

Stanisław Będkowski  
**The Diary of the Life, Works  
and Activity of Witold Lutosławski**

The diary of the life and activity of Witold Lutosławski presented here was compiled in its basic form before the year 2000, during work on a bio-bibliography of the composer (Stanisław Będkowski, Stanisław Hrabia *Witold Lutosławski. A Bio-bibliography*, Greenwood Press, Westport 2001). The basis for its compilation was the literature available at the time, as well as a conversation of several hours' length with Witold Lutosławski and Danuta Lutosławska, of which fragments have been included in the text with the designation [WL, SB]<sup>1</sup>. Also introduced to the text are other quotes and references to published items, designated with numbers referring to the numeration adopted in *Witold Lutosławski. A Bio-bibliography* (numbers of compositions, e.g. [W1] and bibliographic items, e.g. [B415]).

Since this version of the diary was prepared, there have appeared, obviously, new determinations concerning the composer's biography; particularly important is the information contained in Danuta Gwizdalanka and Krzysztof Meyer's two-volume book<sup>2</sup>, which in some areas changes and provides more detail to the information contained in previously-published texts concerning Lutosławski (including, no doubt, information contained in this diary). The intent of the Witold Lutosławski Center and myself is to successively verify all new information and introduce it to the electronic version of the diary, which will be accessible online; however, this requires time and, not infrequently, resolution of certain formalities. The present text is, thus, treated as a point of departure for supplementation and

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<sup>1</sup> The conversation has been published in its entirety in Polish: 'By nie zatarł czas... Witold Lutosławski o sobie' ['That Time Might Not Fade... Witold Lutosławski on Himself']. Transcript of a conversation with the composer from January 1988, *Res Facta Nova* 1997 no. 2 (11), pp. 31–53.

<sup>2</sup> *Lutosławski. Droga do dojrzałości* [*Lutosławski. The Way to Maturity*], Kraków 2003, and *Lutosławski. Droga do mistrzostwa* [*Lutosławski. The Way to Mastery*], Kraków 2004.

verification. I hope that via the joint efforts of researchers into the life and works of the composer, we will manage to create an extensive, precise and credible diary of the life, works and activity of Witold Lutosławski which can be utilized by all interested parties in various types of work. Please by all means feel free to submit any corrections and supplementations, with the proviso that they always be provided with the source basis for the new information.

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The history of Poland has always been very complicated and full of dramatic events. To understand the political situation of Central and Eastern Europe in the early years of the 20th century well, one must remember that in 1772, 1793 and 1795 the whole territory of Poland was partitioned by Russia, Prussia and Austria. In the 19th century the people of Poland struggled for independence, fighting in insurrections in 1830, 1846, 1848, 1863, which were all suppressed, but it was not until 1918 that Poland regained her freedom and was restored as an independent republic.

Until 1918 the Lutosławski family estate in Drozdowo, near Łomża, in the Kurpie region northeast of Warsaw, was in the Russian sector of partitioned Poland. Here, on 28 March 1881, Witold Lutosławski's father, Józef, was born to Franciszek ("he played the piano, the violin and took singing lessons" [B415]) and Paulina, née Szczygielska ("once a pupil of pianist and composer Emanuel Kania" [B241, p. 5]). Józef was the youngest of six brothers. His elder half-brother (their mothers were sisters), Wincenty (1863–1954), was a distinguished philosopher and a writer; he lectured in Cracow, Geneva, Lausanne, London and Paris and finally became a professor at the Stefan Batory University in Vilnius. His works were published not only in Polish, but also in German, French and English. Wincenty's first wife, Sofia Pérez Eguia y Casanova (1861–1958), was a noted Spanish poet and novelist. The second eldest brother was Stanisław (1864–1937), agriculturalist by education; after his father's death he ran the family estate. Marian (1871–1918), a mechanical and electrical engineer, was prominent in politics as a national-democratic activist. Jan (1875–1950) was a steward on a country estate, an editor of *Gazeta Rolnicza* and a writer on agricultural affairs. Kazimierz (1880–1924) was a Catholic priest (he held the degree of Doctor of Divinity) and physician, and from 1919 to 1922 an elected member (representing the *Związek Ludowo-Narodowy*) of the first post-war Polish Parliament, the Sejm.

Witold's mother, Maria Olszewska, was born on 15 June 1880 at Kursk (Podolian Ukraine). During her medical studies in Zurich she met Józef, who was studying agriculture at the Zurich Polytechnic Institute. Both Maria and Józef played the piano (at one time Józef had piano lessons with Eugene d'Albert, probably in Zurich or London). Early in 1904 they were married and moved to London, where Józef continued his studies and was the London correspondent of

*Goniec*, a newspaper reflecting the views of the Narodowa Demokracja (National Democratic Party). In Dec. 1904 their first son, Jerzy, was born in London (at that time they lived at 227 Bascombe Avenue, Streatham Hill); he died in 1974. In 1905 the Lutosławskis decided to return to Poland. Their second child, a daughter Aniela, was born in 1906 and died at the age of two. In Poland Józef was still active in politics as one of the editors of *Mysł Polska*. In 1908 the Lutosławskis settled in the family estate at Drozdowo, where their second son Henryk was born in 1909; he died in 1940.

### 1913

25 Jan., Witold Roman Lutosławski was born in Warsaw, at a maternity clinic in Moniuszki street. "My family did not live in Warsaw at that time. They lived at Drozdowo near Łomża, and my mother simply went to Warsaw to have her baby at a clinic." [WL, SB] Afterwards they returned to their estate at Drozdowo.

29 June, W.L. (Witold Lutosławski) was baptized in Drozdowo by his uncle Kazimierz.

### 1914

W.L.'s father and his brothers were still involved in politics on behalf of the Narodowa Demokracja under the leadership of Roman Dmowski (1864–1939), who was a frequent visitor to Drozdowo throughout his life and who died there.

3 Aug., Germany declared war on Russia.

### 1915

8 Aug., after German forces had broken through the Russian defences in East Prussia, almost the entire Lutosławski family fled from Drozdowo to Russia (only Witold's uncle, Stanisław, remained). Józef and his brother, Marian, continued their political activity in Moscow. They were involved in organizing Polish military units (the Polish Legions) that were to help to regain Polish independence with the support of Tsarist Russia (this was Dmowski's idea).

"In 1915 I was 18 months old. My family went to Moscow. The whole family went to Russia; it was a typical, for those times, massive influx of refugees fleeing before the German offensive." [WL, SB]

### 1917

13 Mar., Tsar Nicholas II abdicated as a result of the February Revolution in Russia.

6 Nov., the October Revolution broke out, and the political activity of both the Lutosławski brothers was perceived as anti-Bolshevik.

## 1918

23 Apr., Marian Lutosławski was arrested by the Bolsheviks. Two days later also Józef Lutosławski was arrested. Both brothers were charged with counter-revolutionary activities and the alleged forgery of secret diplomatic documents.

In the Butyrki Prison in Moscow Józef Lutosławski wrote a nationalist tract, *Chleb i ojczyzna* [*Bread and Homeland*], dated 28th May (published posthumously in Warsaw, 1919).

5 Sept., without a trial, both brothers were killed in a mass execution in Vshekh-Shvyatskoye, a village outside Moscow. Young Witold visited his father in the Butyrki Prison just before the execution.

“My father was shot by the Bolsheviks in 1918 – imprisoned and later shot together with his brother, Marian. I have only a hazy recollection of my father; I was 5 years old and with my mother visited him in prison. I was in the cell where both the brothers were kept, and as a matter of fact I do not remember much more.” [WL, SB]

13 Nov., the German occupation of Warsaw ended, and in Nov. Maria Lutosławska returned from Russia to Poland with her sons. They settled in Warsaw, as the Lutosławski estate at Drozdowo had been ransacked and was in a state of total ruin.

“We were living in Warsaw for many years [...], we had a flat in 21 Marszałkowska street [...]. We lived there from 1920, or even earlier, as this flat was rented in 1918, I suppose..., 1918 or 1919.” [WL, SB]

## 1919

14 Feb., the Polish-Soviet War broke out.

28 June, the Treaty of Versailles formally established the Republic of Poland.

The Lutosławskis still lived in Warsaw. 6-year-old Witold began to take piano lessons, first with his mother and later with Helena Hoffman (a pupil of Rudolf Strobl and Aleksander Michałowski).

“My elder brothers had music lessons. But the fact that I myself asked for music lessons was not only my desire to follow in my brothers’ footsteps, [...] clearly I must have had a fairly strong inclination towards it.” [WL, SB] “She [H. Hof-

man] was an excellent woman who very wisely chose the method of playing music for me, not just making me practise the piano” [B261, p. 1].

Young Witold acquired an extensive knowledge of music at an early age, since many visitors played music at the Lutosławski house. The first public concert he heard was a piano recital by Józef Śliwiński; his first symphony concert included Beethoven’s Ninth Symphony.

## 1921

18 Mar., the Treaty of Riga ended the Polish–Soviet War.

The Lutosławski family moved back to Drozdowo. For about two years Witold travelled once a week to the nearest town, Łomża, to take piano lessons with a local teacher.

“My teacher was a Miss Alina Rudnicka, a pupil of Aleksander Michałowski; she had settled in Łomża after graduating from... the Conservatory, I think – no, from the Chopin College of Music. I hardly remember where Aleksander Michałowski used to teach.<sup>3</sup> And she simply lived there on her own and gave music lessons. For two years I travelled to Łomża every week. Then we moved to Warsaw, so that I could go to school at the age of eleven.” [WL, SB]

## 1922

At the age of nine, Witold composed his first fully notated piano piece, Prelude [W1] (ms. lost).

## 1924

Witold returned to Warsaw to enter the mathematics and physics stream at the Stefan Batory Gimnazjum (Grammar School) in Mysłowiecka street.

He resumed studying the piano with Józef Śmidowicz (1888–1962), a teacher at the Chopin College of Music, who taught him for a year. “He was a very well-known teacher, also a pupil of Aleksander Michałowski.” [WL, SB] At a concert in Warsaw he heard the music of Karol Szymanowski (Third Symphony) for the first time, and it had a strong impact on him.

## 1925

He gave up the piano lessons with J. Śmidowicz.

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<sup>3</sup> He taught in Instytut Muzyczny (Conservatory) from 1891 to 1918, and then in Wyższa Szkoła Muzyczna im. F. Chopina (Chopin College of Music).

## 1926

He composed *Lullaby* for piano [W3] (ms. lost).

12 May, Marshal Józef Piłsudski's *coup d'état* and the beginning of his dictatorship in Poland.

Witold took up violin lessons with Lidia Kmitowa (1888–1967), who was for many years a member of the Polish Radio String Quartet, the best string quartet in Warsaw at that time. He studied with her for 6 years.

“Well, the lessons with Śmidowicz were very expensive and the moment came when she [Witold's mother] could not pay all this money and there were no lessons for some time. At that time I was somehow especially fascinated with the violin and asked my mother to arrange violin lessons for me, and then I began to study with Lidia Kmitowa [...].” [WL, SB] “She was a good violinist and an excellent teacher, who had graduated with an assistant of Joachim [Prof. Barmas] and had even taken a few lessons with the master. [...] I got as far as the Bach Solo Sonatas, played two or three Mozart concerti with piano accompaniment and the Franck Sonata.” [B261, p. 2]

## 1927

He composed Three Preludes for piano [W4] and Sonata for violin and piano [W5] (both ms. lost).

W.L. entered the Warsaw Conservatory as a part-time student, while still attending the *gimnazjum*; he learnt theory of music under Piotr Maszyński and Wincenty Laski, and also had obligatory piano lessons with Artur Taube.

## 1928

W.L. composed another Sonata for violin and piano [W6] (ms. lost). The Sonatas were performed by L. Kmitowa with the composer playing the piano part. “It was terribly naïve Grieg-early Debussy-music.” [B261, p. 3]. He composed *Poème* for piano [W7] (ms. lost) in Scriabin style.

He left the conservatory. “Because I was simply too busy to manage to do everything; on top of school and violin lessons it meant an awful lot of hours.” [WL, SB]

As a private pupil he began composition lessons with Witold Maliszewski (1873–1939), who was a pupil of Rimsky-Korsakov at the St. Petersburg Conservatory (1898–1902), and after works in neoromantic Russian style developed a strongly

nationalistic Polish style, “and was not interested in modern trends”. “He taught me harmony, counterpoint and fugue but in a very concise fashion.” [B261, p. 3].

## 1929

W.L. composed Variations for piano [W8] (ms. lost).

## 1930

He wrote *Dance of the Chimera* for piano [W9] (under Stravinsky’s *Petrushka* influence), and Scherzo for orchestra [W10] (both ms. lost).

## 1931

He composed *Haroun al Rashid* for orchestra [W12] (ms. lost), incidental music for a play by Janusz Makarczyk.

In spring a school hymn composed by Witold, *Hymn of the Pupils of the Stefan Batory State Gymnasium in Warsaw* [W11 & W11.1], was published.

He passed his final *gimnazjum* examinations and enrolled at Warsaw University to study mathematics. “I always had an inclination to mathematics and an interest in it, and I thought I should acquire any university education, apart from music [...]. I had never intended to devote myself to mathematics [...].” [WL, SB]

## 1932

W.L. dropped his study of the violin. “And then, when he [A. Maliszewski] was appointed professor of composition at the Conservatory, he took me into his class. It was 1932, I suppose.” [WL, SB] “The course in musical forms that was given by [...] Maliszewski has remained in my memory all my life. In his analyses of the sonatas of Beethoven, he explained the psychological factor in perceiving a form [...]. To my mind, it is much more to the point to treat perception of music psychologically than just describing the sound phenomena and their order, independently from the perception of them. So I think the psychological approach to form is absolutely essential in my work. All that I really learned then [...].” [B257, p. 7]. At the Conservatory W.L. also joined Jerzy Albert Lefeld’s (1898–1980) piano class. His friends, fellow-composers, were at that time Stefan Kisielewski and Andrzej Panufnik.

For the first time W.L.’s composition was performed publicly – he played his *Dance of the Chimera* at a concert at the Warsaw Conservatory.

## 1933

28 May, a dance from the music to *Haroun al Rashid* had its first concert performance given by the Warsaw PO conducted by Józef Ozimiński, and it was the composer's first orchestral performance ever. "That was a short ballet fragment I wrote for a theatrical production [...] which was probably never staged [...]. And this ballet fragment I reworked for a whole symphony orchestra [...] and it was performed at a matinee in the Philharmonic [...]." [WL, SB]

1 June, *Kurier Poranny* published a brief review of W.L.'s debut [B1395].

He gave up his mathematical studies at the university to devote himself entirely to music. "Unfortunately I couldn't do it all, because there were the two faculties in the Conservatory, piano, which took loads of time, and composition. I wanted to graduate in both before going into the army, so I had to give up mathematics before completing the second year of studies." [WL, SB]

## 1934

W.L. composed *Water-Nymph* and *Linden Lullaby* [W13], songs for voice and piano (both ms. lost).

Before 15 May, he played the first movement of his Sonata for Piano in Vilnius [B1308].

29 Dec., he completed Sonata for Piano [W14] (critics identify the influence of Szymanowski, Debussy and Ravel).

## 1935

Before 15 Feb., W.L. performed for the first time his Sonata for Piano in Warsaw; he played it also later in the Vilnius and Riga Conservatories in student exchange concerts.

3 and 4 May, he briefly met Karol Szymanowski in Riga. "That was when a group of students from the Warsaw Conservatory travelled to Riga to give a concert. I played my Sonata for Piano, which I had finished in 1934, as well as accompanying Stanisław Jarzębski, who was playing the violin, and the singer [Helena] Warpechowska. Karol Szymanowski had a concert in the Riga Opera Theatre the day we arrived [3 May], and although we couldn't make the concert, we got to the reception given by the Polish 'delegate', as he was called then. The delegate was called [...] Beczkowicz, and he invited us all to the reception for Szymanowski. And so I was introduced to Szymanowski by his cousin, Artur Taube, who was a professor at the Warsaw Conservatory and was looking after us there [...]. Artur

Taube had also been my piano teacher [...] when I was at the Conservatory [...] in 1927 [...].” [WL, SB] According to W.L.’s conversation with Krzysztof Droba (on 17 Nov. 1986 in Warsaw), the composer and A. Taube (or Waclaw Niemczyk) visited K. Szymanowski in his hotel room [B448].

## 1936

W.L. composed Double Fugue for orchestra [W15] (ms. lost), Prelude and Aria for piano [W16] (ms. lost), also film scores *Gore* [*Fire*] (by Eugeniusz Cękałski), *Uwaga* [*Beware*] (by Stefan and Franciszka Themerson), *Zwarcie* [*Short-Circuit*] (by Eugeniusz Cękałski). Ch. B. Rae saw the films in a private screening in the Polish Film Archives in Warsaw on 23 Apr. 1987.

“There was an Institute of Social Affairs in Warsaw. I don’t know exactly what its purpose was. In any case, Michałowski, later [...] the Polish ambassador to the United States, worked there [...] as assistant director. He [...] was interested in music and kept in touch with Conservatory students. That institute [...] commissioned [...] short films from avant-garde directors [...] on some social issues or other. I met the directors Cękałski and Themersons there. [...] Michałowski, who was interested in the young generation of composers, hired me [...]. One of these films (by Themerson [...], about electrical safety) was an abstract symphony of rhythm and light [...]. So I had to compose [...] a fragment, which was of course only a couple of minutes long. To do a piano extract first, so they could [...] plan that part of what was in fact a truly abstract film, composed of various lighting and electrical effects, but really a composition of abstract movement. And I [...] had to give them for this film [...] the length of all the segments [...] so that they could identify them. I read the lengths from the soundtrack on the film, by sight, without hearing it. I learned to do that, and some time later I did it some more, and unfortunately this affected my sight [...], which was very bad [...], because I was always squinting, as if through a jeweller’s magnifying glass.” [WL, SB]

He obtained a Conservatory diploma as a pianist; at his recital he played compositions by Bach, Mozart, Schumann, Liszt, Chopin, Debussy, Maliszewski and solo parts of the Beethoven’s Piano Concerto no. 4 and Prokofiev’s Variations from his Piano Concerto no. 3 [B257, p. 10].

He began working on Symphonic Variations [W18].

## 1937

W.L. composed *Requiem aeternam* for chorus and orchestra [W17] (ms. lost), and *Lacrimosa* for soprano and orchestra [W17.1] as diploma compositions (he was obliged to write a vocal-instrumental piece). *Requiem* was never performed; *Lac-*

*rimosa* survived in manuscript and was later published in a transcription for voice and organ.

June, his Double Fugue [W15] was premiered by the Conservatory Orchestra under Walerian Bierdziejew at the Warsaw Conservatory.

He earned his Composition Diploma and graduated from the Conservatory.

W.L. and his mother moved to Komorów. “Just before the war, I think it was in 1937, my mother and I finally moved to Komorów, which is eighteen kilometers from Warsaw.” [WL, SB]

He was conscripted into the Polish army for one year’s service, training in radio communications in Zegrze near Warsaw.

## 1938

Before 15 Feb. W.L.’s first broadcast performance of his Sonata for Piano on Polish Radio. “I’m sure it’s lost, because even if it was recorded, I’m sure it wasn’t then on the kind of tape we use today.” [WL, SB]

Oct. or early Nov., his *Lacrimosa* (only) had its first performance by Helena Warpechowska (soprano) and the Warsaw PO under Tadeusz Wilczak.

15 Nov., W.L. completed the Symphonic Variations [W18]. “Symphonic Variations is full of obvious influences, primarily that of early Stravinsky. There is also a little Szymanowski influence, but not much because very soon I reacted against Szymanowski – rebelling against the excessively romantic, expressionist traits of his music.” [B261, p. 5]

W.L. worked on Piano Concerto, but dissatisfied with the sketches abandoned the project.

## 1939

Apr., W.L.’s Symphonic Variations were broadcast over Polish Radio in Warsaw, and on 17 June were publicly premiered at the Wawel Festival in Cracow, by the Polish Radio National Symphony Orchestra under Grzegorz Fitelberg. Fitelberg is reported to have said after the premiere: “Listen, this is a real master!... You have to be born a musician to write this way. His scores [...] are a pleasure to hold in one’s hand: it’s not just notes, it’s music!”<sup>4</sup>

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<sup>4</sup> Quoted in B808, p. 114. English transl. of this fragment by S. Stucky, quoted in B225, p. 11.

W.L. worked on *Suita kurpiowska*, based on folk music from the region around Drozdowo (Kurpie district), but the work was interrupted and eventually the composer, dissatisfied with the results, abandoned the project. "I had already started writing on folk themes before the war. I never finished that work, but anyway I started it." [WL, SB]

He was preparing himself for a trip to France to study composition with Nadia Boulanger or Charles Koechlin. On this occasion W. Maliszewski in his letter of recommendation stated that since Chopin's time there had not been as talented a pupil at the Conservatory [B242, p. 39].

In the summer he was mobilized and as an Officer Cadet (*sierżant-podchorąży*) assigned to command the signals and a military radio station attached to the First Army headquarters in Cracow.

1 Sept., the second world war broke out, Germany invaded Poland. W.L. was stationed first in Cracow, then near Lublin, where he was taken prisoner by the Germans. He managed to escape after eight days and walked about four hundred kilometers to Warsaw, reaching it in late Oct.

"I cannot recall the exact name of the place where the unit I was in finally had to surrender. That unit was the headquarters of General [Antoni] Szylling's First Army, [...] which was later taken over by General [Tadeusz] Piskor [...]. I was a platoon commander, as a Cadet Officer, and was the commander of the headquarters radio station [...]. The Army had been stationed in Cracow at the outbreak of the war and then of course it withdrew eastward like the whole army. In the Lublin region [...], I remember, one of the last places, perhaps the very last, was Różanowola [...], the General Staff and the armies accompanying it were surrounded again there, as of course was our radio unit. The infantry had broken through the encirclement several times but in the end they couldn't break out any more. That was when we all had to lay down our arms, and we were taken prisoner. The date? I can't even remember, it was September the twenty-something. By the way, my radio unit had been the only means of communicating with the Supreme Command and the adjacent armies." [WL, SB]

17 Sept., the Soviet Red Army invaded eastern Poland.

## 1940

W.L.'s brother Henryk was captured by the Red Army and transported inside north-eastern Siberia. He died of typhoid, hunger and exhaustion in Soviet labour concentration camp in the Kolyma region on 7 Oct. 1940.

“My brother died in Kolyma, in the gold mines. [...] He had been taken from the camp in Skole [...], in southeastern Poland, [...] where there were a lot of Polish officers. They were all taken to Siberia [...] in sealed carriages. He died of typhoid in that gold mine. [This information came from someone who survived, and] there were very few such people. That man [Anatol Krakowiecki] wrote a book [B600] and described my brother’s death in detail [pp. 124–132]. He had made friends with him [...] and described his death in quite striking words, crediting him with a great deal of heroism as a man who kept up the spirits [...] of those around him. But he came down with typhoid and died quite quickly, within a couple of months.” [WL, SB] In the book in order to protect his family in Poland Henryk’s surname was altered to ‘Sierosławski’.

After the Nazis had entered Warsaw, Polish music was driven underground. Poles boycotted official concerts but arranged clandestine ones, mostly in private rooms, risking imprisonment. During the war W.L. supported himself and his mother by playing as a soloist and accompanist almost every day in Warsaw’s cafés, from about Dec. 1939 up till July 1944.

“I came across a group of cabaret singers; a group of four gentlemen who were famous before the war. Their boss, a pianist and composer [...] was not in Poland but abroad. [...] They proposed that I should take his place. So I had to make some arrangements for four male voices of cabaret songs, and also to accompany them. I also accompanied some soloist of the cabaret genre. We performed in the café *Ziemiańska* on Mazowiecka street [...] for a few months. [...] In early 1940 Panufnik proposed that we form a duo.” [B257, p. 14–15]

As a piano duo W.L. played together with Andrzej Panufnik first at the *Aria*, later at the café *U aktorek*. Ultimately they settled at the *Sztuka i Moda* (*SiM*) on Królewska street. They played arrangements of serious works (“we made over two-hundred arrangements over the years. We started with Bach organ toccatas, and got as far as Ravel and Debussy.” [B261, p. 7]). He was also accompanist for Eugenia Umińska (vn), Ewa Bandrowska-Turska (S), Janina Godlewska (Mez).

## 1941

W.L. composed Two Studies for piano [W19] and *Variations on a Theme of Paganini* [W20], the latter as one of the arrangements of serious works played with A. Panufnik.

“What we did was to take works that were strictly tonal and adapt them in the form of a very free paraphrase. For instance, we harmonized a Strauss waltz à la Ravel, and various other things that could even be regarded as musical jokes. Yet they had certain characteristics, a certain aesthetic, and they were more than mere

jokes. An example of that technique and that aesthetic, done in exactly that spirit, but by me alone, without Panufnik, were the *Variations on a Theme of Paganini* [...].” [WL, SB]

In Warsaw the *Water-Nymph* and *Linden Lullaby* were premiered by Ewa Bandrowska-Turska and the composer.

During the war W.L. met his future wife, Danuta, a sister of the writer Stanisław Dygat (1914–78), who brought her to the *Aria* to listen to the duo playing. W.L. had met S. Dygat earlier, while writing film music before the war.

He began work on his first Symphony [W27].

## 1942

1942–44, W.L. composed resistance songs in response to appeals from the Polish Underground. In 1948 five of these songs were published as the first volume in the series *Songs of the Underground Struggle* [W21].

## 1943

1943–44, W.L. wrote a series of contrapuntal studies – ten canons for two clarinets, nine canons for three clarinets, ten interludes for oboe and bassoon (trombone), and twenty one canons in four parts (with unspecified instrumentation) [W22] – as preliminary work for the Symphony.

## 1944

By the summer he had finished the first movement of the Symphony.

29 July, three days before the outbreak of the Warsaw Uprising W.L. and his mother left Warsaw. The fall and winter of 1944–45 they stayed at the composer’s aunt Janina and her husband Józef Zaporski’s house in Komorów, 18 kilometres south-west of Warsaw. W.L. managed to take with him some of the most valuable manuscripts, but the rest of the prewar works were destroyed by fire in Warsaw.

## 1945

In Komorów W.L. continued his work on the Symphony and composed Trio for oboe, clarinet and bassoon [W23].

In the spring he returned to Warsaw devastated by the Nazis after suppressing the uprising (the Lutosławskis’ estate in Drozdowo was also ruined by military troops).

Just before the end of the war he attached himself to Polish Radio.” [My work in radio] was full-time. [...] At first, I was assistant director of the classical music department – no, of the music department in general. [The director of the department ...] was Roman Jasiński and I was his assistant and director of the classical music department. [...] I was not motivated by material concerns, but rather wanted to avoid being mobilized in the army [...], so I joined the radio before the war ended. I had received a mobilization card for the army that actually entered Poland in January. I was not very interested in going to Berlin, conquering Berlin [...]. I felt that I had already done my part, in fact, in September 1939. [...] And so Roman Jasiński arranged an exemption for me and I became his assistant for a time. I do not recall exactly, but it wasn't for long. I left there but stayed in radio, because I had already written music for a lot of programs, and for children's programs. Polish Radio Theatre, as the theatrical department was called then, had even hired me on a sort of retainer, which meant that they paid me a salary and [...] requested music from me as needed. In the nineteen-fifties, however [that ended], although I cannot recall the exact year. [...] I never held another position. That was the only position I ever held in my life.” [WL, SB]

8 May, the treaty ending the war was signed.

In the first years after the war W.L. wrote a lot of functional music of various sorts to earn a living: children's songs, music for small orchestras, incidental music for radio plays, films, theatre, even popular songs and light music under the pseudonym “Derwid”. Because he did not treat this music too seriously, many of the manuscripts disappeared and it is hard to establish their chronology and even say how many works of that kind he wrote.

He composed *Folk Melodies* for piano solo [W24], commissioned by a music publishing house Polskie Wydawnictwo Muzyczne (PWM), also *Three Carols* for male and female solo voice, unison mixed chorus, and chamber ensemble [W25], for Edition Czytelnik, and the score for a documentary film *Odra do Bałtyku* [*Via the Oder to the Baltic*].

“[...] I would be very grateful to you for [...] correcting the enormous number of inaccuracies always committed by everyone who comments on my work [...] from that period. The formula that is repeated runs, ‘he wrote music on folk themes between 1948 and 1955 because the authorities demanded it’. That is easy for people with no imagination and [...] no familiarity with the facts to say. Above all, music on folk themes has had a beautiful tradition in Poland for a very long time, right since Chopin, not to speak of Szymanowski [...]. I had begun writing on folk themes before the war. I never finished the work in question, but at least I started. And the first work I finished after the war, even before completing the first Symphony that I had been writing during the Occupation and finished in 1947, was

a work on a folk theme. That was before there was any socialist realism at all. That work arose when Tadeusz Ochlewski, then director of the PWM [Polish Music Publishers], proposed or expressed a wish for easy piano pieces, for music schools. Those were the *Folk Melodies*, on folk themes. He especially wanted them to be on folk themes because there was a desire then to supplement the Polish repertoire in the schools. And certainly for Polishness to be so ostentatious because the thing was that this kind of a Polish repertoire, on that level of instruction, did not exist at all. [...] The thing was to give them something Polish; that was Ochlewski's idea. That was where my interest in folklore came from." [WL, SB]

29 Aug.–2 Sept., at an All-Poland Congress of Composers in Cracow he was elected the secretary and treasurer of the board of directors of the newly founded Union of Polish Composers [Związek Kompozytorów Polskich, ZKP]. He remained a member of the ZKP leadership until 1948.

1–4 Sept., his Trio for oboe, clarinet and bassoon had its premiere in Cracow at the Festival of Polish Contemporary Music [B1346, p. 25. An excerpt quoted in English in B225, p. 22].

## 1946

Feb., W.L. gave up his post at Polish Radio.

1 July, a radio program on W.L. in the series "Sylwetki współczesnych kompozytorów polskich" [Profiles of contemporary Polish composers].

22 July, *Folk Melodies* for piano were premiered in Cracow.

He wrote the score for a documentary film *Suita Warszawska* [Warsaw Suite].

26 Oct., W.L. married Maria Danuta Dygat-Bogusławska, daughter of the architect Antoni Dygat (1886–1949) and Jadwiga (née Kurowska), and sister of Stanisław Dygat, the well-known author of satirical novels and short stories. They took lodging in Saska Kępa in Warsaw ("a small, noisy flat"). W.L.'s mother lived with them to her death in 1967. The marriage produced no children, but Mme Lutosławska had a son, Marcin Bogusławski, by her first husband Jan Bogusławski (they divorced).

In response to a PWM commission W.L. composed *Twenty Carols* [W26] for Polish traditional texts.

5 Dec., his Symphonic Variations were performed at the Champs Elysées Theater in Paris. This marked W.L.'s debut abroad.

During the winter he met Witold Małcużyński in Paris.

Invited by Grzegorz Fitelberg, he conducted publicly for the first time (Polish Radio National Symphony Orchestra in Katowice, Haydn's "Oxford" Symphony) [B225, p. 22].

## 1947

He completed his Symphony [W27], the largest and most important work of his early years, and composed *Six Children's Songs* for voice and piano [W28] and children songs *The Belated Nightingale* and *About Mr. Tralaliński* [W29].

"And so one of the composers who still had a certain influence on me, most of all perhaps in the period of the first Symphony, was Albert Roussel. It was Roussel who fulfilled for me to a certain degree a still quite youthful expectation, namely of combining the French [...] musical charm of, let us say, somewhat sensual, sensuous beauty, together with what I might call a greater seriousness of musical content. And so Roussel wrote his Third Symphony, which is a complete masterpiece, a work perhaps slightly undervalued today. For me, however, it was a revelation that he had been able to pull it off [...]. It has a very special harmony, perhaps slightly bitter, without in fact that sweetness of Debussy or Ravel, and yet it has that French sensitivity. At the same time, it is a little bit like French Brahms, and that is why it had a certain influence on me. Still, it was limited, I would say, to the first Symphony." [WL, SB]

The first Symphony closes the composer's formative years.

"[...] in 1947, when I had finished the first Symphony, I realized [...] that the idiom in which that symphony was written and which I had been employing was a dead end [...]. I was very concerned then to try to find some sort of order that I could grasp, and yet which would not be a traditional order, a tonal order. Not that the Symphony is a tonal work in the strict meaning of the word, although you could certainly find tonal centers there. But I decided that I would start from scratch, from the beginning, without knowing anything about harmony, counterpoint, melody and so on, and I decided to start working by myself on a musical language." [WL, SB]

6 May, his *Two Studies* for piano were broadcast on Dutch Radio during a concert of Polish contemporary music.

With others W.L. represented Poland at the International Society for Contemporary Music (ISCM) Festival in Copenhagen. "Those [international contacts by Polish musicians] were relatively rare between 1945 and 1949. Yet I must mention that [...] a group of several people, including performers [...], went to the Copenhagen Festival. For instance, Panufnik conducted his own work there [...], and not only his own, also Spisak's and several other people's." [WL, SB]

He took part in the Prazské Jaro festival in Prague, but his works were not performed.

20 Oct., three of his *Six Children's Songs* were premiered in Cracow.

He became a member of the Warsaw Philharmonic Artistic Council.

## 1948

26 Jan., *The Belated Nightingale* and *About Mr. Tralaliński* were premiered in Cracow.

With others W.L. represented Poland at the ISCM Festival in Amsterdam.

6 Apr., the Symphony was premiered in Katowice.

29 May, during the Second International Congress of Composers in Prague a declaration was made in which Polish music was committed to Soviet socialist-realism (the notion of 'formalism' was imported from the Soviet Union).

15 June, the Symphony was repeated at the Cracow Festival. Roman Haubenstock wrote in his review: "It seems to me that today only Lutosławski is endowed with that great gift – the gift of expressing things which are inexpressible in words, things so great as to be at times almost overwhelming – the gift that destines a composer to be a symphonist." [B1259, p. 21. English transl. of this fragment by S. Stucky, quoted in B225, p. 24]. But S. Kisielewski was dissatisfied with the work: "... general extravagance of taste, a lack of simplicity in the overall sensory design, a tendency toward hyper-variability of texture, a deficiency in the emotional element, caused perhaps by excessive intellectualism, perhaps too by the great consciousness of technique." [B1348, p. 11. English transl. of this fragment by S. Stucky, quoted in B225, p. 24]

Sept., Bolesław Bierut replaced Władysław Gomułka as leader of Polish Communist Party.

W.L. visited Paris and southern France. He spent 6 weeks as a guest of Witold Małcużyński in Opio near Grasse.

On 9 Nov. *Variations on a Theme of Paganini* were performed on Paris Radio in the cycle "Contemporary chamber music of foreign composers".

Nov., W.L. was dropped from the ZKP leadership.

9 Dec., he obtained the Music Prize of the City of Warsaw for his music for children.

He must have been working on a Piano Concerto. In *Ruch Muzyczny* no. 23–24 from Dec. 1948 [B280] there is a note: “W.L. is finishing a Piano Concerto” (p. 23).

“I had to put off the piano concerto for thirty years [...]. I tried [...] many times. I repeatedly started sketching the piano concerto. There are echoes of the beginning of it in the beginning of the Partita for violin and piano. If somebody described that as music that [...] nods in the direction of baroque music, I’d have to agree, because that’s the way it was in that work, and it’s really there.” [WL, SB]

## 1949

5–8 Aug., in Łagów, in the Lubuskie district, there was held a meeting of Polish composers where the “fight against formalism” was officially declared by communist activists of the Union of Polish Composers (ZKP). W.L. spoke at Łagów only at the very beginning of the discussion. His works were not discussed widely there. In 1981, in the speech delivered to the Congress of Culture, the composer said: “This perfidious, primitive operation, which was a form of attack on the truthfulness of art, had terrible consequences. Composers were forced to hide their most important pieces in a drawer, while their previous works were not performed. The whole situation in the musical world was falsified. Critics aimed to destroy all signs of individuality, or investigation of new styles and techniques. For many of us, it was all the cause of deep psychological depression.” [B257, p. 33]

Oct., his Symphony was performed for the first time in Warsaw at a concert to celebrate the opening of the IV International Chopin Piano Competition. Some Russian jury members disapproved of the work and later it was removed from the repertoire as ‘formalistic’.

16 Oct., in Warsaw he played his *Folk Melodies* and accompanied Krystyna Szner in his children songs.

W.L.’s song *The Snowslide* for soprano and piano [W31] won second prize in a competition for songs on texts of A. Pushkin organized to celebrate the 150th anniversary of the poet’s birth.

9 Nov., in Prague the newly composed Overture for Strings [W30] was premiered (the composer was present). In Poland it was to remain unheard for many years.

“I started with scales, eight-tone scales, and [...] the Overture for Strings is written in such scales as [...] a sort of first exercise. That didn’t get me anywhere, I couldn’t develop it further. Later, therefore [...], at the end of the nineteen-fifties, I became interested in twelve-tones, that total chromaticism [...], but understood vertically, in a harmonic sense.” [WL, SB]

## 1950

W.L. wrote *Little Suite* for chamber orchestra [W32], songs for voice and piano [W33 and W34], also an instrumental introduction and six of the songs from the cycle *Strawchain and Other Songs* [W36].

He obtained second prize for so called 'mass songs' (no first prize was given).

26 Sept., *The Snowslide* was premiered (?) in Cracow.

After Witold Rowicki's suggestion he started to work on Concerto for Orchestra [W66].

## 1951

W.L. completed song cycles for solo voices and chamber ensemble *Strawchain and Other Songs* [W36], *Spring* [W39] and *Autumn* [W40]. He also composed *Silesian Triptych* for soprano and orchestra [W37], *Ten Polish Folksongs on Soldier's Themes* for men's chorus a cappella [W41], and two songs for voice and piano [W35, W42].

He made a slightly longer version of the *Little Suite* for larger orchestra [W32.1], which was first performed on 20 Apr. in Warsaw.

June, he was a member of an official delegation to the USSR, where he met T. Khrennikov and A. Khachaturian. He reported his impressions in the monthly *Muzyka* [BW3].

26 Aug., he completed *Recitativo e arioso* for violin and piano [W38].

He was restored to the executive board of the ZKP.

13 Apr., the *Silesian Triptych* was premiered in Warsaw. W.L. received the Polish Music Festival Prize for the *Silesian Triptych* and for mass songs.

## 1952

W.L. composed *Bucolics* for piano [W46] and songs for voice and piano [W43, W44, W45, W47, W48, W49?], some of them he soon orchestrated.

Jan., he conducted the Polish Radio National Symphony Orchestra (Haydn's "Oxford" Symphony, Lutosławski's children songs and Symphonic Variations); the concert was broadcast by Polish Radio.

July, he received a State Prize, class II, for the *Silesian Triptych*.

27 Sept.–5 Oct., he attended a contemporary music festival in East Berlin and took part in a composers' conference held on that occasion. His review was published in the monthly *Muzyka* [BW6].

## 1953

W.L. wrote songs for voice and piano [W50, W51, W52], *Ten Polish Dances* for chamber orchestra [W53], *Miniatura per due pianoforti* [W54], *Three Pieces for the Young* for piano [W55].

5 Mar., Stalin died.

Apr., W.L. played his *Folk Melodies*, *Bucolics* (premiere) and *Three Pieces for the Young* in Wrocław.

9 May, with Janina Godlewska (Mez) he premiered his songs *Silver Window–Pane* and *Cockle–Shell* in Warsaw.

18 May, W.L. completed songs for voice and piano or orchestra [W56].

10 June, G. Fitelberg died. W.L. eulogized him in *Przegląd Kulturalny* [BW9] and *Muzyka* [BW14].

1 July, he completed songs for voice and piano [W57].

July, he was decorated “Krzyż Kawalerski Polonia Restituta”.

Nov., he completed *Three Fragments* for flute nad harp [W58].

## 1954

12 Jan.–23 May, W.L. composed for Polish Radio four songs for mezzo-soprano and chamber orchestra [W59, W61, W63, W64], and *Winter Walz* [W60].

30 May, he completed *Four Silesian Melodies* [W24.2] (an arrangement for four violins of the last four of the *Folk Melodies*). About this time he also composed *Dandelions* [W65] – an arrangement of Polish dances for folk-dance troupe.

1 June, he was awarded the Prime Minister's Prize for Children's Music.

“[...] I realized that I was not writing innocent, indifferent little pieces, only to make a living, but was carrying on an artistic creative activity in the eyes of the outside world.” [B261, p. 8–9]

1 Aug., he completed *Concerto for Orchestra* [W66] based on Polish folk tunes.

10 Nov., he completed Four Orchestral Fanfares [W67] for the second Festival of Polish Music.

26 Nov., the just completed Concerto for Orchestra had its premiere in Warsaw.

21 Dec., W.L. completed *Dance Preludes* for clarinet and piano [W68].

“[...] in 1947, when I decided [...] to begin that work [on a new musical language], which has never in fact ended because I am working on the musical language all the time, [...] there was nothing at all around that could serve me as any kind of model, since the compositional techniques [...] of the Second Vienna School were completely alien to me. I could see without any doubt that it would not lead me in the direction where I felt I should find something for myself. That is where the twelve-tone harmony comes from, which I had already studied thoroughly and taken to certain conclusions [...], even certain rules, which could be applied afterwards.

In this context it might be intriguing [...] how a range of works were created at this time based on folklore and with a post-tonal technique, such as the *Bucolics*, or the *Little Suite*, or the *Silesian Triptych*, or the *Dance Preludes*, or finally the Concerto for Orchestra. Well, to some degree that was a substitute technique for me. I was not then capable of composing in the way I was aiming at. I therefore used a technique [...] that I had formed when I was writing ‘functional’ music, by which I mean precisely those *Folk Melodies*, *Bucolics*, various songs for children and so on, the *Little Suite*. A technique that consists in joining simple diatonic folk melodies with counterpoints and harmonies that were quite often even atonal in fact, and in any case with the unconventional harmony that is not tonal harmony, but is obviously related [...]. This technique was inspired by the methods that Andrzej Panufnik and I used in working on our paraphrases. [...] But I knew that this had no future for me. Nor was it my main direction. It was only a marginal direction [...]. Since that technique was something completely clear for me, composing the Concerto for Orchestra may have been rather time-consuming but did not present any special technical problems. It was completely obvious to me how it should look, how it was supposed to look.

[...] I regard these as works that I do not need to be ashamed of. I have even just recorded the *Dance Preludes*, which are written in the same idiom, in a version for clarinet with a small orchestra, so I am not ashamed of them. [...] I did not do this in a cynical way; it is just that this was a marginal direction. Yet I found pleasure in it and regarded these as useful things. [...] Children frequently sang a whole mass of these simple songs that I wrote for Polish Radio as a way of earning a living.” [WL, SB]

He made recordings of his compositions for Polish Radio. “[...] so I recorded the *Bucolics* [...], and perhaps the *Folk Melodies* [...]. I also recorded three of the *Twenty*

*Carols* with... Anna Malewicz Madey, yes, she sang. Yes, that still exists.” [WL, SB]

On Jan Krenz’s suggestion W.L. began work on *Muzyka żałobna* (*Mourning Music* is the translation preferred by the composer) [W71] to commemorate the tenth anniversary of B. Bartók’s death.

## 1955

15 Feb., W.L.’s *Dance Preludes* [W68] were premiered in Warsaw.

22 July, he was awarded a State Prize, class I, and the Order of Labor, class II, for the Concerto for Orchestra.

5 Sept., he completed a chamber orchestra version of *Dance Preludes* [W68.1] and this reworking closes a certain period in his activity. He himself called the piece “my farewell to folklore for an indefinite period”.

As a critic he attended the Sibelius Festival in Helsinki.

## 1956

21–23 Jan., as a critic he attended the Mozart Festival in Salzburg.

In the Fall, the Warsaw Autumn Festival of Contemporary Music (“Warszawska Jesień”) was inaugurated, first proposed in 1955 by Tadeusz Baird and Kazimierz Serocki. Warsaw became an important center of contemporary music. W.L. was chairman of the Program Committee of the Festival until 1965. His *Little Suite* and Concerto for Orchestra were performed during the first festival.

Oct., Władysław Gomułka was elected the first secretary of Polish Communist Party (B. Bierut mysteriously died in Moscow while attending the twentieth Congress of the Soviet Communist Party).

W.L. began work on *Five Songs for Female Voice and Piano after Poems by Kazimiera Iłakowicz* [W70].

## 1957

17 Feb., W.L. completed *An Overheard Tune* for four part piano [W69].

9 Mar., he was a moderator of the ninth General Assembly of the ZKP: “[...] our meeting for the first time in a long while takes place in an atmosphere of real creative freedom. No one here will persecute anybody for so-called formalism; no one will try to prevent anybody else from expressing his aesthetic views, regardless of

what individual composers may stand for.” He called an attack on Polish musical creativity on the conference in Łagów a “horrible experience” and the idea of returning to the musical language of the nineteenth century “absurd”. He continued: “Have we shaken off our despondency? Do we have enough enthusiasm for new creative explorations? Certainly. Still, our situation is by no means an easy one. Each of us faces the problem of discovering his own place in that chaos which the art of our era represents. The problem is sharply drawn for those of us who, after an interruption of several years, have renewed contact with Western European music. We don’t all have here a clear view of what is happening in this music, of where it is leading. But I believe it is only a question of time before we acquire not only a clear view of the situation but play a positive and a not inconsiderable role in it. I can feel optimistic on account of the fact that today we breathe an atmosphere of true creative freedom. And that is the first, the indispensable condition for the development of all art.”<sup>5</sup>

25 Aug., he completed *Five Songs for Female Voice and Piano after Poems by Kazimiera Iłkiewicz* [W70]. This cycle marks the turning-point in his technique and style. Forthcoming works represent a radically different musical language.

“And I started exploring all the possible twelve-tones. [...] The first [...] result of these experiments were *Five Songs after Poems by K. Iłkiewicz*, which are all based on just these twelve-tones. I deliberately chose texts for children so that this experiment with twelve-tones would be elementary in nature, very simplified.” [WL, SB]

He distinguished “soft” and “sharp”, “warm” and “cool” twelve-tones, depending on intervals between tones. “One rule which it is possible to formulate about my experiments with twelve-note chords is that the fewer different intervals between neighbour [ie. adjacent] notes the chord contains, the more characteristic the result is. If, for instance, you use all possible intervals in one chord, the final result is, in a way, faceless, something which has no character, which in colour is grey ... I began with the elementary ones containing only one kind of interval between neighbour notes ... Then I tried to find some simple but not elementary chords which would contain only two different intervals.” [B257, p. 50]

He visited Switzerland and Italy.

## 1958

10 Jan., W.L. completed *Mourning Music* for string orchestra [W71].

“As far as *Mourning Music* goes, I [...] use my own particular conception of twelve-tone technique, that is a twelve-tone series, but in a way that in fact has nothing in

<sup>5</sup> In BW17, p. 2–3. English transl. of this fragment by S. Stucky, quoted in B225, p. 64.

common with Schoenberg's technique because it is a technique where I aim above all at a vertical result, a harmonic result. [...] I was trying to create a non-tertiary harmonies. That was the idea of those extreme parts of the work, I mean the Prologue and the Epilogue. There are unisons and octaves there that of course contradict the Schoenbergian doctrine. [...] The only connection with Schoenberg's technique is the presence and the basing of those two extreme parts, in fact even of the whole work, on the twelve-tone series. But the consequences are drawn from this in a completely different way from what Schoenberg prescribed. [...] I am not going to analyze this because Dr. Wilfried Brennecke has written an exclusive study of it on the basis of an interview with me – he might not have been able to discover it on his own, because it isn't easy." [WL, SB]

Before the end of Mar. he composed four songs for voice and piano [W72, W73, W74, W75].

26 Mar., his *Mourning Music* was premiered in Katowice. The composition was also performed at the second Warsaw Autumn Festival (in 1957 there was no festival as it was originally planned as a biennial). S. Jarociński wrote in his review: "I daresay it is time at long last to realize that not since the days of Szymanowski has there been in Poland a composer who could so deeply understand his own strivings, who could with such courage and determination attack the most difficult musical problems of his age, and who could equal Lutosławski in artistic achievement. One would have to be dull-witted and have film over one's eyes or envy in one's heart not to see what calibre of creative artist is this who now dwells among us."<sup>6</sup>

31 Mar., W.L. completed an orchestral version of *Five Songs*.

Together with Grażyna Bacewicz he represented Poland at the ISCM Festival in Strasbourg.

14 Sept., he completed the first postlude from *Three Postludes* for orchestra [W80], commissioned by the committee for the celebration of the centenary of the Red Cross.

Nov., he completed *The Tale of the Little Spark and other Songs for Children* for voice and piano [W76] and soon after one more song for voice and piano [W77].

4–6 Dec., W.L.'s *Concerto for Orchestra* was performed in Cleveland under Stanisław Skrowaczewski and it was the first performance of his composition in the U.S. "That was perhaps his [Skrowaczewski's] first appearance in the States, or one of the first. I don't think [...] he was director of the Minneapolis Orchestra yet. The work had previously been performed in South America. [...] I do not

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<sup>6</sup> In B1299, p. 7. English transl. of this fragment by S. Stucky, quoted in B225, p. 77.

remember [...] the name, but he was the conductor in the Theatre in Colon. In a word, [Witold] Małcużyński carried the score of the Concerto for Orchestra to him, because in those days I was a completely unknown composer in the West [...].” [WL, SB]

He began noting remarks and ideas in his “black notebook”.

## 1959

15 Jan., W.L. received the annual prize of the Union of Polish Composers (ZKP).

29 Jan., he wrote in the “black notebook”: “Valuable works can arise in every language, at every moment in the hist.[orical] development. On the very edge of the abyss, or even at its bottom, a gesture full of beauty can be made. No work is beautiful because it is ‘progressive,’ no beautiful work is less beautiful because it is ‘reactionary’ [...].” [B1319, p. 101].

6 Feb., he wrote in the “black notebook”: “‘To repeat’ after anyone is worthwhile only when it is done better than the model. Obvious examples: Mozart and the Mannheim school, Bach – Pachelbel, Vivaldi, etc. **You need a great deal of self-confidence to ‘repeat.’** If you haven’t got it, you have to find things that haven’t been found before [...].” [B1319, p. 102].

3 Apr., *Mourning Music* was performed in Houston; later this year in Denver, Minneapolis, Boston, Cleveland and other American cities and at the twenty second Venice Biennale. These performances mark the beginning of W.L.’s popularity in the West.

May, he was awarded first prize for *Mourning Music* (with Tadeusz Baird for *Four Essays*) in the Tribune Internationale des Compositeurs of UNESCO.

May, his Symphony was rehabilitated in Poland.

10–16 June, he served on the jury of the ISCM Festival in Rome and Naples.

21 July, he completed *Six Christmas Carols* for 3 recorders [W81].

16 Aug., he was elected to the executive council of the ISCM.

Sept., he served on the jury of a composers’ competition in Liège.

Oct., he attended the Donaueschingen Festival.

19 Oct., he wrote in the “black notebook”: “I am mainly interested in elements of technique that promise greater permanence, that do not immediately grow old.” [B1319, p. 102].

10 Nov., premiere of the nonet version of *Dance Preludes* at Louny (north-west of Prague).

25 Nov., the first version of *Five Songs* was premiered in Katowice.

7 Dec., he wrote in the “black notebook”: “Works of art whose main virtue is their novelty are weak. That is precisely the characteristic that ages most quickly.” [B1319, p. 102].

27 Dec., he completed *Three Children’s Songs* for voice and piano [W79].

He received Order Sztandaru Pracy first class and the ZKP Award.

## 1960

12 Feb., the orchestral version of *Five Songs* was premiered in Katowice.

*Mourning Music* was performed at a concert given for the participants of the first International Musicological Chopin Congress in Warsaw (16–21 Feb.).

29 Apr., he wrote in his “black notebook”: “[...] whoever lacks the modesty to see that **he doesn’t know everything** runs the risk of **knowing nothing**.” [B1319, p. 103].

10–19 June, he was in Cologne for the annual ISCM Festival and was elected vice-president of the ISCM (remained in this office for 6 years).

27 Aug., he completed Three Postludes [W80] (composed second and third postlude; the whole composition was planned for four movements; sketches for the finale lay unused until in 1966 the composer incorporated them into the second part of his Symphony No. 2).

[...] The Postludes didn’t work out. I had wanted to write a cycle of short works in various forms and of [...] various natures, and with a longer finale. I wanted to call it *Livre pour orchestre* [...]. The word ‘livre’ has a tradition. There are cycles of works like the *Orgelbüchlein*, with Bach, or the *Livre pour clavecin* of Couperin [...]. So that’s what I wanted to compose then, but these works started turning out to be too long although I would say that I accepted the idea of the first work and even recorded it [...]. Now I regard the second one as a total failure; it is a work that I never do myself, I regard it as an unsuccessful work. As far as the third one goes, I regard the idea of it as not a bad idea, although the realization was not good. But I used that idea later, I realized it better, namely in my *Livre pour orchestre*, in the Finale. The idea there was in fact completely identical with the idea of the third Postlude.” [WL, SB]

W.L. did not give up the idea of composing a cycle of small pieces concluded by a larger one. The fulfillment of this idea is, for instance, his String Quartet, *Livre pour orchestre*, Preludes and Fugue.

Sept., he attended a composers' conference in Dubrovnik.

Oct., he judged the Reine Marie-José competition in Geneva.

He heard J. Cage's music (Concerto for Piano and Orchestra, 1958) and was stunned by it ("... those few minutes were to change my life decisively" [B261, p. 12]). This hearing served as a catalyst to free the composer's own ideas.

"That had an influence on the addition of a very large section of my compositional technique [...]. But it is only a section, because you cannot say that all my compositions are written in just that way. [...] At a certain moment I heard a fragment of that work on the radio purely by chance and suddenly understood that there was a possibility of composing in a completely different way than I had been doing before. [...] My imagination went to work and I probably stopped listening to the concerto because when I heard it a second time in its entirety I could not recognize it. It was something completely different. It turns out that what I had really heard was only in my head, and not in Cage's Concerto. Nevertheless the impulse was there and I do not at all disavow it, not at all. I do not deny it, and even when Cage asked me for a page of the score [...] or anything for his book *Notations*, [...] I sent him the whole score of *Jeux vénitiens*. [...] I wrote a letter to him saying that the fact that I had been able to write that work and a whole range of subsequent ones in that way and not some other way was thanks to you, and so here's the whole score for you. So he wrote me a very [...] lovely reply and of course printed one page in his book, but later he sold that manuscript to raise money for a foundation he had established [...].

I interpret it in a completely different way, namely that certain things had been building up in my imagination or in storage as it were, which could not be let out. And that was precisely the liberating impulse. I wrote to him: 'You were the spark for the barrel of gunpowder that was inside me, really, waiting'. And there was an explosion because afterwards a range of works indeed came about that could never have been written without exactly that type of technique. [...] Nevertheless, I created that type of technique from [...] the action of the element of chance which is completely alien to what I would call Cage's philosophical doctrine because he believes that chance rules and should rule, and he organizes only those circumstances in which it is possible for chance to occur [...]. That issue holds no interest for me at all. I am interested solely in enriching the technical and tonal repertoire with those elements that cannot be achieved in any other way except through introducing the element of chance. That is rather more similar, in painting, to Pollock's painting, where he nevertheless guided chance [...]." [WL, SB]

Andrzej Markowski asked W.L. to write something for the Cracow Philharmonic Chamber Orchestra for the following year's Venice Festival.

## 1961

1 Jan., W.L.'s Concerto for Orchestra was performed in New York. "It's material is flimsy, its form distended, and its style turgid and rhetorical" [B1555, p. 43].

18 Jan., W.L. became president of the Polish section of the ISCM.

12 Mar., he wrote in the "black notebook": "[...] A characteristic of an authentic artist is the ability to **take on himself part of the responsibility** for the physiognomy and fate of the art of his epoch. That is the only road that leads anywhere. Each person, no matter how modest his talent, has a place in the history of art if he is capable of taking on even a tiny part of that responsibility. The rest are parasites, dabblers, a bothersome rabble." [B1319, p. 103].

13 Mar., he wrote in the "black notebook": "I repeat for the thousandth time: music does not express any specific emotions. It constitutes only a formal framework into which each performer and listener pours his own emotions, such as he is capable of. Thus the v[ery] simple explanation of the tears of the Gestapo officers listening to Mozart." [B1319, p. 103].

24 Apr., the first, second and fourth movement of W.L.'s *Jeux vénitiens* [W84] were performed at the Venice Biennale. This composition marks another turning point in the composer's technique and style. He used the term 'collective *ad libitum*' to describe his aleatoric technique.

"The rhythmic structure developed by collective *ad libitum*, being the sum of all the rhythmic structures of the individual parts, is a far more complex texture than any polyrhythmic structure to be found in traditional music. One of the reasons for this is that there may be [...] accelerandos and rallentandos within each part. [...] In principle I should make allowance for all the possible versions that can arise out of my text as a result of the introduction of simultaneous *ad libitum* performance and compose the text in such a way that all the versions meet the planned requirements. To visualise all the possible alternatives is usually impossible, but then it is not really necessary either. It is enough to compose just one version of a particular section of the form [...] which might be called 'the least advantageous' from the point of view of the original intention." [B257, p. 77 and 78, from Lutosławski *Rhythm and the organization of pitch* ...]

19 May, he lectured at the Zagreb Festival of Contemporary Music; he spoke (in French) on "The Evolution of Contemporary Musical Language" [BW32; published in Polish as BW43]

11–20 June, in Vienna he was again elected a member of the ISCM executive council.

21 Aug., he completed *Jeux vénitiens* [W81].

16 Sept., the final version of *Jeux vénitiens* was performed at the Warsaw Autumn Festival.

10 Nov., he wrote in his “black notebook”: “The characteristic and essential thing for art in our times is the creation of individual methods of expressing oneself (languages), as opposed to former eras (the Baroque, for example) in which more or less shared, universally prevailing methods of expressing oneself existed [...]” [B1319, p. 103]

*Mourning Music* was performed in London (the Proms), Utrecht, Paris (“Domaine musicale”), Strasbourg, Prague, Berlin, Basel.

## 1962

Invited by phone by A. Copland, W.L. made his first visit to the U.S. (three months in the summer). He conducted the eight week composition course at the Berkshire Music Center at Tanglewood in western Massachusetts. He had four lectures: an introduction summarizing historical developments in music since the XIX century followed by two lectures on rhythmic problems in new music and the problem of constructing large-scale form in the twentieth century, and as a conclusion he explained his own approach to pitch organization and harmony in the context of limited aleatorism. At Tanglewood he met a few American composers, including Iain Hamilton, Lukas Foss, Leon Kirchner, Irving Fine, Arthur Berger. Later having received sponsorship from the International Institute for Education, he travelled for four weeks around the U.S. and visited many of its music centers: Los Angeles, San Francisco, Minneapolis, the electronic studio at the University of Illinois (he met L. Hiller) and the Columbia-Princeton Electronic Music Center (he met M. Babbitt). In New York he met the Polish poet Kazimierz Wierzyński, and the composer Michał Kondracki, also E. Varèse.

“For me as a primarily orchestral composer [...] the American orchestras were part of a sort of mythology before I first met them. I knew them from recordings and regarded them as a sort of ideal instrument. I never thought I would have the chance to use them myself [...]. [...] My visit to the United States in 1962 gave me an occasion to listen to the Boston Symphony Orchestra for eight weeks under the direction of all sorts of conductors, above all Munch, and also guests like Pierre Monteaux, and great conductors like William Steinberg [...].

[...] As far as contacts go, there weren't many. I was in closer contact with Lukas Foss, who was then dean of the faculty: there were three professors of com-

position in Tanglewood, Massachusetts. There was Lukas Foss, who had one class; I had the second, and there was also Iain Hamilton, an English composer who later settled in America [...]. Those were everyday contacts. Copland was in effect the nominal head, but he was busy composing a work for the opening [...] of the new home of the New York Philharmonic and wasn't really there. So Lukas Foss took his place as head of faculty. There were really not such intensive contacts with the world of composition. When [...] I was in New York, I visited the studio that existed in those days at Columbia University. Milton Babbitt and Ussachevsky were there [...].” [WL, SB]

“It was during my stay in the United States, at Tanglewood, that I started to compose the *Trois poèmes d’Henri Michaux*.” [B261, p. 14].

31 May–6 June, in London he was again elected to the ISCM executive council.

22 July, he received the prize of the Polish Minister of Culture and Arts class I.

He was again honored by the Tribune International des Compositeurs UNESCO for *Jeux vénitiens*.

10 Oct., he wrote in the “black notebook”: “[...] Individuality in art depends to only a small extent on technical innovation. Showy sounds or textural tricks are very superficial traits of musical individuality. Individuality that depends on tricks of language impresses me much less than elusive individuality concealed by an apparently conventional outer cloak. Artists blessed with such individuality are not concerned with the authorship of this or that technical trick. A trick can be stolen, but no one can steal individuality. The authorship of tricks is a fiction. No one remembers who first applied the Neapolitan sixth.” [B1319, p. 104].

14 Dec., American premiere of *Jeux vénitiens* in Minneapolis.

## 1963

17 Apr., W.L. completed *Trois poèmes d’Henri Michaux* for mixed chorus and orchestra of winds and percussion [W82].

9 May, the first performance of the *Trois poèmes d’Henri Michaux* in Zagreb, during “Musički Biennale Zagreb”, marks the beginning of W.L.’s international career as a conductor of his own works. At the Festival he also lectured on recent trends in Polish music and took part in a panel discussion with Günther Schuller, Luigi Nono and Alois Hába.

8–14 June, he was reelected to the executive council of the ISCM at the Festival in Amsterdam.

June, the orchestral version of his *Dance Preludes* [W68.1] was premiered during the Aldeburgh Festival with Gervase de Peyer (clarinet) and the English Chamber Orchestra conducted by B. Britten. It marks the beginning of long lasting friendship with Benjamin Britten.

Invited by William Glock of the BBC, W.L. lectured at Britain's Dartington Summer School of Music. He gave a talk on BBC Radio entitled "Is it Music?" [BW49; published later as *Czy to jest muzyka?* in B241, p. 22–28].

1 Sept., first of the Three Postludes, subtitled "Per humanitatem ad pacem", was performed for the first time in Geneva's Grand Théâtre during the opening of the Congress of Red Cross, as a composition for the centenary celebration of the International Red Cross (together with new compositions written on this occasion by Benjamin Britten and Frank Martin).

22 Sept., W.L. conducted *Trois poèmes d'Henri Michaux* during the Warsaw Autumn Festival.

He was elected to the Swedish Royal Academy of Music.

Nov., he received the first prize in a competition sponsored by UNESCO's International Music Council and the Gesellschaft der Musikfreunde, Vienna, for the recording of his Concerto for Orchestra by the Danish Radio Orchestra.

## 1964

25 Mar., W.L. conducted in Hamburg.

27 May, he was awarded the Koussevitsky Prix Mondial du Disque for his recording of *Trois poèmes d'Henri Michaux* made during 1963 Warsaw Autumn Festival.

28 May–3 June, he served on the jury of the ISCM Festival in Copenhagen and was reelected to the ISCM executive council.

22 July, he received (for the second time) a State Prize for music, class I.

In summer, he again taught in Dartington.

8 Aug., he wrote in his "black notebook": "It is dangerous to love composing music – from there, it's a short step to mindless scribbling. Really good music is essentially born of a fundamental boredom with everything that one has heard and is hearing, of a longing for something unknown that can snap us out of our boredom. That longing is the source of ideas, and ideas are the source of new works!" [B1319, p. 104]

Sept., he conducted in Venice, 12 Oct. in Katowice, 30 Oct. in Paris.

Dec., he completed the String Quartet [W83], commissioned by the Swedish Radio for the LaSalle Quartet. This is the first composition in a new musical form consisting of two parts, not equal in importance and size. The first is an introduction to the other and has static character, in order to prepare the listener for the second part which is more dramatic, vivid, and rich in musical events.

“The piece consists of a sequence of mobiles which are to be played, one after another, without any pause if there is no other indication. Within certain points of time particular players perform their parts quite independently of each other. They have to decide separately about the length of pauses and about the way of treating *ritenutos* and *accelerandos*.” [B257, p. 92, from a letter of W.L. to Walter Levin, leader of the LaSalle Quartet; the letter is supplemented to the score published by Chester]

He served on a festival jury in Rome, and also lectured at the Royal Swedish Academy of Music in Stockholm.

He was awarded (for the second time) the first prize of the Tribune Internationale des Compositeurs UNESCO for *Trois poèmes d’Henri Michaux*.

## 1965

– Jan., W.L. conducted in Prague the Czech premiere of his *Trois poèmes d’Henri Michaux*.

7 Feb., he conducted in Heidelberg.

12 Mar., in Stockholm W.L.’s String Quartet was premiered by the LaSalle Quartet in the contemporary music concert series ‘Nutida Musik’. While in Stockholm for the premiere of the quartet, W.L. delivered a lecture “The Role of the Element of Chance in Compositional Technique” in the composition seminar of the Swedish Royal Academy of Music. He explained the differences between his aleatory technique and aleatory or chance procedures used by others. The text was published later as *About the Element of Chance in Music* [BW69].

15 Apr., he completed *Paroles tissées* for tenor and chamber orchestra of 20 soloists [W84].

20 June, premiere of *Paroles tissées* at the Aldeburgh Festival, by Peter Pears and Philomusica of London under the composer.

“Poetry which states everything openly has no room for music. Chabrun’s surrealist work allows many interpretations and I found mine straight away.” [B242, p. 25–26]

In summer, W.L. started working on his Symphony No. 2 [W85], commissioned by Norddeutscher Rundfunk of Hamburg.

22 Aug., he wrote in his “black notebook”: “It is much easier to compose something amazing, shocking, terrifying, surprising – than something beautiful. That is why few manage that sort of thing.” [B1319, p. 104]

8 Oct., W.L.’s Three Postludes were premiered in Cracow.

W.L. led a seminar at Folkwang Hochschule in Essen.

Philips recording of W.L.’s compositions (*Jeux vénitiens*, Concerto for Orchestra, *Mourning Music*) won Grand Prix du Disque Académie Charles-Cros.

He was elected the deputy chairman of the ISCM.

## 1966

17 Feb., W.L. conducted in Copenhagen and delivered a lecture at the Music Conservatory in Copenhagen.

29 Apr., he conducted in München.

July, at the invitation of Mario di Bonaventura W.L. visited (for the second time) the U.S. and spent two weeks at the Congregation of the Arts at Dartmouth’s Hopkins Center. There were performances of many of his works (he conducted on 25 July). He subsequently went to Austin for a short seminar at the University of Texas. In New York he received the Alfred Jurzykowski Foundation’s prize and heard his Concerto for Orchestra performed by the American Symphony Orchestra.

8–15 Sept., he served on the jury of the ISCM Festival in Stockholm.

15 Oct., the second movement of his Symphony No. 2 was performed by Sinfonie Orchester des Norddeutschen Rundfunks under P. Boulez as a “Direct”, with the composer present. During his visit the Freie Akademie der Künste in Hamburg elected him an honorary member, and on 16 Oct. awarded him its annual Plakette. The composer’s address to the academy was published [BW45].

In Copenhagen a TV film was made about W.L. and his *Trois poèmes d’Henri Michaux*.

He signed an agreement with J. & W. Chester Ltd. (then the London division of the Scandinavian publishing house, Wilhelm Hansen) for publication of his works in Western countries.

## 1967

Mar., W.L. conducted in Rome.

24 Apr., he completed the first movement (“Hésitant”) of the Symphony No. 2.

9 June, he conducted PRNSO in the first complete performance of the Symphony No. 2 in Katowice.

20 July, he took part in a seminar “The Music of the Twentieth Century and Its Public” in Montreal.

Aug., he was awarded the Music Prize of the Léonie Sonning Music Fund in Copenhagen in recognition of his mastery as a composer and as a source of inspiration to the musical life of our age.

18 Oct., W.L.’s mother died.

He received the Gottfried von Herder Preis from the University of Vienna.

## 1968

The Lutosławskis moved to a private house of their own in Żoliborz, Śmiała Street 39, not far from the New Town in Warsaw.

16 Feb., in Warsaw W.L. conducted Warsaw National PO in the Polish premiere of *Paroles tissées*, with Louis Devos singing.

29 Feb., he gave a lecture and attended the British premiere of his String Quartet in London.

About summer he composed Invention for piano [W86].

In summer for four weeks he conducted a composition course at Aarhus, Denmark. After this course he gave up teaching.

21–26 Sept., he was a chairman of the ISCM International Jury held in Warsaw during the Warsaw Autumn Festival.

18 Nov., the just completed *Livre pour orchestre* [W87] was premiered in Hagen.

The Royal Philharmonic Society in London with financial support from the Calouste Gulbenkian Foundation commissioned an orchestral work – the composer suggested a cello concerto, as M. Rostropovitch had once asked him to write a work for him.

“Obviously during the work on this piece the prospect of its being performed by an artist so almighty not only in his own field, but in general – for I regard him as one of the greatest musicians of our century – was an enormously stimulating factor for me”<sup>7</sup>.

W.L. began mentioning the possibility of composing an opera, and hoped that a collaboration with the Polish surrealist animator and film director Jan Lenica would produce a suitable libretto. [B32, p. 10]

“I must find a new convention – the old ones are dead – and a suitable libretto. Only *L’Enfant et les Sortilèges* fulfils my idea of what an opera can be like today. If a person sings instead of talks it’s not natural. But an armchair – well that’s different and credible. An opera must be anti-realistic. I want something surrealistic. A musical friend has lent me *Wind in the Willows*, a book I didn’t previously know, and that may be the answer.” [B45, p. 10]

He was made an extraordinary member of the Akademie der Künste in West Berlin, also received first prize of the Tribune International des Compositeurs in Paris (for the third time) for his Symphony No. 2.

## 1969

28 Mar., W.L. conducted in Uppsala, 11 May in Amsterdam, 23 May in Oslo.

26 May, in London he recorded for the BBC *Paroles tissées* with English Chamber Orchestra and Alexander Young (tenor).

20–27 June, in Hamburg during the ISCM congress he became an honorary member of the ISCM.

With his wife he visited Ibiza.

20 Sept., *Livre pour orchestre* was performed for the first time in Poland at the Warsaw Autumn Festival. This performance was recorded and won “Złota muza” prize in Warsaw.

W.L. toured Holland and Austria conducting his music, and late in the year he directed a series of concerts in Paris.

28 Oct., his String Quartet was played by Dimow Quartette during the Contemporary Music Days in Paris. The composer was present and also lectured about chance elements in composing music.

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<sup>7</sup> B244, p. 76–77. English transl. of this fragment by S. Stucky, quoted in B225, p. 91.

## 1970

10, 11 and 12 Apr., W.L. conducted in Poznań, 21 Apr. in Helsinki, 26 May in Cracow.

19–26 June, he attended the ISCM Festival in Basel, where his String Quartet was performed.

July, he completed Concerto for Cello and Orchestra [W88].

14 Oct., the Concerto for Cello and Orchestra was premiered by M. Rostropovich in London. The composer was present.

Dec., he was in London to take part (with Sven-Erik Bück, Cornelius Cardew and Alexander Goehr) in a composer's panel discussion sponsored by the Park Lane Group. W.L. was "the most sensible and restrained speaker present" [B727, p. 4]

14 Dec., strike of the shipyard workers at Gdańsk Shipyard. On 15 Dec. dozens of the workers were shot by the security forces.

20 Dec., Edward Gierek replaced Władysław Gomułka as the head of the Communist Party.

Jan Krenz and Warsaw National PO's recording of *Livre pour orchestre* from 1969 Warsaw Autumn Festival won the Grand Prix du Disque of the Académie Charles Cros [D118].

## 1971

W.L. spent some time in Norway with his wife and her son's family. In the following years he used to spend a few months a year composing in Norway, where he bought a cottage near Oslo.

4 Mar., he received in Paris Grand Prix du Disque of the Académie Charles Cros for *Livre pour orchestre* and did a series of interviews for French Radio.

May–June, W.L. again visited the U.S. He accepted an honorary Doctor of Music degree (his first) from the Cleveland Institute of Music. Its Director, Victor Babin, said on the occasion of conferring the title: "His towering creations, deeply rooted in the traditions of the past, point toward new horizons yet to be reached in a distant future. In a new language, they speak to contemporary audiences of permanent and essential values which have their being in the art of light and shade, of motion and stillness, of sound and silence, of the human drama of life itself."

There were two concerts of W.L.'s music under the aegis of the Cleveland Contemporary Arts Festival, and on 2 June he addressed the graduating class with a speech

“The Role of Today’s Graduates in the Musical Arena for the Years Ahead”: “We musicians derive joy from the conviction that, in our troubled and difficult world, where there is so much division, we are dedicated by declaration and by choice of our career to that which unites people: Music. [...] Many such moments await the young contemporary composer, provided that he has talent and fulfills a number of conditions. Here are some of them: He must express truth, i.e. his music must reflect what he himself believes in, since art is absolutely intolerant of sham; he must not use his music to win favors or to attain such goals as popular acclaim or wealth – goals incompatible with his true purpose – no matter how little they reflect on the purity of his artistic design; he must work hard and he must be ready at all times to hear the voice of inspiration which, to quote Tchaikovsky, never comes to him who is lazy; he must not rest contentedly with his finished works, since dissatisfaction with one’s achievement and the desire to attain something better is forever part of the cruel mechanism of creation.” [BW94]

1–8 June, he served on the jury of the ISCM Festival in London.

He was awarded the Prix Maurice Ravel and a special prize ad honorem bestowed on him by the president of France.

He visited East Berlin to be installed as a corresponding member of the Deutsche Akademie der Künste, and while there he conducted a concert of his music.

26 Sept., he was awarded (for the second time) “Złota Płyta” [Golden Record] of Polskie Nagrania for *Livre pour orchestre* performed by Polish Radio National Symphony Orchestra under Jan Krenz [D118].

8 Oct., W.L. conducted in Stuttgart, 24 Oct. in Graz, 8, 9 and 12 Dec. in Amsterdam.

He was elected an honorary member of the Union of Polish Composers (ZKP).

## 1972

20 Feb., W.L. was present at a concert of his music in the Castle of the Pomeranian Princess in Szczecin.

27 Mar., at the Warsaw High School of Music he delivered a lecture on his aleatory technique giving examples from his compositions.

18 and 19 Apr., he conducted in Leipzig his third (after Warsaw and Uppsala) monographic concert (eventually a composition by Stravinsky was added). In one of Leipzig’s churches he also recorded, with Roswitha Trexler as a soloist, his *Five Songs* [D174].

June, he spent some time in Norway.

Aug., he completed Preludes and Fugue for 13 solo strings [W89].

“[...] When Lehman proposed that I compose an orchestral work, I said I might write a *livre pour orchestre*; that would be a work or rather a collection of short works with a longer finale. And I started composing. And that *livre pour orchestre* turned out to be very... there was an instinct of form, which simply did not allow me to write that kind of cycle of various works, it was very constructed and I would say to myself that it is not in fact the *livre pour orchestre*, but rather a work with a strictly planned form of its own. Yet that was purely instinctively, and I even sent a letter there later saying that perhaps the title of the work could be changed, because it was not in fact the *livre* [...]. In reply I received the program for those contemporary music days in Hagen, where it was printed that it was the *Livre*, and so it has remained. In the end I stuck to my intentions and decided to write [...] a cycle of such various works anyway, and that is Preludes and Fugue. Those [...] are works that make up a certain whole although [...] each one has a sort of physiognomy of its own.” [WL, SB]

– 9 Sept., he conducted in Edinburgh, 16 Sept. at the Warsaw Autumn Festival.

12 Oct., his Preludes and Fugue had its premiere at the Steirischer Herbst Festival (Styrian Autumn Festival) in Graz. The composer was present.

2 Oct., W.L. delivered a lecture “Thoughts on Music” at one of the “Wawel Evenings 72/73” in Cracow.

Late this year he met J. Lenica in Paris to discuss with him the project of the opera libretto, but it remained only a project.

13 Dec., M. Rostropovich played in the Russian premiere of W.L.’s Concerto for Cello and Orchestra in the Moscow Conservatory. The composer was present.

## 1973

20 Jan., W.L. conducted the London Sinfonietta in London. During this stay he wrote an open letter to *Times* in which he praised the London Sinfonietta and described the financial problems of the orchestra.

30 Jan., he received the annual prize of the ZKP (for the second time).

23 and 24 Feb., he conducted in Bucharest, 29 Apr. in Witten, 30 Apr. in Cologne, 20 June in Aldeburgh.

30 June, he received an honorary doctoral degree from Warsaw University. He delivered a speech *The Aim of Art* [BW101, BW104].

30 Sept., he conducted the Polish premieres of his Preludes and Fugue and Concerto for Cello and Orchestra at the Warsaw Autumn Festival.

2 Oct., in Warsaw he attended a recital of Hugo Wolf's songs given by Dietrich Fischer-Dieskau and Svyatoslav Richter. After the recital they talked about the possibility of W.L.'s writing a work for the baritone.

9 Oct., the Finnish Wihuri Foundation awarded him its Sibelius Prize in Helsinki. On this occasion the composer conducted the city orchestra.

30 Oct., he conducted in Berno, 10 Nov. in Amsterdam, 12 Nov. in the Hague, 30 Nov. in Vienna, 20 and 21 Dec. in Düsseldorf.

He was elected a corresponding member of the Bayerische Akademie der Schönen Künste [Deutsche Akademie der Künste] in Munich.

1973 to 1979 he was vice-president of the Union of Polish Composers (ZKP).

## 1974

1973 and 1974 W.L. worked on a short orchestral piece *A maiori* for Zubin Mehta but dissatisfied with the results, shelved the sketches.

6 Jan., he conducted in Stockholm, 11 Jan. in Gothenburg, 20 Jan. in London, 21 Feb. in Wrocław, 24 Mar. in East Berlin, 29 Apr. in Warsaw.

15 June, he received an honorary Doctor of Fine Arts degree from the Northwestern University at Evanston, Chicago.

"June 28. I go to see Witold because I am interested in what he is doing now. It turns out that he is composing no less than 4 works at once: the *Oboe Concerto* for Lothar Faber (which he never finished) [...]." [B242]

7 and 8 Nov., W.L. conducted in Oslo, 23 and 24 Dec. in Paris (in Paris he recorded for EMI the Concerto for Cello and Orchestra with M. Rostropovich).

## 1975

17 Jan., W.L. received the City of Warsaw Prize.

28 Jan., he conducted in Leipzig, 1 Apr. in Katowice, 25 Apr. in West Berlin.

He composed *Sacher Variation* for unaccompanied cello [W90], a short piece, at the request of M. Rostropovich for the 70th birthday of Paul Sacher.

29 Apr., in the American embassy in Warsaw the U.S. Ambassador to Poland, Richard T. Davies, presented the composer with a diploma naming him an honorary member of the American Academy of Arts and Letters and the National Institute of Arts and Letters. The actual investiture was held in New York on 24 May in W.L.'s absence. He was the first Polish musician so honored since Paderewski, and joined other honorary members – P. Boulez, B. Britten, C. Chávez, A. Ginastera, G. F. Malipiero, G. C. Menotti, O. Messiaen, H. Sauguet, Ravi Shankar, M. Tippett, Y. Xenakis.

6 May, he conducted in Lancaster (the U.K.); on 7 May he gave a lecture *The Large Form in Contemporary Music*; on 8 May he received an Honorary Doctorate from the University of Lancaster; the ceremony was followed by a concert conducted by the composer and Edward Cowie.

July, he lectured at the international Jeunesses Musicales seminar in Toruń (Poland), discussing his own methods of composing.

29 Aug., he conducted in Lucerne.

25 Sept., he conducted the Polish premiere of *Paroles tissées* at the Warsaw Autumn Festival.

17 Oct., he conducted in Mannheim, 28 Oct. in Dresden.

17 Nov., he completed *Les espaces du sommeil* for baritone and orchestra [W91] for Dietrich Fischer-Dieskau. The text by Robert Desnos was chosen for its surreal images and its inherent musical form.

“In my most recent works I have tried to make use of simple aggregations containing a limited number of pitches. This is already apparent in *Les espaces du sommeil* where there is a long passage, *Adagio*, in which I wanted each new note appearing in the orchestra to have its own meaning. It is built on a series which comprises only two kinds of interval: major seconds and perfect fourths or perfect fifths.”<sup>8</sup>

29 Nov. and 3 Dec., W.L. conducted in London.

## 1976

20 and 26 Jan., W.L. conducted in Copenhagen, 7 and 8 Apr. in Vienna.

2 May, his *Sacher Variation* was premiered by M. Rostropovich in Zurich.

15 June, W.L. completed *Mi-parti* for orchestra [W92].

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<sup>8</sup> B238, p. 183, English transl. by Ch. B. Rae in B256, p. 134.

29 and 30 June, he conducted in Katowice, 1 and 2 Oct. in Warsaw.

22 Oct., in Rotterdam *Mi-parti* was premiered by the Concertgebouw Orchestra under the composer; the concert was repeated on 24 Oct. in Amsterdam.

Later in Oct., he lectured in Munich to the Bayerische Akademie der Schönen Künste.

18 Dec., he conducted in Lisbon.

He was elected an honorary member of the Royal Academy of Music, London.

He was awarded the Koussevitzky Prix Mondial du Disque (W.L.'s second) for the year 1976, for the 1974 Paris recording of the Concerto for Cello and Orchestra with M. Rostropovich [D30].

## 1977

Apr., W.L.'s fifth trip to the U.S. On 1 and 2 Apr. he conducted in Saint Louis. On 3 and 4 Apr. he participated with the LaSalle Quartet in a lecture-recital of his String Quartet, conducted *Mourning Music*, and informally addressed students and faculty at the Cincinnati College Conservatory of Music.

21 July, he was decorated with the Order of the Builders of the Polish People's Republic.

He attended the International Violoncello Competition at La Rochelle (France) where the required composition for the finalists was his Concerto for Cello and Orchestra. He served on the jury with M. Rostropovich, L. Berio, H. Dutilleux, Y. Xenakis and others, also conducted the Radio Hilversum orchestra (from Holland) when M. Rostropovich performed the Concerto for Cello and Orchestra.

17 Sept., he conducted the Polish premiere of *Mi-parti* at the Warsaw Autumn Festival, and on 21 Oct. the Swiss premiere in Basel.

He completed Toccata from his Symphony No. 3, but he was dissatisfied with it and put the symphony aside.

16 Dec., he conducted in Katowice.

He received an honorary doctorate from the University of Glasgow (or in 1978).

## 1978

Jan., W.L. attended the Dublin Festival of Twentieth-Century Music as a guest composer; on 13 Jan. he conducted the Dublin PO in his own works.

24 Jan., he conducted in London.

12 Apr., he conducted the premiere of *Les espaces du sommeil* in Berlin.

June, he was a guest of the International Society for Music Education “Pro Sinfonika” in Poznań.

22 July, he received (for the third time) a State Prize for music, class I.

He completed a new version of his *Variations on a Theme of Paganini* of 1941 for piano and orchestra [W20.1] for Felicja Blumental.

31 Aug., he conducted an all Lutosławski concert in Ghent during the Flanders Festival.

16 Sept., he conducted in Warsaw, 9 Oct. in Budapest, 10 Oct. in Szombatheley.

16 Oct., Cardinal Karol Wojtyła was elected as Pope John Paul II, which was important for political events in following years in Poland.

Oct., he received an honorary membership of the Płock Music Society and was present there for a concert of his music.

8 and 9 Nov., W.L. conducted in London, 17 Nov. in Nurnberg, 29 Nov. in Moscow (for the first time in the Soviet Union), 2 Dec. in Leningrad.

He was elected an honorary member of the Guildhall School of Music and a corresponding member of the Académie des Beaux Arts, Paris.

## 1979

25 Feb., W.L. conducted in Amsterdam, 9, 10 and 11 Mar. in Madrid, 22 Mar. in Bolonia, 25 Apr. in Helsinki.

5 May, he completed *Novellette* for orchestra [W93], which was the last of his works to be composed before he entered a new stylistic phase.

30 July, he conducted the British premiere of *Les espaces du sommeil* in London. Before the concert the composer delivered a lecture (‘Pre-Prom Talk’) on *Les espaces du sommeil* and *Paroles tissées*. On 31 July he conducted *Paroles tissées* in London.

Aug., he composed *Epitaph* for oboe and piano [W94]. In previous years he had worked intensively on developing his own theoretical system, its harmonic side. He was looking for a method for constructing smaller tonal aggregations (four-, three-, two-voiced, and even one-voiced, called ‘monodic’ and organizing the tones horizontally rather than vertically). *Epitaph* was just such a proving ground for

small tonal agglomerations, a procedure for shaping melody that was used and developed in later works.

“Essential features of his late works include: simpler, more transparent harmony using fewer than twelve notes; twelve-note chords and chord-aggregates reserved for significant staging posts in the form; restraint in the use and extent of aleatory technique; greater rhythmic pace and energy achieved by writing a larger proportion of each work in conventional metre; allusion to some aspects of Baroque music; allusion to earlier works (pre-1960); realisation of compositional projects which had remained unfulfilled in his youth; and, above all, lyrical, expressive melody projected as thematic foreground material, a feature that is facilitated, in turn, by the simplification of harmony.” [B256, p. 147]

5 Sept., he conducted in Edinburgh, 12 Sept. in Zurich.

14 Sept., he conducted Polish premiere of *Les espaces du sommeil* at the Warsaw Autumn Festival.

20 Sept., he wrote in his “black notebook”: “The statement by the composer himself that he writes ‘for future generations’ is unlimited megalomania. The musical scene is full of such megalomaniacs today. They are looking for excuses for their own failures, which result rather from their own weakness than from the alleged incomprehension of their contemporaries.” [B1319, p. 105]

21 Sept., he wrote in his “black notebook”: “It is unfortunately impossible to give a verbal justification for all the particular phenomena that appear in a musical work. They are controlled by an internal logic, which is for the most part concealed from conscious control. We perceive it indirectly, only **feeling**, and not **understanding** what it depends on [...]” [B1319, p. 105].

9 Oct., he conducted in Odense.

18 Nov., the new version of his *Variations on a Theme of Paganini* was premiered in Miami by Felicja Blumental.

Nov., W.L. toured Japan for the first time. 5 Dec., he conducted in Geneva, 20 Dec. in Zurich.

The EMI recording of W.L.’s major orchestral works (six-record-set from 1978) won the twelfth annual International Record Critics’ Award, presented at the Yehudi Menuhin Festival in Gstaad, Switzerland. He won also the title of the *Künstler des Jahres* of the German Phono-Akademie for this recording [D26].

He received an award from the Polish Center of European Society of Culture.

He became a member of the Editorial Committee of the *Music Encyclopedia* of Polish Music Publishers (PWM).

He became foreign associate of the Academie des Beaux Arts (Paris).

1979 to 1985 he was a member of the board of directors of the ZKP.

## 1980

3 Jan., W.L.'s *Epitaph* was premiered in London.

29 Jan., M. Rostropovich conducted the premiere of *Novellette* in Washington and in the same concert played W.L.'s Concerto for Cello and Orchestra – the composer conducted.

21 and 22 Feb., W.L. conducted in Dresden, 28 and 29 Feb. in East Berlin.

31 Mar., he completed Double Concerto for oboe, harp and chamber orchestra [W95].

8 and 9 Apr., he conducted in Montreal, 19 Apr. in Toronto.

24–25 Apr., a session on W.L.'s music was organized by the Academy of Music in Cracow. The composer gave two talks: in *Uwagi o sytuacji w muzyce dzisiaj* he presented his attitude towards the present situation in contemporary music (he criticized looking above all for novelty) [BW130]; and in the second he commented on his Overture for Strings, *Dance Preludes* and Preludes and Fugue; he also answered questions [B242].

12 May, he conducted in Paris.

His works (and the works of H. Dutilleux) were a subject of a summer course organized by “Centre Acanthes” and Radio Frances in Aix-en-Provence. The composer was present and gave lectures on his works. He met young composers and performers of his compositions and conducted Nouvelle Orchestre Philharmonique de Radio-France in his Concerto for Cello during the final concert of “Centre Acanthes” (2 Aug.?). At the same concert his *Novellette* had its European premiere.

14 Aug., strike at the Gdańsk Shipyard; soon after the independent free trade union *Solidarność* was established.

24 Aug., his Double Concerto was premiered at the Internationale Musikfestwochen in Lucerne. The composer was present.

12 Sept., W.L. conducted in Bydgoszcz, 13 Sept. in Toruń, 23 Sept. in Warsaw, 24 Oct. in Stockholm, 30 Oct. in Bergen.

Nov., at the Maltings at Snape he took part in a symposium on his work.

19 Nov., he conducted in London.

*The New York Times* chose his Concerto for Cello and Orchestra as one of the tenth most important compositions in 1970th.

He received an honorary doctoral degree from the Nicolaus Copernicus University in Toruń.

He became an honorary member of the Wiener Konzerthausgesellschaft [or 1981?].

He was elected a member of the Academie Européene des Sciences, des Arts et des Lettres.

He visited Turkey and Australia.

## 1981

14 and 15 Jan., W.L. conducted in Ottawa.

30 and 31 Jan., he took part in the XXI General Assembly of the ZKP in Warsaw.

12 Feb., Wojciech Jaruzelski became Polish prime minister.

25 Feb., W.L. conducted in Groningen (Holland), 4 Mar. in West Berlin, 15 Mar. in Hamburg, 2 Apr. in Vienna.

22 Apr., during the evening in memory of Stefan Jarociński at the National Museum in Warsaw W.L.'s *Grave. Metamorphoses* for cello and piano [W96] in memoriam for S. Jarociński had its premiere.

5–11 May, he took part in the first International Music Festival in Moscow. On 8 May conducted his Double Concerto.

17–31 July, there was a Summer Workshop of Jeunesses Musicales in Wzdów (Poland). For two days W.L. gave lectures (he analysed his Preludes and Fugue).

25 Aug., he conducted in London, 16 and 19 Sept. in Glasgow, 23 Sept. in London, 30 Sept. in Zielona Góra.

He began working on his Symphony No. 3.

Nov., he composed *Not for You* for soprano and piano [W97].

11 Dec., he opened the afternoon session of the first day of the Congress of Culture in Warsaw with a speech on “The Role of Truth in Art” [BW141]. He “drew attention to the policy of antagonizing the musical community by rewarding conformist mediocrity.” [Ch. B. Rae quotes excerpts of his speech in B256, p. 33].

13 Dec., imposition of martial law in Poland by the Jaruzelski regime (until July 1983 Poland was governed by a military council). From that time until the “round table” negotiations in 1989 W.L. maintained solidarity with the artists’ boycott of any official events (for example he fulfilled concert engagements abroad but not in Poland), the state media etc. It was called ‘internal emigration’ in Poland at that time. He avoided attending concerts and other public occasions where his presence could be interpreted as support for the government.

## 1982

6 Jan., W.L. completed *Mini Overture* for brass quintet [W98], first performed on 11 Mar. in Lucerne; this year he also composed *Who Can Say* for chorus in unison or four parts [W99].

6 May, he conducted in London.

He received a medal from the Hungarian Ministry of Culture for his *Mourning Music*.

2–4 Aug., at the Festival Estival de Paris he conducted a seminar on his compositions (recorded by Radio-France).

26 Aug., a second version of *Grave* (for cello and thirteen strings) [W96.1] was premiered in Paris.

9 Sept., he conducted in Liège.

15 Sept., he conducted his monographic concert in Paris. He was decorated by the French minister of culture with an order “des Arts et des Lettres”.

20 Oct., he conducted in Szeged and 21 Oct. in Budapest, 29 Oct. in London.

Dec., martial law in Poland was suspended.

## 1983

6, 7 and 11 Jan., W.L. conducted in New York.

Against his will a concert celebrating his 70th birthday was organized in the Warsaw Philharmonic.

31 Jan., he completed his Symphony No. 3 [W100].

3, 4 and 6 Mar., he conducted in Los Angeles.

8–11 Mar., he visited the Cornell University, Ithaca. On 9 Mar. led a master class; on 10 Mar. took part in an analysis seminar with Steven Stucky, then in a rehearsal-discussion on his String Quartet, and finally delivered a lecture *Thoughts on the Future of Music*; on 11 Mar. introduced his Preludes and Fugue; also this day his *Grave* had its U.S. premiere.

28 Mar., he received the Ernst von Siemens Musikpreis in Munich.

May, he took part in the VIII Music Festival in Evian; the festival was partly devoted to his music. On 2 May he met critics and public; on 4, 8 and 9 May conducted his works.

June, he was invited to the Aldeburgh Festival as the featured composer; on 25 June conducted his works.

20 July, he completed *Chain 1* for chamber orchestra [W101].

21 July, martial law in Poland was rescinded.

30 Aug., he conducted in London.

In first days of Sept. he was one of the lecturers at a Summer Course for Young Composers in Kazimierz nad Wisłą (Poland).

29 Sept., he was present at the premiere of his Symphony No. 3 in Chicago.

Sept., W.L. received an honorary membership of the International Music Council UNESCO.

4 Oct., he conducted the premiere of his *Chain 1* in London.

28 Oct., he conducted in Groningen, 29 Oct. in Hertogenbosch, 31 Oct. in Breda, 1 Nov. in Eindhoven, 3 Nov. in Tilburg.

He received an honorary doctorate from Durham University (U.K.).

## 1984

W.L. received an Artistic Award of NSZZ “Solidarność” for the year 1983 (“Solidarność” was still illegal at that time).

8 Jan., he was a head of the jury of the First Serocki International Composers’ Competition in Warsaw.

23 Mar., he conducted the European premiere of his Symphony No. 3 in London.

23 and 29 Mar., he recorded for the BBC radio his symphonies and *Mourning Music*.

26 Mar., he opened the Witold Lutosławski Festival Week in London (26–30 Mar.), organized by the Royal Academy of Music in London, and on 29 Mar. conducted his compositions.

17 Apr., during the Lutosławski Symposium, organized by the ZKP in Warsaw, he presented a recording of his Symphony No. 3 (the BBC Orchestra under the composer) and commented on the piece.

June, he composed *The Holly and the Ivy* for unison voices and piano [W102].

July, he was a “composer-in-residence” at the Festival in Aspen (U.S.). On 25 July conducted his Symphony No. 3.

26 Aug., in Saint Michael’s Church in Sopot during “Gdański Sierpień ’84” (an unofficial festival held on the 4th anniversary of “Solidarność”) the recording of the London performance of the Symphony No. 3 was presented to a wide audience in Poland with the composer’s introduction about the form and the content of the piece.

14 Sept., his Symphony No. 3 was performed for the first time in Poland, in Łódź.

Sept. and Oct., W.L. toured five countries with Heinz Holliger and the Junge Deutsche Philharmonie: Warsaw (the Warsaw Autumn Festival and the Polish premiere of *Novelette* conducted by Holliger not by the composer, because of his boycott of Polish official events), Berlin, Hamburg; 28 Sept. and 1 Oct. Vienna; 3 Oct. Nancy, 4 Oct. Düsseldorf; 8 Oct. Leipzig.

2 Nov., as a member of the delegation of musicians, he took part in the guard of honour at the coffin of Jerzy Popiełuszko (catholic priest murdered by the security forces) on the day before his funeral.

10 Nov., he completed Partita for violin and piano [W104].

24 Nov., he conducted in London.

29 Nov.–1 Dec., W.L. took part in the 18th Polish Musicological Conference in Lublin.

6 Dec., he received an honorary doctorate from the Jagiellonian University in Cracow, Poland's oldest and the most respected university (his 8th honorary doctorate).

He received an honorary membership of the Riemenschneider Bach Institute of Baldwin-Wallace College Berea, Ohio [or 1986?].

He made his last notes in his "black notebook".

## 1985

18 Jan., W.L.'s Partita [W104] was premiered in Saint Paul, Minnesota.

23 Jan., as one of the founders he was present when the Polish Music Reference Center was opened in Los Angeles, organized by Wanda and Stefan Wilk. W.L. presented the Center with five of his manuscripts (*Paroles tissées*, Preludes and Fugue, *Mi-Parti*, *Novellette* and *Mini Overture*), also conducted his music.

15 Mar., as a first composer he was awarded the University of Louisville Grawemeyer Award for Music Composition for his Symphony No. 3 (this award was intended to be compared to a Nobel Prize).

7 Apr., he completed *Chain 2. Dialogue* for violin and orchestra [W106].

27 June, he conducted in Freiburg, 10 Aug. in London.

28 Aug., he completed *Chain 3* for orchestra [W107].

1 Oct., in Berlin W.L. received the Music Award from UNESCO-CIM 1985.

12 and 13 Oct., he conducted in Houston.

24 Oct., he conducted the Louisville Orchestra in his Symphony No. 3 during the Grawemeyer Award ceremony. In his acceptance speech he announced his intention of using the prize money in order to establish a scholarship fund for young Polish composers to enable them to continue their postgraduate studies abroad. (The scholarship fund was augmented in 1987 by a substantial donation made on behalf of the San Francisco Symphony Orchestra, in lieu of a W.L.'s commission fee for *Chain 3*.)

5 and 6 Nov., he conducted in West Berlin.

7–17 Nov., Week of Polish Music in Hamburg; W.L.'s compositions were performed. On 7 Nov. he delivered a lecture "Bach in the Writings of Polish Musicians", and on 9 Nov., together with Ligeti and Libermann, took part in a symposium.

5 Dec., he conducted in London, 12 and 19 Dec. in Munich.

He became an honorary member of the Association of Professional Composers in the U.K.

He was awarded the Gold Medal of the Royal Philharmonic Society (see also 8 Oct. 1986).

1985 to 1993 he was a member of the board of directors of the ZKP.

## 1986

23 Jan., W.L. conducted in Manchester, 25 Jan. in Sheffield, 26 Jan. in Leeds.

31 Jan., W.L.'s *Chain 2* had its premiere in Zurich.

24 Feb., W.L. conducted in London.

13 Mar., in Madrid he received from Queen Sofia of Spain the Award of the Ferrer Salat Foundation for 1985.

21 Mar., he conducted in Geneva.

2 Apr., he was in London.

19 Apr., he became an honorary member of the Szymanowski Society in Zakopane (Poland).

24 June, he conducted in Zurich.

7 July, he was awarded the Koussevitzky Prix Mondial du Disque for the recording of the Symphony No. 3 by the Los Angeles PO under Esa-Pekka Salonen on a record of CBS [D108].

3–17 Sept., he lectured at the Summer Course for Young Composers in Kazimierz (Poland).

Sept., in Louisville he served on the jury that selected G. Ligeti as the winner of the second Grawemeyer Award (for his *Etudes* for piano). For this occasion W.L. composed a short ceremonial piece entitled *Fanfare for Louisville* [W108] (completed 22 Aug.) which was premiered by the Louisville Orchestra on 19 Sept.

28 Sept., the Polish premiere of *Chain 2* at the Warsaw Autumn Festival.

8 Oct., he conducted in London; during the concert the Gold Medal of the Royal Philharmonic Society (commemorating the Society's commission of Beethoven's

Ninth Symphony) was presented to him by Michael Tippett. This is recognised as the highest musical accolade in Britain.

14 Oct., he conducted in Leipzig.

26 Nov., he conducted at the Contemporary Music Festival in Huddersfield, where there was a major retrospective of his works. He attended the first concert performance of several of his children songs from the 1950s.

30 Nov., he met the participants of the New Music Days in the Banff Centre School of Fine Arts (Alberta, Canada).

10 (12 and 13) Dec., he conducted the premiere of his *Chain 3* in San Francisco.

“*Chain 3* is one of the most complex works of Witold Lutosławski, less transparent in its form and its contents, and therefore very difficult for the audience. Yet it is also among the most masterful and original, where even the smallest detail is exclusively his own. If a listener regards *Chain 3* as inaccessible, it is because the artist is further ahead of his time here than elsewhere.” [B242, p. 90]

He was awarded the Record Award of *Gramophon* magazine for the Esa-Pekka Salonen’s recording of *Les espaces du sommeil* and the Symphony No. 3 with John Shirley-Quirk and the Los Angeles PO [D108].

He received the International Record Critics’ Award for his recording of the Symphony No. 3 with the Berlin Philharmonic Orchestra [D106].

## 1987

14 and 15 Mar., W.L. conducted in Berea (Ohio), where he received the title of Doctor of Human Letters given by Baldwin Wallace College.

19, 20 and 21 Mar., he conducted in Philadelphia, 23 and 24 Apr. in Berno.

29 and 30 May, in Warsaw W.L. took part in a symposium “Konstanty Regamey – oblicza polistyliizmu” [Konstanty Regamey – Polystylistic Profiles] with his recollections of Regamey from the 1930.

11 June, he received an honorary doctoral degree from the University of Cambridge. He provided a brief fanfare for brass ensemble for this occasion, *Fanfare for CUBE* [W109].

1 Oct., he was awarded (but refused to accept) a new award founded by the Polish Minister of Culture and Art on the occasion of the International Music Day.

5 Nov., he conducted in London.

22–28 Nov., a week of W.L.'s music in Stockholm. On 22 Nov. he delivered a lecture *Notes on the Construction of Large Closed Forms*. Then six concerts presented his compositions from the early children songs to the most recent *Chain 3*. The composer conducted concerts on 26 and 28 Nov. In the Stockholm Philharmonic Hall building there was also an exhibition devoted to his life and work.

3 Dec., he conducted in Bergen (Norway).

7 Dec., he received a Fellowship of the Royal Northern College of Music in Manchester.

18 Dec., he received an honorary doctoral degree of Queen's University of Belfast.

W.L.'s Symphony No. 3 won a National Academy of Recording Arts & Sciences "Grammy" Award for the year 1986.

He became a member of the Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique (Brussels).

He became an honorary member of the Accademia Nazionale di Santa Cecilia.

## 1988

20 Jan., he completed Concerto for Piano and Orchestra [W110].

Jan., he said in a conversation with S. Będkowski:

"Yes, I have been looking for [an opera scenario] and I've found it! [...] I spent a lot of time looking for something that would have some sort of deeper meaning, that would be more than a game or some sort of hedonistic spectacle, [...] without at the same time being realistic drama. I personally regard realistic drama combined with opera... with singing on stage as something unacceptable. I am not of course denying my taste for all sorts of works from the past, of which I could name a few, such as for instance [...] *Don Giovanni*, [...] or *Tristan*, or *Parsifal*, or *Wozzeck*, or for instance Verdi's *Falstaff*. [...] I've always had a weakness for things like that and regard them as masterpieces, although as a form of theatre they are rather hard to accept [...]. For me, there is a sort of dissonance in the fact that the drama is realistic and is thus a partial illusion of reality while having at the same time such an extremely conventionalized element as singing instead of speaking. That is why non-realistic drama, and here I always cite Ravel's *L'Enfant et les sortilèges* [...], is an ideal example of the sort of libretto that I could certainly accept. [...] And so I must say that I have found something completely unlike *L'Enfant et les sortilèges*, but which met all those sorts of conditions. [...] I intend in any case to go on reading that text, and if anything concrete begins to emerge then I will start such

a work. [...] I can imagine how I would approach the vocal parts. I would probably write three versions, [...] because I have the text in three languages. No, I cannot [give away its title], because if I have not written a single note, it is comical to talk about such things. No, no... Well, if I started to write, then there would certainly be something to talk about.”

“[...] Many things, [...] distinctions and awards, were proposed which I did not accept. [...] I fell out of the limelight. You know, from the press. [...] For six years it was even forbidden to publish my name in newspapers in the USSR. Yes, yes. [“And you’re satisfied with that” – Mrs. Lutosławska.] [...] I even know why – it was because of the speech I had given at the Congress of Culture. [...] There was a paragraph there that could be upsetting. But I regarded it as absolutely necessary to say. If the subject of my speech was the situation in music, in general, at present, not in Poland [...], there was no way to pass over that history of forty-odd years. And so it must have upset them. And that lasted for six years. So it lasted quite a long time. [...] [‘But now things have loosened up enough for them to invite you’ – Mrs. Lutosławska.] They invite me, yes. [...] Khriennikov sent a telegram, and I can tell you in general about his conversation with [Krzysztof] Meyer [who was] there as President of the Union [of Polish Composers], by the way, and he said, ‘How is my dear friend Penderecki?’ And he replied, ‘Fine’, and so on. ‘And what’s the name of your second classic?’ ‘What’s the surname of your second classic?’ He pretended not to remember, that he didn’t remember my name, and then..., then... [laughs], he sends me a telegram inviting me [...] to the congress [...] to which Gregory Peck came, and Claudia Cardinale and Graham Greene, too [...]. Well, I didn’t go. I wrote him a letter saying I was busy. I didn’t want to write about why I wouldn’t go. [...] And then another telegram came: ‘Dear, dear friend’ [...].”

“Well, my withdrawal [...] was completely obvious, right after martial law, that was a sore point – television, you know. After all, no one decent would appear on television. [...] I have a sort of allergy. I don’t want to be there, because they have often insulted me. Not me personally, but us, I would say. If they do that, why should I talk there? I don’t have to. I’m a composer, and not someone with whom there has to be an interview. Nobody needs that and nobody [...] would gain anything special from it. They could make use of the works that have been performed, [...] and my works have been performed. That wouldn’t bother anybody. [‘Your face wouldn’t add anything’ – Mrs. Lutosławska] No, it wouldn’t add anything at all.

[...] Well, in the end we had all collaborated. Until martial law we had all [...] talked with the ministers of culture and art, with officials, and had even been invited to the Central Committee building for meetings on the ‘Warsaw Autumn’ festival. Those things happened. It was normal, the normal way, but it was no longer possible after 1980 and 1981. Not for me. It’s a little like taking off a very tight shoe. Once you’ve taken it off, you don’t put it back on. It doesn’t fit anymore. [...] And that’s why [...] I’ve had enough of [...] that official schizophrenia [...] of saying something different from what you think and doing something different

from what you say. [...] I've had enough. [...] Of course I understand that [...] younger people can't afford that, it's too much of a risk, I understand that they act differently. There's nothing you can do. That's our reality, but I don't have to and I'm glad that I don't have to. They tolerate me somehow ['You've recorded all this, haven't you?' – Mrs. Lutosławska.] He's recording, he's recording all the time. Great material. You know, somebody else could make a lot of money out of this. [Laughs.] Well, I'm not ashamed of it. If I could tell Minister Krawczuk a lot of similar things, [...] because he asked me [...] through the Director of the Department of Music to come to see him because he wanted to meet me. So I told her, 'Professor Krawczuk is the author of books that I value highly and have been very interesting to me, and I have read them and I believe that a conversation with Professor Krawczuk would probably be very interesting for me, but that's one thing and my visiting the Minister of Culture and Art is something else again. That visit will not take place. We have to wait until relations between the authorities and society improve, because now they are bad.' I spoke in that spirit. And she said, 'Perhaps in the spring', so I said, 'Perhaps in the spring'. [...] The next day, the telephone rang. 'Professor Krawczuk would like to come to see you.' Well, of course. Professor Krawczuk came [...] and spoke for an hour and a half. He told me various things, and I also told him things that [...] he might not have wanted to listen to in his office, but here... [...] I do not in fact take part in political life, [...] that means for instance that my public statements abroad are completely free of political accents. I do not avoid them because I am afraid of anything, but simply because [...] I do not believe that that is my calling [...]. [...] A certain way of behaving is something completely different. And so behavior is [...] an expression of what you feel and think. I no longer [...] take part in certain official affairs, [...] I do not accept those invitations or have any contact with the representatives of the authorities. I do not see [...] any need for that [...] ['But it would be a great pleasure for them' – Mrs. Lutosławska] A great pleasure [...].” [WL, SB]

20 Feb., he conducted in Wrocław, 4 and 5 Mar. in Cleveland.

7–11 Mar., he gave a lecture and conducted in North Texas State University.

15, 16 and 17 Apr., he conducted in Los Angeles.

7 May, he conducted in London, 25 June in Luxemburg, 12 Aug. in London.

19 Aug., he conducted the premiere of his Concerto for Piano and Orchestra during the Mozart Festival in Salzburg. For the premiere the composer provided a programme note that included his commentary on the work. [B256, p. 217 and 218].

13 Sept., he completed *Slides* for 11 soloists [W111].

25 Sept., in Warsaw he conducted the Polish premiere of his Concerto for Piano and Orchestra. The composer and K. Zimerman received the Society of Polish Music Artists award for interpretation of the concerto; also W.L.'s Symphony No. 3 was conducted by the composer for the first time in Poland.

12 and 13 Oct., he conducted in Paris, 3 and 4 Nov. in Milan.

14 Nov., he received an honorary doctoral degree of the Academy of Music in Warsaw.

24, 26, 28, 29 and 30 Nov., he conducted all Lutosławski concerts in Tel-Aviv, and 27 Nov. in Jerusalem.

1 Dec., his *Slides* had its premiere in New York.

## 1989

W.L. composed *Lullaby for Anne-Sophie* [Mutter] for violin and piano [W113].

2 Feb.–5 Apr., the 'round-table' talks between the Communist government and the representatives of "Solidarność".

2, 5, 8 and 12 Feb., he conducted in London during The Philharmonia Lutosławski Festival (2–12 Feb.).

17 Feb., he conducted in Rotterdam, 22 and 23 Feb. in Basel, 10 Mar. in Vienna, 23 Apr. in Witten, 6 May in Bamberg (West Germany).

11 May, he conducted the premiere of his *Prelude for the Guildhall School of Music and Drama* [W112] in London.

4 June, 'semi-free' election to the Polish Parliament, the Sejm and Senate.

25 June, he conducted in Ehtern, 1 Aug. in London, 6 and 9 Aug. in Los Angeles.

9, 13 and 16 Sept., he conducted during a festival of his music in Southampton (the U.K.), organized on the occasion and attached to the International New Music Week.

26 Sept., O. Messiaen's only visit to Poland. W.L. met Messiaen at a banquet given in his honor. A few years earlier O. Messiaen said about W.L.:

"I have had the opportunity to discover that he is a man of great culture and refinement and uncommon nobility. I am struck most of all by his generosity and goodness as a human being and by his extraordinary nature as a composer. I say 'extraordinary' because, although he began composing as a neoclassicist, he did

not remain at that stage but instead has continued to develop more and more. If we compare his earliest compositions with his most recent ones, we can see how great a leap into the unknown he has made. This characteristic is quite rare. Most people as they grow older are merely confirmed in the traits of their youth, but Lutosławski grows more and more modern, and this seems to me quite extraordinary.”<sup>9</sup>

12 Oct., his *Fanfare for the University of Lancaster* [W114] was performed for the first time at the University of Lancaster.

19 Oct., W.L. completed Interlude for orchestra [W115], planned to be played after Partita and before *Chain 2*, when both compositions are performed together.

27 Oct., he conducted in Copenhagen, 9, 10 and 12 Nov. in Düsseldorf, 17 Nov. in Rotterdam (Lutosławski Music Week), 18 Nov. in the Hague, 19 Nov. in Amsterdam.

23 Nov., he received from the Queen Mother an honorary membership of the Royal College of Music in London.

He accepted Lech Wałęsa's invitation to be a member of Komitet Obywatelski, but soon he changed his attitude towards the future president and became indifferent to politics.

## 1990

W.L. composed Tarantella for baritone and piano [W116], and *Chantefleurs et Chantefables*, songs for soprano and chamber orchestra [W117] to the poetry of Robert Desnos.

10, 11 and 12 Jan., in Munich he conducted the first performance of the scheme – Partita, Interlude, *Chain 2*.

14–17 Jan., the National Philharmonic in Warsaw organized the Lutosławski International Competition for Composers.

24–25 Jan., W.L. took part in a meeting of the PWM Programme Committee in Cracow.

26 Mar., l'Ordre National de la Légion d'Honneur was bestowed on W.L. For unknown reasons there was no investiture during W.L.'s life. Six years later, in a letter of 28 June 1996, Marcin Bogusławski was informed of this by the French Ambassador in Poland, Daniel Contenay.

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<sup>9</sup> In B577, p. 4, English transl. by S. Stucky in B225, note 39.

6–31 Mar., during the “Ars Musica ’90” festival in Brussels W.L. led the composition course and conducted a concert of his music.

13 and 14 Mar., he conducted in Oslo, 24 Mar. in Odense, 20, 21 and 22 Apr. in Madrid, 28 and 29 Apr. in Barcelona.

May, most of W.L.’s manuscripts and sketches were acquired by the Paul Sacher Stiftung in Basel.

6 May, he conducted *Chain 1* at the Michael Vyner Memorial Concert (director of London Sinfonietta) in London.

1–15 Sept., he took part in the Tenth Summer Course for Young Composers in Kazimierz (Poland), where he talked on contemporary music.

17 and 19 Oct., he conducted in London, 25, 26, 27 and 30 Oct. in Boston.

13 and 15 Nov., the composer lectured at the Lutosławski music week in Rotterdam (13–19 Nov.).

21 Nov., he conducted in Vienna.

14 Dec., W.L. conducted the premiere of his Twenty Carols in Aberdeen; 15 Dec. he conducted in Edinburgh.

He became a member of the Committee for the Reconciliation of Poles and Jews.

He received an honorary doctorate degree from New England Conservatory of Music in Boston, and Université des Sciences Humaines de Strasbourg.

Dec., after L. Wałęsa’s election to the Polish presidency, he was invited to join the Presidential Council for Cultural Affairs.

## 1991

10, 12 and 13 Jan., W.L. conducted in Los Angeles.

15 Jan., he received an honorary title Doctor of Music from Duquesne University in Los Angeles.

18 Jan., in Pittsburgh he received a Pittsburgh Symphony Orchestra Award.

25 Feb., a Lutosławski evening in the Polish Pen-Club. The composer presented a paper *Krótką historią twórczości jednego kompozytora* [Short History of One Composer’s Output).

6, 7 and 8 Mar., he conducted in San Francisco.

14 Mar., he took part in a meeting with the directors of Polish Radio in Warsaw.

26 Apr., he conducted in Warsaw.

8 June, he took part in a Pope John Paul II meeting with people of culture at the Grand Theater in Warsaw.

8 Aug., he conducted the premiere of his *Chantefleurs et Chantefables* in London.

29 Sept., he conducted the Polish premiere of *Chantefleurs et Chantefables* at the Warsaw Autumn Festival.

4 and 5 Nov., he conducted in Hannover, 22 Nov. in Katowice, 6, 7, 10 and 11 Dec. in Florence.

## 1992

8 and 10 Jan., W.L. conducted in Munich.

20 Jan., he took part in a meeting of the PWM Programme Committee in Cracow.

8 and 9 Mar., he conducted in Stuttgart.

1 and 2 Apr., he conducted in Stockholm. He received an honorary medal of the Stockholm Concert Hall Foundation of the Stockholm Royal Philharmonic.

20, 21 and 22 Apr., he conducted in Madrid, 28, 29 Apr. and 10 May in Barcelona, 31 May in Cracow, 5 July in Kiel, 9 July in Koblenz.

22 Aug., he completed his Symphony No. 4 [W118].

In fall, he visited the Guildhall School of Music and Drama to present the Lutosławski Prize for composition.

16 Oct., he conducted in Edinburgh, 17 Oct. in Glasgow, 25, 26 and 27 Oct. in Cologne, 18 Nov. in Paris.

16 Nov., he was present at the inaugural meeting of the Presidential Council for Cultural Affairs.

He received a gold medal from Incorporated Society of Musicians in Manchester and the title of musician of the year 1991 (this was the first ever such a title for a foreign composer).

He composed *Subito* for violin and piano [W119].

## 1993

He composed *Fanfare for Los Angeles Philharmonic* [W120].

1 Jan., W.L. conducted in Los Angeles, 7, 8, 9 Jan. in Munich, 14 and 15 Jan. in Frankfurt, 28, 29 and 30 Jan. in San Francisco.

5 (6 and 7) Feb., he conducted the premiere of his Symphony No. 4 in Los Angeles.

14 Feb., in Manchester he conducted during the “Lutosławski Live” Festival (12–19 Feb.) organized on the occasion of the 80th anniversary of his birth.

4 Mar., he was present at a concert in the Polish Library in Paris, organized by the Association des Artistes Musiciens Polonaise en France on the occasion of the 80th anniversary of his birth.

9 May, “The concert of the year” in the Museum of the John Paul II Collection (Porczyński Collection) in Warsaw was dedicated to W.L.

15 May, W.L. received an Honorary Membership of ZAiKS.

18 May, in Stockholm he received from the Swedish King Charles XVI Gustav The Polar Music Prize, founded four years earlier by Stig Anderson and awarded by the Swedish Royal Academy of Music (1992 for the first time). During the ceremony W.L.’s *Variations on a Theme of Paganini* were performed.

6–7 Sept., he took part in the Wratislavia Cantans festival: on 6 Sept. conducted his works, on 7 Sept. lectured on his compositions for the students and teachers of the Academy of Music in Wrocław.

25 Sept., he conducted the Polish premiere of his Symphony No. 4 at the Warsaw Autumn Festival.

8 Oct., he visited Białystok; he was present at a concert of his music and met participants in a school competition “Around Witold Lutosławski”.

24 Oct., he conducted in Toronto.

30 Oct., he received an honorary doctorate from the McGill University in Montreal; he delivered two lectures on this occasion, one in English, one in French. He also attended a concert of his music. From Montreal he travelled via the U.S. to Japan, where he received the Kyoto Prize.

23 Nov., he took part in K. Penderecki’s anniversary concert in Warsaw.

6 Dec., he was taken to hospital and before 11 Dec. he was operated on.

15 Dec., he was operated on for the second time.

23 Dec., he returned home for Christmas.

## 1994

Jan., W.L. was decorated with the Order Orła Białego [White Eagle Order].

About 20 Jan., he was taken back to hospital.

7 Feb., W.L. died in Warsaw.

16 Feb., his ashes were buried at Powązki Cemetery in Warsaw to the music of his *Lacrimosa*.

23 Apr., his wife Maria Danuta Lutosławska died.

“He is already acclaimed as the greatest Polish composer born this century, and he must also be considered one of the greatest European composers since Bartók, to whom he seems the natural successor. But perhaps the most telling observation of all is that he appears to command an almost universal degree of respect and admiration from other composers of all generations. This is not merely the familiar ritual of veneration for an eminent creative artist, but shows a deeper level of esteem that has been earned over many years. 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.” [B256, p. 246]