



LUTOSŁAWSKI YEAR 2013 REPORT

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BOGDAN ZDROJEWSKI

Minister of Culture and National Heritage

On 7 December 2012, the Polish Sejm adopted a resolution proclaiming 2013 the Witold Lutosławski Year, justifying its decision as follows: "His works have been part of the repertoire of all of the world's major concert halls, discovering new realms of beauty and unveiling hitherto unknown ways of understanding and seeing the world around us. He was part of the grand European tradition spanning from Beethoven and Chopin to Debussy and Bartók; he was also a patriot in his public activities and a citizen of the world in his artistic life."

Thanks to the Minister of Culture and National Heritage's special programme, *Lutosławski 2013 – Promise*, an impressive series of over a thousand artistic, scientific, educational, documentary and popularising events were prepared for the whole year, all linked to the person and oeuvre of Witold Lutosławski in the context of 20th-century music, history and culture. These events were held in many cities around Poland, Europe and the world, and were targeted at both sophisticated music lovers and children and teenagers.

In association with the Witold Lutosławski Society, the Adam Mickiewicz Institute, the National Audiovisual Institute, the Fryderyk Chopin Institute and the Polish Radio, it was possible to carry out an extensive and international programme of concerts, educational activities and publications. The tangible effects of this anniversary, in the form of books, periodicals, translations, radio, television and CD/DVD programmes and recordings as well as special web portals and websites, guarantee that the music and person of Lutosławski will stay with us for a long time to come.

I would like to extend my heartfelt thanks to
all the organisers and partners, both Polish and international,
for such a diverse and interesting year filled with
so much musical excitement.



PHOTO: MARTA ANKIERSTZYN | IMIT

ANDRZEJ KOSOWSKI

Director of the Institute of Music and Dance
Representative of the Minister of Culture and National
Heritage for the Lutosławski Year

The abundance of major music events during the Lutosławski Year was certainly impressive in terms of their number and standard. The involvement of leading conductors, artists and ensembles in programming the concerts and festivals featuring Lutosławski's music also served as an external evaluation of his oeuvre and his person. Sir Simon Rattle with the Berlin Philharmonic, Esa-Pekka Salonen with the Philharmonia Orchestra, Antoni Wit with the Warsaw Philharmonic Orchestra, Edward Gardner with the BBC Symphony Orchestra, Paavo Järvi with the Orchestre de Paris, Sakari Oramo with the Royal Swedish Symphony Orchestra, and finally Krystian Zimerman and Anne-Sophie Mutter, presented Lutosławski's compositions all over the world at the best concert venues and the most important festivals, from Berlin and Paris to Hong Kong and Moscow. The more than 1,500 events financed from the *Lutosławski 2013 – Promise* programme involved over 7,000 artists and more than 300,000 spectators and listeners. Recognising this list of performers and the great number of music lovers as a guarantee of the repertoire's quality, we receive confirmation of the globally high position of the author of *Chantefleurs et chantefables*.

We need to remember that Lutosławski has not been with us for almost 20 years: no new pieces have been written, the composer has not conducted any concerts, and the witnesses of his era have also been passing away. At the same time, a new generation of musicologists, musicians and audiences is growing, for whom Lutosławski is a historical figure just like Baird and Serocki were for our generation. If a young musicologist takes a Lutosławski score and a young conductor places it on his pulpit, they are driven by an inner and independent evaluation of the composer's oeuvre. This can serve as further proof that Lutosławski is anchored in the history of world music.

As indicated in our report, every two days a Lutosławski piece is performed in one of the world's venues, and at least once a week a new rendition of one of his orchestral pieces is presented, providing yet another validation of Witold Lutosławski's output in the global circulation of culture. The composer's centenary and the accompanying musical celebrations have only added to the corroboration of his significance.

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PHOTO: GRZEGORZ LEPIARZ

PAWEŁ POTOROCZYN

Director of the Adam Mickiewicz Institute

Music lovers are perhaps the last group of active participants in culture who celebrate important anniversaries with a passion unknown to cinema or theatre enthusiasts. It was with them in mind that a trust which is unique in Polish culture (comprising the Institute of Music and Dance – IMiT, the Adam Mickiewicz Institute – IAM, the National Audiovisual Institute – NInA, the Polish Radio and the Witold Lutosławski Society – TWL) presented the international programme Lutosławski 100/100.

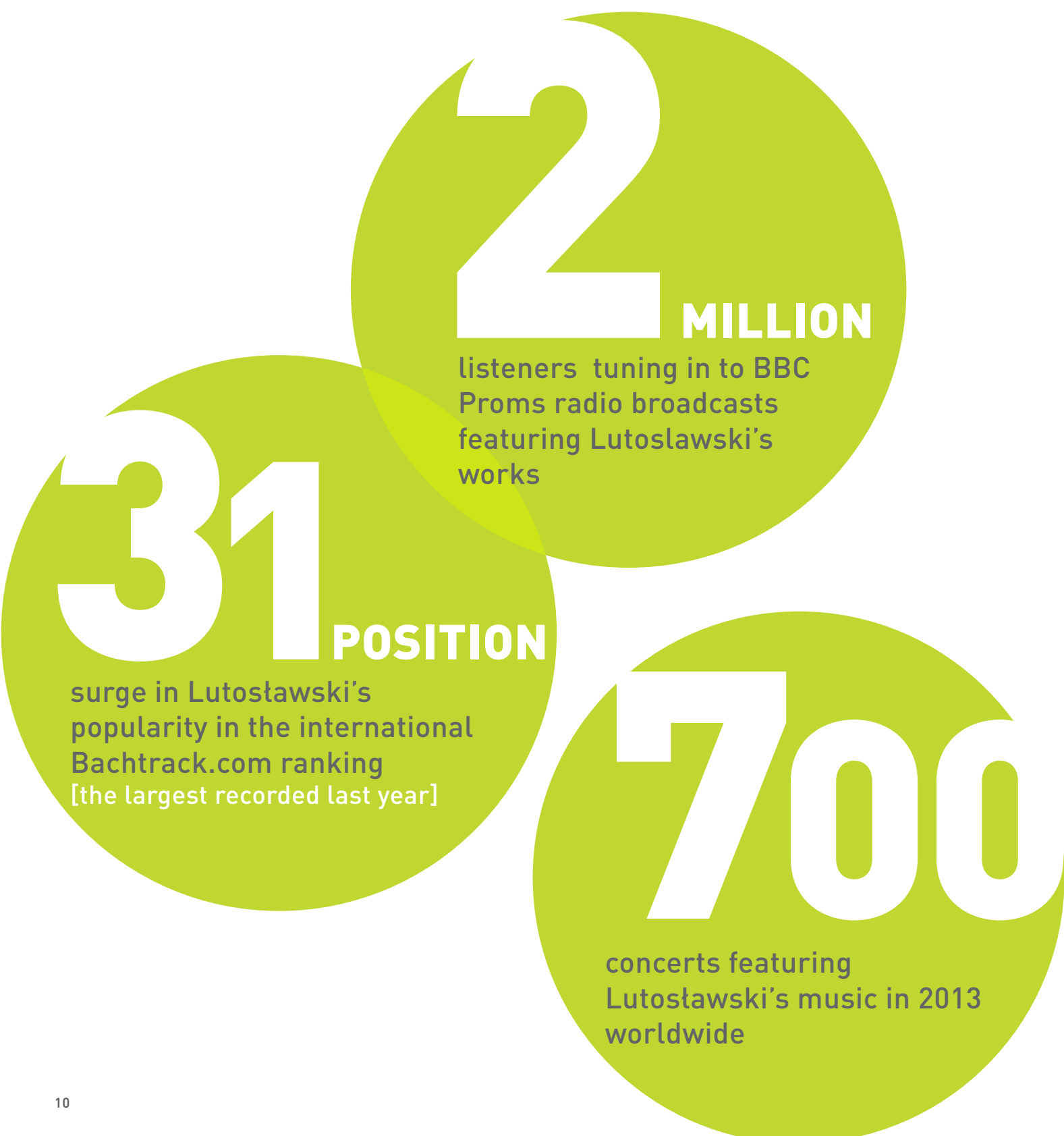
But we at the Adam Mickiewicz Institute are looking further ahead, beyond the jubilee year, believing that its effects should be measured by what the coming years bring – the quantity and quality of new performances of Lutosławski's music, his regular presence in the repertoire of world-class orchestras and prestigious concert venues.

This year abounded in brilliant performances and concert recordings that have become part of the canon of world phonography. From our point of view it was also a very valuable and value-building tool for developing relations with our partners – conductors, artists, curators, critics and academics. It was on the basis of these relations that the Polska Music programme and its leader Ewa Bogusz-Moore has been introducing contemporary Polish music into international circulation. Apart from the many magnificent spiritual experiences the Lutosławski Year gave us, this is what we at the Adam Mickiewicz Institute consider to be the project's most important effect.

Paweł Potoroczyn

This year abounded in brilliant performances
and concert recordings that have become part of
the canon of world phonography.

LUTOSŁAWSKI
YEAR IN NUMBERS



Lutosławski, who created one of the most glittering soundscapes of the 20th century.

THE INDEPENDENT





SELECTED EVENTS ABROAD

THROUGHOUT 2013, THE ADAM MICKIEWICZ INSTITUTE SERVED AS THE LUTOSŁAWSKI YEAR INFORMATION CENTRE AND COORDINATOR FOR THE CELEBRATIONS OF THE LUTOSŁAWSKI YEAR ABROAD.

INTERNATIONAL INAUGURATION OF THE LUTOSŁAWSKI YEAR

30 January 2013 | London | Royal Royal Festival Hall, Southbank Centre

Performers:

Philharmonia Orchestra

Esa-Pekka Salonen – conductor

Krystian Zimerman – piano

Lutosławski's *Piano Concerto* was written for his compatriot Krystian Zimerman, and nobody 'owns' it as Zimerman does, principally because it demands that superfine calibration of sound which is his speciality.

MICHAEL CHURCH | THE INDEPENDENT

THIS WAS BEAUTIFUL, RAVISHING PLAYING. THE PUBLIC PERFORMANCE OF THE *CONCERTO* IN THE EVENING HAD EVERYTHING: A GREAT PIANIST AT THE HEIGHT OF HIS POWERS, ALERT, SYMPATHETIC CONDUCTING AND AN ORCHESTRA WHICH, ON THIS SHOWING AT LEAST, HAS NUMEROUS STRENGTHS AND NO OBVIOUS WEAKNESSES. HOW LUCKY WE ARE IN LONDON!

This is what Michael McManus wrote about the evening which inaugurated the international celebration of the Witold Lutosławski Year. This was also the first concert in the *Woven Words. Music Begins Where Words End* series. The Philharmonia Orchestra conducted by Esa-Pekka Salonen appeared at the Royal Festival Hall before a large audience. The evening's programme included *Musique funèbre* and the *Concerto for Piano and Orchestra* by Witold Lutosławski.

Anna S. Dębowska noted in *Gazeta Wyborcza* that "Seldom does a contemporary composer trigger so many warm emotions, devotion and respect in artists as Lutosławski. After performing the *Concerto*, Zimerman picked up the score from the pulpit and kissed it (and got an ovation from the audience). ... For those who had the opportunity to hear the Polish premiere of the *Piano Concerto* 25 years ago at the Warsaw Autumn festival – conducted by the composer and with Zimerman as the soloist – the evening

at the Royal Festival Hall gained special importance, as always when history comes full circle. Zimerman returned to this piece after a long break. And, as he says, his perception has been refreshed – he plays it much more dramatically now. ... The Philharmonia Orchestra conducted by Salonen was fantastic, forming a single organism with the soloist."

"The concert itself was preceded by a meeting with Salonen during which the conductor spoke about his friendship with Lutosławski dating back to the late

1970s. Salonen attended composition classes which Lutosławski was teaching at the time at the Sibelius Academy in Helsinki. Salonen sketched a portrait not only of a great composer, but also a man of great sensitivity and a subtle sense of humour," wrote Jacek Kornak for the *Prostoomuzyce.pl* web portal.

The evening was rounded off with some French music, which the Polish composer valued greatly – on this occasion it was Maurice Ravel's ballet suite *Daphnis et Chloé*.

WOVEN WORDS SERIES

January – September 2013

Performers:

Philharmonia Orchestra

Esa-Pekka Salonen – conductor

“MUSIC BEGINS WHERE WORDS END” – THIS SENTENCE ONCE SAID BY WITOLD LUTOSŁAWSKI BECAME THE MOTTO FOR A SPECTACULAR PROJECT OF THE PHILHARMONIA ORCHESTRA CONDUCTED BY ONE OF THE WORLD’S GREATEST AMBASSADORS OF LUTOSŁAWSKI’S OEUVRE, ESA-PEKKA SALONEN.

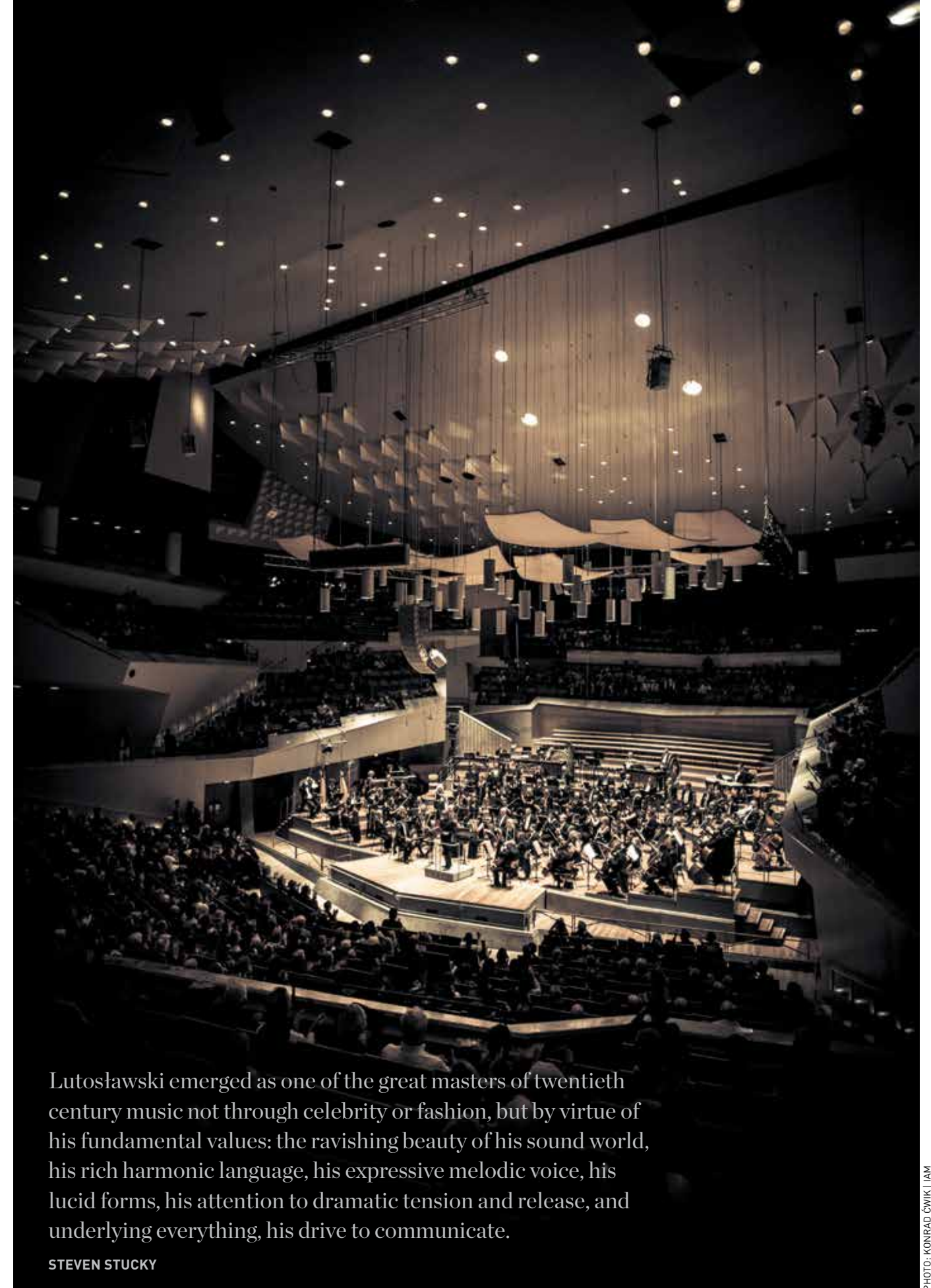
The project included symphonic concerts at the most prestigious venues around the world, chamber concerts as well as panel meetings devoted to Lutosławski. An extensive internet platform was set up (www.woven-words.co.uk), presenting new materials about the composer – essays, films and articles by musicologists specialising in Lutosławski’s oeuvre: Adrian Thomas, Charles Bodman Rae, Zbigniew Skowron, Nicholas Reyland and Steven Stucky.

The events of the *Woven Words* series featured world-famous soloists: Krystian Zimerman, Leif Ove Andsnes, Helene Grimaud (piano) as well as Matthias Goerne (baritone), Truls Mørk (cello) and Jennifer Koh (violin). The project helped consolidate Witold Lutosławski’s position in the world of classical music. Jacek Hawryluk (Polish Radio) emphasizes the project’s importance for the Lutosławski Year: “The most spectacular project turned out to be an initiative of which the Adam Mickiewicz

Institute was a patron. On 30 January in London, Finnish conductor Esa-Pekka Salonen inaugurated the series called *Woven Words: Music Begins Where Words End*. ... Salonen with the Philharmonia Orchestra and soloists gave over a dozen concerts – from Spain, through Warsaw, to Japan. Salonen concluded the series on 9 September at the Berlin Philharmonic. What of it will remain? An impression of ideal international cooperation, artistic professionalism and heartfelt admiration for the Pole’s music.”

There are moments when I would so like him to see something I’ve done, and I would love to get his opinion and criticism. ...That would be great. He wasn’t technically a teacher because he didn’t have students, but he was a very powerful musical influence in my life. He’s been gone for 20 years almost, and I still miss him, and I think of him, if not daily, at least every week.

ESA-PEKKA SALONEN



Lutosławski emerged as one of the great masters of twentieth century music not through celebrity or fashion, but by virtue of his fundamental values: the ravishing beauty of his sound world, his rich harmonic language, his expressive melodic voice, his lucid forms, his attention to dramatic tension and release, and underlying everything, his drive to communicate.

STEVEN STUCKY

WOVEN WORDS
SERIES **AROUND**
THE WORLD

30 January 2013
London
Royal Festival Hall
Attendance:
2450

6 February 2013
London
Quenn Elisabeth Hall
Attendance:
810

7 March 2013
London
Royal Festival Hall
Attendance:
2250

21 March 2013
London
Royal Festival Hall
Attendance:
2250

9 September 2013
Berlin
Berliner
Philharmonie
Attendance:
2391

10 June 2013
Paris
Théâtre des
Champs-Élysées
Attendance:
1710

19 May 2013
Madrid
Auditorio Nacional
Attendance:
2092

16 March 2013
Modena
Teatro Comunale
Luciano Pavarotti
Attendance:
810

17 March 2013
Udine
Teatro Nuovo
Giovanni da Udine
Attendance:
1107

18 March 2013
Rome
Teatro
dell'Opera
Attendance:
1440

28 May 2013
Lublana
Culture and
Congress Centre
Attendance:
1080

27 May 2013
Vienna
Wiener Konzerthaus
Attendance:
1656

13 March 2013
Warsaw
Warsaw
Philharmonic
Attendance:
965

26 May 2013
Dresden
Semperoper
Attendance:
1170

7 February 2013
Tokyo
Opera City Hall
Attendance:
239

The project bolstered
Witold Lutosławski's
position in the world of
classical music.

The enterprise included
concerts in the world's most
prestigious venues.

BERLINER PHILHARMONIKER UNDER THE BATON OF SIR SIMON RATTLE

February – April 2013 | Berlin | Berlin Philharmonic

Performers:

Berliner Philharmoniker
Sir Simon Rattle – conductor



PHOTO: MAT HENNEK

IN THE EARLY MONTHS OF THE LUTOSŁAWSKI YEAR, SIR SIMON RATTLE PRESENTED GERMAN MUSIC LOVERS WITH AS MANY AS 15 OF THE COMPOSER'S WORKS.

In doing so, he made Lutosławski's music one of the highlights of the Berliner Philharmoniker artistic season. Each concert was a unique artistic event, not only because of the carefully chosen repertoire but also thanks to the outstanding soloists, since the Berliner Philharmoniker performed with such artists as Anne-Sophie Mutter, Krystian Zimerman, Jonathan Kelly and Marie-Pierre Langlamet.

The composer's works played at these concerts included *Concerto for Orchestra*, *Concerto for Piano and Orchestra*, *Concerto for Cello and Orchestra*, *Preludes and Fugue for 13 String Instruments*, *Double Concerto for Oboe, Harp and String Orchestra*.

The Berliner Philharmoniker website posted the following description of one of the concerts: "Lutosławski, who died in 1994 ... is one of the most versatile and significant Polish composers of the 20th century ... Lutosławski's person and oeuvre have long been known to music lovers who need not have a particular predilection for the avant-garde."

After the final concert in the series celebrating the 100th anniversary of Witold Lutosławski's birth at the Berlin Philharmonic, on 20 April 2013 Sir Simon Rattle received the Lutosławski Centennial Medal.

YO-YO MA AND THE CHICAGO SYMPHONY ORCHESTRA

28 February – 2 March 2013 | Chicago | Chicago Symphony Center

Performers:

Chicago Symphony Orchestra
Esa-Pekka Salonen – conductor
Yo-Yo Ma – cello

PERFORMING IN AS MANY AS THREE CONCERTS IN CHICAGO, YO-YO MA PLAYED WITOLD LUTOSŁAWSKI'S *CONCERTO FOR CELLO AND ORCHESTRA* WITH THE CHICAGO SYMPHONY ORCHESTRA, AN ENSEMBLE THAT IS COUNTED AMONG THE PRESTIGIOUS "BIG FIVE" SYMPHONY ORCHESTRAS OF THE UNITED STATES.

Tomasz Jeż wrote about the *Concerto's* history, "During the composer's meeting with Rostropovich in autumn 1970, to bring the future performer closer to understanding the *Concerto for Cello and Orchestra* Lutosławski used the metaphor of an individual's conflict with the group as a possible key to interpreting a composition that was so dramatic in character. Rostropovich immediately

picked up the idea and often quoted it, each time interpreting it in a political context, even seeking identification with his own biography. The political situation in Poland at the time also suggested such an interpretation of the *Concerto*, despite multiple denials from the composer himself." Lutosławski repeated on many occasions that his oeuvre did not express any non-musical ideas.

When a composer's works are played by celebrities like Yo-Yo Ma, the auditorium is always filled to the last seat. It is not at all surprising that music lovers came in such numbers to Chicago to listen to the *Concerto* interpreted by one of the world's most famous cellists – Yo-Yo Ma has never made a recording of this concerto.



PHOTO: GRZEGORZ ROGŃSKI | EAST NEWS

The superstar cellist also makes it his mission to throw his considerable clout and prestige behind deserving 20th century cello repertoire. ... The performance [of Witold Lutosławski's *Concerto for Cello and Orchestra*] proved a fitting tribute to the late, great Polish composer.

JOHN VAN RHEIN | CHICAGO TRIBUNE

BBC PROMS

July – September 2013 | London | Royal Albert Hall

Performers:

BBC Symphony Orchestra
English Chamber Orchestra
Warsaw Philharmonic

Conductors:


Thomas Adès
Edward Gardner
Sakari Oramo
Antoni Wit



PHOTO: KONRAD CŹWIK | IAM

The audience at the Royal Albert Hall greeted Lutosławski's *Concerto for Cello and Orchestra* with cries of enthusiasm. Before then, probably only the inauguration of the concerts in Esa-Pekka Salonen's *Woven Words* series in London had been such a success.

ANNA GROMNICKA | WPROST

 BBC Proms Director Roger Wright at a meeting with Polish journalists.

THE BBC PROMS IS THE LARGEST AND OLDEST OF THE CONTEMPORARY MUSIC FESTIVALS, ALWAYS ATTRACTING LEADING ARTISTS, CONDUCTORS AS WELL AS HUNDREDS OF THOUSANDS OF MUSIC LOVERS FROM ALL OVER THE WORLD.

Last year's edition was the first ever to present music by Polish composers on such a scale. Apart from the works of Lutosławski, there was also music written by Krzysztof Penderecki, Henryk Mikołaj Górecki, Karol Szymanowski and Sir Andrzej Panufnik. The radio broadcasts of the Lutosławski concerts had an audience of over 2 million people.

As many as 12 festival concerts in 2013 featured Polish music. At the inauguration, the audience listened to Lutosławski's *Variations on a Theme by Paganini* played by pianist Stephen Hough accompanied by the BBC Symphony Orchestra conducted

by Sakari Oramo. A few days later, the British orchestra gave another magnificent performance, this time playing with cellist Paul Watkins.

Smaller-scale works by Lutosławski were also presented at the festival, including *Partita* performed by Vilde Frang and Michail Lifits during two concerts at Cadogan Hall and *Paroles tissées* performed by Ben Johnson and the English Chamber Orchestra conducted by Paul Watkins. The programme also included a performance from the Warsaw Philharmonic Orchestra conducted by Antoni Wit, marking the first appearance of a Polish orchestra at the festival. Apart

from the concerts, the festival also featured lectures, workshops, shows and family events.

The original idea behind the BBC Proms, which came into being in 1895, was to popularise classical music among the broad public. The promenade concerts, conceived as a series of events for the less discerning audience, developed from an educational and promotional festival into a veritable music lovers' feast. The BBC has been the festival's organiser uninterruptedly since 1927, broadcasting the concerts on television, radio and online.

MUSIKFEST BERLIN

August – September 2013 | Berlin | Berlin Philharmonic

Performers:

Berliner Philharmoniker
Philharmonia Orchestra
Royal Concertgebouw Orchestra Amsterdam
Symphonieorchester des Bayerischen Rundfunks
Pittsburgh Symphony Orchestra
Staatskapelle Berlin

THE 2013 EDITION OF THE FESTIVAL, ORGANISED BY BERLINER FESTSPIELE, WAS DEDICATED TO THREE COMPOSERS FROM CENTRAL AND EASTERN EUROPE: WITOLD LUTOSŁAWSKI, BÉLA BARTÓK AND LEOŠ JANÁČEK.



PHOTO: KONRAD CŹWIK | IAM

Lutosławski's music was presented by top European orchestras led by famous conductors, including Sir Simon Rattle, Daniele Gatti, Mariss Jansons and Daniel Barenboim.

Of the festival's final concert, Jacek Marczyński (*Rzeczpospolita*) wrote that we needed to warm audiences to Lutosławski, who was still considered an avant-garde composer. That this is worth doing was proved by "the enthusiasm with which Lutosławski's *Symphony No. 3* was received in Berlin on Monday. London's Philharmonia Orchestra was conducted by Esa-Pekka Salonen. If it were not for this Finnish artist, perhaps the Berlin festival would have been different. He was the one who persuaded the festival's director that the 2013 edition should be dedicated to Lutosławski. The Philharmonia Orchestra, meanwhile, highlighted the somnambulist nature of the music so well that the pieces by Debussy and Ravel, though similar in mood, sounded weak."

The ten concerts during the Musikfest in Berlin gathered an audience of almost 22,000 music lovers. The festival's final concert also concluded the *Woven Words* series.

 Musikfest Berlin
Director Winrich Hopp
at a meeting with
Polish journalists.

After the sixth concert of this year's Berliner Festspiele festival, presenting works of Witold Lutosławski, director Winrich Hopp, who was behind the music programme, told reporters: "You mustn't think we are playing Polish music here. This is a Lutosławski festival, for me he is a composer I compare to Mozart".

JACEK MARCZYŃSKI | RZECZPOSPOLITA

LUTOSCRATCH INSTALLATION

May 2013 | Wrocław | 13 Pioneering Values 15th Biennale of Media Art

September 2013 | Warsaw | 56th International Festival of Contemporary Music
“Warsaw Autumn”



PHOTO: KONRAD CÍWIK | IAM

THIS LATEST INSTALLATION BY PAWEŁ JANICKI, AN ARTIST AFFILIATED WITH THE WRO ART CENTRE, WAS INSPIRED BY THE WORK OF WITOLD LUTOSŁAWSKI. THE ARTIST TRANSFERRED THE IDEA OF CONTROLLED ALEATORISM, THE COMPOSITION TECHNIQUE INVENTED BY WITOLD LUTOSŁAWSKI, TO THE MULTIMEDIA ARTS.

This technique does away with a metric division in the music score – the composer only sets the pitch of the sounds, whereas the performer chooses the tempo at which to play them.

An audiovisual recording of the piece presented on three screens is correlated with the movement of gramophones which are freely controlled by spectators. By moving a gramophone record, viewers can influence the replay effect and tempo. Slowing down, stopping, speeding up the record, pressing it down with the fingers, scratching or lifting the gramophone arm to a different spot on the record – all these techniques enable anyone to give their own ‘performance’ of the piece. The opportunity for any number of people to experiment at the same time leaves an impression of a ‘group’ performance, encouraging interaction among the viewers.

The installation very accessibly explains the idea of controlled aleatorism through a simple empirical experiment requiring no music reading ability: anyone viewing the installation can learn about the mechanisms of this composition technique themselves, by controlling the vinyl records on three gramophones – manipulating the speed of looped soundtracks, which always desynchronises the played material, meaning that a new, unique ‘work of music’ is created every time. This work is interactive, as the viewers can also use extra sound effects via their mobile devices (tablets, smartphones) thanks to a special application available online.

A brief piece of percussion music was created specifically for the installation. The work begins with a brief invocation – Witold Lutosławski’s text on aleatorism and its principles. An audiovisual recording of the piece presented on three screens is correlated with the movement of gramophones which are freely controlled by spectators.

QUAY BROTHERS ANIMATION – RUHRTRIENNALE FESTIVAL

22–23 September 2013 | Duisburg | Gebläsehalle

Performers:
Quay Brothers
Arditti Quartet

STEPHEN AND TIMOTHY QUAY ARE A DUO OF AVANT-GARDE AMERICAN ARTISTS FAMOUS FOR THEIR INIMITABLE FILM ANIMATIONS BASED ON UNIQUE SET DESIGN AND DISTINCTIVE PUPPETS WHICH THEY MAKE THEMSELVES.

The artists' latest work, commissioned by the Adam Mickiewicz Institute, was inspired by Witold Lutosławski's *String Quartet*. The premiere of this animation took place at the Ruhrtriennale – currently one of the most interesting art festivals in the world. The main theme of the latest edition was the relationship between images and sounds. The live music at the animation's premiere – Lutosławski's *String Quartet* – was performed by the Arditti Quartet.

"The *String Quartet* is a new voice in their output, flat and graphic, renouncing realism in favour of a sign ... For the Quays the *String Quartet* is an experiment, taking them beyond the three-dimensional puppet set, beyond ballet but also beyond the catalogue of found images. Lutosławski's aleatorism is the ideal soundtrack for this expedition," wrote Adrianna Prodeus in *Ruch Muzyczny*. "The famous Quay twins are wonderful ambassadors of Polish culture.

As they point out themselves, these filmmakers explored Central-Eastern Europe through the eyes of Kafka and Schulz. To the latter they also owe their fame in Poland and the adoration of fans. Their surreal animated picture *Street of Crocodiles* is already a film classic and delights successive generations of cinema-goers" – Kulturaonline.pl

The Adam Mickiewicz Institute takes us by surprise this year with some excellent ideas for the celebration of the year of our famous composer. After an unusual experimental exhibition and a few more classic ideas, the time has come for Lutosławski to enter cinema, and introduced not by just anybody.

KULTURAONLINE.PL

KRYSTIAN ZIMERMAN CONCERTS

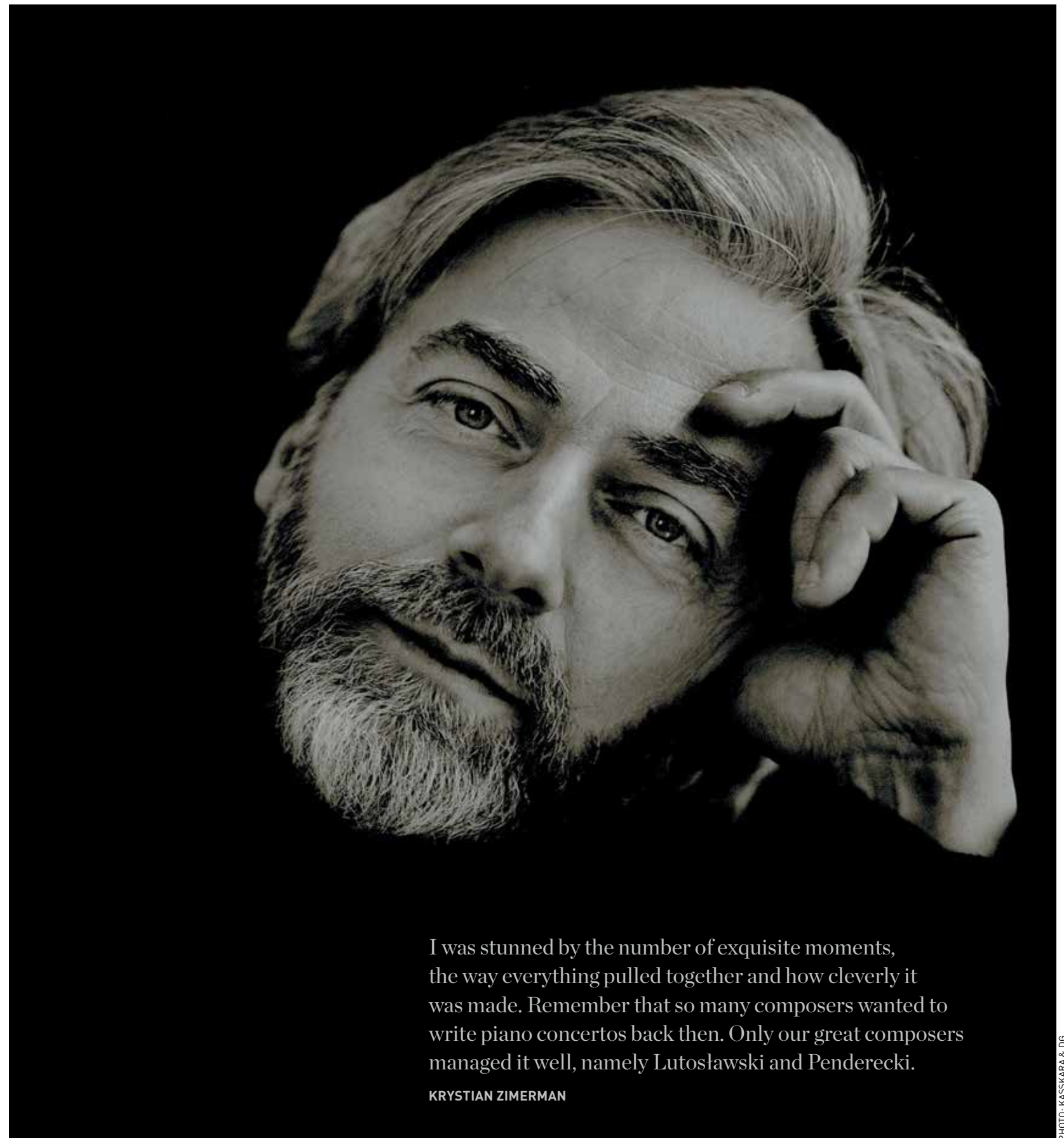
January – September 2013 | Berlin | London | Lucerne | Paris | Singapore | Warsaw | Zurich

THE *CONCERTO FOR PIANO AND ORCHESTRA* DEDICATED TO KRYSTIAN ZIMERMAN BECAME AN EXTREMELY IMPORTANT ELEMENT OF THE WITOLD LUTOSŁAWSKI YEAR CELEBRATIONS. DURING THE CENTENARY CONCERTS THE GREAT PIANIST PRESENTED HIS INTERPRETATION TO A WORLD AUDIENCE OF ALMOST 20,000 PEOPLE.

The *Concerto for Piano and Orchestra* was commissioned by the Salzburg Festival, where the piece had its world premiere on 19 August 1988. The soloist was Krystian Zimerman and the Austrian Radio Symphony Orchestra was conducted by the composer. The first Polish performance of the *Concerto for Piano and Orchestra* took place at the Warsaw Autumn festival in the same year – of course with Krystian Zimerman on piano and Lutosławski conducting.

The pianist emphasises how much his perception of the *Concerto* changed over the years: "I was stunned by the number of exquisite moments, the way everything pulled together and how cleverly it was made. Remember that so many composers wanted to write piano concertos back then. Only our great composers managed it well, namely Lutosławski and Penderecki," Zimerman told Adam Rozlach in an interview for the Polish Radio.

To celebrate the Witold Lutosławski Year, Krystian Zimerman performed the *Concerto* in Singapore, Paris, Zurich and Berlin, to name a few of the cities, as well as London's Royal Festival Hall where he inaugurated the centenary celebrations and the *Woven Words* series. Some of Zimerman's concerts familiarised not only international audiences with Lutosławski's *Concerto*: "Audiences in Paris, Lucerne and London, but also we Poles are rediscovering this work and are amazed that we listen to it so seldom," wrote Jacek Marczyński for the Dwutygodnik.com website. "In the world's regular concert life, unrelated to any anniversary, Lutosławski is present mainly as the composer of *Concerto for Orchestra*, *Musique funèbre* and the last two symphonies. Meanwhile, he deserves admiration just for the courage to tackle a piano concerto – a form with a huge tradition. Among the great composers of the second half of the 20th century, he was a noble exception in the field," Marczyński added.



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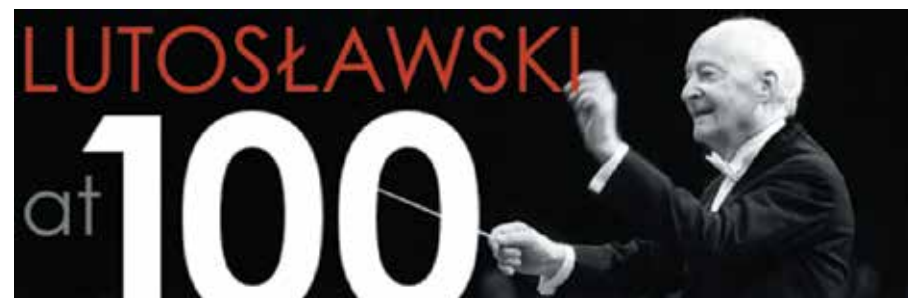
KRYSTIAN ZIMERMAN

PHOTO: KASSKARA & DG

MUSICAL MARATHONS ON Q2 MUSIC RADIO

25 October – 13 December 2013 | New York

CELEBRATING POLAND WAS A FESTIVAL ORGANISED BY A MAJOR U.S. RADIO STATION DEVOTED TO CLASSICAL MUSIC – NEW YORK-BASED ONLINE RADIO STATION Q2 MUSIC.



The event's theme was the work of Witold Lutosławski presented against the backdrop of 20th-century music around the world, displaying its influence on successive generations of Polish composers. Thus, the broadcasts also showcased the music of Krzysztof Penderecki, Agata Zubel, Wojciech Kilar, Paweł Mykietyn, Henryk Mikołaj Górecki, Paweł Szymański, Jerzy Kornowicz, Tadeusz Baird, Elżbieta Sikora, Aleksander Nowak or Wojtek Blecharz.

Concerts of Polish contemporary music featuring the American

Contemporary Music Ensemble were live-streamed and there were also three 24-hour music marathons, of which the most important *Lutosławski@100* included seven one-hour episodes by Steven Stucky, composer and researcher of Lutosławski's oeuvre. Also featured was an interview with Esa-Pekka Salonen, one of the main promoters of Lutosławski's music in the world.

All the marathons and concerts, as well as the live performance streams, are available in the on-demand system from the Q2Music.org website.

After the *Witold Lutosławski: A Centennial Tribute* concert held in Symphony Space, a discussion summed up the legacy of Lutosławski's music and his contribution to the development of contemporary music in the world.

MUZYKA POLSKA CHANDOS RECORDS

Performers:

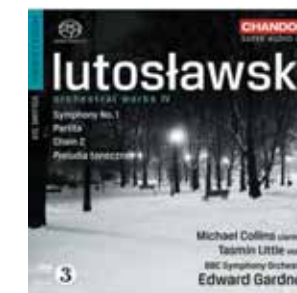
BBC Symphony Orchestra
Edward Gardner – conductor
Tasmin Little – violin
Michael Collins – clarinet

AS PART OF ITS COLLABORATION WITH THE ADAM MICKIEWICZ INSTITUTE, THE HIGHLY REGARDED INDEPENDENT BRITISH COMPANY CHANDOS RECORDS HAS RELEASED ITS LATEST ALBUM IN THE *WITOLD LUTOSŁAWSKI – ORCHESTRAL WORKS* SERIES.

"Presented so far on five records, this vision of Lutosławski's aesthetics surprises us with its cohesion, consistency and a degree of conservatism – in the good sense of the word. ... Gardner's recordings for Chandos are unrivalled in terms of their even and high standard of performance and their coherence of interpretation (such celebrities as clarinettist Michael Collins and the aforementioned Louis Lortie fit in excellently with the conductor's overall vision). More importantly, this is a series planned as a portrait of the 20th-century classic, or even traditionalist in the sense

that Britten, also liked by the British conductor, was a traditionalist. Gardner's Lutosławski is not an avant-garde composer with neo-classical origins but a neo-classic who successfully managed to adapt avant-garde means," wrote Michał Mendyk in *Ruch Muzyczny*.

Collaborating with the Adam Mickiewicz Institute, Chandos Records created a special series called *Muzyka Polska* to present works by the greatest 19th and 20th-century Polish composers: Karol Szymanowski, Grażyna Bacewicz, Krzysztof Penderecki, Henryk Mikołaj Górecki and Witold Lutosławski.



Chandos Records is a greatly respected British independent record company that has won recognition from the *Gramophone* magazine on many occasions.

LUTOSŁAWSKI: THE SYMPHONIES SONY CLASSICAL

Performers:

Los Angeles Philharmonic
Esa-Pekka Salonen – conductor

IN JANUARY 2013 MUSIC LOVERS RECEIVED A TREAT WITH SONY CLASSICAL'S TWO-CD ALBUM *LUTOSŁAWSKI: THE SYMPHONIES* PERFORMED BY THE LOS ANGELES PHILHARMONIC CONDUCTED BY ESA-PEKKA SALONEN.

As Seth Colter Walls wrote for the prestigious radio website WQXR, "when listening to Salonen one can say a lot about his enduring respect for the composer."

Apart from *Symphonies No. 2-4* released in previous years, these CDs also include the first-ever recording of Witold Lutosławski's *Symphony No. 1* in Salonen's interpretation.

As Dorota Szwarcman wrote in the *Polityka* weekly, "The package will certainly enter the canon of recordings of this music, especially since this is Lutosławski almost at first hand: the conductor knew the composer personally and considers him to be the person who influenced his artistic path the most."

Lutosławski: The Symphonies won the Preis der Deutschen Schallplattenkritik award in the symphonic music category;

this is one of the most prestigious music awards in Germany. The recording of *Symphony No. 1* for this album was also nominated for a Grammy for Best Orchestral Performance.

"Released on the centenary of Witold Lutosławski's birth, his four symphonies composed in the course of 50 years, between 1947 and 1992, concisely reflect the development of this major Polish composer's style. The live recordings of the Los Angeles Philharmonic under the baton of its long-time conductor Esa-Pekka Salonen, who knew Lutosławski and has been his promoter since his youth, were made between 1985 and 2012. This is a model performance that shows off all the facets of Lutosławski's music," stated Deutschen Schallplattenkritik jury member Peter Stieber.



Lutosławski could not have found a better performer of his works.

JACEK HAWRYLUK | POLISH RADIO

SOUVENIRS OF THE LUTOSŁAWSKI YEAR

Producer:

Adam Mickiewicz Institute

IN WRITING HIS SCORES LUTOSŁAWSKI USED A PENCIL, ERASING NOTES EVERY NOW AND THEN AND LEAVING ERASER CRUSTS ON THE MANUSCRIPTS, WHICH HE THEN REMOVED WITH A BRUSH.



PHOTO: IAM

This wooden box was a surprising promotional gift for the Lutosławski Year celebrations. Many of the recipients were openly touched, saying it was a very apt reference to the composer's personality and the way he worked.

"The Poles (and by Poles I mean the admirable Adam Mickiewicz Institute which is like our British Council but more imaginative) have come up the most charmingly useless music-related gift I've ever seen. ... it's a small wooden box, beautifully made, embellished with the Lutosławski signature, containing a small wooden brush (of the kind that, if it were bigger, would go with a dustpan), and a rubber-tipped pencil. By way of explanation it comes with a Luto

photograph that shows him at his work-desk with a comparable dust-pan brush beside him. ... apparently he wrote his scores in pencil, rubbing out from time to time and leaving specks of rubber on the manuscript. ... The brush was there to sweep them off," wrote Michael White in *The Telegraph*.

T-shirts with a picture of Lutosławski on them, designed by Marcin Łagocki, were also hugely popular.



SELECTED EVENTS IN POLAND

THROUGHOUT 2013, THE INSTITUTE OF MUSIC AND DANCE SERVED AS THE LUTOSŁAWSKI YEAR CELEBRATION OFFICE AND OPERATOR OF THE MINISTRY OF CULTURE AND NATIONAL HERITAGE *LUTOSŁAWSKI 2013 – PROMISE* PROGRAMME.

PROGRAMME OF THE MINISTER OF CULTURE AND NATIONAL HERITAGE

The operator of the Minister of Culture and National Heritage's programme:
Institute of Music and Dance

LUTOSŁAWSKI 2013 – PROMISE PROGRAMME ATTRACTS 300,000 PARTICIPANTS

From among many projects submitted, the competition committee chose more than fifteen hundred events: concerts, festivals, exhibitions, conferences, recordings, publications, stage plays and dance productions. The artistic events were held in Poland and abroad – from Russia to Canada.

The projects selected for the programme included almost 100 concerts featuring leading artists, 85 shows, over 60 meetings with artists, 33 competitions and over 50 published CDs, books and music scores. The programme placed strong emphasis on education. Support was provided to more than 60 workshops and courses, 110 school radio programmes, 300

radio programmes and almost 40 lectures, discussion panels, talks and academic sessions. Among the aforementioned events, a very important role was played by those meant for children: shows, concerts, books and CDs. The number of events, their territorial scope and the audience spectrum will most certainly break the stereotype that contemporary music is obscure.

When evaluating the applications for the programme, the committee kept in mind another event of 2013 in Poland – the celebration of the Julian Tuwim Year. Almost 40% of the projects that received funding, especially the educational ones, involved Lutosławski's music composed to poems by the Polish poet.

Minister of Culture and National Heritage Bogdan Zdrojewski at the press conference heralding the Lutosławski Year celebrations.

PHOTO: KONRAD ĆWIK I AM

Over fifteen hundred events were held in over a hundred cities of twelve countries around the world as part of the *Lutosławski 2013 – Promise* programme.



WALKING GUIDE TO LUTOSŁAWSKI'S WARSAW

lutoslawski.warszawa.pl



The bilingual, Polish-English application does not include any music. We acted in accordance with the opinion of Lutosławski himself, who once wrote that there was nothing worse for a composer than to have his music distorted by street sounds.

ARTUR SZKLENER (NIFC)

MOBILE APPLICATION ENABLES USERS TO PICK UP LUTOSŁAWSKI'S TRAIL IN WARSAW.

A collaboration between the Institute of Music and Dance, the Fryderyk Chopin Institute, the Witold Lutosławski Society and Netingen has yielded a mobile application enabling users to sightsee around Warsaw tracing the life of Lutosławski. The walking guide *Witold Lutosławski. Guide to Warsaw*, available in Polish and English, takes you on a tour of the composer's home town, showing places with some connection to him or

where he often went. The application presents facts from Lutosławski's life in an interesting way, together with information about his music and the people who influenced his private and professional life. The guide is divided into seven themed routes encompassing 56 sites around the city. The texts were prepared by Danuta Gwizdalanka, the voices are those of Rafał Dziwisz and Ramon Shindler.

"At first we planned to celebrate the centenary of Lutosławski's birth by publishing a book – to present his biography through the history of Warsaw, a city that was very dear to him," says Kamila Stępień-Kutera, one of the guide's authors. "In the end we decided to go with an electronic guide, which is more convenient to use than a book."

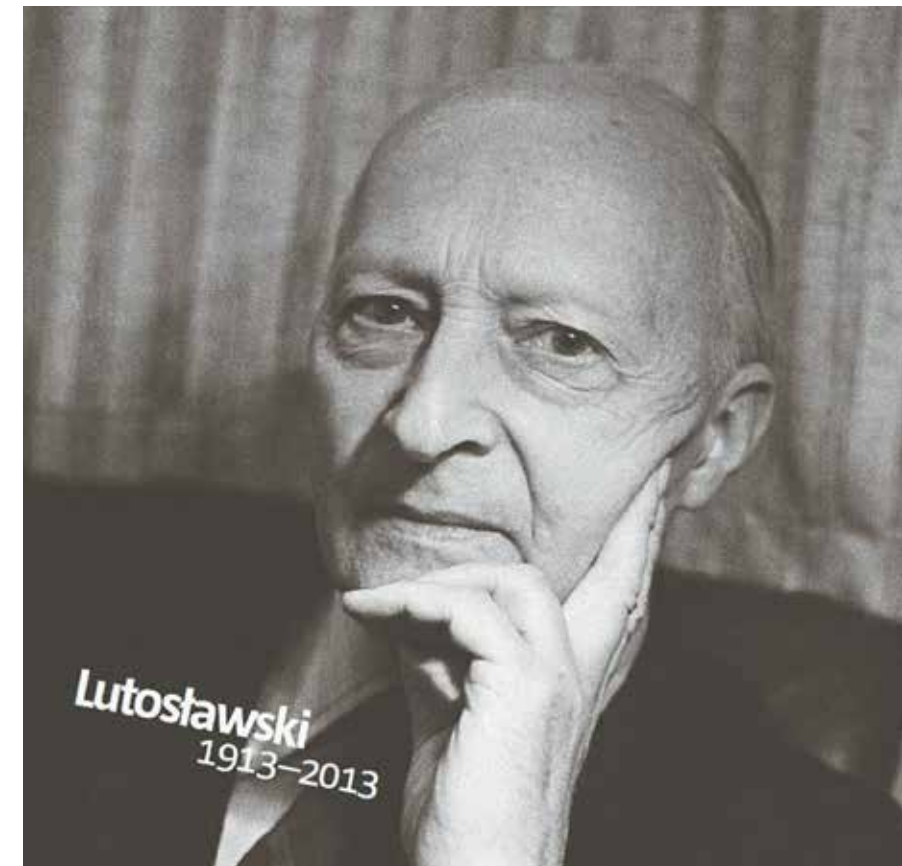
The freeware application is available for Android, iOS and Windows Phone.

LUTOSŁAWSKI 1913–2013 BOOK ALBUM

Publishers:

Witold Lutosławski Society
Historical Museum of Warsaw
Institute of Music and Dance

ELŻBIETA MARKOWSKA'S BOOK ALBUM *LUTOSŁAWSKI. 1913–2013*, OVER 300 PAGES LONG, CONTAINS A LARGE SELECTION OF PHOTOGRAPHS FROM THE ARCHIVES OF FAMILY AND FRIENDS, QUOTES FROM THE COMPOSER AND REMINISCENCES OF THOSE CLOSE TO HIM.



"It is a kind of book of 'excerpts' or an anthology, because besides numerous photographs, the album is filled mainly with texts already published before. First and foremost, these are transcripts of what Lutosławski said when he talked to Elżbieta Markowska on Polish Radio Program 2," wrote Olgierd Pisarenko in an extensive review of the publication for *Ruch Muzyczny*.

"In the case of the album book entitled (over-unpretentiously) *Lutosławski 1913–2013*, we can certainly speak of success: this volume will be of interest to anyone who has come in contact with Lutosławski's music. Whoever had the good fortune to meet him in person (and they are still many) will happily revive their memory's image of this extraordinary man endowed with a brilliant intelligence, who was a great artistic and moral authority as well as being modest, reserved, endearingly gentle and open to the affairs of other people," wrote Olgierd Pisarenko.

As a whole, contained within a defined framework (Composer – Pianist – Conductor – Citizen – Circle – Family – Radio), it has a loose, mosaic-like structure. It is a kind of book of 'excerpts' or an anthology.

OLGIERD PISARENKO | RUCH MUZYCZNY

POSTSŁOWIE BY ANDRZEJ CHŁOPECKI

Publisher:
Witold Lutosławski Society

Andrzej Chłopecki's book *PostSłowie. Przewodnik po muzyce Witolda Lutosławskiego* [*PostWord. A Guide to the Music of Witold Lutosławski*], which the publishers planned as a special feature of the celebration of the composer's centenary, turned out to be a race against time, or rather against death, for its author. It was a race that he lost, unfortunately – he passed away before finishing and editing the book. What remains is a volume that is interesting in many details, though controversial – like most of what Chłopecki had to say. Actually, it was apparently he who wanted wide margins for the text so that readers could have a discussion with him. It's a shame that the discussion on his part can develop no further.

DOROTA SZWARCMAN | POLITYKA

EMINENT MUSIC CRITIC ANDRZEJ CHŁOPECKI'S LAST WORK IS A SPECIAL GUIDE TO WITOLD LUTOSŁAWSKI'S OEUVRE.

The book contains an in-depth description of most of the Maestro's works, including symphonies, orchestra and concertante works as well as French lieder. Information about Polish lieder, chamber and solo pieces was gathered

after Chłopecki's death, based on his journalistic writing and notes. The book also contains three essays in which the critic summarises Lutosławski's oeuvre, indicating some breakthrough moments on his aesthetic path.



The publication won recognition from the jury of the 53rd Competition of the Polish Association of Book Publishers, which nominated it in the "Academic and Popular Science Books" category for an award in the *Most Beautiful Books of 2012* competition.

10TH CHAIN FESTIVAL

24 January – 9 February 2013 | Warsaw

Organisers:
Witold Lutosławski Society
Institute of Music and Dance

A CONCERT AT THE ROYAL CASTLE IN WARSAW ON THE EVE OF THE 100TH ANNIVERSARY OF WITOLD LUTOSŁAWSKI'S BIRTH INAUGURATED THE 10TH CHAIN FESTIVAL. THE CONCERT WAS ALSO AN OCCASION FOR THE PRESENTATION OF THE FIRST LUTOSŁAWSKI CENTENNIAL MEDALS.

The festival comprised concerts, master classes, the opted pieces by Krzysztof Penderecki, Henryk Mikołaj Górecki and recipients of Lutosławski scholarships – Grażyna and Andrzej Krzanowski, Aleksander Lasoń, Tadeusz Wielecki, Paweł Mykietyn and Tomasz Opalka, performed by the greatest Polish orchestras, including the Polish Radio National Symphony Orchestra from Katowice, the Witold Lutosławski Wrocław Philharmonic Orchestra, the Polish Radio Orchestra, the Aukso Chamber Orchestra from Tychy, Sinfonia Varsovia, Sinfonietta Cracovia. The conductors were all big names, including Łukasz Borowicz, Robert Kabara, Jacek Kasprzyk, Wojciech Michniewski, Marek Moś, Krzysztof Penderecki and Pierre-André Valade. The soloists included Anna Radziejewska, Elżbieta Szmytka, Marcel Beekman and Garrick Ohlsson. The choral parts were performed by the Chorus of the Teatr Wielki – Polish National Opera.



PHOTO: KONRAD ĆWIK | IAM

Aukso Tychy Chamber Orchestra and Maja Komorowska at the 10th Chain Festival inauguration concert, Royal Castle, Warsaw.

Established by the Witold Lutosławski Society and the Institute of Music and Dance, the Lutosławski Centennial Medal is awarded to individuals who made outstanding contributions in the popularisation of Witold Lutosławski's music and the dissemination of knowledge about him as a person, and to the composer's family and friend, as well as collaborators in artistic endeavours and partners in social activities. The full list of awardees is available on the Witold Lutosławski Society website.

INAUGURATION OF THE WITOLD LUTOSŁAWSKI YEAR IN POLAND

25 January 2013 | Warsaw | Warsaw Philharmonic

Performers:

Warsaw Philharmonic Orchestra

Antoni Wit – conductor

Anne-Sophie Mutter – violin



THE CELEBRATION OF THE WITOLD LUTOSŁAWSKI YEAR IN POLAND WAS LAUNCHED AT THE WARSAW PHILHARMONIC ON THE CENTENARY OF THE COMPOSER'S BIRTH.

Chain 2, of which outstanding German violinist Anne-Sophie Mutter was the first performer, and *Partita* and *Interludium* which were also written with her in mind, were all presented by the violinist herself to the large audience gathered at the Warsaw Philharmonic. The soloist was accompanied by the Warsaw Philharmonic Orchestra conducted by Antoni Wit. The orchestra

also played Lutosławski's *Symphony No. 3* and a new piece by Paweł Szymański – *Sostenuto for Symphony Orchestra* – written specially for the occasion and commissioned by the Warsaw Philharmonic. The evening also saw the opening of the *Lutosławski 1913–1994* exhibition, which has since been presented in several venues worldwide.

Contemporary music is often like mathematics, it is like a precise equation that you have to solve. His compositions, meanwhile, have a natural narration. By creating 'ad libitum' parts within them, where performers can almost improvise because they have freedom in the way they handle time and dynamics, he gave us a sense of freedom. He liberated soloists from the omnipotence of conductors.

JACEK MARCZYŃSKI | RZECZPOSPOLITA

📸 Anne-Sophie Mutter after performing Lutosławski's *Partita* with the Warsaw Philharmonic Orchestra conducted by Antoni Wit.

GENIUS LUTOS – SOCIAL INTEGRATION PROJECT

15 August – 1 September 2013 | Szczecin

Organisers:

Witold Lutosławski Society
Mieczysław Karłowicz Szczecin Philharmonic
Institute of Music and Dance

A CONCERT OF CHRISTMAS CAROLS AT THE SZCZECIN PHILHARMONIC PERFORMED BY THE GAMELAN PERCUSSION ORCHESTRA STARTED OFF THE *GENIUS LUTOS* PROJECT.

The project was created with the aim of encouraging intellectually disabled people to take part in music culture and overcoming stereotypes connected with the perception of intellectually disabled people. *Genius Lutos* included diverse forms of activity, such as rehearsals of the Gamelan Percussion Orchestra with musicians from the Szczecin

Philharmonic and joint workshops. These served to prepare a repertoire based on Lutosławski's ideas and pieces of music inspired by his oeuvre, which the performers presented to a wider audience during joint concerts. The project's lasting effect is a methodology guide and a 10-segment film documentary.

There has never been such a project: *Genius Lutos*.

On one stage: professionals from the Szczecin Philharmonic and amateurs – intellectually disabled musicians from the Gamelan orchestra. Together they are preparing a concert in honour of Witold Lutosławski. They are through their first rehearsals ... with surprising results.

TVP SZCZECIN

PHOTO: ANDRZEJ WIŚNIEWSKI



INTERNATIONAL COMPOSITION COMPETITION

January – September 2013 | Warsaw

Organisers:

Witold Lutosławski Society
Polish Composers' Union
Institute of Music and Dance

TO CELEBRATE THE CENTENARY, THE WITOLD LUTOSŁAWSKI SOCIETY, THE POLISH COMPOSERS' UNION TOGETHER WITH THE INSTITUTE OF MUSIC AND DANCE ANNOUNCED AN INTERNATIONAL COMPOSITION COMPETITION.

The subject of the competition was a composition for a symphony orchestra of the same makeup as that of Witold Lutosławski's late symphonies, lasting no less than 10 minutes. The jury, comprising Luca Francesconi, Kazimierz Kord, Magnus Lindberg, Steven Stucky, Paweł Szymański and Tadeusz Wielecki, waited until 25 January 2013 – the 100th anniversary of the composer's birth – for original compositions that had never been awarded nor performed in public before. They received 160 entries from all over the world.

The winner was Thomas Simaku, an Albanian residing in the United Kingdom, and his *Concerto for Orchestra*. The

composition won the prize of Minister of Culture and National Heritage Bogdan Zdrojewski – 10,000 euros.

The second prize went to Chris Roe from the United Kingdom, for *Lavoisier's Mirrors*, together with a cash prize of 5,000 euros from the Witold Lutosławski Society and the Institute of Music and Dance. The winner of the third prize was Natalya Chepelyuk from Minsk and her composition *Adria II*, the cash prize being 3,000 euros from the ZAiKS Association of Authors. The jury also awarded a special mention to Chikako Yamanaka from Japan for *Signal to Signallless*.

The world premiere performance of the winner's composition took place at the final concert of the 56th Warsaw

Autumn International Festival of Contemporary Music on 28 September 2013. Thomas Simaku's *Concerto for Orchestra* was performed by the Warsaw Philharmonic Orchestra conducted by Rafał Janiak. The work that won second prize was performed for the first time by the International Lutosławski Youth Orchestra (ILYO) on 6 September 2013 at the Mieczysław Karłowicz Szczecin Philharmonic. The world premiere of the third prize winner's piece is due to take place on 9 February 2014 during the final concert of the 11th Witold Lutosławski Chain Festival. The composition will be played by the Polish Radio National Symphony Orchestra conducted by Alexander Liebreich.

The winner was Thomas Simaku, an Albanian residing in the United Kingdom, and his *Concerto for Orchestra*. The composition won the prize of Minister of Culture and National Heritage Bogdan Zdrojewski – 10,000 euros.



9TH WITOLD LUTOSŁAWSKI INTERNATIONAL CELLO COMPETITION

21–28 February 2013 | Warsaw | Warsaw Philharmonic

Organisers:

Foundation for the Promotion of Young Cellists
Warsaw Philharmonic
Mazovia Region Centre for Culture and Arts
Karol Szymanowski School of Music in Warsaw
Institute of Music and Dance



PHOTO: ARTUR PAWŁOWSKI

THE COMPETITION IS HELD EVERY TWO YEARS. IT WAS CREATED FOR YOUNG MUSICIANS AT THE START OF THEIR MUSIC CAREERS. THE UPPER AGE LIMIT IS 24 YEARS. THE COMPETITION'S EXTREMELY DEMANDING PROGRAMME FACILITATES THE SELECTION OF THE MOST TALENTED CELLISTS, WHO ARE LIKELY TO PURSUE SOLO CAREERS.

The honorary patrons of the competition's ninth edition were Anna Komorowska, First Lady of the Republic of Poland, and Bogdan Zdrojewski, Minister of Culture and National Heritage. The competition was organised by the Foundation for the Promotion of Young Cellists in association with the Warsaw Philharmonic, the Mazovia Region Centre for Culture and Arts and the Karol Szymanowski School of Music in Warsaw.

42 entrants from 21 countries were accepted for the competition. The jury of the ninth edition comprised Tsuyoshi Tsutsumi (Japan), Jesús Castro-Balbi (USA), Philippe Muller (France), Jens

Peter Maintz (Germany), Daniel Veis (Czech Republic), Roman Jabłoński (Spain/Poland), Kazimierz Kord, Bartosz Koziak and Kazimierz Michalik (Poland).

The prize-winners were: Chiara Enderle (Switzerland) – first prize, Dominik Płociński (Poland) and Víctor García García (Spain) – joint second prize, and Edward Alexander King (New Zealand) – third prize.

The prize-winners received cash prizes worth a total of 15,000 euros. The first prize winner received an additional honour from the Warsaw Philharmonic – an invitation to perform on stage there.

This instrument is developing dynamically all the time; it is often taken up by contemporary composers, avant-garde improvisers, and even DJs. There is a bright future before the cello, not only in the world of philharmonics.

ANDRZEJ BAUER | CELLIST, TEACHER AND EXPERIMENTER

CHOREOGRAPHIES TO LUTOSŁAWSKI'S MUSIC

Organisers:

Stanisław Moniuszko Teatr Wielki in Poznań
Institute of Music and Dance and Wrocław Philharmonic
Szczecin's Opera in the Castle

THE EVENTS CELEBRATING THE 100TH ANNIVERSARY OF WITOLD LUTOSŁAWSKI'S BIRTH HAD TO INCLUDE DANCE PERFORMANCES FEATURING HIS MUSIC.

Lutosławski. Young Choreographers' Evening at the Stanisław Moniuszko Teatr Wielki in Poznań was a show prepared by Diana Gajownik-Stankow, Wiktor Dawydiuk, Stephan Aubry, Natalia Trafankowska and Monika Gałęska. "The young choreographers and alumni of the University of Arts in Poznań were tasked with putting up a ballet show to Lutosławski's music. The aim of the project was to take contemporary music to a wider audience and to inspire young, beginner choreographers to design classical and neo-classical choreographies to contemporary Polish music," wrote Marek Zaradniak in *Głos Wielkopolski*.

Castle Książ in Wałbrzych hosted the premiere of **String Quartet**, a show by talented young-generation dancer and choreographer Kaja Kołodziejczyk presented during a session of the 27th Congress of the International Society for the Performing Arts. The show, performed to live music by Witold Lutosławski played by the Lutosławski Quartet, was commissioned by the Wrocław Philharmonic and the Institute of Music and Dance.

Ogniwa [Links]. Evening of New Choreographies to the Music of Witold Lutosławski was a production presented by Szczecin's Opera in the Castle. This project was the result of a collaboration between Piotr Zubowicz, Kaja Kołodziejczyk, Ilia Garnetz and Robert Glumbek.

The pieces chosen for the ballet evening represent different stages in Lutosławski's development as a composer, revealing the individual aspects of his artistic personality.

PIOTR DEPTUCH | on the *Ogniwa [Links]* performance

The young choreographers and alumni of the University of Arts in Poznań were tasked with putting up a ballet show to Lutosławski's music. The aim of the project was to take contemporary music to a wider audience and to inspire young, beginner choreographers to design classical and neo-classical choreographies to contemporary Polish music.

MAREK ZARADNIAK | GŁOS WIELKOPOLSKI on the *Lutosławski. Wieczór młodych choreografów* [Lutosławski. Young Choreographers' Evening] project



PHOTO: FROM THE SZCZECIN'S OPERA IN CASTLE ARCHIVES

LUTOSŁAWSKI FOR CHILDREN

January – December 2013

Organisers:

Krystyna Bochenek Katowice Culture Centre
Zygmunt Noskowski Foundation and the Łódź
Music Theatre
Zamek Culture Centre in Poznań



PHOTO: DOMINIKA PAŁĄCKA

AMONG THE ANNIVERSARY EVENTS HELD DURING THE WITOLD LUTOSŁAWSKI YEAR, MANY FOCUSED ON CHILDREN.

The premiere of a show called *The Tale of Witek Who Became a Great Composer* took place on 21 July 2013 as part of the Summer Theatre Garden event. This unusual performance was the aftermath of artistic musical workshops for children aged 7-11 organised in connection with the Lutosławski Year celebrations. In the course of two weeks, children supervised by professional artists produced the story's text and stage design. The organiser of the workshops was the Krystyna Bochenek Katowice Culture Centre. The project's lasting effect was a printed book with an audiobook.

Mr Lutosławski was a multidisciplinary music project for children that combined music, elements of stage acting, choreography and animation. It was born out of a collaboration between the Zygmunt Noskowski Foundation and the Łódź Music Theatre on the centenary of the great Polish composer – Witold Lutosławski. The project premiered on 6 November 2013 at the Łódź Music Theatre. The show, written by Bogumiła Dziel-Wawrowska, with music by Tomasz Opałka, has two separate themes. The first is the composer's story of his life and work presented against the backdrop of historical events. The other

theme is a Polish Radio drama based on Hans Christian Andersen's fairy tale *The Nightingale* for which Witold Lutosławski composed the music (recording from 1954).

Another event for children was a concert called *Lutosławski, Tuwim – Songs Not Just for Children*, designed in 2013 as part of the *Witold Lutosławski for Children* project and resulting in a CD. Dorota Miśkiewicz and Kwadrofonik tackled children's songs by Witold Lutosławski written to texts by Julian Tuwim that are familiar to every Polish child. The composer treated his task very seriously, but also with a large degree of tenderness. "The Kwadrofonik band and Dorota Miśkiewicz proposed new, very colourful arrangements, modern though played exclusively on acoustic instruments, of 10 songs that were written more than 60 years ago but are timeless," reads one of the project's descriptions on the Polish Radio website. Concerts of this programme were held at such venues as the Zamek Culture Centre in Poznań, the Oskar Kolberg Świętokrzyska Philharmonic in Kielce, the Witold Lutosławski Polish Radio Concert Studio in Warsaw and (as part of the Lutosfery project) at the Centre for Contemporary Art Ujazdowski Castle.

The Kwadrofonik band and Dorota Miśkiewicz proposed new, very colourful arrangements, modern though played exclusively on acoustic instruments, of 10 songs that were written more than 60 years ago but appear to be timeless.

POLISH RADIO

9TH INTERNATIONAL MUSIC FESTIVAL **CHOPIN** **AND HIS EUROPE**

15 August – 1 September 2013 | Warsaw

Organisers:

Fryderyk Chopin Institute
City of Warsaw
Polish Radio Program 2

THE TITLE OF THE 9TH INTERNATIONAL FESTIVAL WAS MEANINGFUL: FROM CHOPIN TO LUTOSŁAWSKI. DURING THE FESTIVAL'S CONCERTS THE OUTPUT OF 19TH-CENTURY COMPOSERS WAS CONFRONTED WITH 20TH-CENTURY MUSIC.

The concert programme was filled with masterpieces of Romantic music juxtaposed with more recent works, including those by Polish composers: Szymanowski, Penderecki, Górecki and Lutosławski. A total of nine concerts featuring Witold Lutosławski's music took place: on 15, 16, 23, 25, 28 and 29 August at the Warsaw Philharmonic, on 18 August at the Church of the Holy Cross, and on 22 and 27 August at the Witold Lutosławski Polish Radio Concert Studio.

World-famous soloists took part in all the concerts featuring Lutosławski's music. They included Gerhard Oppitz, Ewa Podleś, Ewa Pobłocka and Robert Cohen, who were accompanied by the following orchestras: Royal String Quartet, Sinfonia Varsovia, Aukso Chamber Orchestra from Tychy, Polish Radio National Symphony Orchestra in Katowice. The conductors were all great names: Krzysztof Penderecki, Mikhail Pletnev, Jerzy Maksymiuk, Marek Moś, Jacek Kasprzyk, Alexander Liebreich.

Ewa Podleś and the Polish National Radio Symphony Orchestra in Katowice conducted by Alexander Liebreich at the International Music Festival Chopin and his Europe

For the opening – a unique occurrence – Krzysztof Penderecki will conduct Witold Lutosławski's *Musique funèbre* and Chopin's *Concerto in E minor*, which he will confront with his own piano work – the *Resurrection concerto*. These pieces will be performed by the Russian National Orchestra, which is perhaps more accustomed to a different repertoire, and the soloists will be Barry Douglas and Dang Thai Son.

ANNA S. DĘBOWSKA | GAZETA WYBORCZA



PHOTO: WOJCIECH GRZĘDZIŃSKI

KRYSTIAN ZIMERMAN

CONCERT AT WARSAW AUTUMN

22 September 2013 | Warsaw | Warsaw Philharmonic

Performers:
Warsaw Philharmonic Orchestra
Jacek Kaspszyk – conductor
Krystian Zimerman – piano

Organisers:
Polish Composers' Union
Warsaw Philharmonic
Institute of Music and Dance



PHOTO: MARTA ANKERSZTEJN | IMIT

ONE OF THE MOST SYMBOLIC MOMENTS OF THE 2013 WARSAW AUTUMN FESTIVAL WAS MOST CERTAINLY KRYSTIAN ZIMERMAN'S PERFORMANCE WHEN, 25 YEARS AFTER THE PREMIERE, HE ONCE AGAIN PLAYED WITOLD LUTOSŁAWSKI'S CONCERTO FOR PIANO AND ORCHESTRA AT THE WARSAW PHILHARMONIC. THIS EVENT GARNERED HUGE INTEREST – TICKETS SOLD OUT WITHIN 10 MINUTES!

"It was an interpretation in which even the piano's initial impish and tinkling figurations sounded very serious. The Warsaw Philharmonic Orchestra was given the tough task of keeping up with a soloist who demands dialogue, partnership, thinking together. Many times yesterday Zimerman tried to

conduct from the piano (not bothered by Jacek Kaspszyk's presence on the conductor's podium), as if with his gestures he wanted to tell the instrumentalists, 'Now you take over the phrase from me' or 'Now give it all you've got'," wrote Anna S. Dębowska in the *Gazeta Wyborcza* daily.

The concert was absolutely exceptional because Zimerman, one of the greatest pianists of our times, very seldom performs in Poland (he lives in Switzerland). He decided to play in Warsaw as a way of celebrating the centenary of Lutosławski's birth. He made the decision in January in London, after a concert at the Royal Festival Hall where he also played Lutosławski.

ANNA S. DĘBOWSKA | GAZETA WYBORCZA

COMMEMORATIVE PLAQUE UNVEILED AT A WARSAW SCHOOL

27 September 2013 | Warsaw

Organisers:
Staff and students of the Stefan Batory Junior and Senior High School in Warsaw
Institute of Music and Dance

THE STAFF AND STUDENTS OF WARSAW'S STEFAN BATORY JUNIOR AND SENIOR HIGH SCHOOL HONoured THE MEMORY OF THE SCHOOL'S FAMOUS ALUMNUS BY UNVEILING A COMMEMORATIVE PLAQUE ENDOWED BY THE MINISTER OF CULTURE AND NATIONAL HERITAGE.



PHOTO: FROM SCHOOL ARCHIVES

The commemorative plaque was unveiled by Warsaw Mayor Hanna Gronkiewicz-Waltz and school principal Barbara Kordas. The plaque was designed by Professor Adam Myjak, President of the Academy of Fine Arts in Warsaw.

The Batory school has had no shortage of great people in almost 100 years of its history, both among professors and alumni. Witold Lutosławski was one of those extraordinary people. This world-famous composer, musical genius, and at the same time very modest man, spent his youthful years here, at the Batory school.

BARBARA KORDAS | PRINCIPAL OF THE STEFAN BATORY JUNIOR AND SENIOR HIGH SCHOOL IN WARSAW

YOUTH ORCHESTRAS ESTABLISHED

Newly established orchestras:
Lutosławski Youth Orchestra
International Lutosławski Youth Orchestra
Silesian Youth Symphony Orchestra



Lutosławski Youth Orchestra, Suwałki

TO HONOUR THE GREAT COMPOSER IN THE JUBILEE YEAR, AS MANY AS THREE YOUTH ORCHESTRAS WERE FOUNDED: THE LUTOSŁAWSKI YOUTH ORCHESTRA, THE INTERNATIONAL LUTOSŁAWSKI YOUTH ORCHESTRA AND THE SILESIA YOUTH SYMPHONY ORCHESTRA.

The *Lutosławski Youth Orchestra* is a unique project on a European scale, its purpose being to train the most talented young musicians, provide them with prestigious concert experience and to present orchestra music to a wide audience. The orchestra was founded at the initiative of the Jeunesses Musicales Poland organisation in association with the Schools of Music in Suwałki. Young musicians from all over Poland spent over two weeks together taking part in a summer academy and a national concert tour whose grand finale took place in Warsaw.

Also in celebration of the Lutosławski Year, the *International Lutosławski Youth Orchestra* was established by the Mieczysław Karłowicz Philharmonic in Szczecin. The orchestra provides opportunities for young musicians from Poland and Germany to work together, especially on performances of contemporary music, with a special focus on the works

of Witold Lutosławski. These young musicians also took part in presentations and section classes supervised by world-famous European musicians, outstanding teachers as well as experts on the Polish composer's oeuvre. The crowning element of the project in the Lutosławski Year was a concert of pieces that the participants had prepared during their workshops: *Concerto for Orchestra* by Lutosławski and *The Young Person's Guide to the Orchestra* by Britten, whose jubilee was also celebrated in 2013.

A similar project came into being as an initiative of the Stanisław Moniuszko Schools of Music in Bielsko-Biała, where the *Silesian Youth Symphony Orchestra* was founded. Its members are the best students of the music schools of Bielsko-Biała, Cieszyn, Częstochowa, Gliwice, Katowice, Żory and Żywiec. For the anniversary celebrations, the orchestra prepared the following pieces by Witold Lutosławski: *Musique funèbre*, *Concerto for Cello and Orchestra* and *Symphony No. 4*.

WARSAW CONCERT OF THE **PHILHARMONIA** **ORCHESTRA** WITH ESA-PEKKA SALONEN

13 March 2013 | Warsaw | Warsaw Philharmonic

Performers:

Philharmonia Orchestra

Esa-Pekka Salonen – conductor

Truls Mørk – cello

ONE OF THE MOST IMPORTANT EVENTS IN THE CELEBRATION OF THE LUTOSŁAWSKI YEAR IN POLAND TOOK PLACE ON 13 MARCH 2013. ESA-PEKKA SALONEN GAVE HIS FIRST POLISH CONCERT OF LUTOSŁAWSKI'S MUSIC AS PART OF THE *WOVEN WORDS* SERIES.

The audience completely filling the house at the *Warsaw Philharmonic* heard the following works by Witold Lutosławski: *Musique funèbre*, *Concerto for Cello and Orchestra* and *Symphony No. 4*, to which was added some French music that the Polish composer loved, represented in the programme by Maurice Ravel's *Mother Goose*.

Jacek Marczyński wrote of the performance of *Concerto for Cello and Orchestra* for *Dwutygodnik*.com that "Norwegian Truls Mørk, too, interpreted Lutosławski's *Cello Concerto* differently from the performance tradition. Many performers lend the initial, sharp notes of the solo introduction a heroic character, as if the soloist were preparing for a dramatic clash between themselves

and the orchestra. Mørk played the intro gently and softly, he simply created music – more and more interesting, of growing saturation. When its course started being disturbed by the orchestra's brass, we became witness to a musical dispute involving tones, dynamics, sounds."

The idea behind the concert is best expressed by what Esa-Pekka Salonen told the *Gazeta Wyborcza* daily: "The older I get, the less I think of Lutosławski in terms of form and the complicated techniques he used, and the more in terms of the emotional message of his compositions. I find huge pleasure in performing his music. I think that near the end of his life Witold also focused more on emotions and less on technical solutions, the mathematical side of music."

Lutos's music resounded in all its symphonic glory. To Salonen, the composer of *Musique funèbre* was a genius – so much faith in every beat could be heard that there could be no doubt about it. The Philharmonia Orchestra and Salonen are excellent musicians who never for a moment lose their intense contact with the music they are playing.

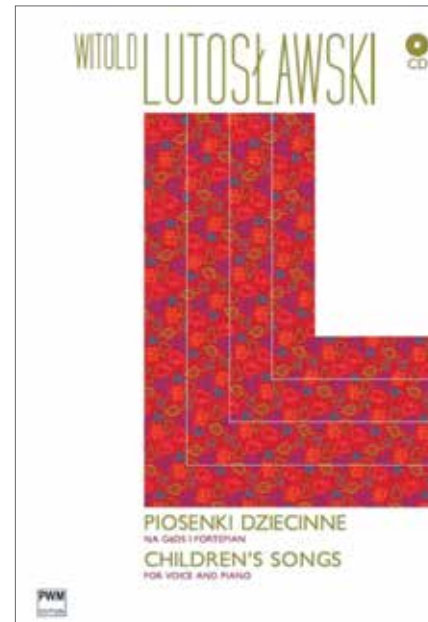
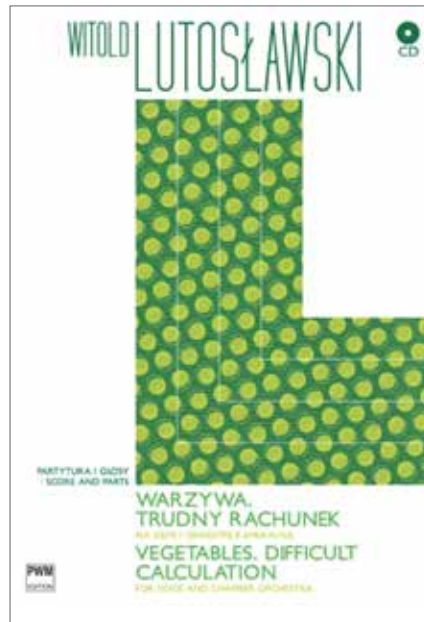
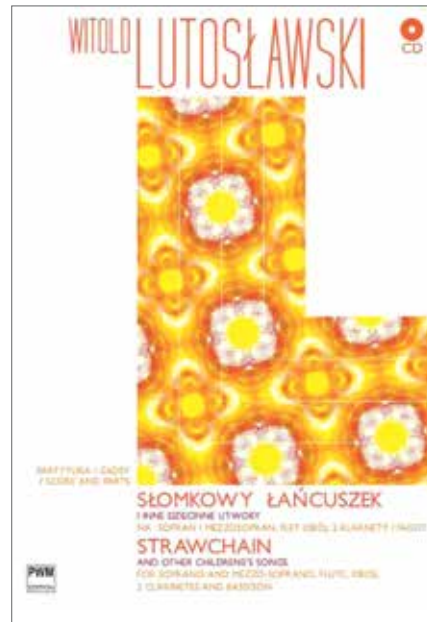
ANNA S. DĘBOWSKA | BEETHOVENMAGAZINE.WORDPRESS.COM



PHOTO: BARTEK SYTA | IAM

NEW PUBLICATIONS OF WITOLD LUTOSŁAWSKI'S MUSIC

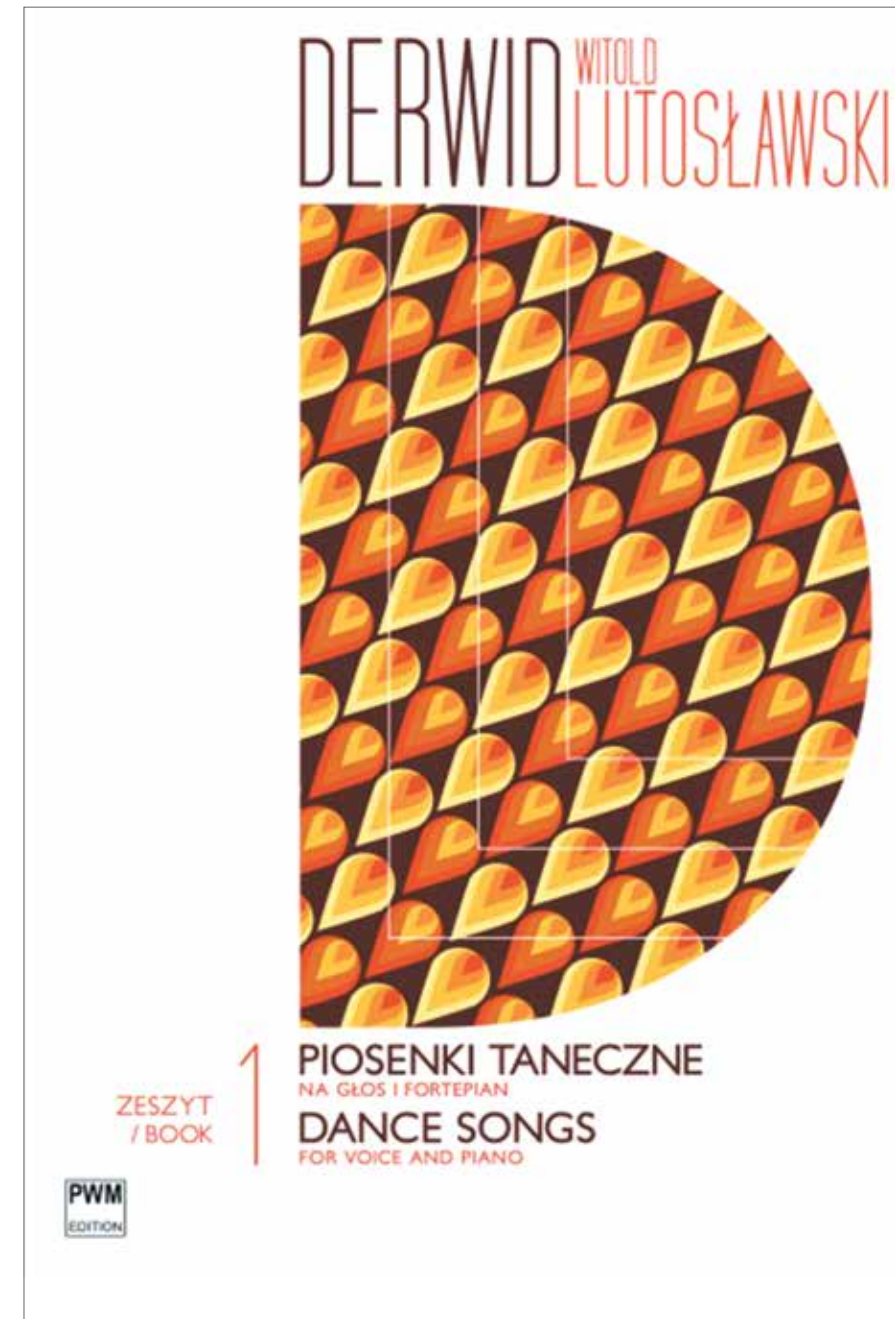
Publisher:
Polish Music Publishing House (Polskie Wydawnictwo Muzyczne)



POLISH MUSIC PUBLISHING HOUSE (PWM) RELEASES
PREVIOUSLY UNPUBLISHED WORKS OF THE GREAT
COMPOSER.

Included in the publication are children's songs that the composer wrote in the 1950s, inspired by Polish folklore and folk pieces. "In his children's songs, Lutosławski gave us a series of works that have become part of the musical mainstream, defined the benchmark, set a high tone for an area often treated in purely functional terms," said great Polish musicologist Mieczysław Tomaszewski.

Piosenki taneczne (Dance Songs), written under the pseudonym Derwid, "is a two-part publication with 33 light pieces composed in the 1950s and 1960s for the Polish Radio. ... These are mainly foxtrots, tangos, slow foxtrots and waltzes written to poems by Jerzy Miller, Tadeusz Uragacz, Artur Międzyrzeczki and other poets," states the publisher's website.



Piosenki taneczne (Dance Songs), written under the pseudonym Derwid, is a two-part publication with 33 light pieces composed in the 1950s and 1960s for the Polish Radio.

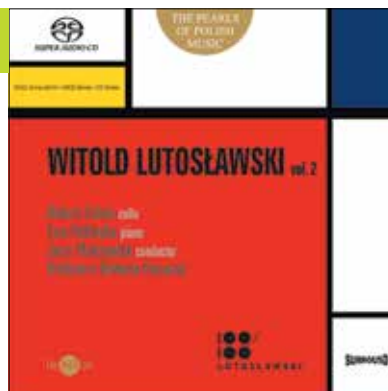
The newly published compositions also include *Lullaby for Anne-Sophie*, written as a wedding gift and dedicated to world-famous German violinist Anne-Sophie Mutter.

NEW CDs WITH LUTOSŁAWSKI'S MUSIC

Publishers:

BeArTon
CD Accord
DUX
Polskie Nagrania
Witold Lutosławski Philharmonic

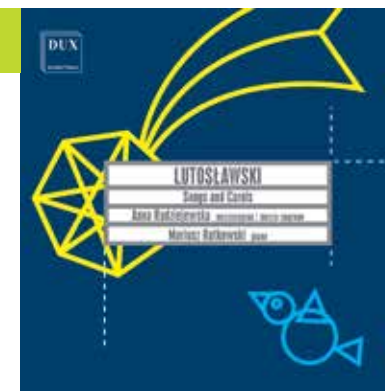
FOR ALMOST EVERY POLISH RECORD COMPANY, THE ANNIVERSARY OF THE COMPOSER'S BIRTH BECAME AN OPPORTUNITY TO RELEASE HIS WORKS PERFORMED BY THE BEST MUSICIANS.



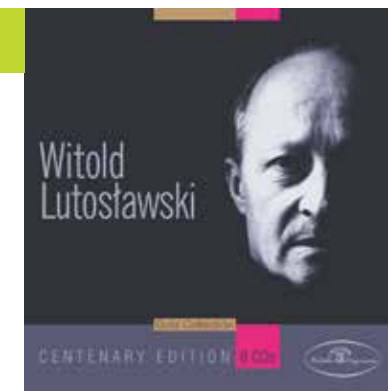
In its *Perty muzyki polskiej* [Gems of Polish Music] series, BeArTon released the album **Witold Lutosławski w SACD vol.2**. This is a continuation of recordings of the composer's selected works in the new SACD format. The album includes *Concerto for Cello and Orchestra*, *Concerto for Piano and Orchestra* and *Symphony No. 4* played by soloists: pianist Ewa Pobłocka and one of the greatest cellists, Robert Cohen, who are accompanied by Sinfonia Varsovia conducted by Jerzy Maksymiuk. A concert promoting the album took place on 23 August 2013 during the Chopin and His Europe Festival at the Warsaw Philharmonic. In her review Dorota Szwarzman (*Polityka*) wrote: "The record is made complete by *Symphony No. 4* which, conducted by Jerzy Maksymiuk, becomes extraordinarily dramatic. This conductor really handles Lutosławski's music well."



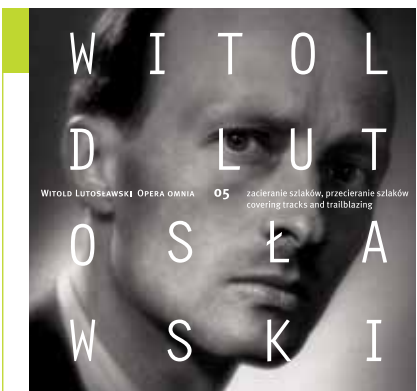
CD Accord released an interesting item: **el Derwid. Plamy na stońcu** [el Derwid. Sunspots]. "For two years now the ElettroVoce duo with cellist Andrzej Bauer have been presenting a programme of Derwid's songs for which they wrote the arrangements, artistically the most valuable of all attempts so far. It has been released on CD in the Lutosławski Year. These are no longer trivial songs but miniatures embracing all kinds of forms: from free jazz (*Cyrk jedzie*) to gothic rock (*Czarownica*), from references to 1960s pop songs to quoting from Lutosławski's serious output: *Symphony No. 3* [Z lat dziecińczych], the passacaglia from *Concerto for Orchestra* (*Plamy na stońcu*) or a theme taken from Debussy's *Pelléas et Mélisande* which Lutosławski incorporated into his cello piece *Grave* (*Znajdziesz mnie wszędzie*). The sophisticated cello/percussion/piano/electronic fabric is contrasted with the versatile voice of Agata Zubel," Dorota Szwarzman wrote about the record in the *Polityka* weekly.



Some lighter repertoire from the great composer's oeuvre can also be found on the record **Witold Lutosławski. Pieśni i kolędy** (lieder and Christmas carols) released by DUX. Performed by mezzo-soprano Anna Radziejewska and pianist Mariusz Rutkowski, it includes *Five Songs to lyrics by Kazimiera Itłakowiczówna*, *Six Children's Songs to lyrics by Julian Tuwim*, *Children's Songs to lyrics by Janina Porazińska* and other pieces. DUX also released the album **Works for Piano Solo** containing Lutosławski's *Sonata*, *Folk Melodies*, *Bucoliques*, *Two Etudes*, *Three Pieces for the Young* and *Invention* performed by Véronique Briel.



Polskie Nagrania celebrated the anniversary of Lutosławski's birth with an eight-CD set called **Centenary Edition. Gold Collection 8 CDs**. This is a priceless collection thanks to the unique recordings it contains, including Polish premiere performances featuring the greatest Polish artists, in many cases conducted by Witold Lutosławski, and also because of the design and production technology. These are gold-plated CDs, which makes the jubilee collection unique in terms of sound quality. The commentary for the 44-page booklet was written by leading musicologist Ludwik Erhardt and the design is by Jerzy Matuszewski.



A joint release called **Witold Lutosławski Opera Omnia** was prepared by the Witold Lutosławski Philharmonic and CD Accord. The three albums published as part of the Lutosławski Year celebrations are a continuation of the series in which three other CDs of the composer's works were released earlier.

LUTOSŁAWSKI ON POLISH RADIO

polskieradio.pl/lutoslawski

lutoslawskiblizaj.pl

POLISH RADIO PROGRAM 2 PREPARED A NUMBER OF RECORDINGS AND PROGRAMMES DEVOTED TO WITOLD LUTOSŁAWSKI AND BROADCAST IMPORTANT MUSICAL EVENTS IN POLAND (INCL. THE INTERNATIONAL MUSIC FESTIVAL CHOPIN AND HIS EUROPE) AND ABROAD (INCL. THE BBC PROMS). ALL OF THE RADIO ENSEMBLES (POLISH NATIONAL RADIO SYMPHONY ORCHESTRA, CHAMBER ORCHESTRA AMADEUS, POLISH RADIO CHOIR) INCLUDED LUTOSŁAWSKI'S WORKS IN THEIR ANNUAL PROGRAMMES. THE COMPOSER'S WORK WAS ALSO FEATURED IN A NUMBER OF MUSICAL EVENTS. THE POLISH RADIO ALSO LAUNCHED A SPECIAL WEBSITE DEVOTED TO THE COMPOSER, CALLED *WITOLD LUTOSŁAWSKI ON POLISH RADIO*.



“ ‘It took communism for me to be able to have a queen at my place for breakfast...,’ quipped Witold Lutosławski as he reminisced about the Belgian monarch’s visit to Warsaw in 1955” – this is a quote from one of the radio programmes that were available on the radio and on the Witold Lutosławski on the Polish Radio portal. This website included recordings of the composer speaking on different occasions, reminiscences about him as well as information about anniversary events.

It took communism for me to be able to have a queen at my place for breakfast...

WITOLD LUTOSŁAWSKI | POLISH RADIO

POLISH RADIO PIK PREPARED A SERIES OF SEVERAL DOZEN RADIO PROGRAMMES CALLED *CLOSER TO LUTOSŁAWSKI ON THE 100TH ANNIVERSARY OF THE COMPOSERS'S BIRTH*.

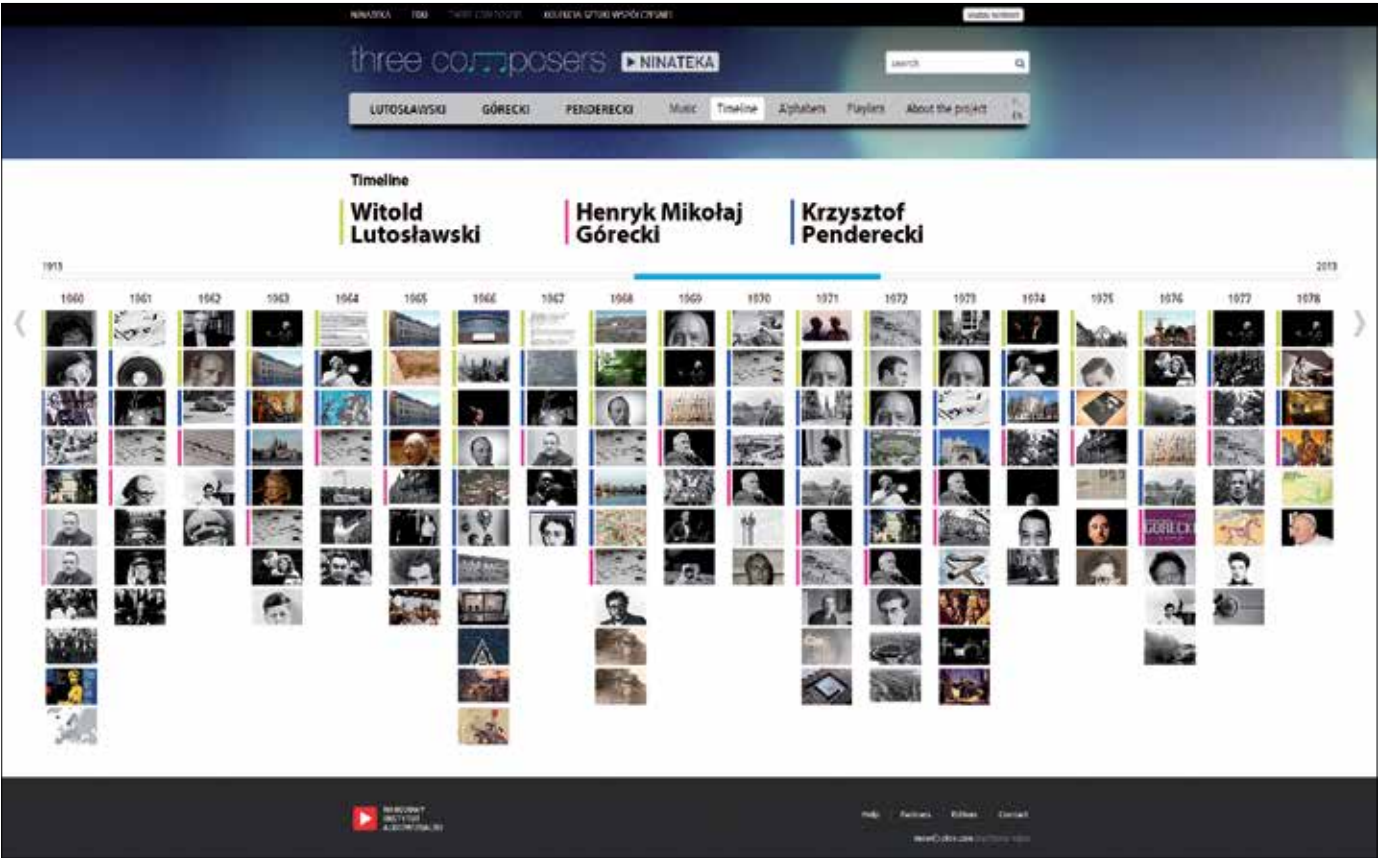


PHOTO: IRENA BROH

In the series, younger audiences could listen to *The Tortoise* with text by Robert Desnos and music by Witold Lutosławski, while slightly older listeners could choose Krzysztof Meyer’s lecture on three periods in Witold Lutosławski’s oeuvre, an interview with Grzegorz Michalski about his meetings with the composer and the celebration of the Lutosławski Year, and a summary based on Chłopecki and his *Tombeau dla epoki* (*Tombeau for an Era*). All these radio programmes are available for listening on the radio station’s website.

THE THREECOMPOSERS.PL WEBSITE

Website author:
National Audiovisual Institute



The music recordings on the website include performances conducted by the composers themselves but also by world-famous Polish and international conductors. Some of them are recordings of world premieres and are thus of great archival and documentary value.

LAUNCHED BY THE NATIONAL AUDIOVISUAL INSTITUTE (NINA), THE THREECOMPOSERS.PL WEBSITE IS DEDICATED EXCLUSIVELY TO THE OEUVRE OF THE GREATEST POLISH COMPOSERS OF THE 20TH CENTURY: WITOLD LUTOSŁAWSKI, HENRYK MIKOŁAJ GÓRECKI AND KRZYSZTOF PENDERECKI.

This is the largest publicly available database of works by Lutosławski, Górecki and Penderecki, comprising widely known as well as almost completely forgotten compositions – both great concert and stage works and lighter output: music written for films, theatres, even songs. Altogether the website includes more than 320 recordings and 380 descriptions of works. The collection is based mainly on Polish Radio recordings, digitised at NInA's initiative as part of the CULTURE+ Multiannual Programme.

The portal presents an extensive collection of recordings, each of them described in detail, with the circumstances and date as well as reviews. The descriptions are often supplemented by remarks from the composers themselves and the opinions of critics and musicologists. The website also features chronological lists of compositions divided into the creative

periods accepted in the literature and alphabetical lists of concepts or topics related to the composers in question.

The texts were written by musicologists working on a team headed by Iwona Lindstedt, PhD hab., from the University of Warsaw Institute of Musicology. The texts on Witold Lutosławski are by Marcin Krajewski, the output of Henryk Mikołaj Górecki is described by Beata Boleślawska-Lewandowska, PhD, while the life and work of Krzysztof Penderecki is outlined by Iwona Lindstedt and Konrad Jedliński. The alphabetical lists were compiled by Marta Tabakiernik.

In January 2014 the National Audiovisual Institute also released the six-disc set *Lutosławski / świat [Lutosławski / World]* (5 CDs and 1 DVD) edited by Adam Suprynowicz, presenting Witold Lutosławski's artistic output in a new and inspirational way: in a broader cultural, social and civilizational context.

THE BLUE NOTEBOOK DOCUMENTARY

19 December 2013 | Warsaw

Director:
Natasza Ziółkowska-Kurczuk
Producer:
AURUM FILM



PHOTO: KAJA KURCZUK

A NOTEBOOK WITH WITOLD LUTOSŁAWSKI'S NOTES ABOUT CONTEMPORARY ARTS. THE COMPOSER'S THOUGHTS WRITTEN DOWN ON PAPER. THE BLUE NOTEBOOK – THIS IS A NOTEBOOK THE COMPOSER USED AND THE TITLE OF A DOCUMENTARY ABOUT HIM.

For 25 years Witold Lutosławski used the pages of his blue notebook to jot down remarks, observations and reflections. He kept it in 1958-1984, though the entries are irregular and the breaks between them can be up to three years long. Reading these notes, however, has turned out to be extremely interesting, because Lutosławski avoided voicing opinions about other people, both publicly and in private. The notes include critical remarks on contemporary music techniques and trends. The notebook was discovered after the composer's death by his stepson, Marcin Bogustawski. This notebook, or rather the composer's personal thoughts

on contemporary music, became the pretext for making a documentary about Lutosławski. The scriptwriter and director is Natasza Ziółkowska-Kurczuk. The premiere took place in Warsaw on 19 December 2013. *The Blue Notebook* is rich in archival television recordings featuring Witold Lutosławski. It also includes many of the composer's works in the best interpretations, and people who were connected to the musician in a special way speak about him as well. Holders of scholarships from Lutosławski also appear before the camera.

Lutosławski, a fact seldom mentioned, kept track of both music and contemporary arts in general. He had enormous knowledge of the theatre of the absurd, and was fascinated with the search for a new language in theatre.

NATASZA ZIÓŁKOWSKA-KURCZUK | AUTHOR AND DIRECTOR

DERWID REJUVENATED

Selected performers of Derwid's works:

Rena Rolska, Kalina Jędrusik, Sława Przybylska, Halina Kunicka, Ludmiła Jakubczak and Mieczysław Fogg

IN MARCH 1957 WITOLD LUTOSŁAWSKI APPLIED TO THE NATIONAL BOARD OF THE ZAIKS ASSOCIATION OF AUTHORS WITH A REQUEST FOR ENDORSEMENT OF HIS NEW PSEUDONYM, DERWID.

This was the name under which he wrote light music. His songs were performed by many singers, including Rena Rolska, Kalina Jędrusik, Sława Przybylska, Halina Kunicka, Ludmiła Jakubczak and Mieczysław Fogg. When the secret of Derwid's identity slipped out, Lutosławski objected to re-releases and performances of his songs. It only became possible to return to this output after his death.

The celebration of the centenary of the composer's birth became an excellent opportunity for their reissue. PWM published a two-part edition of 33 of these light pieces. **Derwid's (Witold Lutosławski's) Piosenki taneczne (Dance Songs) for voice and piano** is an edition of songs written in the 1950s and 1960s for the Polish Radio. Most of them were scattered across various anthologies, and two have been published here for the first time. The publication includes a separate section with the lyrics and a historical note about Derwid's songs by Danuta Gwizdalanka. The entire collection was presented during a concert at the Pod Jaszczurami Club in Cracow on 25 October 2013.

Polskie Nagrania, meanwhile, released a CD called **Piosenki Derwida/**

Witolda Lutosławskiego (Songs by Derwid / Witold Lutosławski) with 14 songs in their original recordings from the 1950s and 1960s. The songs are performed by the most popular singers of the time, including Rena Rolska, Ludmiła Jakubczak, Sława Przybylska with the Czejand Choir. "We are convinced you will appreciate the ease and brilliance with which the composer also moved within music of a slightly lighter kind," reads a description of the CD on the Polskie Nagrania website.

"For two years now the ElettroVoce duo with cellist Andrzej Bauer have been presenting a programme of Derwid's songs for which they wrote the arrangements, artistically the most valuable of all attempts so far. It has been released on CD for the Lutosławski centenary", wrote Dorota Szwarzman in the *Polityka* weekly about the album **el Derwid. Plamy na stońcu (el Derwid. Sunspots)**. The project was prepared in 2008 for the 5th Witold Lutosławski Chain Festival. In 2013 – for the celebration of the 100th anniversary of the composer's birth – it was presented several times, including in London on 21 March 2013, as well as being recorded.

PHOTO: OLGA TALARSKA



These songs that were popular in the mid-20th century were performed innumerable times, including during concerts at the Natural History Museum in Drozdowo, concerts organised by the Kalinowe Serce Foundation, and at retro dance parties.

LUTOSŁAWSKI AND VISUAL ARTS

17 November 2013 | Cracow

Organiser:

Academy of Fine Arts in Cracow

4 June – 14 October 2013 | Warsaw

Organiser:

Wojciech Gerson School of Fine Arts in Warsaw

26 November – 17 December 2013 | Warsaw

Organiser:

Symfonia Artistic Group

WITOLD LUTOSŁAWSKI'S MUSIC HAS INSPIRED MANY VISUAL ARTISTS, AND EXAMPLES OF SUCH WORKS WERE EXHIBITED AS PART OF THE ANNIVERSARY CELEBRATIONS.

The Academy of Fine Arts in Cracow prepared a competition and exhibition called ***Chance and Order***, which was presented at the Manggha Museum of Japanese Art and Technology. The exhibition's closing night on 17 November 2013 featured a concert of music by Witold Lutosławski, Johann Sebastian Bach and Ludwig van Beethoven. During this gala evening, prizes were presented to the winners of a student competition for a work dedicated to the person and oeuvre of Witold Lutosławski; a meeting between the public and the artists was also held.

"The project's aim is to present the work of Lutosławski and contemporary Polish artists in the context of cultural and historical events. It also seems extremely important for the project to involve a correspondence of arts, and to show or even provoke different artistic attitudes

and behaviours. This project was carried out precisely as a combination and mutual inspiration of visual and musical arts, multimedia installations, meetings and discussions," states the website of the art gallery in Łódź where the exhibition was also shown.

As part of the celebration of the centenary of Witold Lutosławski's birth, art workshops were held at the Wojciech Gerson Art School in Warsaw. During these workshops, called ***From Clay to MP4***, young artists produced works inspired by the great Polish composer's music. In the same project, students prepared a stage show and educational games related to Lutosławski's life and work. All of the works were presented on 14 October 2013 at a gala event concluding the project.

The Symfonia artistic group celebrated the Witold Lutosławski Year

with two exhibitions dedicated to the composer. The first, ***Chain of Sound and Colour***, was on display at the U Gallery in Warsaw and at the Świętokrzyska Philharmonic. It comprised works by eight artists from the group. The title is a reference to Lutosławski's music, which was also the inspiration for the art. Works by 28 artists from the Symfonia group made up the exhibition ***Lutosławski – Source of Inspiration***. The presentation was accompanied by an extensive catalogue, published in three languages: Polish, English and French, featuring reproductions of the artists' works, reviews, texts on music and the "synthesis of arts" that the group promotes. This exhibition was on display at Dom Artysty Plastyka in Warsaw from 26 November to 17 December 2013.

The Academy of Fine Arts in Cracow prepared a competition and exhibition called *Chance and Order*, which was presented at the Manggha Museum of Japanese Art and Technology. The exhibition's closing night on 17 November 2013 featured a concert of music by Witold Lutosławski, Johann Sebastian Bach and Ludwig van Beethoven.



LUTOSŁAWSKI YEAR PARTNERS

institute of music and dance



THE INSTITUTE OF MUSIC AND DANCE

(IMI) is Poland's national cultural institution established on 1 October 2010 by the Minister of Culture and National Heritage, Bogdan Zdrojewski. Its inception had been preceded by community consultations and a three-month social dialogue with Polish music and dance organisations resulting in a development strategy for the new institution. Central to IMI's mission is to work for the development of musical and dance culture in Poland.

In its operations the institute focuses on conducting research and analyses exploring dance and music communities in Poland; it serves as a source of professional expertise, presenting the minister of culture with reports and requests for action. The institute also runs its own programmes to support the development of musical and dance culture, along with a variety of educational projects, and has documenting and record keeping tasks. IMI also takes an active part in the exchange of information and experience taking place between national and international organisations in the field, organises workshop trainings and courses, and sponsors academic research.

During the first four years of its existence, the institute's flagship projects have been the **1st Dance Congress** (April 2011) and the **1st Convention of Polish Music** (May 2011). Other crucial achievements have included the release of a comprehensive report on the state of Polish music titled **Raport o stanie muzyki polskiej**, along with a report summarising the 1st Dance Congress. It has also managed to prepare a few professional publications in collaboration with different partners.

The institute has launched a musical community award, the **Coryphaeus of Polish Music** (Koryfeusz Muzyki Polskiej). The awards ceremony takes place every year on 1 October, marking the International Music Day and IMI's inception. The institute operates taniecPOLSKA.pl, a news website and a rich database on dance, and is involved in the organisation of a range of artistic events across the country.

Throughout 2013, the institute coordinated the celebrations of the Lutosławski Year and operated the culture ministry's programme *Lutosławski 2013 – Promise*.

www.imit.org.pl



CULTURE.PL provides daily latest information on the most exciting Polish cultural events worldwide. It is the biggest and most comprehensive source of knowledge about Polish culture – apart from event listings for Poland and beyond, it boasts a wealth of artist bios, reviews, essays, synopses and profiles of cultural institutions. For over a decade now, the culture.pl website has been operated by the Adam Mickiewicz Institute – a national cultural institution aiming to strengthen Polish cultural impact and to benefit international cultural exchange.

Pursuing its mission, the **ADAM MICKIEWICZ INSTITUTE** has been instrumental in presenting Polish culture around the world at leading galleries, theatres, clubs and festivals in cooperation with key partners: Brussels (Bozar, La Monnaie), Edinburgh (Edinburgh International Festival), London (Southbank Centre, Barbican Centre, National Theatre, Whitechapel Gallery, London Design Festival), Berlin (Martin Gropius Bau), Madrid (Teatro Real), Moscow (The Pushkin Museum of Fine Arts, Golden Mask Festival) New York City (Brooklyn Academy of Music, Lincoln Center) and many more. The 4 000 projects carried out by the Institute so far include major cultural events in various countries, for example the Polish Year in Israel, POLSKA! YEAR in the UK, and the International Cultural Programme of the Polish EU Presidency. Moreover, the Institute has launched several exciting ongoing projects: a programme promoting Polish design worldwide, the East European Performing Arts Platform, the I, CULTURE Orchestra, Polska Music and Project Asia to name but a few.

To find out more about our projects and explore Polish culture further, please visit us at www.culture.pl and subscribe to our newsletter.

www.culture.pl

Towarzystwo im. WITOLDA LUTOSŁAWSKIEGO
the WITOLD LUTOSŁAWSKI society

THE WITOLD LUTOSŁAWSKI SOCIETY

has been called into being in 1999 by a group of artists and individuals connected to Lutosławski (among them Andrzej Bauer, Michał Bristiger, Julia Hartwig, Ryszard Kapuściński, Kazimierz Kord, Zygmunt Krauze, Jan Krenz, Józef Patkowski, Ewa Pobłocka, Jerzy Tchórzewski, Andrzej Wajda, and Antoni Wit). Jan Krenz became the first president of the Society, followed by Zygmunt Krauze (2003), and Jadwiga Rappé (2006). Grzegorz Michalski is President since 2009. The present Board is composed of Elżbieta Markowska – vice-president, Kamila Stępień-Kutera – secretary, Marcin Krajewski – treasurer, and Katarzyna Naliwajek-Mazurek – board member.

The Society counts 75 members, including 12 honorary members: Mario di Bonaventura, Henri Dutilleux, Heinz Holliger, Kazimierz Kord, Jan Krenz, Anne-Sophie Mutter, Esa-Pekka Salonen, Heinrich Schiff, Andrzej Wajda, Antoni Wit, Krzysztof Zanussi, and Krystian Zimerman. The aim of the Society is to extend its care over the artistic and spiritual legacy of Lutosławski and to propagate his creative output. In realising its aim, the Society benefits from the support of the composer's family – Gabriela and Marcin Bogusławski – as well as that of the Ministry of Culture and National Heritage of the Republic of Poland, Council of the Capital City of Warsaw, private and institutional sponsors. This enables the Society's publishing of books and sheet music, organising festivals and educational concerts, exhibits, lectures, workshops, providing the inspiration for scholarly studies, collaboration with centres in Poland and abroad and recommending young artists for the Witold Lutosławski scholarship founded by the composer's heirs.

www.lutoslawski.org.pl



POLISH RADIO PROGRAM 2 (PR2) is the biggest radio channel in Poland broadcasting classical music, jazz and folk music. It is also a place for significant conversations on culture. It is a theatre of imagination, with a diverse and rich repertoire. PR2 got intensely involved in the *Lutosławski Year 2013* commemoration. A new web portal on the composer (lutoslawski.polskieradio.pl) was created and PR2 listeners had a chance to enjoy many anniversary broadcasts and rebroadcasts of his concerts and special programmes.

As part of our cooperation with the Adam Mickiewicz Institute, PR2 broadcast a concert from the Warsaw Philharmonic at the inauguration of the Lutosławski Year. During the intermission the radio audience had an opportunity to listen to an interview with Esa-Pekka Salonen, David Whelton and Truls Mørk.

In April 2013, PR2 presenter Aleksander Laskowski presented to Russian listeners for the first time recordings from the Polish Radio archive conducted by the composer himself.

www.dwojka.polskieradio.pl



THE NATIONAL AUDIOVISUAL INSTITUTE (NinA), a state cultural institution founded for the purpose of digitising, disseminating and promoting Polish heritage, a partner of the Witold Lutosławski Year which was announced by the Ministry of Culture and National Heritage and the Polish Sejm (lower house of parliament), took part in the celebrations through dissemination and publication projects.

Music is one of the main areas of activity for the **National Audiovisual Institute**. Since its inception as the Polish Audiovisual Publisher (PWA) it has been the organiser of unique music events, helping put together and recording important concerts. It popularises and disseminates knowledge on music, especially Polish contemporary and avant-garde music and its composers. NinA also conducts regular **publishing activity**, recording worthwhile trends in Polish music culture. It is the publisher of many unique series presenting the latest output of Polish composers and opera directors. The **Institute The Institute regularly collaborates with with leading music festivals**. It supports audiovisual productions popularising contemporary music, it runs the muzykoteekaszkolna.pl educational web service, regularly posts information and comments on Polish music life in its online cultural magazine Dwutygodnik.com, while its ever-expanding www.ninateka.pl web portal presents exceptionally valuable materials on Polish music culture.

As part of the celebration of the Witold Lutosławski Year the Institute prepared and made available, on the www.trzejkompozytorzy.pl website, a very special music collection dedicated to the artistic oeuvre of **Witold Lutosławski**, **Henryk Mikołaj Górecki** and **Krzysztof Penderecki**. In January 2014, as a crowning element of the Witold Lutosławski Year, NinA released a six-disc box set called ***Lutosławski/świat*** [Lutosławski/World] containing previously unpublished recordings of the composer's works.

www.nina.gov.pl



THE FRYDERYK CHOPIN INSTITUTE (NIFC) is a state cultural institution established in 2001 by a decision of the Polish parliament. Its mission is to protect the tangible and intangible heritage of the greatest Polish composer of all time. In more than a decade of its activity and continual expansion of its programme, the Institute has become the most important centre, not just in Poland but also internationally, of activities involving the arts, museums, research, publishing and education presenting Fryderyk Chopin in the broad context of European culture. The Institute's tasks include running the Fryderyk Chopin Museum in Warsaw and its branch in Żelazowa Wola, organising the Fryderyk Chopin International Piano Competition, the annual Chopin and His Europe festival and international and national scientific conferences. For the celebration of the Lutosławski Year the Institute held the 9th Chopin and His Europe International Music Festival under the meaningful title ***From Chopin to Lutosławski***. The festival included nine concerts whose programmes featured Lutosławski's most important compositions performed by the greatest Polish and International musicians. A collaboration between the Fryderyk Chopin Institute (NIFC), the Institute of Music and Dance (IMI) and the Witold Lutosławski Society (TWL) yielded a multimedia application called **Witold Lutosławski. Guide to Warsaw** – a walking guide to sites related to Witold Lutosławski in Warsaw.

www.chopin.nifc.pl

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Publication coordinator: Zofia Barańska

Coverage of events in Poland: (IMIT) (Alina Świąś, Mateusz Cieślak)

Coverage of international events: IAM (Zofia Barańska, Katarzyna Świętochowska)

Design and typesetting:  RZECZYOBRAZKOWE.PL

Production: Agata Wolska

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