox, text: Adam Hosper
▪ ***Na co czekasz [What are you waiting for]*** (1962) – tango, text: Jerzy Miller
▪ ***Wędrowny jubiler [The wandering jeweller]*** (1962) – slow-fox, text: Aleksander Rymkiewicz
▪ ***Z lat dziecinnych [From childhood]*** (1962) – slow-fox, text: Jerzy Miller
▪ ***Nie dla nas już [No longer for us]*** (1963) – waltz, text: Jerzy Miller
▪ ***Znajdziesz mnie wszędzie [You will find me everywhere]*** (1964), text: Zbigniew Kaszkur/Zbigniew Zapert ▪



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Dnia 18 marca 1993

WPani
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Przewodnicząca Komitetu
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Polski Instytut Naukowy w Kanadzie
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Kanada

Wielce szanowna Pani, wielce szanowny Panie Profesorze,

W odpowiedzi na list z 27 lutego 1993, jaki otrzymałem od Państwa za pośrednictwem p. Dzieduszyckiej uprzejmie komunikuję, że zaproszenie mnie na uroczystości 50-lecia Polskiego Instytutu Naukowego w Kanadzie w dniu 30 października 1993 poczytuję sobie za zaszczyt i przyjmuję je z satysfakcją. Jestem również gotów wygłosić przy tej okazji prelekcję w języku francuskim /lub angielskim/ na temat związany z kulturą współczesną.

Jednocześnie proszę o przyjęcie wyrazów mej gorącej wdzięczności za wyrazy uznania, jakie zechcieli Państwo skierować do mnie w Państwa liście. Pragnę zapewnić, że wysoko je sobie cenię.

Łączę wyrazy głębokiego szacunku

Witold Lutosławski

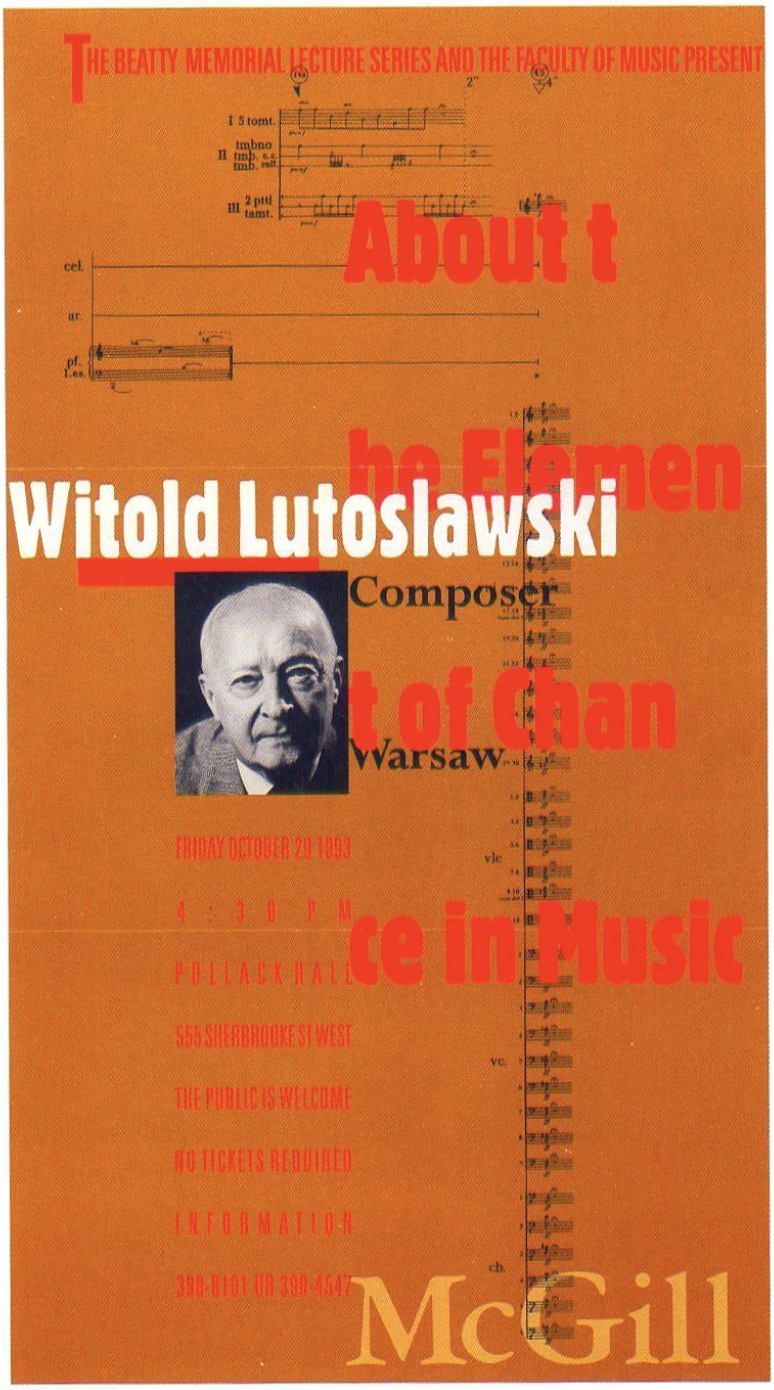
Witold Lutosławski

Letter from Lutosławski accepting invitation to be Guest of Honor at the Polish Institute's 50th Anniversary.

Lutosławski conducting in Toronto on October 24, 1993.
Photo André Leduc.

Danuta and Witold Lutosławski
at the Polish Institute Library.

Witold Lutosławski with Martina Homma
in Montreal.



Poster announcing Lutosławski's Beatty Lecture at McGill University

Polish Academy of Arts and Sciences
Académie polonaise des sciences et des lettres
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