

Demystifying Dutilleux and Lutosławski: A Language Representative of our Modern Time

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Table of Contents

Introduction

1. The Personal Relationship between Henri Dutilleux & Witold Lutosławski
2. Tradition & Innovation
3. Compositional Influences
4. Compositional Process and Inspiration
5. Approach to Musical Form
6. Melody as Expression
7. Use of Rhythm
8. Harmony
9. Attitudes toward Serialism
10. Dutilleux and the Violin
11. Lutosławski and the Violin
12. Applications for the Modern Performer

Conclusion

Abstract (English)

Henri Dutilleux (1916-2013) and Witold Lutosławski (1913-1994) composed their mature works for violin in the 1970s and 1980s. Although their violin repertoire is contemporary in nature, their musical languages are rooted in relatively traditional compositional practices. Both composers developed their respective compositional voices with a respect for tradition and an eye toward innovation. During a period of diverse twentieth century practices such as neoclassicism and serialism, Dutilleux and Lutosławski refrained from fully adopting any one system and instead sought to incorporate a personalized approach to texture and orchestration with traditional techniques in harmony and form.

In this paper, I first discuss the relationship between the two composers based on their meetings post-World War Two and their written correspondence. I argue that it was Dutilleux's and Lutosławski's shared desire to integrate their knowledge of music history with new compositional techniques that makes their musical languages convincing to modern day performers. In order to situate their styles in a broader context, I discuss their formal music education alongside influences from arts outside of music such as literature, poetry and visual arts.

To explore Dutilleux's and Lutosławski's compositional languages in their mature violin works, I compare their use of large-scale and small-scale forms, melody, rhythm and harmony. I discuss in detail Dutilleux's compositions including *L'Arbre des songes* (1985), *Sur le même accord* (2002) and *Ainsi la nuit* (1976) with a particular focus on his technique of "progressive growth" (Fr: "*croissance progressive*"). I also discuss the evolution in compositional style amongst Lutosławski's works for solo violin. I highlight Lutosławski's mix of tradition and innovation in his mature period using *Partita* (1984) with particular attention given to his use of

"controlled aleatoricism". After presenting the above study of how to interpret the language of Dutilleux and Lutoslawski, I argue that the same approach can be applied by violinists to repertoire which, at first, seems like a foreign language.

Keywords: Dutilleux, Lutosławski, violin, contemporary music, performance, informed interpretation

Résumé (Français)

Henri Dutilleux (1916-2013) et Witold Lutosławski (1913-1994) ont composé les œuvres pour violon de leur maturité pendant les années 1970 et 1980. Bien que leur répertoire pour le violon soit de nature contemporaine, leurs langages musicaux s'enracinent dans des pratiques de composition relativement traditionnelles. Ces deux compositeurs ont développé leur voix compositionnelle avec un respect de la tradition et une aspiration à l'innovation. Pendant une période du vingtième siècle où avaient cours des pratiques diverses tels le néoclassicisme et la musique sérielle, Dutilleux et Lutosławski se sont abstenu d'adopter entièrement quel que système spécifique que ce soit et ont plutôt tenté d'incorporer une approche personnalisée à la texture et à l'orchestration avec des techniques traditionnelles d'harmonie et de forme.

Dans cette thèse, je traite d'abord de la relation entre ces deux compositeurs, en me basant sur leur rencontre après la Seconde guerre mondiale ainsi que sur leur correspondance. J'avance que c'était le désir partagé de Dutilleux et Lutosławski de marier leur connaissance de l'Histoire de la musique à de nouvelles techniques de composition qui rend leurs langages musicaux convaincants pour les interprètes d'aujourd'hui. Afin de mieux comprendre le contexte des styles de ces deux compositeurs, j'examine ensuite leur éducation musicale académique, ainsi que des influences provenant de formes d'art autres que la musique, comme la littérature, la poésie et les arts visuels.

Pour explorer les langages compositionnels de Dutilleux et Lutosławski dans leurs œuvres matures pour le violon, je compare leur utilisation des formes à grand déploiement, de celles à plus petite échelle, de la mélodie, du rythme et de l'harmonie. J'examine en détails les compositions de Dutilleux, notamment *L'Arbre des songes* (1985), *Sur le même accord* (2002) and *Ainsi la nuit* (1976), en m'attardant particulièrement sur sa technique de "croissance

progressive”. Je traite aussi de l’évolution du style de composition à travers les œuvres pour violon solo de Lutosławski. Je mets en lumière la façon dont Lutosławski combine tradition et innovation dans sa période de maturité, en m’appuyant sur *Partita* (1984) et en portant une attention particulière à son utilisation de “l’aléatoire contrôlé”. Après avoir présenté cette analyse de la façon d’interpréter le langage de Dutilleux et Lutosławski, je soutiens que les violonistes peuvent appliquer la même approche à des œuvres qui, à première vue, semblent être dans une langue étrangère.

Mots-clés: Dutilleux, Lutosławski, violon, musique contemporaine, prestation musicale, interprétation éclairée

Introduction

As a performing violinist, I am interested in how the roles of the composer and performer work together to influence the effect of a live performance on the listener. No matter the repertoire, I believe that the performer has a responsibility to analyze the composer's intentions behind the written notes in order to translate the score into live sound with both accuracy and character in such a way as to allow the music to "come off the page". The success of this translation from written notation to engaging, live music depends on both the performer's interpretation of the score and the effectiveness of the compositional techniques themselves. But what makes compositional techniques "successful" and how might a performer's interpretation be informed by the study of these techniques?

A focus on contemporary music is helpful when discussing a performer's interpretation since repertoire from the past fifty years has neither had as much time nor as many performance opportunities as older works to become well-known in the modern performer's repertoire. In addition, the late 20th century and early 21st century have produced a diverse array of compositional styles, and this eclecticism in musical language can be overwhelming for the performer. Performers such as myself are therefore interested in those composers who during this time period have managed to make the translation of notes to music both comprehensible for the audience and rewarding for the musician.

Henri Dutilleux (1916-2013) and Witold Lutosławski (1913-1994) are two composers whose music continues to strike me as both stimulating in its innovation and powerful in its depth. Works by Dutilleux and Lutosławski are new and challenging to my ear and I argue that their musical maturity is evidenced by their ability to unearth layers of emotion in both the listener and performer. Furthermore, I believe Dutilleux's and Lutosławski's compositional styles

are a result of traditional techniques, such as classical forms, that have evolved through the lens of distinctly 20th century materials, such as rhythmic complexity. As a result, their musical languages are native to their modern times and have the power to resonate with the present-day public, just as works conceived by the beloved composers of centuries past offered a unique, musical aesthetic to their contemporary audiences.

The music of Dutilleux and Lutosławski has been held in high regard by notable musicians of the 20th and 21st century such as Mstislav Rostropovich, Anne-Sophie Mutter and Paul Sacher (Caroline Rae 158). As a performer of contemporary music, I aim to understand why the music of Dutilleux and Lutosławski in particular resonates with me and how I might engage my audiences with the same enthusiasm. The subsequent chapters provide analyses of Dutilleux's and Lutosławski's related compositional techniques in an effort to answer the following questions:

- What are Dutilleux's and Lutosławski's similarities in compositional style and approach to composition?
- How can a thorough understanding of Dutilleux's and Lutosławski's compositional style inform the performance of their works?
- How can an informed performance engage an audience more widely?
- How can the study of these two composers' works inform the interpretations of other contemporary repertoire?

1. The Personal Relationship between Dutilleux and Lutosławski

The friendship between Dutilleux and Lutosławski developed over the course of meetings in post-World War Two France and Poland. On one such occasion in 1980, the composers were the only two invited guest lecturers at the Acanthes Academy, a summer festival in Aix-en-Provence dedicated to pedagogy, theory and performance of contemporary music. At this academy, both composers gave a series of lectures on compositional trends, paired with live performances of their works. In addition, Henry Barraud invited both composers to speak in Paris during Radio France broadcasts. The Music Department of Radio France was a close-knit community that valued the dissemination of a diversity of contemporary music after the war; as a result, "Dutilleux came repeatedly into contact with Lutoslawski during the latter's visits to French Radio at this time" (Caroline Rae 149). According to the catalogue of Radio France broadcasts, Dutilleux's and Lutosławski's Acanthes Academy lectures and performances were featured side by side as part of a series titled "Autour de Dutilleux et de Lutosławski". For example, on December 1, 1980, Radio France programmed Dutilleux's "Pièce pour violoncelle" (1976), a short piece which later became the first movement of his *Trois Stophes sur le nom de Sacher* (1982), alongside Lutosławski's "Variations on a Theme by Paganini" (1941). These performances were followed first by a thirty-minute talk by Dutilleux on harmony, then a twenty-eight-minute discussion by Lutosławski on large-scale form and the importance of memory when listening to contemporary music. Interestingly, Dutilleux's wife, Geneviève Joy, was one of the pianists, the other being Michel Bourdon, for the performance of Lutosławski's "Variations on a Theme by Paganini" during this broadcast (Radio France 95).

Just as Lutosławski's music was broadcast on French Radio, Dutilleux's music was also performed in Poland. His works were first performed at the Warsaw Autumn Festival in 1956

and they continued to be presented in Warsaw on many occasions in the 1980s and 1990s (Caroline Rae 150). In January of 1990, Dutilleux was invited to Poland as a member of the jury for the "Witold Lutosławski Composition Prize" and he recalls, in an interview with Claude Glayman, that "my visit left a very strong impression" on his Polish contemporaries (98). In the same interview, Dutilleux acknowledges his interest in the Polish school: "All of us in France were very interested by it, especially from the 1950s onwards" (Glayman 99).

Not only were Dutilleux and Lutosławski interested in hearing other composers' music post-World War Two, they expressed significant respect and particular admiration for each other's compositional styles. In a letter to Lutosławski written in 1972, Dutilleux praises Lutosławski's compositional style and says his music is well-loved in France: "tous les vœux que je forme pour vous, pour votre art, pour la rayonnement de votre musique que nous aimons et admirons profondément en France" ("Dutilleux's Letters to Lutosławski" 710). In the same letter, Dutilleux thanks Lutosławski for sending him recordings of "Livre pour orchestre" (1968), his Second Symphony (1967), and "Paroles tissées" (1965) ("Dutilleux's Letters to Lutosławski" 710). Dutilleux also expresses interest to hear Lutosławski's Cello Concerto (1970) upon receiving an enthusiastic recommendation from their mutual friend Rostropovich, the work's dedicatee: "Notre ami Rostropovich m'a dit - comme il l'a dit à la presse parisienne - combien il aime votre concerto! J'espère qu'il le jouera à Paris cette année." ("Dutilleux's Letters to Lutosławski" 710).

Conversely, Lutosławski's letters to Dutilleux reinforce their mutual respect. In a 1958 letter to Dutilleux, Lutosławski describes how happy he is to receive a positive response for his Concerto for Orchestra (1954), particularly because the praise comes from Dutilleux: "J'ai eu une grande satisfaction d'apprendre votre opinion sur mon concerto joué l'année passée à l'a RTF. Je

m'eu réjouis particulièrement parce qu'elle me vient de votre part!" After Dutilleux finished his Cello Concerto (1970), Lutosławski writes to him in 1972 saying he has heard that the piece is a masterwork, and that he would be most grateful to hear a recording of it: " Tout le monde me dit que c'est un chef d'oeuvre et, étant depuis toujours votre grand admirateur, j'attends avec l'impatience une occasion de l'entendre. S'il y a au moins une bande de cette oeuvre, je vous serais infiniment reconnaissant, si vous aviez l'amabilité de me l'envoyer." In the same letter, Lutosławski thanks Dutilleux for his support leading to the awarding of the Ravel Prize: "Je suis heureux d'être lauréat du prix Ravel et particulièrement d'avoir appris que vous étiez un des principaux (sinon le principal) défenseurs de ma candidature". ("Lutosławski's Letters to Dutilleux")

Not only did Dutilleux and Lutosławski express their mutual admiration in their letters, their compositional methods exemplify their shared values and attitudes as composers. In addition to their friendship, Dutilleux thought his compositional style was similar to Lutosławski's, saying in an interview with Caroline Rae: "I have much in common with Lutosławski who was one of [the] few composers who really was a very good friend for many years" (150). According to Rae, the similarities between their compositions demonstrate not a direct influence of ideas, but rather, similar thought processes and strategies in writing music: "each composer was considering the problems of musical language in an instinctively similar way, the mutual discovery of which cemented their long friendship" (157).

2. Tradition and Innovation

Perhaps the defining attitude towards composition shared by Dutilleux and Lutosławski is their desire to mix traditional and innovative techniques. They both started composing before

World War Two and continued to refer to pre-war styles following 1945: "they represented an earlier generation; they were also more attached to older ways of doing things" (Griffiths 141). However, Dutilleux and Lutosławski became progressive during the latter half of the twentieth century when they consolidated the conventional foundations of their pre-World War Two compositional styles with more contemporary techniques: "Both composers acknowledged the importance of the past in developing a progressive musical language that embraced innovation without rejecting tradition, and both distanced themselves from the avant-gardist serialism of the post-war years" (Caroline Rae 147). Their appreciation for past techniques allowed them to develop their own styles and to distinguish themselves from other composers of the time who were seeking radical changes from former compositional paradigms. By "rejecting the fashionable in a quest for lasting values", they created "a coherent yet innovative musical language that acknowledges the past while exploring new and individual, yet enduring, compositional pathways" (Caroline Rae 159).

Dutilleux was curious to hear other composers' ideas but he was not eager to adopt new techniques unless he deemed them effective tools to communicate his own musical concepts. According to Caroline Potter, Dutilleux did borrow certain innovative techniques from composers, such as Lutosławski, and integrated these into his own style:

Although Dutilleux is intensely curious about new music, he is careful to preserve the integrity of his own musical style. This is shown by the fact that he has actually borrowed very few techniques such as Ligetian micropolyphony and Lutosławskian rhythmic freedom from his contemporaries, given the amount of new music he listens to. (204)

Despite being interested in new approaches to composition, Dutilleux was not particularly fond of "unnatural" sounds like the ondes Martenot or woodwind multiphonics (Potter 200). Potter

writes that Dutilleux shares this desire for naturalness with Lutosławski who was "perhaps the contemporary with whom Dutilleux had most in common" (200). Dutilleux said that he and Lutosławski "perhaps considered the problems of musical language in the same way" (qtd. in Potter 200). Their exploration of new musical textures using both traditional and innovative methods characterizes their common approach to composition.

Lutosławski believed that incorporating contemporary techniques was only effective for the listener's experience when the musical context remained familiar. In other words, he argued a listener would not be able to comprehend the meaning of a new sound without having the familiarity of a traditional, formal structure. Lutosławski composed with respect to a listener's expectations as informed by the history of classical music: "central to his own argument that the listener hears new music against the background of familiar experience, nowadays almost always music from composers who are long dead" (Wilby 1145).

As a result of his desire to provide context for his innovative techniques, Lutosławski demonstrated a great reverence for musical tradition, saying in an interview with Tadeusz Kaczynski, "I cannot imagine being involved with contemporary music while remaining indifferent to the music of the past" (137). Lutosławski continues to say that he values listening to other composers from earlier eras since he gains perspective from them: "We cannot learn our craft except by listening to and analyzing the music of other composers, above all the great masters of the past" (Kaczynski 138). Lutosławski sought to find new textures using traditional instruments, and expand standard musical forms and tonal schemas instead of discarding them completely in order to say something new with his compositions. In this way, Whittall argues that even though Lutosławski incorporated classical techniques such as large-scale, classical forms, he was not a neoclassicist but a true progressive, reverent of musical evolution (289).

Lutosławski believed that the motivation for composing contemporary works was too often superficial because the trend in the later 20th century was for composers to be judged by the newness of their techniques, rather than their ability to communicate a deeper meaning. He laments in an interview with Balint Andras Varga that "the main reason for composing a new work lies in the demonstration of new devices, new elements of style or technique rather than conveying something important in a form created earlier" (*Three Questions* 166). Like Dutilleux, Lutosławski believed that many unconventional instrumental techniques were "unnatural" and "brutal", and as far as notation was concerned, he said: "On principle, I avoid any new sign unless it is absolutely necessary" (qtd. in Potter 200). Lutosławski wanted to say something unique with his compositions using primarily tools that already existed.

To fully understand Lutosławski's attitude towards experimental techniques, one must recognize Lutosławski's own compositional evolution from his early period (1934-55), through his middle period (1956-79) to his late period (1979-94) (as defined by Stucky in "Change and Constancy" 132). In order to characterize these compositional periods, Stucky summarizes Lutosławski's use of harmony, which is the "single most important domain for understanding Lutosławski's music throughout his life", as follows:

The works of the early period are tonal (though not all tonal in precisely the same sense, to be sure); those of the middle period depend above all on the harmonic richness of Lutosławski's twelve-note chords; and the late period, while still drawing on twelve-note chords, emphasizes a return to thinner simpler harmonies and to melody as a leading agent. ("Change and Constancy" 134)

Just as Lutosławski experimented with twelve-note chords during his middle period, he also explored unconventional techniques such as aleatoricism. Even when Lutosławski developed

new textures using aleatoricism, Stucky maintains that Lutosławski's attitude was "essentially conservative" ("Elements of the Late Style" 113). Lutosławski combined conventional musical notation with aleatoric notation to maintain a balance of the expected with the unexpected: "it is self-evident that Lutoslawski is in no sense obvious in his musical expression, and yet he deliberately sets out to use the most direct formal devices" (Wilby 1145).

Lutosławski's late period featured a developed, personal style of composing which can be characterized by a mixing of classical forms and harmonic hierarchies with experimental techniques, such as aleatoricism and twelve-tone harmonies. Jadwiga Paja-Stach believes that Lutosławski's late works were a synthesis of his neo-classicist tendencies from his early period and his "ultramodern explorations" from his middle period (271). Furthermore, Paja-Stach argues that Lutoslawski's late works demonstrate a development of his own style, rules and strategies "both in the area of form and, especially, in that of pitch organization" (285). Stucky also argues that Lutosławski does something "new" during his last decades of composing by consolidating and further developing ideas that had always been present in his music: "the continuing evolution of the late style has manifested a gradual, organic process of growth, not a series of radically new departures" ("Elements of the Late Style" 107).

3. Compositional Influences

An important influence on Dutilleux's and Lutosławski's musical language, as demonstrated in their works for violin and orchestra, was their mutual affinity towards French compositional traditions. Growing up in France and attending the Paris Conservatoire, Dutilleux studied the music of composers such as Claude Debussy and Gabriel Fauré and had a formal education firmly rooted in the French traditions. Although Lutosławski was a product of the

Polish musical tradition, and while composers such as Karol Szymanowski influenced his lyrical writing for the violin, Lutosławski also had a personal appreciation for the French style. For example, Debussy was a constant source of inspiration for Lutosławski. He told Tadeusz Kaczynski, "I always go back with pleasure to Debussy's *Pelléas et Mélisande* and always find something new there" (140). Even when considering the musical trends of the time, Lutosławski related much more strongly to Debussy's style than to Schoenberg's. In regards to the compositional movement that most inspired him, Lutosławski said, "its source and starting-point, if we stay in this century, is Debussy. Stravinsky's early works belong here, also Varèse and now Messiaen. I have far more in common with this movement than with the Schoenberg one" (qtd. in Kaczynski 139). Lutosławski described his first trip to Paris, his initial encounter with Dutilleux, and his first-person exposure to French culture in 1946 as "among the decisive moments of my life...[it] was like becoming closely acquainted with someone whom I had known previously only through correspondence" (qtd. in Caroline Rae 148).

In addition to Debussy, Albert Roussel and Maurice Ravel also inspired the styles of both Lutosławski and Dutilleux. Lutosławski described Roussel as a "French Brahms" because he combined the "rich musical palette" of French composers with "weightier" Germanic forms. (qtd. in Kaczynski 140). Caroline Rae observes that Roussel influenced both Dutilleux and Lutosławski because they each discovered through Roussel "a means of developing their greater attraction to the language and orchestral colourism of Debussy and Ravel within more traditional large-scale forms" (151). Lutosławski's and Dutilleux's inspiration from the French tradition contributed to their compositional voice in form, texture and most notably perhaps in terms of harmony.

4. Compositional Process and Inspiration

Not only were Dutilleux and Lutosławski inspired many of the same composers, both also found inspiration in literature and the visual arts. They shared an admiration for celebrated writers and poets, and often used their literary themes as a basis for their musical compositions (Caroline Rae 158). For example, both composers used texts by French poet, Robert Desnos (1900-1945), in selected vocal works including Dutilleux's *Le temps l'horloge* (2007) and Lutosławski's *Les Espaces du Sommeil* (1975) and *Chantefleurs et Chantefables* (1990).

Dutilleux's literary inspirations extended to French poet, Charles Pierre Baudelaire (1821-1867) and French novelist, Marcel Proust (1871-1922). For example, Caroline Potter notes that Baudelaire's prose poem *Les Projets* (1857) contains a "striking" line very similar to the extra-musical imagery of Dutilleux's violin concerto titled *L'Arbre des songes* (1985): "et la nuit, pour servir d'accompagnement à mes songes, le chant plaintif des arbres à musique" (81). Dutilleux also embraced Proust's idea of memory as featured in his most prominent novel, *À la recherche du temps perdu* (1913). In this novel, Proust demonstrates that a person's memory is constantly changing and that an idea is never fully formed but rather slowly evolves in consciousness. With memories and ideas constantly developing, Proust argues a person also changes progressively over time. Proust's notions of a constantly evolving memory were the basis for Dutilleux's compositional technique of developing motivic cells gradually (Nichols 89). Furthermore, Proust's repetition of recursive clauses and metaphors based around one idea, and his lengthening of sentences with each iteration directly inspired Dutilleux's compositional technique of repeating musical motives but embedding new material within each repetition to introduce new material (Hesketh 466).

In an interview with Varga, Dutilleux explains he is not only inspired by literature but also by visual art. For example, *La Nuit étoilée* (1889) by Vincent Van Gough (1853-1890) influenced Dutilleux to compose *Timbres, espace, mouvement* (1977) (*Three Questions* 66). Perhaps Dutilleux's great-grandfather, Henri-Joseph-Constant Dutilleux (1807-65), a famous painter in Arras, fostered his great-grandson's appreciation for visual art from a young age. Caroline Potter explains that Dutilleux greatly admired his great-grandfather's work and she believes Dutilleux "always felt attracted to the visual arts and there is even a visual dimension to his music" (Potter 1).

The natural world is another shared source of inspiration for many of Dutilleux's and Lutosławski's compositions. Dutilleux explicitly acknowledges the influence of nature on his compositional style, saying to Varga, "the sounds of Nature are of great significance for me. I am strongly attracted by its various manifestations- sounds and colours" (*Three Questions* 65). In an interview with Martine Cadieux, Dutilleux elaborates on his inspiration from the natural world, saying that he likes to compose in silence, that he loves trees, and that his affinity for calm and naturalness makes him "incapable" of writing a bravura piece (110). Lutosławski's music also reflects sounds from the natural world though he explains to Varga that his use of "nature" sounds is not necessarily conscious: "[sounds of nature] must exert a subconscious influence because, when looking through the finished score, I have in the past come upon traces of them in the themes of some of my pieces" (*Three Questions* 163).

Despite their common sources of inspiration, perhaps the most important connection between Dutilleux and Lutosławski is their similar attitude towards compositional process. Both composers believed that they did not need to delimit their style in accord with one defined compositional movement. Instead, they chose compositional techniques based on their ability to

convey desired musical meanings. Due to his variation in compositional techniques, Dutilleux found it difficult to describe his own "individual style", saying to Varga, "I could not produce a caricature of myself" (*Three Questions* 67). Similarly, Lutosławski did not enjoy being labeled as a composer of a fixed style: "this tendency to stick labels on everything is quite alien to any creative artist and he's [Lutosławski's] quite justified in resenting it. He feels humiliated and misunderstood if he sees his work relegated to the shelf marked 'neoclassical artist', 'serialist' or 'controlling aleatorist'" (Kaczynski 149). Stucky believes Lutosławski wanted to de-emphasize any particular system he might have used so that the emotion conveyed remained most important. Specifically, Stucky remarks on Lutosławski's "determination to keep the systematic elements hidden below the surface of the music and his appreciation for the value of inspired illogic on the surface, in short his paramount concern for producing music capable of emotional, not only intellectual, communication" ("Elements of the Late Style" 109). As a rule, Lutosławski valued the soul of his compositions, not their devices: "The matter of technique is always secondary for me. A piece must exist as an idea, as an overall experience, and the technique is a useful means to realize this aim. Technique is not an idol for me" (Michalski 44). Both Dutilleux and Lutosławski let their musical ideas or extra-musical inspiration dictate their choice of compositional devices, which resulted in a multifaceted compositional style that cannot be categorized.

5. Approach to Musical Form

Dutilleux and Lutosławski were both traditional and innovative in their approach to the formal structure of their works for violin. The four main movements in Dutilleux's *L'Arbre des songes* show similarities in character and form to traditional, concerto movements: the first

movement "suggests something of the traditional opening sonata allegro", the second movement "in triplet sixteenths, suggests a scherzo", the third movement "contains the most sustained and lyrical writing in the composition" and the final movement "serves as a summary and reflection by selectively recapitulating motivic, textural, and rhythmic material" (Lesniaski 814-5). When one includes the three, shorter interludes, the concerto features seven large formal sections, which is unusual for the concerto genre. However, this large-scale arch-form with an expressive middle movement (the "central episode of the work" according to Dutilleux's preface to the score) resembles classical concerto forms. Similarly, Lutosławski's *Partita* (1984) for violin and piano also follows an arch-form with a lyrical, central movement.

Lutosławski valued the dramatic effect of classical forms, such as Joseph Haydn's use of Sonata form, to guide the listener and create expectations. For example, the second and fourth movements of *Partita* serve the same purpose as Haydn's transitions to recapitulations where he gives the listener time to be less stimulated and develop an expectation of a new musical event. Lutosławski told Varga, "Haydn was a master of leading the listener through a composition- and he, too, used the means of different degrees of concentration in the material... In my own works, I follow the example of Haydn and the other classical masters" (qtd. in *Lutoslawski Profile* 28). Stucky also emphasizes that in an effort to communicate directly with his listeners, Lutosławski's formal schemes are "simple, direct and unambiguous... the basic shape of a work is likely to be simple enough to be grasped immediately" ("Elements of the Late Style" 130). Lutosławski valued being able to guide the listener through his works using the expectations created by traditional forms. *Partita* and *Chain 2* (1985) are in fact classical in structure because the main movements alternate between fast and slow, the middle movement is slow and expressive, and the last movement is the most active with a drive towards the coda. In his preface to the score,

Lutosławski explains that the title "Partita" refers to the fact that "the three major movements follow, rhythmically at least, the tradition of pre-classical (18th century) keyboard music."

Although Lutosławski specifies this is only an "allusion", the first, third and fifth movements are indeed inspired by the baroque *corrente*, *aria* and *gigue* dance forms respectively.

As innovators, Lutosławski and Dutilleux took traditional ideas of formal structure and reimagined them within the violin concerto genre. For example, Dutilleux makes use of orchestral refrains in *L'Arbre des songes* as inspired by the classical concerto form. Interspersed among the main movements, Dutilleux inserts three distinctive interludes, played primarily by the orchestra. However, Dutilleux's orchestral interludes differ from traditional concerto refrains where the same musical material is repeated. Instead, each interlude in *L'Arbre des songes* echoes motivic material from the end of the previous movement and anticipates new themes that will develop in the next movement. In Lutosławski's *Partita*, the second and fourth movements are also reminiscent of classical concerto refrains in their relatively short length and placement between the main movements. However, unlike traditional refrains, Lutosławski considers them to function as autonomous movements and he uses them to emphasize the equality of the roles played by the solo violinist and piano obbligato.

Lutosławski and Dutilleux conceived their works for violin and orchestra as a collection of movements bound together by continuous music. In *Partita* and *L'Arbre des songes*, the composers specify there should be no breaks between movements in order that the listener may perceive motivic evolution and the piece's momentum may continue. Dutilleux wished to maintain the audience's uninterrupted attention throughout his concerto, writing in the score's preface that he has moved away from "the other convention of splitting a work into movements separated by pauses, which, in certain cases, seems to me to impair the power of 'enchantement'."

Although the individual movements have qualities characteristic of classical concerto movements, the fact that they are to be played *attacca* is an innovative approach to the classical concerto form.

6. Melody as Expression

In their mature works for violin, both Dutilleux and Lutosławski gave melody an increasingly important role. Paul Griffiths writes that the compositional styles of Dutilleux and Lutosławski evolved to become less dense and more consonant during their late periods of composing and that their "music grew leaner, less diatonic, more contrapuntal, and often more systematic" (127). Potter also recognizes that both composers changed their compositional style in their later years to highlight melody accompanied by thinner harmonies. She believes Lutosławski's late works "reduced the aleatory element in his music and gave melody a more prominent role" while Dutilleux's *Diptyque* (which he started to compose in 1985) also emphasized "traditional concepts of theme and melody" (202). Within their violin repertoire, Dutilleux and Lutosławski created different types of melodic permutations using transposition, mirroring, and palindromic shapes (Caroline Rae 158).

Dutilleux did not want to be "just seen as a French composer" since he believed "French music is noted for being too full of harmony to the detriment of counterpoint" (qtd. in Jeffries). Rather, Dutilleux insisted on the importance of melody and stressed the importance of the fact that "when I was taught harmony at the conservatoire, I was also taught counterpoint" (qtd. in Jeffries). *L'Arbre des songes* constitutes a prime example of Dutilleux's renewed emphasis on melody. In an interview with Claude Glayman, Dutilleux explains that he could have titled the concerto "L'Arbre sonore" or "L'Arbre lyrique" since he hoped to musically illustrate a tree's

expansion of branches using the lyricism of the violin (84). In his preface to the concerto's score, Dutilleux maintains that the final title highlights the lyricism of the concerto: "all in all the piece grows somewhat like a tree, for the constant multiplication and renewal of its branches is the lyrical essence of the tree." In particular, the third movement of *L'Arbre des songes* features expressive writing for the violin that contains "moments of exquisite beauty, lyricism, and power" (Lesniaski 815).

Dutilleux often used palindromic and mirror writing to develop melodic material. For example, the violin's opening theme in *l'Arbre des songes* unfolds as a perfect palindrome over a backdrop of pitch clusters in the strings of the orchestra. In Dutilleux's string quartet, *Ainsi la nuit* (1976), the movement titled "Miroir d'espace" features a chromatic melody in the first violin part which is inverted and displaced by one eighth note in the cello part so that the two instruments musically reflect each other. Dutilleux explains that he often uses palindromes and mirror writing in his music but that these melodic techniques are in fact more of a return to traditional techniques than a departure: "there are a lot of (palindromes) in my scores, as there are in those of classical composers" (Nichols 90). Knowing the importance of Dutilleux's melodies in his late works, a performer might focus on the violin melody's horizontal structure and lyricism instead of being consumed by the vertical complexity and coordination between parts.

Lutosławski also turned to melody as an expressive tool and placed less of an emphasis on harmony "from 1979 onwards, [by] jettisoning the twelve-note chord as the main compositional component in favour of melody" (Thomas 240). Charles Bodman Rae believes *Partita* marked a new style of composing for Lutosławski saying its "lyrical treatment of the violin paved the way for the emphasis on melody that characterizes *Chain 2*" (186). Like the

third movement of Dutilleux's violin concerto, the third movement of Lutosławski's *Partita* is particularly lyrical and powerful in its expression: "there is a potent combination of *cantabile* line, regular rhythmic pulsation, and chromatically shifting chords, which synthesize to produce one of Lutosławski's most memorably expressive pieces" (Charles Bodman Rae 192).

Lutosławski associated different types of expression with certain intervals and used interval-class pairings in his melodies and harmonies to create distinctive musical affects. He believed perfect fifths, perfect fourths and major seconds conveyed a "serene" atmosphere whereas tritones and minor seconds created drama (Varga, *Lutoslawski Profile*, 21). For example, at the opening of *Partita*, the violin's melodic material draws from two semitone-cluster pitch collections, which are a tritone apart, in order to represent the drama of the first movement's "Allegro Giusto" character. Beginning at the first "cantabile" section (measure 30), Lutosławski replaces the violin's previous tritone leaps with an ascending and descending perfect fifth to give a more pronounced singing character to the lyrical line. According to Paja-Stach, this use of expressive intervals is in fact more traditional than experimental: "Lutosławski inherited his 'intervallic structuralism' from neo-classical sources, making it one of the crucial elements of his compositional technique" (277).

Lutosławski's emphasis on melody continued with *Chain 2* (1985) for violin and orchestra. In this work, he chose to separate the violin's melody from the orchestra through the use of unshared pitch collections: "melodic richness is the most striking feature of *Chain 2* when this work is contrasted with Lutosławski's music of the 1960s and 1970s. Projection of expressive melodic lines is made possible through the separation of horizontal and vertical planes by pitch complementation" (Charles Bodman Rae 209). In his original sketches of *Chain 2*, Lutosławski specifies the pitches classes before giving them an exact rhythm; he then

categorizes his musical motives into "A, B, & C" material which further demonstrates the primary importance of the melodic material in his initial conception of the piece. A violinist might use this knowledge to give less emphasis to repeated pitches and instead bring out intervallic leaps to outline Lutosławski's larger melodic contours.

7. Use of Rhythm

Dutilleux and Lutosławski used complex rhythms in their works for violin as a means of further developing the expressive language of the violin. Rather than feel constricted by the rhythmic difficulty of Dutilleux's and Lutosławski's works, performers should consider complex rhythms as part of the larger musical gestures to convey a sense of freedom in performance.

In Dutilleux's *Ainsi la nuit*, the most immediate difficulty for the four string players is the accurate reproduction of the complex individual rhythms and coordination of these rhythms between parts. Practiced separately, the gesture of each instrument's rhythm often seems incomplete and difficult to comprehend. However, when considered as part of one unified quartet gesture, the individual rhythms fall much more easily into place. For example, in Vincent Batallion's 2011 film *Henri Dutilleux: Ainsi La Nuit*, Dutilleux himself demonstrates the opening rhythm of the quartet's movement, "Parenthèse I", on the piano by playing all four parts. During this excerpt of the quartet, the cellist begins by playing eighth notes, which divide the quarter note pulse in two. The violist enters next by dividing the pulse in three then four (triplets followed by sixteenths), followed by the second violinist who divides the pulse in five and six (quintuplets followed by sextuplets), and finishing with the first violinist who divides the last quarter in seven (septuplets). Separately, these individual rhythms are difficult to execute but

Dutilleux specifies in Batallion's film that the notated rhythmic acceleration as a whole quartet should coordinate the performance of the individual parts.

While Dutilleux is extremely precise in his rhythms, he also calls for freedom in the interpretation of his quartet. For example, he often writes "libre" and "souple" and "flexible" and performers should prioritize this sense of flexibility in performance: "Concernant l'esprit, une subtile antinomie entre la rigueur rythmique (ce qui est noté) et l'illusion de liberté dans l'interprétation (il est précisé « libre et souple »), aboutit à une élasticité non calculée qui se retrouve sous diverses formes dans la suite de l'oeuvre" (Delcambre-Monpoël 41). Dutilleux was inspired by nature and particularly the sound of birds to create rhythmic textures that were at once impressionistic and unsystematic: "Each [bird] had its own timbre, and also a rhythm that was totally unorganized. This was what made it so captivating, and this lack of organization attracted me" (Nichols 90). Performers should understand that Dutilleux's rhythmic complexity is therefore a means to an end, and that his rhythms might convey a bird-like sense of freedom, prosody and spontaneity.

In order to project a feeling of freedom on stage, Lutosławski used "controlled aleatoricism" in his mature violin works. Lutosławski's "controlled aleatoric" sections specify that the individual parts not be coordinated in any way even though the rhythm, pitch, dynamic and tempo of each individual part are clearly defined. Aleatoric writing provided Lutosławski's language with a rhythmic complexity while maintaining an ease of execution in performance. Lutosławski believed in keeping the music as simple as possible so that the performer might "recapture the sense of pleasure that the playing of music can provide" (Stucky, "Elements of the Late Style" 111).

In *Partita*, the intermediary second and fourth movements are entirely rhythmically aleatoric in contrast with the main first, third and fifth movements which are set almost entirely in a strict rhythmic pulse. In fact, as previously mentioned, Lutosławski consciously chose to emphasize the regular metre of the main movements and their traditional origins: "the word 'partita,' as used by Bach to denominate some of his suite-like works, appears here to point out a few allusions to Baroque music, e.g. at the beginning of the first movement, the main theme of the *Largo*, and the gigue-like Finale" (composer's notes in score of *Partita*). The "ad libitum", aleatoric movements, which alternate with the main movements in *Partita*, intensify the rhythmic pulse of the latter: "the result of restricting *ad libitum* polyphony to self-contained sections has been to give the main movements a regularity of pulse and generally faster harmonic pace that obviates the problem of harmonic stasis and infuses the work with rhythmic energy and forward propulsion" (Charles Bodman Rae 196). A performer might accentuate the dance-like, structured rhythms of the main movements and freedom in rhythmic gesture during the aleatoric sections so these rhythmic and expressive contrasts may be highlighted.

On rare occasion, Dutilleux also experimented with aleatoricism. The third interlude in his *L'Arbre des songes* is an example of aleatoric counterpoint made to emulate the sound of the tuning up of an orchestra. For approximately one minute of music, Dutilleux uses "a notational system reminiscent of Lutosławski" (Caroline Rae 158) to create a texture that is well defined in pitch and rhythm but free in rhythmic coordination. In Dutilleux's string quartet, he also uses aleatoric notation for the last measure of "Nocturne" to further encourage a sense of freedom between parts in performance. Rarely did Dutilleux or Lutosławski develop new types of notation for performers but with their aleatoric experimentation, they were successful in achieving a complexity in rhythm while maintaining a practical performing approach.

8. Harmony

Unlike many composers in the twentieth century such as Arnold Schoenberg who introduced revolutionary harmonic concepts such as his "emancipation of the dissonance", Lutosławski's and Dutilleux's approach to harmony was comparatively traditional. Influenced by Debussy's style, Dutilleux's music is full of pentatonic scales, whole tone pitch collections, and parallel harmony. For example, the opening of the third movement in *L'Arbre des songes* features parallel harmonies in the string accompaniment that are particularly reminiscent of Debussy's harmonic textures. Although Dutilleux's mature violin works are not considered "tonal" in the sense of functional tonality, Dutilleux still implies a sense of a tonal centre by emphasizing some pitches more than others. For example, the first large section of *Ainsi la nuit* (comprising "Introduction" through "Litanies") gravitates around pitch-class 'D' while the following four movements ("Parenthèse 3" through "Constellations") revolve around pitch-class 'A'. Dutilleux may have replaced traditional tonality with tonal centres since he insisted he did not sympathize with the "abolition of hierarchy within the twelve notes of the chromatic scale" (qtd. in Potter 13). Furthermore, Dutilleux told Varga that harmony was central to his music and stressed the importance of harmony's traditional role:

I have the temperament of a harmonist and for me, harmonic language always has a reason. I believe you cannot simply eliminate this notion and pretend that this element has lost its 'raison d'être'. I am convinced that it is of great significance. (qtd. in *Three Questions* 68)

Lutosławski also believed in the relevance of harmonic expressivity when he explored a sense of lyricism in his violin repertoire. In his version of *Partita* (1988) for violin and orchestra with piano obbligato, the opening of third movement titled "Largo" features harmonies with

semitone motion in the orchestral accompaniment, which gives the impression of each harmony morphing into the next. Lutosławski noted that his harmonic expressiveness is also inspired by Debussy's music:

An important feature of Debussy's world of music is his sensitivity to vertical aggregations... Debussy's system of organizing sound shows that he was indifferent to functions- that is what I have in common with him... my technique preoccupies itself primarily with harmonies which for me possess an expressive physiognomy, a special and characteristic colour and consequently, a peculiar structure. (qtd. in Stucky, "Elements of the Late Style" 114)

Lutosławski also used harmony for dramatic purposes when, for example, he reserved abrasive, dissonant chords built using semitones in both *Partita* and *Chain 2* for points of extreme fervour. For example, the final chord and climax of the central "Largo" movement in *Partita* consists of seven notes {F#, G, G#, A, A#, B, C} voiced openly by intervals of a minor seventh. Despite the fact that Lutosławski's *Partita* is not a tonal piece of music, this final chord sounds particularly dissonant not only because it is made up of semitones but also because it occurs within a harmonic context of less dissonant major thirds, perfect fourths and octaves leading up to this climactic moment.

9. Attitudes toward Serialism

Lutosławski and Dutilleux used serialist techniques infrequently and for strictly expressive reasons in their late works. Dutilleux disliked the restrictions presented by strict serialism. He explained to Roger Nichols, "you can find traces of the technique in my music, but of course I've used it in a quite different way, not at all rigorously. It's not that I totally reject its

principles: what I reject is the dogma and the authoritarianism which manifested themselves at that period" (87). Dutilleux continues to emphasize that traditional harmony creates expectation, whether the piece is serial or not: "in my opinion, one can't consider all the notes of the chromatic scale as being equal, because we are all still (and I think it's a good thing) the inheritors of a tradition" (qtd. in Nichols 89). While Dutilleux did not conform to a functional tonal syntax, his use of tonal centres as previously mentioned implied a harmonic hierarchy. Caroline Potter writes that Dutilleux "frequently emphasizes one particular pitch or chord, using it as a pivot or a magnetic force of attraction, and this stressing of an individual note is the very opposite of the serialists' wish that no one pitch should have precedence over the other eleven notes of the chromatic scale." (14)

When considering dodecaphony, Lutosławski was again more inspired by Debussy's harmonic systems. Lutosławski described that Debussy made an "astonishing discovery" of the "scope of impenetrable and unexplored possibilities that were concealed in the 12-tone scale of equal temperament" (qtd. in Reyland 17). In other words, Lutosławski believed composers still had many possibilities within the traditional scales without having to make all twelve tones equal. To reiterate his desire to explore harmony outside of the confines of serialism, Lutosławski told Varga, "I feel it necessary to go beyond the twelve-tone row because it hampers the imagination of a composer living today" (*Three Questions* 163).

Although Lutosławski and Dutilleux rejected total serialism, they still embraced the use of twelve-note chords for colouristic or dramatic purposes in their works for violin and orchestra. Dutilleux used twelve tones for cluster-like background textures in order to present an impressionistic quality. An example of this sonority occurs in the orchestra at the opening of *l'Arbre des songes*. Although Dutilleux first presents a pentatonic chord in the lower strings

reminiscent of Debussy, the chord that follows is a cluster of ten tones in the upper strings. To complete the twelve tones, Dutilleux gives the remaining two tones {'C' and 'G'} to the beginning of the solo violin line that enters midway through the upper strings' ten-tone chord. In this way, Dutilleux uses dodecaphony not only for atmospheric quality but also to deliberately show the soloist's symbiotic relationship with the orchestra.

In his late works, Lutosławski used twelve-note sonorities sparingly and only for moments of dramatic intensity. For example, he reserves a twelve-note chord in the final movement of *Chain 2* for the climax at the beginning of the final "ad libitum" section. As a result of this distinctive sonority, this moment is immediately perceived as a climactic event.

Lutosławski also uses twelve-note collections in his aleatoric sections of *Partita* to further distinguish them from the main movements. For example, during the entire second and fourth movements of *Partita*, the violin plays only those notes of one hexachord while the piano plays the complementary hexachord. In the last *ad libitum* section in the fifth movement of *Partita*, each instrument plays six pitches within a perfect fourth; the violin plays all pitches from 'B' through 'E' inclusive while the piano plays a range from 'F' through 'B-flat'. The combined result is a striking twelve-tone sonority that helps define this moment as the final climax of the work.

10. Dutilleux and the Violin

Dutilleux only composed two concertante works for violin: *L'Arbre des songes*, his violin concerto which he completed in 1985, and *Sur le même accord* subtitled "Nocturne pour violon et orchestre" which he composed in 2002. *L'Arbre des songes* was commissioned by Radio France for violinist Isaac Stern. Dutilleux wanted to write the concerto for Stern since he appreciated Stern's advocacy for contemporary music and believed Stern had the "desire to serve

composers of his own time" (qtd. in Glayman 85). When writing the solo violin part, Dutilleux "wanted to write a concerto which had a taxing solo part, but where virtuosity was not an end in itself" (Potter 19). However, violin technique was rather unfamiliar to Dutilleux since this concerto was the first piece he had written for solo violin, and he himself was not a trained violinist. Although he studied the compositions of violin virtuoso performer-composers such as Paganini, Ysaÿe, and Enescu in preparation for writing the concerto (preface to *L'Arbre des songes*), the violin part is relatively unidiomatic. For example, the first quick passage in the violin part (fourteen measures into the piece) is awkward in that it requires the performer to either change positions quickly or cross between strings in order to execute a rapid series of accelerating notes. Despite this difficulty, the passage does not ultimately sound virtuosic to the listener.

Dutilleux demonstrates his expertise in writing for orchestra with his violin concerto since he creates an extensive range of orchestral colours and timbres and the role of the orchestra is not one of standard accompaniment. In the score's prefatory notes, Dutilleux emphasizes the relationship between soloist and orchestra:

I personally still felt incapable of writing a bravura piece. I have therefore attempted to solve these problems in a more internal fashion, with a solo instrument which is closely dependent on its orchestral environment, and the soloist and orchestra being animated by the same rhythmic pulse. (*L'Arbre des songes*)

In fact, *L'Arbre des songes* is more concerned with the soloist's interaction with the orchestra than the violin writing itself (Massin 206). According to Dutilleux, the soloist represents a part of a tree trunk, as referenced by the concerto's title, and Dutilleux says "a highly individual pattern of branches grows from the solo part" (qtd. in Potter 19). Since "the function of the soloist in this

work is to suggest, ornament, and exchange thematic material with the orchestra" (Lesniaski 814), the violin part transforms musical motives as part of a dialogue with the orchestra. Dutilleux himself encouraged the soloist's interaction with the orchestra: "Dutilleux was particularly struck by his [Stern's] ability to interact with the orchestra" (Potter 98). According to Potter, Dutilleux even had specific moments in mind when he wanted the dialogue between soloist and ensemble to be obvious for the audience. Although Dutilleux does not indicate his suggested movements for the soloist in the score, at "the final climax of the concerto, on a high C, ... Dutilleux has explained that he likes the soloist to turn towards the first violins of the orchestra at this point to make it clear that something is happening" (Potter 132). Dutilleux intended the role of the orchestra to be interactive with the soloist in order to showcase a range of colours and avoid passivity; he praised conductor Lorin Maazel in his interpretation for "giving the orchestral texture all its density and breadth" (Glazman 86).

Dutilleux composed *Sur le même accord*, a nine-minute piece for violin and orchestra, for soloist Anne-Sophie Mutter. A great admirer of Mutter, Dutilleux wrote this "Nocturne pour violon et orchestre" to highlight the soloist a second time during a concert which also featured a full-length concerto: "My idea was to write just a short piece of music, perhaps 10 minutes or so, that would fit into a concert program to remind you of the soloist" (qtd in Jeffries). Similar to Dutilleux's violin concerto, "the soloist plays a concertante role with the orchestra" (preface to *Sur le même accord*) and there is an obvious dialogue between violinist and orchestra from the onset of the piece. The soloist begins the piece by playing a broken six-note chord which becomes the basis for the entire work: "mirror writing and different orchestral colours transform this chord, but it is omnipresent, an obsession" (preface to *Sur le même accord*). Between statements of this pivot chord, Dutilleux's themes are first presented in fragments, which then

develop and evolve as the piece progresses. Dutilleux features the lyricism of the violin in this short Nocturne in two main lyrical sections: "at its centre are two expressive sections, which alternate with [sections of] more rapid writing" (preface to *Sur le même accord*). Like in Dutilleux's concerto, this "rapid writing" is not idiomatic for the violin but it provides a contrasting character to the sections marked "Lento" which highlight the expressiveness of the instrument.

Before composing his two works for solo violin, Dutilleux wrote his string quartet, *Ainsi la nuit* (1976). This work was composed for the Juilliard Quartet in memory of Ernest Sussman and commissioned by the Koussevitzky Foundation. Dutilleux believed *Ainsi la nuit* furthered his development as a composer: "I've often said that the works over which I have the fewest regrets are those in which I took the most risks... my Quartet [*Ainsi la nuit*] is one of the works that have allowed me to progress a little further" (qtd. in Glayman 75). In preparation for writing the quartet, his first and only chamber work for strings, Dutilleux wrote a series of sketches for string instruments to explore string techniques and colours such as *pizzicato*, *ponticello*, *glissandi*, *(senza) vibrato* and artificial harmonics. A primitive version of the quartet was actually titled "Cinq études" after Dutilleux's five studies for string quartet, three of which were sent to the Juilliard Quartet for first readings (Potter 162-3). Although Dutilleux would eventually use only some of the material from these sketches in his final version, he maintained that *Ainsi la nuit* was a work based around a collection of "studies each dealing with the various kinds of string sound: one study in pizzicatos, others in harmonics, dynamic contrasts, oppositions of register and so on" (qtd. in Glayman 76). Each movement in the quartet involves both *pizzicato* and *arco* techniques, and the entire work features a range of timbres and colours characteristic of an orchestra, achieved using only four instruments.

When Dutilleux composed *Ainsi la nuit*, he was inspired by the role of the listener's memory. Like *Sur le même accord*, the quartet is based around a "pivot chord" which is presented at the outset of piece. In an interview with Glayman, Dutilleux explained that a pivot chord is "a chord which returns in an arresting way, a long time after it had first been heard in the same register. From the moment it returns, this chord has a specific function and a special potential" (qtd. in Potter 100). In his string quartet, this recognizable pivot chord appears again after its opening statement at the beginning and end of "Litanies", the beginning of "Parenthèse 4" and the beginning of the final movement, "Temps Suspendu". Each time it is heard, both the performer and listener feel a sense of grounding, with the knowledge that this motivic material has come full circle. By activating the listener's memory with a familiar chord, Dutilleux marks structurally important moments in the quartet. Not only do pivot chords function as an "aide-mémoire", Dutilleux used pivot chords such as the opening chord of *Ainsi la nuit* to arouse "a feeling of nostalgia in a listener" (qtd. in Potter 100).

In addition to his use of pivot chords, Dutilleux explores the idea of memory by way of motivic development in *Ainsi la nuit*. There are two main themes, first presented in incomplete form, but which then develop as the work progresses. Dutilleux explained that his motivic development in *Ainsi la nuit* is different from his use of pivot chords since his small motives are not always immediately recognizable but become "lodged in the unconscious mind of the listener and play their role at a later stage in the work" (qtd. in Potter 100). Dutilleux named this technique of building thematic material using repetition, variation and transformation as "progressive growth" (Fr: "*croissance progressive*").

Writer Marcel Proust (1871-1922) and his novel *À la recherche du temps perdu* (1913) inspired Dutilleux to develop his technique of "progressive growth". In Proust's novel, the

protagonist searches for his “lost past” by using tastes, smells, places, and sounds to evoke memories previously hidden in his subconscious. For example, taking a bite out of a madeleine dipped in tea immediately triggers previously forgotten childhood memories for Proust's protagonist. Dutilleux's "progressive growth" of motivic musical material is similar to Proust's idea of characters developing using fragmented and evolving memories.

Ainsi la nuit contains two main themes (for this paper's purposes, they are defined as "Theme 1" and "Theme 2") which develop and evolve as the piece progresses. Dutilleux first presents fragments of "Theme 1" and "Theme 2" using the first violin in his first "Nocturne" movement (one measure before Figure 5 and two measures after Figure 5 respectively). Dutilleux explained his motivic development using "progressive growth" as follows: “There's a tendency [on my part]- it's almost entirely intuitive- not to present the theme in its definitive state at the beginning. There are small cells which develop bit by bit” (Nichols 89). After the initial fragment, Dutilleux elongates "Theme 1" in "Parenthèse 1", gives it a completely new colour using *pizzicati* and artificial harmonics in "Parenthèse 3", and finally presents it as a fully developed melody at the beginning of "Litanies 2". "Theme 2" matures as an extended melody in "Miroir d'espace" and Dutilleux markedly varies the character of this theme by using snap *pizzicati* in "Litanies" and a combination of *pizzicati* and artificial harmonics in "Litanies 2".

According to Dutilleux, *Ainsi la nuit* is based around the notions of "variation" and "préfiguration" ("«Ainsi la nuit», pour quatuor à cordes", *Zodiaque*), meaning that each movement either varies or foreshadows thematic material. The form of *Ainsi la nuit* is in seven main movements with four "Parenthèses" and an introduction:

(Introduction)- Nocturne

(Parenthèse 1)- Miroir d'espace

(Parenthèse 2)- Litanies

(Parenthèse 3)- Litanies II

(Parenthèse 4)- Constellations

Nocturne II

Temps Suspendu

The role of the four "Parenthèses" is to recall and foreshadow motivic material. Dutilleux described these "Parenthèses" as "reservoirs of what is about to happen or what has just happened, or even of what is going to happen much later in the work. I've often described them as 'beacons,' that's to say reference points which sink gradually into the listeners' unconscious and later on become crucial in their appreciation of the work" (Glazman 77).

The knowledge that Dutilleux's motives evolve as the piece progresses through foreshadowing, variation and fragmentation is important for the performers' interpretation of *Ainsi la nuit*. Performers might identify the motivic fragments in the study of the quartet so that these themes might become familiar to the listener in performance: "Pour que le pouvoir évocateur du quatuor soit puissant, pour que la mémoire de l'auditeur soit correctement suscitée au point de le familiariser avec lui, il faut des interprètes ayant assimilé l'oeuvre dans ses détails, qui puissent reconstruire le fil conducteur suffisant à éviter la dispersion" (Delcambre-Monpoë 56). Instead of the theme being obvious to the listener and fully developed from its first appearance, the performer should highlight each stage of the theme's evolution using distinctive sound colours and dynamics. For example, the first violinist may play the first vestiges of "Theme 1" and "Theme 2" in "Nocturne" with a melodic role and concentrated sound that is distinguishable from the rest of the instruments. With each further stage of development, the performers should recognize how the theme has changed and evolved and the resulting sound

colour could reflect this character. For example, when "Theme 2" is passed among the instruments using snap *pizzicati* in "Litanies", all performers may distinguish this thematic material using an especially energetic snap *pizzicato*. The fact that Dutilleux began his first sketches of the quartet by exploring different string techniques and colours emphasizes his desire to create an extensive palette of timbre. String players should provide as much contrast as possible between these differences in sound colours to best convey Dutilleux's vast range of textures.

Most importantly perhaps, performers may highlight the evolution of Dutilleux's themes by adjusting the dynamic balance of the four instruments to feature the motivic material when it is presented, however fragmented it may be. The performers should allow the motives and development of recurring ideas to be the basis for their interpretation of the work. Dutilleux acknowledged that while he used pivot chords to jog the listeners' memory and support the arc of the piece, motivic recurrences are more subtle and not easy to consciously recognize upon first listening: "the formal processes of my Quartet are not that simple. To discover the hidden structures I was talking about requires very subtle analysis" (qtd. in Glayman 78). However, the performers should still be aware of Dutilleux's "progressive growth" since he believed the connection between fragmented material is what gives *Ainsi la nuit* its cohesiveness: "a work comes to life not only through fleeting elements, however startling they may be, but through its incorporation into a trajectory, a trajectory which the listener cannot totally grasp at first hearing" (qtd in Glayman 53). Dutilleux's motives do not always develop accumulatively but sometimes sporadically, like ideas in a dream, so that the overall impression is most important. Potter compares the nocturnal character of *Ainsi la nuit* to a dream where ideas are retrieved without a conscious understanding within a blurry context:

Most obviously Proustian is the dreamlike atmosphere of the quartet, which ties in with the multiple plays on time. The world of dreams is one in which chronology has no meaning; even if the events of the past day are often relived in dreams, they recur in a jumbled, often fragmentary form, interspersed with other memories and seemingly unconnected events. (72)

Kenneth Hesketh also believes that Dutilleux's process of "progressive growth" is important not for the listener's understanding of the process itself but for the impression it leaves:

For the listener, such processes may be only dimly perceived or activated in subsequent encounters of the work, more immediate interest lying in the evolution of the material; what succeeds and remains, and what fades after its period of flourishing... Yet through this recursive-discursive narrative...we experience a rich, haunting and elusive musical evolution that unfolds as we listen. (481)

While the listener's understanding of "progressive growth" might be more subconscious than conscious, the performers should deliberately recognize and highlight Dutilleux's evolution of motivic material in *Ainsi la nuit* using distinguishable textures, contrasting timbres and differences in dynamics.

Finally, performers can be easily distracted by the technical difficulty of *Ainsi la nuit*.

Dutilleux himself acknowledged the high level of complexity in his string quartet:

With both the Parrenin Quartet and the Juilliard an enormous amount of work was involved in putting the piece together... At the first rehearsals the Parrenin were extremely puzzled and surprised by the writing...I began to wonder at times whether I hadn't made a mistake, whether I hadn't pushed speculation too far and taken too many risks...it took a lot of rehearsals for all that to settle. (qtd. in Glayman 75)

An efficient and effective strategy for players to capture Dutilleux's compositional language in performance is to focus on the predominant texture as a result of all four parts. For example, the running 32nd notes in "Nocturne II" can sound disjointed and spastic if one is concerned only with the individual part. If the players recognize the unbroken continuity of the 32nd notes among the four instruments and allow their individual parts to simply fill in a portion of this scurrying line, the execution of each entrance becomes easier and the resulting texture sounds seamless. It is necessary for performers to understand both the details in the construction of Dutilleux's quartet and the resulting characters he wishes to convey so that the piece can be presented with minimal confusion for both the performers and audience despite its technical difficulty.

11. Lutosławski and the Violin

Lutosławski wrote five works for solo violin during his lifetime and had even begun the sketches for a violin concerto, which were left tragically unfinished after his death. The first piece he composed for violin was a three-minute piece for violin and piano titled *Recitativo e Arioso* (1951). This elementary piece was written for Tadeusz Ochlewski, Director of the Polish Music Publishing House at the time. Lutosławski waited until he was 69 years old to compose his first multi-movement work for violin and piano, titled *Partita* (1984). The piece was originally written for violinist Pinchas Zukerman and pianist Marc Neikrug, and Lutosławski orchestrated it four years later in 1988 for Anne-Sophie Mutter. As a pairing with the orchestrated version of *Partita*, Lutosławski composed *Chain 2* in 1985 to create a longer work for Mutter and orchestra. The only other two works he composed for solo violin are two short pieces for violin and piano, *Lullaby for Anne-Sophie* (1989) and *Subito* (1992).

Lutosławski himself was trained as a violinist from a young age so the instrument was familiar to him. Mutter believes Lutosławski's understanding of the violin made his music idiomatic: "Lutoslawski était un très bon violoniste, rien de surprenant qu'il comprit si bien l'instrument" ("Lutosławski: le plus imaginaire", *Le Monde de la Musique*). Just as Mutter admired Lutosławski's skills as a composer, Lutosławski had great respect for Mutter as a violinist and performer. They enjoyed collaborating and Mutter emphasizes their close friendship: "(Lutosławski) est, après mon mari, l'être le plus précieux et le plus admirable que j'aie rencontré" ("Lutosławski: le plus imaginaire"). Even before the original version of *Partita* had been printed, Lutoslawski wrote to Mutter in 1986 to suggest recording the concertante version of *Partita* alongside *Chain 2*: "I very much hope to have a new version with orchestra of my Partita for violin and piano ready by the time of the recording. As soon as the violin and piano version appears in print I will have it sent to you for your decision. The violin part will not be changed" (Lutosławski "Correspondences" 1206).

Lutosławski composed *Chain 2* for Mutter to feature her virtuosity as soloist (Michalski 49). *Chain 2*'s subtitle, "Dialogue for violin and orchestra", emphasizes the interaction between soloist and orchestra. The work synthesizes Lutosławski's chain technique of overlapping musical lines with the traditional banter between soloist and orchestra characteristic of a concerto (Charles Bodman Rae 215). Lutosławski credited Mutter as instrumental in the success of *Chain 2*. In a 1986 letter to Mutter, he writes, "I couldn't dream of such a miraculous rendering of my music. Every time I play back for my friends the cassette made during the dress rehearsal in Zurich I feel equally enchanted by your interpretation" (Lutosławski "Correspondences" 1206). Even in 1993, Lutosławski still wanted to work with Mutter: "I dream about making music with you again and hope it will be possible not in [the] too distant future" (Lutoslawski

"Correspondences" 1225). To this day, Mutter remains an advocate of Lutosławski's music and she continues to perform his works with pianists and orchestras around the world. Mutter's and Lutosławski's symbiotic relationship demonstrate how both composer and performer have a role in the success and longevity of contemporary works.

Partita exemplifies Lutosławski's mix of traditional and innovative techniques to create his own expressive language for the violin. Charles Bodman Rae recognizes that Lutosławski's training as both a violinist and pianist contributed to the success of *Partita* in that it "achieved a synthesis of idiomatic instrumental writing with melodic, harmonic and rhythmic features of the late style, which mark it as one of the most significant works of his career" (186). Lutosławski himself was proud of *Partita*, saying to Michalski, "*Partita* is really a piece of primary order, it belongs with my most important compositions" (46-7).

One of the ways Lutosławski merged experimental techniques from his middle period with a more lyrical style characteristic of his late period in *Partita* is through his alteration of baroque dance forms with "controlled aleatoricism". Although Lutosławski noted that in his late works he had been "preoccupied more by the shaping of pitch (ie, melody, harmony and polyphony) than by the organization of time" (qtd. in *Chain 2*), both of his works for violin and orchestra contain two full aleatoric movements titled *ad libitum* in addition to an aleatoric section placed as a climax within the last movement immediately before the final coda. However, in both versions of *Partita*, Lutosławski maintains a thin texture of only violin and piano for these aleatoric sections. As a result, these movements are arguably less cacophonous than Lutosławski's earlier explorations with aleatoricism, such as in the "Main Movement" of his String Quartet (1960). Instead, *Partita*'s aleatoric sections are more lyrical in character. "Controlled aleatoricism" was used in *Partita* to heighten the expressivity of the violin and

Lutosławski requested "the performers play their parts with the same expressive freedom of a solo or a cadenza" (Klein 182). In Lutosławski's original sketches for *Partita*, he called the second and fourth movements "recitativos" as inspired by the baroque *recitativo secco*. As his idea evolved, he changed the title of the movements to "ad libitum", specifying that the piano and violin parts should not be deliberately synchronized. Mutter praises Lutoslawski's controlled aleatoricism for the freedom it gives the violinist:

Cela donne une grande liberté aux instrumentistes puisqu'ils ne sont plus prisonniers de la mesure, même s'il ne s'agit que de fractions de seconde. Ces moments de décision que le compositeur laisse à ses interprètes apportent une grande fraîcheur à l'exécution de l'oeuvre. Une différence que le public a perçue dès les premières écoutes. ("Lutosławski: le plus imaginaire")

Ultimately, Lutosławski's *Partita* harnesses the violin's potential for expression using relatively idiomatic writing. Although it took Lutosławski over fifty years to write a substantial work for violin from the time he himself studied the instrument, "the significance of his feeling for the violin's expressive capabilities can hardly be overstated" (Charles Bodman Rae 186).

A performer's interpretation of Lutosławski's works for violin should be based around recognizing traditional approaches to form and melody alongside Lutosławski's innovative techniques. If a performer is unfamiliar with Lutosławski's musical language, the score can at first be intimidating. Even Mutter writes that initially, "l'écriture de Lutoslawski ressemblait à mes yeux à des hiéroglyphes" ("Lutosławski: le plus imaginaire"). For Mutter to understand Lutosławski's language and for her to feel comfortable exploring the colours in his music, she emphasizes the importance of focusing on the lyrical moments: "Ce qui m'a finalement aidée, ce sont les grands passages lyriques de la partition où, comme un oiseau, le violon plane au-dessus

de l'orchestre. Là j'ai trouvé les premières couleurs qui m'ont par la suite permis de découvrir la logique de cette musique" ("Lutosławski: le plus imaginaire").

The knowledge that Lutosławski wanted to highlight the expressive capabilities of the violin may also motivate the performer to execute his music in a lyrical style. In Lutosławski's original sketches for *Partita*, his first ideas are for the third movement, which seems quite clear in his mind as apparent by the specified metronome marking (Lutosławski "Original Sketches" 706). This is interesting for the performer not only because it emphasizes the central role this slow movement has in the arch form of *Partita* but it demonstrates that expressivity and lyricism were the initial ideas in Lutosławski's conception of the entire piece. An informed interpretation of Lutosławski's late violin works like *Partita* should reflect his desire to bring out the violin's lyricism using techniques such as controlled aleatoricism that give the performer a heightened freedom in expression.

12. Applications for the Modern Performer

The above study of Dutilleux's and Lutosławski's musical languages can inform the analysis and interpretation of works by other contemporary composers. When a performer first approaches a score that is unfamiliar, they should choose not to progress through the score note by note. Instead, a performer might first identify large and small-scale forms within an unfamiliar language. For example, a section might become more comprehensible when identified as a Classical "sentence" structure made up of "presentation" and "continuation" phrases or as a "period" structure with an "antecedent" and "consequent". Even though a contemporary piece may not use the same pitch groupings, cadential progressions or rhythmic units characteristic of the Classical style, contemporary phrases are often similar in the grouping of musical gestures.

For example, the introduction of Dutilleux's string quartet has arguably the same structure as a classical "period". The opening begins with a "basic idea", then a "contrasting idea", followed by the repetition of the initial "basic idea" and finishing with an altered "contrasting idea". During the learning process of a new musical language, the performer should analyze small details within the context of larger gestures. In other words, the prosody of a composer's musical language should be what informs an interpretation rather than the composer's particular lexicon.

Just as a performer might identify that which is familiar in an unfamiliar musical language, they might also contemplate the composer's motivation for incorporating innovative techniques. An interpreter should analyze the purpose of unfamiliar techniques above and beyond the simplistic idea of "sounding different" from traditional works. As demonstrated above, Dutilleux and Lutosławski used new techniques such as controlled aleatoricism only when they felt they needed an unconventional compositional tool to attain the desired effect. A performer's role is not only to execute the notes as instructed, but to understand the motivation for incorporating any unusual techniques into the score and to emphasize the resulting effect the composer had in mind.

Finally, a performer should see an unfamiliar contemporary score as a language instead of a series of notes and rhythms. It is tempting to learn a contemporary score microscopically, focusing only on the accuracy of notes, rhythm and coordination between parts. However, a composer's language is greater than the sum of its parts and a performer's fluency in this language is what ultimately makes the notes "come off the page" in an informed interpretation. In the preparation of a contemporary work, a performer should investigate the sound world of the composer and seek to become a native speaker of his/her language in performance. Even

Lutosławski compared contemporary music to a foreign language which is not easily understood in the context of traditional programming:

If one listens 90% of the time to music of the 18th, 19th and the very early 20th century, then one's perceptive instrument is tuned in a certain, specific way, and everything that goes beyond this tuning is wrongly perceived, is not accepted. This is similar to a foreign language, which is not understood, and thus not listened to. (qtd. in Michalski 39)

Stucky argues that even though Lutosławski's music may not be programmatic, an audience's understanding of his musical drama is dependent on "the ease with which Lutosławski's musical conceptions can be translated into dramatic language points to the essential characteristic of his art: its profound humanity" ("Elements of the Late Style" 132). With Lutosławski's music and other contemporary repertoire, performers must go beyond the translation of notes and assume the role of storyteller using the composer's language.

Conclusion

Dutilleux and Lutosławski developed compositional languages that borrowed from conventional formal techniques of the past, used modern harmonic techniques of their time and introduced new techniques of rhythmic complexity. Their mature works for violin exemplify their innovative approach to creating an expressive language by developing traditional compositional techniques established by their shared musical influences. In an effort to keep live performances fresh and interesting for the listener within the context of a familiar musical structure, Dutilleux and Lutosławski explored the role of the violin as a distinctively lyrical instrument using an extensive palette of sound colours and textures.

A performer interpreting contemporary compositional languages like those of Dutilleux and Lutosławski should use traditional approaches to decode these relatively foreign styles of composition. An informed and convincing interpretation will focus on the gestures, lyricism, and characters in a composer's language. By studying a contemporary language to the point that it feels native to the interpreter in performance, tonal and rhythmic complexity will not mask the composer's desired affects but will instead accentuate them.

Lecture-Recital Online Video Links

The following lecture-recital was presented at Tanna Schulich Hall, McGill University on February 28, 2019. As a companion to the above paper, this lecture-recital was presented in partial fulfillment of the requirements of the degree of D.Mus. Performance Studies.

Lecture Recital Part 1: <https://youtu.be/fUpueFwFBe0>

Lecture Recital Part 2: <https://youtu.be/FnkleZmfL14>

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