



SSM
85.10.8
LUT

CHAMBER MUSIC OF WITOLD LUTOSLAWSKI

*Tuesday, October 8, 1985
8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

Dance Preludes (1954)

Richard Pickar, clarinet
**John Hendrickson, piano*

Grave (1981)

Shirley Trepel, cello
John Hendrickson, piano

INTERMISSION

Epitaph (1979)

**Janet Rarick, oboe*
John Hendrickson, piano

Chain 1 (1983)

conducted by the composer

<i>Albert Tipton, flute</i>	<i>Richard Brown, percussion</i>
<i>Janet Rarick, oboe and english horn</i>	<i>John Hendrickson, harpsichord</i>
<i>Richard Pickar, clarinet</i>	<i>Ruben Gonzales, first violin</i>
<i>Eric Arbiter, bassoon</i>	<i>Raphael Fliegel, second violin</i>
<i>Thomas Bacon, horn</i>	<i>Wayne Brooks, viola</i>
<i>Robert Walp, trumpet</i>	<i>*Samuel Magill, cello</i>
<i>David Waters, trombone</i>	<i>Paul Ellison, double bass</i>
<i>Dennis Friesen-Carper, rehearsal conductor</i>	

**guest artist*

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during the performance. Paging arrangements may be made with the ushers.

BIOGRAPHY

Although WITOLD LUTOSLAWSKI'S reputation as one of the most important composers in the world today rests on a relatively small number of works, most of them written since 1960, he has been composing for more than sixty years.

The earliest work by which the composer is at all known today is *Symphonic Variations* (1938). In 1941 he wrote his *Variations on a Theme of Paganini* for two pianos; this was played by the composer and Andrezej Panufnik at unofficial concerts which were held in any available place in Warsaw and concentrated on music banned by the Nazis. The work has since become very popular and has been recorded several times. During the same year Lutoslawski began his most important composition up to that point, his *First Symphony*.

In 1956 the shackles which had been cramping the musical life of Poland were thrown off. Contact with the West was renewed and, with the founding of the Warsaw Autumn Festival (in which Lutoslawski played an important part), the city became one of the world's most important centers for new music. In a short time, too, Polish composers were to make a great impact on the rest of the world. The only major composition he produced for the next few years was *Musique Funèbre* (1958) for strings, dedicated to the memory of Béla Bartók. It was soon played all over the world and it greatly enhanced the composer's reputation. Less important in themselves, but more so in the context of his development are the *Three Postludes*, begun in the same year and completed in 1963: these display a new type of harmonic thinking and one that was to have a bearing on his subsequent works. All the same the *Postludes* are aptly named, for they mark the end of a transitional period rather than a new beginning.

This beginning came in 1961 with *Jeux Venetiens*. Technically and stylistically this work broke with the past by embracing aleatoric techniques. The impetus to take this step came from John Cage; however, Lutoslawski set out to control all musical elements (form, melody, harmony, etc.) while allowing the performers a limited degree of freedom.

Throughout his career Lutoslawski has been honored by many different organizations and countries, and among his more recent accolades has been the title 'Kunstler des Jahres' for 1979, following the award of the 'Deutsche Schallplattenpreis' for the EMI recording of his orchestral works, which he conducted. In the same year he was elected a member of the French 'Academie des Beaux Arts,' an honor rarely given to any but French artists. In 1982 the French Minister of Culture presented Lutoslawski with the 'Insignia of Commandeur des Arts et des Lettres' and in the Spring of the following year the composer was awarded the prestigious Siemens Prize in Munich. Most recently, he received the Grawemeyer Award, the largest ever given for achievement in composition in the United States.

(Program notes adapted from the publisher's brochure.)

On October 12 and 13, Lutoslawski will conduct the Houston Symphony in a concert of his own music. We are honored to have him present for this concert, and are grateful to the Houston Symphony for the opportunity to share in this significant event.

SYZYGY COMMITTEE

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