

STYLE AND PERFORMANCE ASPECTS IN THE NEWLY PUBLISHED PIANO
SONATA BY WITOLD LUTOSŁAWSKI

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Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

DECEMBER 2011

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Park, Eun Jeong. Style and Performance Aspects in the Newly Published Piano Sonata by Witold Lutosławski. Doctor of Musical Arts (Performance), December 2011, 132 pp., 84 musical examples, 3 tables, bibliography, 70 titles.

Polish composer Witold Lutosławski (1913-1994) was one of the most representative composers of the twentieth-century. Lutosławski's style progressed from traditional to modern avant-garde. His Piano Sonata belongs to his first compositional period, and is the only extant work from his student years. His remarkable synthesis of classical structures and impressionistic harmonic sonorities distinguishes the sonata.

Lutosławski's Piano Sonata is divided into three movements, and each movement is written in traditional sonata allegro form, sonata form without development and modified sonata form respectively. The sonata contains both considerable elements of Classicism and Impressionism, as well as traits of Post-romanticism and Neoclassicism.

The evolution of Lutosławski's compositional language can be better understood through an in-depth study of his Piano Sonata. Although Lutosławski did not allow the work to be published during his lifetime, this occurred posthumously, ten years after the composer's death. The recent publication of the work, paired with its substantial technical demands, both account for the fact that the sonata is not frequently performed. The complex textures of sonata place extensive technical and musical demands on the performer.

In this study, a detailed description of the composer's early style and influences as relates to this work is analyzed and technical and pianistic approaches

necessary for a performance of the work are addressed. Also, there are significant discrepancies between the manuscript and printed score, even though the edition is based on the manuscript. Only one manuscript survives and scholarly research involving the work is scarce. Discrepancies between the manuscript and the published edition are detailed, with suggestions for performance. It is hoped that this study will provide interest and be conducive to better approach the performance of this Piano Sonata.

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CHAPTER I

PREAMBLE

Witold Lutosławski (1913-1994) was one of the most renowned composers of the twentieth century. Although an outstanding pianist by all accounts, he wrote relatively few works for the piano. In addition to a few minor compositions, only the *Variations on a Theme by Paganini*, both in the original version and in the later version for piano and orchestra, and the late Concerto for Piano and Orchestra, were published during his lifetime. The Piano Sonata is the only work of that genre extant in Lutosławski's output.

The sonata was written in 1934, while Lutosławski was still a student at the Warsaw Conservatory. The composer himself premiered the work in Warsaw in 1935. He withheld the sonata from publication, and the work was published only in 2004, ten years after his death. Because of the posthumous publication of the work, as well as its technical and interpretative demands, the composition remains relatively unknown to both scholars and pianists.

The fact that the score of the sonata only became available within the last decade reasonably explains why very limited research has been conducted thus far in relation to the work. The manuscript of the sonata is an invaluable source to study the piece, in addition to the published score. A small number of dissertations and books address the work in a generalized manner. Steven Stucky's *Lutosławski Studies*, Charles Bodman Rae's *The Music of Lutosławski* and *Lutosławski: Droga do dojrzałości* (A road to maturity), by Danuta Gwizdalanka and Krzysztof Meyer, all provide brief structural analyses and describe detailed stylistic elements pertaining to

the sonata. Until now, an in-depth analysis of the work has not been carried out, however. Additionally, there is only one recording of the Piano Sonata that of Gloria Cheng, on the Telarc label (2008).

Steven Stucky divided Lutosławski's musical styles into five periods:

Lutosławski's Neo-classic, or early period, which extends until 1947 and includes the Piano Sonata.¹ During his student years, Lutosławski composed several short solo piano works, including *Prelude* (1922), *Little Pieces* (1923-26), *Lullaby* (1926), *Three Preludes* (1927), *Poeme* (1928), *Variations* (1929) and *Dance of the Chimera* (1930).² However, all of the manuscripts from this period were destroyed by fire during the 1944 Warsaw Uprising without having been published, with the fortunate exception of the Piano Sonata's manuscript. Due to the untimely destruction of most of the works dating from this period, the development of Lutosławski's early musical style is not clearly described.

Lutosławski's second period (1947-1955), labeled Utilitarian, includes works ranging from the *Overture for Strings* to the *Dance Preludes*. During this period, Lutosławski occasionally composed works for didactic purposes and incorporated elements of Polish folklore in his compositions. *Bucolics*, a set of five miniatures is an outstanding example of a piano work from this time period.

A Transitional period followed (1955-1960), where folklore was discarded and Lutosławski no longer composed pieces out of practical necessity. Instead, he began using techniques such as aleatoricism and dodecaphony, and these would become even more important during his Mature period (1961-1979). During this time, the composer

¹ Steven Stucky, "Change and Constancy: The Essential Lutosławski," in *Lutosławski Studies*, ed. Zbigniew Skowron (New York: Oxford University Press, 2001), 128-132.

² *Polish Music Center*, s.v. "Witold Lutosławski, List of Works," http://www.usc.edu/dept/polish_music/VEPM/lutos/lu-wrk-f.html (accessed February 5, 2011).

mainly explored aleatoricism. The final, Late period, (1979-1994), resulted in the creation of several impressive modernistic masterworks such as the Concerto for Piano and Orchestra, *Chantefleurs et Chantefables*, and the composer's Fourth Symphony.³

Lutosławski's early music contains considerable elements of Classicism in regard to its formal plan, logical musical progressions, and symmetry of expression.⁴ Yet, the Piano Sonata clearly reveals Lutosławski's interest in developing music which departs from Classical traditions. Such objectives are mainly accomplished through the continuous use of unusual harmonic progressions, the avoidance of cadential resolutions, and the incorporation of French Impressionistic harmonies.

This study examines Lutosławski's early compositional style, which explores traits from both Classicism and Impressionism. Interpretative and pianistic issues pertaining to the sonata are addressed in detail. Practical suggestions for performing the work and options to solve textual discrepancies between the manuscript and printed score are presented. As research conducted in relation to this work has been scarce, it is my hope that this study will spark scholarly interest in this major work by one of the twentieth century's most significant composers, furthering our knowledge and understanding of a piece that deserves to be better known.

Historical Background and Lutosławski's Works in His Early Period

Witold Lutosławski was born in Warsaw on 25 January 1913. At that time, Poland was not an independent state: in the wake of the Congress of Vienna, Polish

³ Stucky, *The Essential Lutosławski*, 132.

⁴ Steven Stucky, *Lutosławski and His Music* (Cambridge: Cambridge University Press, 1981), 4-5.

territories had been divided between Prussia, Austria and Russia. Witold Lutosławski's parents were of Polish gentry. Witold's father, Józef, an amateur musician, and four of his six brothers were members of the Endecja, the Polish National Democratic Party. Józef Lutosławski was deeply involved in the politics of the Endecja, and was very close to Roman Dmowski, a Polish politician and co-founder of the Endecja. Dmowski was not only a revolutionary comrade, but also adopted the Lutosławski family as his own, even spending considerable time with them in their family estate in Drozdowo. It has been inferred that the family honored Dmowski by naming their son after him: Witold Roman.⁵

Roman Dmowski and his followers were willing to maintain political relationships with tsarist Russia to oppose Germany and Austria-Hungary, which were threatening Polish autonomy. Following Witold's birth, increased hostilities caused by World War I forced the Lutosławskis to flee from Warsaw and move to Moscow. While taking refuge there, Józef and Dmowski attempted to meet with the tsar to negotiate Russian support for Poland's independence. Józef Lutosławski was a delegate in charge of the Polish Interparty Union and the Polish League of Military Preparedness. However, his political activism was not looked favorably upon by the Bolsheviks, leading Józef to be arrested on 25 April 1918 for counterrevolutionary activities and forgeries of *Note Verbale*.⁶⁷ Józef Lutosławski was executed on 5 September 1918 in Vshekh-Shvyatskoye, outside Moscow.

Józef's youngest son, Witold, was only five years old at the time, so memories

⁵ Charles Bodman Rae, *The Music of Lutosławski* (London: Omnibus Press, 1999), 3.

⁶ *Note Verbale*: A diplomatic communication prepared in the third person and unsigned: less formal than a note but more formal than an aide-mémoire.

⁷ Stanisław Będkowski, "The Diary of the Life, Works, and Activity of Witold Lutosławski," http://www.muzykologia.uj.edu.pl/lutoslawski/Studies/2007_1/WLStudies_1_2007_SBedkowski.pdf (accessed May 12, 2011).

about his father were tenuous, at best.

Reflecting back on this time, Witold Lutosławski later said:

My father was shot by the Bolsheviks in 1918 – imprisoned and later shot together with his brother, Marian. I have only a hazy recollection of my father; I was 5 years old and with my mother visited him in prison. I was in the cell where both the brothers were kept, and as a matter of fact I do not remember much more.⁸

Witold Lutosławski's brief stay in Moscow ended on a tragic note. Despite having only vague recollections of his father, he often reminisced nostalgically about him playing Beethoven and Chopin. Józef had considerable pianistic abilities, derived from taking private lessons with Eugène d'Albert while he was studying agriculture in Zurich.⁹ In an interview with Bálint András Varga, Lutosławski mentioned:

I lost my father at an early age, but his musicality, his artistic piano playing have left a lasting mark on me... My first contact with music dates from an even earlier period, when I heard my father play the piano. He was not a professional musician, but he played Beethoven sonatas and Chopin pieces very musically.¹⁰

In addition to Witold's father, other members of the Lutosławski family had studied music: Franciszek Lutosławski, Józef's father, was a decent amateur violinist, while Józef's mother, Paulina Szczygielska, was a fine pianist; Józef's aunt, Karolina Bohomolec, had studied with César Franck.¹¹ Witold Lutosławski was therefore inspired not only by the musical influence exerted early on by his father, but also through the musical traditions fostered by other members of his family.

When German troops withdrew from Warsaw on 13 November 1918, Lutosławski's mother, Maria, took her remaining family back to Drozdowo. Because

⁸ Ibid.

⁹ Rae, *The Music of Lutosławski*, 4.

¹⁰ Bálint András Varga, "Lutosławski Profile: Witold Lutosławski in conversation with Bálint András Varga," interview by Bálint András Varga (London: Chester Music, 1976), 1.

¹¹ B.M. Maciejewski, *Twelve Polish Composers*, with a foreword by The Earl of Harewood, (London: Allegro Press, 1976), 41.

their estate had been partially destroyed during the war, Maria decided instead to establish the family in Warsaw. Witold Lutosławski's formal musical training began when he was six. Promptly after arriving in Warsaw, and notwithstanding financial difficulties, Witold began taking lessons from Helena Hoffman, a pupil of Rudolf Strobl and Aleksander Michałowski.¹² While Lutosławski was studying the piano in Warsaw, the Polish-Soviet War broke out in February 1919.

Lutosławski's piano lessons with Helena Hoffman continued until the family decided to move back to Drozdowo. Once there, Lutosławski took lessons with a local teacher, but more importantly, at the age of nine, he composed his first piano piece, the *Preludes*. Confronted with the financial burdens of repairing her estate, Maria Lutosławski demanded assistance from Kazimierz Lutosławski, her brother-in-law, moving her children back to Warsaw again while repairs were completed.¹³

Upon return to Warsaw, Lutosławski continued his piano lessons in earnest with Józef Śmidowicz¹⁴, and also took violin classes in 1926 with Lidia Kmitowa, a pupil of Joseph Joachim. It was around this time that Karol Szymanowski emerged as a significant musical influence to the young Lutosławski. Witold often went to the concerts of the Warsaw Philharmonic, and one day he heard Szymanowski's Third Symphony, Op. 27, "Song of the Night."

In later writings for the Inamori Foundation¹⁵, Lutosławski recalled the influence Szymanowski had on the music from his early period:

¹² Ibid., 42.

¹³ Rae, 6.

¹⁴ Józef Śmidowicz was a Polish pianist. He studied with Alexander Michałowski and a teacher at the Chopin College of Music.

¹⁵ Inamori Foundation was established as a non-profit organization by Kazuo Inamori in Kyoto in 1984. This foundation supports a field of advanced technology, basic sciences and arts and philosophy. Lutosławski was awarded an Inamori Foundation Prize in Kyoto, in 1993.

The true revelation came a little earlier, when I was eleven years old. At a concert of the Warsaw Philharmonic, I heard for the first time the Third Symphony (“Song of the Night”) by Karol Szymanowski, certainly a great composer of his time. The music is fascinating in its harmony, sound-colors and emotional force of great originality. At that moment to hear the Third Symphony of Szymanowski was as if the door of a miraculous garden opened in front of me. I was in a state of excitement for weeks. I tried to recreate Szymanowski’s harmonies on the keyboard. At that time I discovered the whole-note scale, up to then unknown to me. The entire experience was a true initiation into the music of the twentieth century.¹⁶

The study of both piano and violin would eventually result in the creation of *Two Sonatas for Violin and Piano*, in 1927 (their manuscripts were lost in the 1944 Warsaw Uprising). At the time, Lutosławski was a student at the Stefan Batory *Gimnazjum*. Nonetheless, he also became a part-time student at the Warsaw Conservatory in order to further his musical training. Karol Szymanowski had been designated a lecturer of the Conservatory earlier that same year,¹⁷ and the possibility of studying with him might have encouraged Lutosławski to enroll in the Conservatory. His stay in both institutions did not last, however, for Lutosławski was burdened with the strenuous demands of both the Conservatory and *Gimnazjum*. He decided to take three years off from his studies at the Conservatory, instead enrolling once again in private lessons. This time he became a student of Witold Maliszewski, a pupil of Rimsky-Korsakov.

While studying with Maliszewski, Lutosławski composed *Taniec Chimery* (Dance of the chimera), his first publicly performed work for piano. He also wrote his first orchestral piece, a scherzo.¹⁸ In 1931, after finishing the *Gimnazjum*, Lutosławski entered the University of Warsaw to study mathematics. He ended his violin studies on

¹⁶ Zbigniew Skowron, ed. and trans., *Lutosławski on Music* (Lanham: The Scarecrow Press Inc., 2007), xiv.

¹⁷ Rae, 6.

¹⁸ Stucky, *Lutosławski and His Music*, 5.

Maliszewski's advice because Maliszewski thought that mastering the piano instead was fundamental to aspiring composers.¹⁹ Lutosławski then took private piano lessons with Jerzy Albert Lefeld, a pupil of Michałowski in the Conservatory. Finally persuaded by Maliszewski, Lutosławski decided to pursue a career in music in 1933.²⁰

Reflecting on these experiences, Lutosławski later stated:

When Maliszewski was appointed to be professor at the Conservatory, he took me with him into his class. He persuaded me to stop studying the violin, and concentrate once again on the piano. A composer, he said, did not need to concern himself for so long with a stringed instrument. The piano was much more important. The latter, as I have mentioned, I had never completely stopped playing: after leaving Smidowicz at the age of twelve, I went on playing it as an amateur.²¹

As Lutosławski began his composition studies, Maliszewski promoted the observance and application of traditional musical forms, tonality and counterpoint. Lutosławski, however, did not demonstrate much interest in following standard compositional techniques; he found Maliszewski to be too conservative for his musical taste. Lutosławski later described his experiences as a student of Maliszewski:

I took some of my own compositions to my new teacher, including one for piano which bore the obvious influence of Scriabin – the late Scriabin. Maliszewski found that piece to be the best. He taught me harmony, counterpoint and fugue but in a very concise fashion. I never studied those subjects thoroughly.²²

Despite a certain reticence to subscribe to old-fashioned approaches, Lutosławski followed Maliszewski's teachings, and as such, his early music contains a number of elements derived from the Classical period. These can be easily observed in his music's formal structural planning and logical and symmetric musical progressions.

¹⁹ Irina Nikolska, "Conversations with Witold Lutosławski," interview by Irina Nikolska (Stockholm: Melos, 1994), 26.

²⁰ Ibid.

²¹ Varga, "Lutosławski Profile," 3.

²² Ibid.

Nonetheless, the music of this period offers little in regards to the implementation of tonal centers and counterpoint.²³ It was during this period that Lutosławski composed his Piano Sonata (1934), as well as *Two Songs* to the lyrics of Kazimiera Iłakowicz (1935), Double Fugue for Orchestra, and Prelude and Aria for Piano (1936).

The Piano Sonata, as mentioned previously, is the only sonata in Lutosławski's compositional output. It can be seen as the resulting product of the Classical training that he received with Maliszewski. The work was premiered by the composer in Warsaw in 1935. In May of that year, Lutosławski was in Riga to perform the sonata for a student exchange concert between both the Riga and Wilno Conservatories and the Warsaw Conservatory. At the same time, Karol Szymanowski, whom Lutosławski greatly admired, was also in Riga. He was there to accompany his sister, soprano Stanisława Szymanowska, and violinist Waclaw Niemczyk, following a performance of his *Symphonie Concertante* for Piano and Orchestra. This coincidental encounter between two major Polish composers, however, was very brief and rather untranscendental. In an interview with Polish Radio, Lutosławski recalled this meeting:

Szymanowski was extremely kind to our small group. He came to our concert, we walked around the town together and accompanied him to Radio Riga ... After our concert, Waclaw Niemczyk told me: "Karol liked your Sonata very much; however, he would not say it to you."²⁴

Lutosławski earned diplomas in both piano and composition in 1936 and 1937, respectively. In 1938, the first broadcasted performance of his Piano Sonata took place in Polish Radio.²⁵

²³ Stucky, *Lutosławski and His Music*, 5.

²⁴ Adrian Thomas, *Polish Music since Szymanowski* (Cambridge: Cambridge: Cambridge University Press, 2005), 3.

²⁵ Even though the performance was recorded, the recording is not extant because it was lost during the war. In any case, even if the recording was available it would be of no value since the recording system used at that time is not compatible with any of the ones in use today.

In 1939, Lutosławski completed one of his most significant works, the *Symphonic Variations*. This piece was broadcast over Polish Radio in April 1939, and performed two months later at the Wawel Festival in Kraków.²⁶ Lutosławski had begun composing the work when he was still a student at the Conservatory, but was unable to finish it until after he had graduated. Lutosławski's teacher, Maliszewski, was an advocate of the Russian School of composition, and was not interested in modern trends. Lutosławski had showed him the *Symphonic Variations* when he was still at the Conservatory, but Maliszewski said he could not fully understand the piece. After reading Lutosławski's harmonic analysis of the piece, he disregarded the composition and refused to give Lutosławski any advice on how to improve it.²⁷ Stefan Jarociński described the piece as one where "the composer provided [...] tangible proof that he was quite immune to the stuffy atmosphere of either moody subjectivism or romantic hysteria. Though written in the style of early Stravinsky, the work is clearly moving within the confines of its own world of sound, where the difference between the major and minor scales is almost non-existent."²⁸

Two years after graduating from the Conservatory, Lutosławski decided to go to Paris with the intention of studying composition with either Nadia Boulanger or Charles Koechlin. Unfortunately for him, World War II broke out in 1939, following the invasion of Poland by Germany.²⁹ Lutosławski volunteered for the Polish Army, and was stationed both in Kraków and Lublin, where he was slightly injured and taken

²⁶ Będkowski, "The Diary of the Life, Works, and Activity of Witold Lutosławski."

²⁷ Varga, 4-5.

²⁸ Stefan Jarociński, "Witold Lutosławski," in *Polish Music*, ed. Stefan Jarociński (Warszawa: PWN-Polish Scientific Publishers, 1965), 193.

²⁹ Kennedy Hickman, "World War II 101: An Overview," <http://militaryhistory.about.com/od/worldwarii/tp/wwii101.htm> (accessed May 16, 2011).

into custody by the Germans.³⁰ Luckily, he was able to escape on the way to a prisoner-of-war camp, and returned to Warsaw after walking two hundred miles. He stayed in Warsaw during the war for five years.³¹ Sadly, his brother Henryk was arrested by the Red Army in 1940 and exiled to Kolyma, in north-eastern Siberia. Henryk died of typhoid, hunger and exhaustion while secluded in a Soviet labor camp.³²

The German occupation of Poland lasted from 1939 to 1945, and great atrocities were committed during this time period. These included public executions and incarceration followed by forced admittance to death camps. At least 150 musicians were executed during the invasion. Lutosławski later wrote:

When the Nazis entered Warsaw, Polish music stopped. After the Jews and gypsies, we Slavs were hated most by them. They took over the orchestras, kept most of the Polish musicians, but German conductors and repertory were imported. Poles boycotted their concerts but we arranged clandestine meetings in rooms, daring imprisonment to play chamber music or premiere some of our things.³³

The Poles took up the gauntlet of thwarting the German stifling of their musical activities. This was surreptitiously possible in cafes, where some of the most significant Polish musicians performed to some extent, even premiering new and serious music.³⁴ Lutosławski had to play as a soloist and accompanist to support himself and his mother during the war. He also performed piano duets with fellow composer Andrzej Panufnik.³⁵ They both wrote a large number of original works,

³⁰ Stanisław Będkowski, "Witold Lutosławski," In *Music of the Twentieth-Century Avant-Garde*, edited by Larry Sitsky, (Westport, CT: Greenwood Press, 2002), 282.

³¹ Maciejewski, 42.

³² Będkowski, "The Diary of Witold Lutosławski."

³³ Howard Klein, "Notes from Underground," *New York Times* 7 sec. 2 (August 1966): 13.

³⁴ Skowron, *Lutosławski on Music*, xv.

³⁵ Ling Chao Chen, "An Analysis of Witold Lutosławski's Variations on a Theme by Paganini for Two Pianos and An Original Composition Concerto for Two Pianos and Orchestra" (DMA diss., Louisiana State University, 1996), 1.

transcriptions and paraphrases for two pianos. Lutosławski's best known work from these years is the *Variations on a Theme by Paganini*, for two pianos, which he would eventually also score for solo piano and orchestra in 1978. In this piece, Lutosławski introduced a harmonic idiom more akin to that of his later years, being more inclusive of modern harmonies, diverse rhythms, and varying textures to maximize contrast between the different variations. *Variations on a Theme by Paganini* is the only two-piano work which was not destroyed during the Uprising of the Polish underground army in 1944, an event which also led Lutosławski and Panufnik to cease their performing activities.³⁶

During the war, Lutosławski met Maria Danuta Bogusławska, who would later become his wife. He also began composing his First Symphony, and in the summer of 1944 he was able to finish the first movement. This symphony is considered to be the last work from his early period, which Stucky described as ending in 1947. Lutosławski spoke about his First Symphony in an interview with Bálint András Varga:

... [with] the First Symphony, which was labeled formalist, [...] I first felt that I was in a cul-de-sac, I could not develop in that direction any more, I had to create something new for myself. It has always been mysterious to me what criteria could decide whether a work is formalistic or not. My First Symphony was a very true expression of my aesthetics at that time and very "emotional" music at that. Why a cul-de-sac then? Well, the piece was written in a sort of post-tonal idiom, which should be considered as one of the final stages of the dismantling of the tonal system, giving no prospects of development.³⁷

It was not long before Lutosławski had to leave Warsaw with his mother in response to the outbreak of the Warsaw Uprising on 1 August 1944. This operation was carried out by a Polish resistance home army, and attempted to liberate Warsaw

³⁶ Skowron, xv-xvi.

³⁷ Varga, 9.

from the Nazi-German occupation.³⁸ Lutosławski only took a few manuscripts with him, including the Piano Sonata and the *Variations on a Theme by Paganini*, along with the first movement of Symphony No.1.

After the war ended in 1945, Lutosławski went back to Warsaw, where he worked for the music department of the Polish Radio. From this point on, he had the need of writing music for practical purposes: educational pieces for schools, a documentary film called *Suita Warszawska* and pieces based on Polish folklore. Lutosławski married Maria Danuta Bogusławska on 26 October 1946.³⁹

Lutosławski earned a considerable number of international awards and prizes during his career. These included the Order of the Builders of People's Poland in 1977, Ernest von Siemens Music Prize in 1983, the Grawemeyer Award in 1985, and the Order of the White Eagle⁴⁰ in 1994. The Grawemeyer Award included prize money in the amount of \$150,000 dollars, and Lutosławski used it to establish a fund for young Polish composers to study abroad. Lutosławski explained these actions in an interview with Irina Nikolska, referring back to when he was a student of Maliszewski:

His lessons were expensive, and one day I could not choose but inform him that I wouldn't be able to keep on studying with him, and that it was for want to money that I felt constrained to quit [on] him (Our estate never recovered from the ravages of war.) 'Pan Witold,' he said. –he always called me 'Pan Witold' ('Sir Witold'), even when I was fourteen. –'you are to attend my lessons free of charge.' My answer was to the effect that I could not give in to his suggestion for moral reasons. The words he said in reply to that have stayed in my memory forever: 'Pan Witold, when you have become a mature composer, and when you happen to meet a moneyless budding composer,

³⁸ Project InPosterum, "Warsaw Uprising 1944," <http://www.warsawuprising.com> (accessed on May 19).

³⁹ Będkowski, "The Diary of Witold Lutosławski."

⁴⁰ The Order of the White Eagle is the highest civilian award in Poland. Lutosławski was the second person to receive this honor after the communism collapsed in Poland. The first was Pope John Paul II.

desirous to study with you, you will pay this debt!' ... I have instituted the so-called go-abroad stipends for young composers. I don't teach, you know, I think I could not do it in a really effective way. Therefore, I help them otherwise.⁴¹

Even though the discussion in this chapter has focused on Lutosławski's early musical period, it should be noted that throughout his life the composer attained invaluable achievements and influenced a large number of contemporary musicians as well as younger generations of composers. Olivier Messiaen, one of the major French compositional figures of the twentieth century stated:

I am struck most of all by his generosity and goodness as a human being and by his extraordinary nature as a composer. I say 'extraordinary' because, although he began composing as a neoclassicist, he did not remain at that stage but instead has continued to develop more and more. If we compare his earliest compositions with his most recent ones, we can see how great a leap into the unknown he has made. This characteristic is quite rare. Most people as they grow older are merely confirmed in the traits of their youth: but Lutosławski grows more and more modern, and this seems to me quite extraordinary.⁴²

In general, Lutosławski's works from his early period are characterized by the development of his musical language based on two dissimilar influences: Beethoven and French Impressionism (primarily exemplified through the music of Debussy and Ravel). The Piano Sonata shows Lutosławski's musical style being fundamentally affected by these two significant yet unrelated constituents. These subjects are further examined in Chapter II.

⁴¹ Nikolska, 26.

⁴² Ibid., 9.

CHAPTER II

MUSICAL LANGUAGE IN LUTOSLAWSKI'S PIANO SONATA

The Piano Sonata is the earliest extant work in Lutosławski's oeuvre, and it reveals both the application of traditional methods (derived particularly from his studies with Maliszewski), and his interest in early twentieth-century French music. Compared to major works written after 1947 (many of which employ elements of Aleatory music and Dodecaphony), Lutosławski's early music contains considerable elements of Classicism in its formal plan and logical, symmetric musical progression.

Lutosławski's Piano Sonata is divided into three movements: Allegro, Adagio ma non troppo, Andante-Allegretto; as such, it follows the traditional format (fast-slow-fast) found in sonatas from the Viennese Classical period. The Allegro first movement is in sonata form, following the traditional order of exposition, development, recapitulation and coda. The exposition has two thematic groups, neither of which clearly establishes a tonal center. The first theme group seems to outline the keys of E-flat minor and F-minor, both functioning as sub-dominant and dominant of B-flat minor, the implied tonality of the movement (and also of the sonata). The second theme revolves around the key of F major. The development, as anticipated, explores harmonic and motivic materials presented in the exposition. The recapitulation and coda do not particularly deviate from what one would expect to find in a sonata form. The F minor Adagio ma non troppo second movement is in ABA'B' form. It could be interpreted to be in sonata form without a development section. The third movement, Andante-Allegretto, in B-flat minor, structurally resembles a modified sonata form.

1. Elements of Classicism in Lutosławski's Piano Sonata

In an interview with Bálint András Varga, Lutosławski said, "...I owe a great deal to the Viennese classics. Haydn, Mozart and Beethoven have taught me important things about classical form and about large-form in general. Today's generation of musicians were brought up on the classics, on Baroque music, and only then on 19th century music. There is a very strong desire in me for a closed large-form, and no-one brought it to such perfection as the Viennese classics."⁴³

The 'sonata' genre usually a large instrumental work for one or two soloists, containing anything from one to four (or more) movements flowered in the Classical Era under the lead of Viennese composers like Haydn, Mozart and Beethoven. The term 'sonata form,' on the other hand, applies to a commonly used large scale structure with distinct components known as exposition, development, and recapitulation. Though commonly used in first movements, sonata form can be used in any of the movements in a large-scale work. Lutosławski uses some variant of sonata form in each movement of his sonata.

The first movement of Lutosławski's Piano Sonata resembles Classical sonata form in many aspects. The exposition of the first movement presents two main subjects, or themes, as well as distinct melodic motives which permeate the entire movement. In traditional sonata form structures, the two themes have contrasting tonal centers. The first theme is in the tonic key, and either a bridge, or transitional passage, links the first theme group to a second one in a new key. In a sonata where the tonic key is minor, the second theme group is usually presented in the relative major. Traditionally, the first theme group consists of one or more themes in the tonic

⁴³ Varga, 15.

key and ends with a transition.

The first theme group of Lutosławski's sonata has four small sectional themes which are connected by a short bridge passage. The bridge passage expands and develops until the music arrives to the second theme area (see Example 2-1).

Example 2-1. Lutosławski, Piano Sonata, 1st movement, mm. 1-10.

Conventional compositional procedures in sonata form indicate that the first theme should begin in the tonic key, and the tonality of the second theme should be related to that of the first one. If the tonic key is major, the second theme is usually presented in the dominant key; if the tonic key is minor, the second theme is likely to be in either the dominant minor key, or the relative major. It is unusual, however, for the second theme to not be in a closely related key.

The first movement of Lutosławski's Piano Sonata follows conventional rules in the sense that the exposition has two theme groups, as would be expected in a Classical sonata allegro. However, with the exception of the coda, tonal centers and cadential resolutions throughout the movement do not emphasize the key of B-flat minor strongly enough. The second theme begins in the dominant (F major), rather than a relative major key of B-flat minor (see example 2-2).

Example 2-2. Lutosławski, Piano Sonata, 1st movement, mm. 36-41.

2nd Theme

Both the first and second themes of Lutosławski's sonata present expressive and romantic atmospheres. In Classical sonata form examples, the second theme often had a calm and lyrical mood compared to the first theme, which was usually rhythmic and more active. Furthermore, it was not an appropriate compositional practice to increase the tempo towards the end of the exposition. Therefore, another melodic idea (in a non-tonic key), named *Codetta* would function as a link leading the ending section to a more climactic conclusion. On occasion, *Codettas* can also function as the closing theme of an exposition. Lutosławski also employed a *codetta* in the Piano Sonata's first movement, combining elements from the bridge passage and motives from the first theme (see Example 2-3).

Example 2-3. Lutosławski, Piano Sonata, 1st movement, mm. 55-65.

The musical score is presented in two systems. The first system (mm. 55-57) is in bass clef and includes a box labeled "Codetta (=Closing Theme)" above measures 55-57. Measure 55 is marked *a tempo* and *pp agitato*. Fingerings are indicated above the notes. The second system (mm. 58-65) is in treble clef. Measure 58 is marked *poco sf*. Measure 62 is marked *cresc. poco* and *a poco*. Measure 64 is marked *a poco*. A box labeled "Material from the bridge passage" spans measures 55-61. A box labeled "Material from the First Theme" spans measures 62-65. The score includes various dynamic markings (*pp*, *sf*, *cresc.*, *a poco*) and performance instructions (*a tempo*, *poco*). Fingerings and articulation marks are present throughout.

A traditional development section in sonata form contains combinations of phrases or motives which are related to the exposition, with the occasional addition of one or more new ideas. Lutosławski uses contrapuntal techniques in the development of the sonata's first movement. Example 2-4 shows how Lutosławski incorporates contrapuntal elements such as canonic imitations and sequences.

Example 2-4. Lutosławski, Piano Sonata, 1st movement, mm. 99-105.

As would be expected, the two themes presented in the exposition reappear in the recapitulation, and the movement concludes with a coda featuring thematic material from the first group. The first movement of Lutosławski's Piano Sonata is structurally consistent with traditional sonata form principles. From a harmonic standpoint, however, the material presented is innovative and reflective of 20th century writing: complex harmonies abound, dissonance is of extreme importance, and harmonic progressions creatively avoid expected resolutions. Lutosławski's

insistence on adhering to Classical structures can be found even in later works dating from the 1950s.

In the Classical period, it was not uncommon for slow movements to be written in traditional sonata form or even slight variations of it. One of the most common structures for slow movements in the Classical era was A B A' B' Coda, essentially a sonata form without a development section. It has also been called 'abbreviated first movement form' or 'abridged sonata form', both of these labels aligning with the basic principle that the development has literally been omitted.

Cedric Thorpe Davie states:

The 'abridged sonata form', or sonata form without development, is a convenient medium for lyrical movements in which the contrast of keys between the main themes is a matter of relief for the ear rather than of dramatic opposition. It is frequently found in the slow movement of classical sonatas, symphonies and so on...⁴⁴

There are a number of works written in abridged sonata form. These include Mozart's Piano Sonata in F Major, K. 332, Beethoven's Piano Sonata in F Minor, Op. 2 no. 1, and Beethoven's Piano Sonata in C Minor Op.10 no. 1, the second movement of which adequately illustrates this form. The first two themes of this lyrical Adagio molto are presented in A-flat major and E-flat major, respectively, and display contrasting musical shapes and progressions:

⁴⁴ Cedric Thorpe Davie, *Musical Structure and Design*, (New York: Dover Publications, Inc., 1966), 87.

Example 2-5. Beethoven, Piano Sonata Op. 10, No. 1, mm. 1-8 and 24-32.

**Exposition: First Theme
(A Section)**

Adagio molto

[Ab Major]

**Exposition: Second Theme
(B Section)**

[Eb Major]

After a single bar in which an arpeggiated V7 chord appears, the main theme returns in the tonic key followed by the second theme in E-flat major, and both themes are expanded and modified in the recapitulation.

The second movement of Lutosławski's Piano Sonata also follows this Classical model. It is an Adagio ma non troppo in abridged sonata form. The first and second themes are contrasting in style and in tonal center: the first is presented in a

funeral dotted rhythmic pattern complemented by a bell-like answer in a high register; the second one introduces cyclic material evoking the first theme of the first movement.

Example 2-6. Lutosławski, Piano Sonata, 2nd movement, mm. 1-5 and 21-25.

Exposition: First Theme (A Section)

Adagio ma non troppo

Exposition: Second Theme (B Section)

a tempo

Just as Classical sonatas' final movements typically are cast in rondo, sonata-rondo or sonata form. The last movement of Lutosławski's sonata consists of seven symmetrical sections: A B C D A' B' C' Coda, and could be categorized as being a

modified and extended type of sonata form. The movement opens with a slow introduction (A section) and presents the first and second themes (B and C sections), followed by the development (D section). Similarly to the first and second movements, the development mainly focuses on the exploration and metamorphosis of fundamental elements from the exposition (B and C sections). A peculiarity of this movement is that the slow introduction (A' section) appears again before the recapitulation. Using the slow introduction was fairly common not only in works from the Classical era, but also in other periods. A general assumption would be that the repetition of introductory material half way through the piece would normally be presented in an abbreviated version; Lutosławski, however, expands it. More detailed harmonic and structural analyses of Lutosławski's Piano Sonata are discussed in the following chapters.

2. Impressionistic Elements in Lutosławski's Piano Sonata

While Lutosławski was a firm believer in adopting Classical forms and structures in his compositions, the Piano Sonata reveals that he was also capable of departing from this tradition when he found it necessary. Lutosławski might have conservatively followed pre-established forms, but he innovated stylistically through the use of a freer harmonic language, the avoidance of conventional cadential resolutions, the modification through expansion of structural components, and the creation of a dense and elaborate pianistic texture.

From a harmonic perspective, Lutosławski appears to have been influenced

by composers of the Post-romantic period. Steven Stucky cites Bogusław Schäffer's⁴⁵ writing, *Polskie Melodie Ludowe w Twórczości Witolda Lutosławskiego* (Polish folk melodies in Lutosławski's compositional output), which refers to the Lutosławski Piano Sonata by stating that "attempts at widening the scope of tonal operations as well as concentrating the coloristic-harmonic means are abundant in the work, though they remain subordinate to the essentially tonal organization of the musical language."⁴⁶ A characteristic of the Piano Sonata is the constant use of Impressionistic harmonies created by means of different levels of sonority, in the manner of Debussy and Ravel.⁴⁷ Lutosławski stated: "Debussy and Ravel were my early discoveries. I used to analyze their harmony. All on my own. Later on, French culture in general became part of my life."⁴⁸ What is more, Lutosławski also stated that he was indirectly influenced by Russian music, particularly that of Alexander Scriabin, whose music in turn strongly affected Debussy and Ravel:

Speaking of Russian music, I must say that I attach a special significance to the work of Aleksander Skryabin...He had introduced quite new, unprecedented things into the art of music...He had exerted a strong influence on the musical language of Debussy and Ravel...Whenever the destinies of twentieth-century music are discussed, Skryabin is differently [sic] ignored, for some reason or other, and nobody seems to be ready to acknowledge that Skryabin's technique of writing (notably his phenomenal discoveries in the field of harmony) had been profited [sic] by numerous composers...I think that Skryabin –as regards his method of approach towards harmony- was a dreamer, a visionary...⁴⁹

The sound colors in Lutosławski's Piano Sonata remind the listener of French

⁴⁵ Bogusław Schäffer (b. 1929) is a Polish composer, theorist and musicologist. He studied composition with Malawski at the State Higher School of Music. Schäffer taught composition at the Kraków Academy from 1963 and was a professor at the Salzburg Mozarteum from 1986 to 2000.

⁴⁶ Steven Edward Stucky, "Part I: Kenningar (Symphony No. 4). (Original Composition). Part II: The Music of Witold Lutosławski: A Style-Critical Survey" (D.M.A. diss., Cornell University, 1979), 76.

⁴⁷ Lin-San Chou, "Classical Elements in Ravel's Sonatine" (MM diss., California State University, Long Beach, 2004), 3.

⁴⁸ Nikolska, 75.

⁴⁹ Ibid., 85.

Impressionism through various layers of texture which combine with fluid melodic lines. Lutosławski also explained there are vestiges of Szymanowski's Post-romantic and Impressionistic influence. Danuta Gwizdalanka and Krzysztof Meyer describe Lutosławski's sonata in their book *The Road to Maturity*:

That three-movement work was modeled on the music of Debussy and – to a certain extent – Ravel (especially his *Sonatine*). [...] The composer himself acknowledged [...] Szymanowski's influences. The rich palette of sound colors reveals impressionistic origins and, in most of the Sonata (and especially its first movement), the basis of the timbre is the quick succession of broken chords, providing, by means of the pedal, a glimmering background for the subjects and independent motives.⁵⁰

According to Charles Bodman Rae, Lutosławski's Piano Sonata has similarities with French Impressionistic works. These can be seen primarily in the pianistic figurations and harmonic sonorities evocative of Ravel's *Sonatine*.⁵¹ The sonata also resembles Ravel's composition from a structural view point. Ravel transformed Classical forms through compositional techniques that introduced harmonic innovations like added seconds, escape tones⁵², whole-tone chords, exoticism, modality and chromaticism.⁵³

Ravel's *Sonatine* is often classified as a Neo-Classical work. However, Warren Gooch notes that the *Sonatine* also has very recognizable characteristics of Impressionistic music such as fluid, motivically-based melodic lines, harmonic

⁵⁰ Danuta Gwizdalanka and Krzysztof Meyer, "Lutosławski. Droga do dojrzałości," (Kraków: Polskie Wydawnictwo Muzyczne SA, 2003); excerpted in *Witold Lutosławski, Sonata na Fortepian*, (Kraków: Polskie Wydawnictwo Muzyczne SA, 2004) n. p.

⁵¹ Rae, 9.

⁵² Escape tone is approached by upward step and left by a small downward leap. It is a metrically unaccented incomplete neighbor tone.

⁵³ Ji-Young Shin, "A Comparative Study of Sonatinas for Piano by Maurice Ravel and Serge Prokofiev" (D.M.A. diss., Boston University, 2009), 22.

progressions by thirds, and modally-inflected harmonies.⁵⁴ Rollo H. Myers describes Ravel's *Sonatine* as "a typically Ravelian piece of pastiche, exquisitely wrought and impregnated with the nostalgic fragrance of some old forgotten potpourri, but with an added piquancy due to the skillful infusion of new harmonic blood into the old veins of classical form."⁵⁵

Lutosławski's Piano Sonata, especially the first movement, invokes Impressionistic timbres by using irregular chord progressions, whole-tone and octatonic scales, fast and glimmering rhythmic movements in soft dynamics, among other characteristics. Even though there seem to be general tonal centers, cadential resolutions are not strongly presented, and polytonality is occasionally employed.

Lutosławski's sonata and Ravel's *Sonatine* share additional features. In the opening section in the first movement, for example, Lutosławski uses a motivic idea involving an interval of a fourth, perhaps derived from the *Sonatine*. Moreover, both the *Sonatine* and the sonata have similar figurations in which an independent melodic line (A) is played above broken chords (B), which create a supportive background (see Examples 2-7 and 2-8).

⁵⁴ Warren Gooch, "Tonal Axis in Ravel's *Sonatine*: A Macro-Analytical Discussion," *Musical Insights*, Vol. 1, (Spring 1997), <http://www.macromusic.org/journal/volume1/Gooch.html> (accessed April 7, 2011).

⁵⁵ Rollo H. Myers, *Ravel: Life & Works*, (New York: Thomas Yoseloff, 1960), 34.

Example 2-7. Ravel, *Sonatine*, 1st movement, mm. 1-8.

(A) Independent Subject

Modéré *doux et expressif*

PIANO *p*

(B) Broken Chords

pp subito

m

Example 2-8. Lutosławski, Piano Sonata, 1st movement, mm. 1-6.

(A) Independent Subject

Allegro

pp

p. marcato

(B) Broken Chords

con Ped. legato

Several motivic elements based on the intervals of perfect fourth and fifth are very representative of Impressionistic harmonies, and they keep appearing throughout the sonata. Figurations involving intervallic motives using seconds, fourths and fifths, also work as cyclic elements to unify the sonata as a whole. Lutosławski explores the above mentioned figurations throughout each movement of the sonata. These recurring elements will be discussed more in detail in Chapter III (see Examples 2-9, 10 and 11).

Example 2-9. Lutosławski, Piano Sonata, 1st movement, mm. 42-45.

The musical score for Example 2-9, Lutosławski's Piano Sonata, 1st movement, measures 42-45, is presented in four systems. The music is in 5/4 time and consists of piano and bass staves. The piano part features complex chords and triplets, while the bass part features a prominent sixteenth-note pattern. Fingerings and dynamics like 'a tempo', 'pp', and 'p' are indicated throughout.

Example 2-10. Lutosławski, Piano Sonata, 2nd movement, mm. 1-5.

Adagio ma non troppo

p *pp* *p*

8 4th' 4th'

8 3 *pp* *p* *mf p* 3 3 3

Example 2-11. Lutosławski, Piano Sonata, 3rd movement, mm. 1-15.

Andante

mp 4th' 4th' 4th'

4th' 4th' 4th'

5 2 1 2 3 2 1 5 3

6 4th' 4th' 4th'

11 *più p* *dim.* 4th'

The use of musical modes is also common in Impressionistic works. For instance, the first and third movements of Ravel's *Sonatine* use the Aeolian mode. A

combination of the Phrygian and Aeolian modes opens the third movement of Lutosławski's sonata.

Example 2-12. Lutosławski, Piano Sonata, 3rd movement, mm. 1-10.

Example 2-13. Phrygian mode.

Example 2-14. Aeolian mode.

The figurations of the first theme in the first movement of Lutosławski's Piano Sonata are also reminiscent of Debussy's *Clair de lune*, from the *Suite bergamasque*. Both pieces share the same key signature, although Debussy's piece is in D-flat major and Lutosławski's in B-flat minor. Additionally, both works share a

similar musical texture: a melody in the soprano line above an arpeggiated accompanying pattern of sixteenth notes.

Example 2-15. Debussy, *Suite bergamasque, Clair de lune*, mm.27-30.

The image shows a musical score for the first system of Debussy's 'Clair de lune'. It consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music is marked *pp* (pianissimo). The right hand (soprano line) features a melodic line with a long slur over the first two measures. The left hand (bass line) features a continuous arpeggiated pattern of sixteenth notes, also with a long slur. The notation includes various accidentals and dynamic markings.

Example 2-16. Lutosławski, Piano Sonata, 1st movement, mm. 1-4.

The image shows a musical score for the first system of Lutosławski's Piano Sonata, 1st movement. It consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked *Allegro*. The music is marked *pp* (pianissimo) and *con Ped. legato*. The right hand (soprano line) features a melodic line with a long slur over the first two measures, followed by a *p, marcato* section. The left hand (bass line) features a continuous arpeggiated pattern of sixteenth notes, also with a long slur. The notation includes various accidentals, dynamic markings, and fingering numbers (1, 2, 3, 4, 5).

Lutosławski himself stated that in many of his later works he was stylistically influenced by French music and literature. In the early twentieth century, many

French composers expanded the concept of tonality through the use of whole tone scales, pentatonic scales, and modal scales based on tonal materials. Lutosławski was a staunch supporter of Impressionistic harmonic schemes, but was not afraid to adapt and make modifications that would better fit his unique compositional style.

This chapter has described how Lutosławski incorporated into his Piano Sonata elements from two very distinct historical periods, namely Classicism and Impressionism. The next chapter examines Lutosławski's compositional style, exploring how formal and harmonic elements from the above named eras work at a more local level. This is achieved through a detailed harmonic analysis of the piece.

CHAPTER III

MUSICAL STYLE AND COMPOSITIONAL TECHNIQUES IN LUTOSLAWSKI'S PIANO SONATA

As shown in previous chapters, the three movements of Lutosławski's Piano Sonata are all based on sonata form principles. Structural transformations occur, allowing Lutosławski to divert freely and experiment. Nonetheless, while the piece as a whole could be perceived as being basically written in standard sonata form, harmonic procedures occurring at a more local level are anything but conventional.

This chapter will present an in-depth analysis of each movement addressing structural components, musical content and texture, and harmonic language. These findings will complement and contrast those of Chapter II, which described how the sonata was influenced stylistically by Classical structures and Impressionistic harmonic language. Cyclic elements unifying the work will be examined, and characteristics of each movement will be illustrated with musical examples.

1. First Movement: Allegro

The first movement opens with a one measure introduction in 4/4 time. This arpeggiated passage becomes the accompaniment of the first theme, which begins in measure 2. Despite the appearance and consequent implications of adding a five-flat key signature to the score, Lutosławski's writing leaves a sense of tonal uncertainty as the piece begins. The first measure introduces the chords of E-flat minor and F minor, both of which are a perfect fifth apart in either direction from B-flat minor, the

apparent tonality defined by the key signature. Although these three chords seemingly indicate a simple progression from sub-dominant to dominant to tonic (iv, v, i), an alternate reading of the first two chords demonstrates they could also be interpreted as a single, 13th chord built on F. These dominant relations frequently occur both at the beginning of a section, or at cadential resolutions.

Example 3-1. Key relationships. Lutosławski, Piano Sonata, 1st movement, m.1.

The image shows a musical score for the first measure of the first movement of Lutosławski's Piano Sonata. The score is in F minor, marked 'Allegro' and 'f minor'. The piano part starts with a piano (pp) dynamic. The right hand has an arpeggiated figure. A diagram to the right shows the key relationships: f minor is the dominant (V) of b-flat minor, which is the dominant (V) of e-flat minor.

Arpeggiated figurations, which consist of the intervals of 4th down/5th up provide, through their recurrence, the basis for the principal harmonic components of the sonata. As mentioned in the previous chapter, the motivic idea based on the interval of a 4th might have been borrowed from Ravel's *Sonatine*.

The first theme group is divided into four motivic segments [Segment 1-1 through 1-4]. Segment 1-1 extends to measure 6, and features the presentation of the main theme. This is followed by a measure-long short bridge [Bridge 1-1], or transition, in which a cadential resolution in C major (dominant of F minor, V/V in B-flat minor) is suggested. The bridge material consists of an ascending series of consecutive melodic major 2nds. This interval, and the 4ths and 5ths (mentioned earlier), transform and expand rhythmically as they reappear throughout the sonata.

Example 3-2. [Segment 1-1]. Lutosławski, Piano Sonata, 1st movement, mm. 1-6.

Exposition: 1st Theme Group

I [Segment 1-1]

Allegro
pp
con Ped. legato

p, marcato

[Bridge 1-1]

In this section, the blend of arpeggiated accompanimental patterns with the melody in the top voice creates a pianistic texture highly reminiscent of Impressionism. Steven Stucky quotes Bogusław Schäffer's description of the harmonic language found in the first section, one which is also commonly found in many of Lutosławski's works from his early and later periods: "[there is a] juxtaposition of tonal harmony with postimpressionistic coloristic devices. Here the coloristic accessory is the synthetic scale—a form of the symmetrical octatonic scale identical with Messiaen's mode 2, first transposition - which follows the cadence on C

in m. 6⁵⁶

Example 3-3. Octatonic Scale, Lutosławski, Piano Sonata, 1st movement, m.6.

The image displays musical notation for an octatonic scale. It consists of two staves. The top staff shows measures 5 and 6, with a triplet of eighth notes in measure 5 and a triplet of eighth notes in measure 6. The bottom staff shows measures 7 and 8, with a triplet of eighth notes in measure 7 and a triplet of eighth notes in measure 8. The notes in measures 6 and 7 are circled. Below the staves is a single staff showing the octatonic scale: F4, G4, A4, Bb4, C5, D5, Eb5, F5.

After the appearance of the first theme in this initial section, a subordinate section is presented beginning in measure 7. This second section [Segment 1-2] ends in F minor, and is followed by a modified version of the initial bridge [Bridge 1-2], also based on consecutive intervals of a major 2nd.

⁵⁶ Stucky, "The Music of Witold Lutosławski," 76.

Example 3-4. [Segment 1-2]. Lutosławski, Piano Sonata, 1st movement, mm. 7-12.

[Segment 1-2]

The third section [Segment 1-3] begins in D-flat major, the relative major key of B-flat minor. While the first two sections in the first theme group presented melodies organized in phrases four and half measures long, the cadence of the third section in B major is slightly prolonged with the addition of two bridges [Bridges 1-3a, 1-3b], found respectively in measures 19-20, and 22-25.

Bridge 1-3b is freer in form and length, and modulates in the way a transition does. It is found between measures 22 and 24 and conjoins with the next segment: a return to a modified version of Segment 1-1.

Example 3-5. [Segment 1-3]. Lutosławski, Piano Sonata, 1st movement, mm. 13-24.

[Segment 1-3]

13

15 *cresc.*

17 *mf* *f*

[Bridge 1-3a]

19 *cresc.*

B:

[Bridge 1-3b]

21 *p* *cresc.*

24

Compared to the first section, the arpeggiated passages found in Segment 1-4 present different harmonic progressions, as well as the denser, chordal texture. The tonal centers in both of these sections fluctuate, making it impossible to fully establish a sense of key. While attaching a tonal label to these areas is not functional, Lutosławski provides a number of harmonic implications which support the feeling of 'being' in a certain key. An example of this can be seen in measures 27 and 28, where the tonality of F minor is suggested. A significant change from the initial section is the insertion of measure 28, which modifies measure 5, its counterpart in Segment 1-1.

Example 3-6. Lutosławski, Piano Sonata, 1st movement, mm. 1-6 and mm. 25-30.

[Segment 1-1]

Allegro
pp
p. marcato
 con X and legato

[Segment 1-4]

(8)
p (sub.)
sf
cresc.
f
 [Additional Measure]

Another notable instance is a figuration appearing in Bridge 1-4. Unlike the first three bridges, material here incorporates triplets and other syncopated rhythmic figures, which are largely used in the latter part of the movement. As expected, this

bridge connects with the second theme group. This group is also divided into two sections; they begin at measures 36 and 46 respectively, and both appear to establish the dominant 7th of F major. In Segment 2-1, the sixteenth note figurations which had been consistently featured in measures 31-35 are now changed to an eighth note pattern, creating a feeling of harmonic and musical relaxation.

Example 3-7. Lutosławski, Piano Sonata, 1st movement, mm.31-37.

[Bridge 1-4]

[Segment 2-1]

Major 2nd

Lutosławski creates symmetrical progressions out of the melody from Bridge 2-1 in measures 42-45 (see Example 3-8). The left hand combines three pairs of major 2nd figurations (F-sharp and E in measures 42-43, E and D, as well as B and A in measures 44-45) with octatonic scales. Both major seconds and the octatonic scales derive from elements from Bridge 1-1 from the first theme group (see example 3-9).

Example 3-8. [Bridge 2-1]. Lutoslawski, Piano Sonata, 1st movement, mm.42-45.

Symmetrical Progression

Symmetrical Progression

Example 3-9. [Bridge 2-1]. Lutoslawski, Piano Sonata, 1st movement, mm.41-46.

The image displays a musical score for Example 3-9, consisting of a piano section and a bridge section. The piano section (mm. 41-46) is in 3/4 time and features complex rhythmic patterns and chromatic lines. It includes a section labeled "[Bridge 2-1]" starting at measure 41, marked *a tempo*. The bridge section contains several octatonic scale passages, with specific intervals highlighted by boxes and labeled "Major 2nd".

Below the piano score is a diagram titled "Octatonic Scales". It shows two octatonic scales on a five-line staff, each starting on a different pitch. The scales are:

- Scale 1: C, D, E, F, G, A, B, C
- Scale 2: C, D, E, F, G, A, B, C

 The diagram illustrates the intervallic structure of these scales, which are used in the bridge section of the piano piece.

While the right hand part in Segment 2-2 of the second theme provides materials from Segment 2-1 and Bridge 2-1, the left hand presents figurations using major seconds, which extend to Bridge 2-2.

Example 3-10. [Segment 2-2]. Lutosławski, Piano Sonata, 1st movement, mm. 46-48.

The image displays two systems of musical notation for a piano piece. The first system, measures 46-48, shows a right hand with a melodic line and a left hand with a bass line of major seconds. The second system, measures 49-51, continues the melodic and harmonic material with various fingering and articulation markings. The notation includes treble and bass clefs, a common time signature, and dynamic markings such as *pp* and *poco f*. Fingering numbers (1-5) and articulation marks (accents, slurs) are present throughout the score.

Following the major 2nd figurations in Bridge 2-2, the closing theme in measure 55 introduces a motoric passage continually involving intervals of fourths, and fifths and tritones. By measure 56, the major 2nd motive appears in the right hand as the harmony expands and transforms.

Example 3-11. Lutosławski, Piano Sonata, 1st movement, mm. 53-57.

The musical score consists of two systems of piano music. The first system, measures 53-55, is divided into two sections: '[Bridge 2-2] Major 2nd Motive' (measures 53-54) and '[Closing Theme]' (measures 55). The right-hand part features a melody with chords, while the left-hand part provides a bass line. Dynamics include *poco rit.*, *pp*, and *pp agitato*. The tempo changes from *poco rit.* to *a tempo*. Fingerings and articulations like '5th' and '4th' are indicated. The second system, measures 56-57, continues the 'Major 2nd Motive' with a right-hand melody and a left-hand bass line. Dynamics include *poco* and *sf*. Fingerings are also indicated.

The avoidance of a cadence is established by the use of bi-tonal harmonies, exemplified through a series of dissonant chords. For instance, in the passage occurring between measures 62 and 67 of the closing theme, the left hand bass line is suggestive of the key of A minor, while the right hand's short motive implies a tonal center of D major.

Example 3-12. Closing theme. Lutosławski, Piano Sonata, 1st movement, mm. 62-67.

Motive from mm.13-19

The musical score consists of three systems of piano music. The first system (measures 62-63) shows a right-hand melody with a boxed-in motive from measures 13-19. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc. poco* and *a poco*. The second system (measures 64-65) continues the accompaniment and features a more active right hand with chords and moving lines. The third system (measures 66-67) shows a change in the right hand's texture, with chords and a more complex rhythmic pattern. The left hand continues with eighth notes, ending with a final chord in measure 67.

The use of meter changes such as 4/4, 5/4, 7/4 and 3/4 in the closing theme intensifies the feeling of agitation. In the second half of the closing theme section, beginning at measure 68, Lutosławski uses an ascending chromatic progression in the bass line, while Segment 1-3 is modified in the right hand part. Measures 76 and 77 show the adjustments and modifications made to measure 16 in 3/4.

Example 3-13. Closing theme. Lutosławski Piano Sonata, 1st movement, mm. 71-81.

The musical score consists of six systems of piano and bass staves. Measure numbers 71, 72, 74, 78, and 80 are indicated at the beginning of their respective systems. The score includes various dynamic markings such as *sf*, *cresc.*, *poco a poco*, and *ff*. Fingerings are indicated by numbers 1-5 above or below notes. A boxed section at the bottom, labeled "m. 16, a corresponding measure to mm. 76 and 77", shows a single system of piano and bass staves with a measure number 16. A line connects the boxed section to the corresponding measures in the main score.

The development continuously displays a combination of materials introduced in the exposition which do not digress extensively from their original presentation. The subtle slowing down of the tempo mitigates some tension in the musical discourse. Lutosławski's ambiguous tonal scheme can particularly be seen in this section, where hints of bi-tonality appear simultaneously in both hands. At the beginning of the development, for example, the left hand starts with a syncopated D note above the G pedal point while the right hand restates Segment 1-1 in F-sharp major.

Example 3-14. Development. Lutosławski, Piano Sonata, 1st movement, mm. 87-90.

The image shows a musical score for the development section of Lutosławski's Piano Sonata, 1st movement, measures 87-90. The score is in 4/4 time and marked 'Meno mosso' and 'mf, poco rubato'. It consists of two systems of piano music. The first system (measures 87-90) features a syncopated D note in the left hand and a melodic line in the right hand. The second system (measures 91-94) continues the melodic development in the right hand with various fingering indications (5, 3, 5, 5, 2, 4, 4, 2, 4) and rests in the left hand.

Starting at measure 110, a serene atmosphere emerges. In Segment 2-1 of the second theme group, the major 2nd intervallic motive is alternated between the left hand bass line and the right hand, alto inner voice (mm. 110-113). In measures 114-117, the motive is presented in *stretto* between the hands.

Example 3-15. Development. Lutosławski, Piano Sonata, 1st movement, mm. 110-118.

Motive from mm. 36-

Major 2nd

The development concludes with a dissolution (m. 135) based on [Segment 2-1] of the second theme group (mm. 36-38). As defined by Wallace Berry, “the Dissolution of a unit is its failure to continue on an established course, to an expected conclusion, or in a previously implied direction. Often the material disintegrates into thematically insignificant figuration. Or it may stop at a certain point, a fragment then repeated in variants, reaching a tentative cadence, or avoiding the cadence.”⁵⁷ Here, the thin texture creates harmonic relaxation and allows the single melodic line to gradually transform rhythmically from eighth notes to sixteenth notes. Even more so, this transformation skillfully leads to the apparent arrival of the recapitulation by

⁵⁷ Wallace Berry. *Form in Music* (Upper Saddle River: Prentice Hall Inc., 1986), 55.

evolving into the accompanimental pattern from the first measure of the movement. Lutosławski disguises the entrance of the recapitulation by interposing a brief false recapitulation. Segment 1-1 appears in measure 140 and continues normally until the downbeat of measure 143, giving the impression that the Recapitulation has arrived. Nonetheless, the texture quickly dissolves into a single melodic line following the first beat of measure 143. Here, Lutosławski writes ‘*meno mosso, poco accel.*’. The additional *accelerando* is also written in the music, as the rhythm evolves from eighth triplets to sixteenth notes. The figuration reaches *Tempo I* in the downbeat of measure 145, where the real recapitulation formally begins.

Example 3-16. Lutosławski, Piano Sonata, 1st movement, mm. 135-143.

The musical score consists of three systems of piano music. The first system, measures 135-137, is labeled 'Bridge' and begins with a piano (*pp*) dynamic and the tempo marking 'meno mosso espressivo'. The second system, measures 138-140, is labeled 'False Recapitulation' and includes the marking 'poco accel.' and 'Tempo I molto espress.'. The third system, measures 141-143, continues the 'False Recapitulation' with the marking 'meno mosso, poco accel.'. The score shows a transition from a piano accompaniment to a single melodic line.

In the case of Lutosławski’s sonata, the real recapitulation begins in measure 145. Lutosławski once again exposes the same tonal scheme used at the beginning of

the exposition. The melodic contour is similar to the one of Segment 1-1, yet with slight variations in the intervallic relations and divided between the hands. For instance, in measure 148, the main motive moves down to the left hand part, and the right hand presents the idea of Bridge 1-1, the major 2nd. Measures 149-150 (which correspond to measure 6 in the exposition), are transformed by augmentation and expand into two measures through different harmonic and melodic configurations.

Example 3-17. Lutoslawski, Piano Sonata, 1st movement, mm. 5-6 and mm. 145-150.

[Segment 1-1] mm. 5-6

Recapitulation: mm. 145-150

Tempo I

pp

Lutosławski restates modified versions of Segment 1-1 and Segment 1-2 of the first theme group using the same harmonic figurations, but starting with measure 151, Segment 1-2 is transposed a fourth up. Measures 156-157 and measures 164-165 are inserted to expand the existing sections. Bridge 1-4 was five measures long in the exposition, but in the recapitulation it is modified and extended for five more measures. Bridge 1'-4 occurs between measures 188-197 of the recapitulation.

Example 3-18. Lutosławski Piano Sonata, 1st movement, mm. 188-197.

[Bridge 1'-4]

The musical score for Bridge 1'-4 consists of five systems of music, each with a treble and bass clef staff. The first system starts at measure 188 and includes a dynamic marking of *ff*. The second system begins at measure 190. The third system starts at measure 192. The fourth system begins at measure 194. The fifth system starts at measure 196 and concludes with a key signature change to two flats (B-flat and E-flat). The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Fingering numbers (1-5) are provided for the right hand throughout the piece.

Compared to the exposition, development and recapitulation, the beginning of the *Coda* is not clearly perceived from an analytical standpoint. According to William E. Caplin, in general, the *Coda* starts where the material of the recapitulation no longer corresponds to the one of the exposition.⁵⁸ Measures 225-229 are an extension of measure 224; this occurs both through the insertion of the motivic idea from measure 2, and the repetition and augmentation of the major 2nd motive.

Example 3-19. Lutosławski Piano Sonata, 1st movement, mm. 224-229.

The *Coda* therefore begins in measure 230. It is based on the first measure of the movement and presents the same harmonic progression of E-flat minor, F minor, B-flat minor. The basic motive derives from the bass line of measures 2-3: E-flat, D-flat and C. The basic motive derives from the bass line of measures 2-3: E-flat, D-flat and C. The right hand in measures 239-242 presents the principal motive of the movement paired with the most commonly used interval, the major 2nd. Measures 243-246 present the material from Bridge 1-3 in the exposition in B-flat minor,

⁵⁸ Ibid., 181

reasserting the tonic function of this tonality.

Example 3-20. Lutosławski Piano Sonata, 1st movement, mm.230-246.

Tempo I

230 *poco sf pp* *poco marc.*

232

234 *cresc. poco a poco*

237 *poco marcato* *dim.*

240 *pp* *dim. e rit. poco a poco*

243 *ppp*

The first movement's structure presents an obvious reference to conventional sonata form. Nonetheless, harmonically speaking, Lutosławski often changes the key signature and avoids cadential resolutions not only in the recapitulation, but throughout the entire movement. This disturbs the tonal center and the harmonic stability of the work. Therefore, even though a sense of key can be felt and the tonal areas are recognizable, a fundamentally stable harmonic scheme is not structurally visible. Unlike his later works, Lutosławski uses compositional techniques such as 'motivic transformation' and 'developing variation' while establishing the intervallic components of motives, namely 2nds, 4ths and 5ths. The compositional treatment of these intervallic components serves as a base to develop the entire sonata, creatively involving slight modification, expansion and transposition.

Table 1. Lutosławski Piano Sonata 1st Movement

Exposition	1 st Theme Group	Segment 1-1	mm. 1-6
		Segment 1-2	mm. 7-12
		Segment 1-3	mm. 13-24
		Segment 1-4	mm. 25-35
	2 nd Theme Group	Segment 2-1	mm. 36-45
		Segment 2-2	mm. 46-54
	Closing Theme	mm. 55-86	
Development		mm. 87-144	
		False Recapitulation	mm. 140-144
Recapitulation	1 st Theme Group	Segment 1'-1	mm. 145-150
		Segment 1'-2	mm. 151-158
		Segment 1'-3	mm. 159-175
		Segment 1'-4	mm. 176-197
	2 nd Theme Group	Segment 2'-1	mm. 198-214
		Segment 2'-2	mm. 215-229
Coda		mm. 230-246	

2. Second Movement: Adagio ma non troppo

The second movement in 3/4 time, consists of four sections (excluding Coda): A-B-A'-B'. As observed in Chapter II, it is written in abridged sonata form. The A and B correspond respectively to the first and second themes of the exposition, and A' and B' follows the traditional principles of the recapitulation.

The A section is structured as follows: 4(2+2) + 3 + 4(2+2). The A section has two different motivic ideas. The first [Segment 1-1] opens softly and with a somber dotted rhythmic chord in F minor. This is followed by two fragmented groups of 2 and 3 eighth notes which evoke bell-like sonorities due to their high register and implied pedal. Segment 1-1 is presented as two contrasting moods, providing a stylistic difference and creating a tense atmosphere. The second motive [Segment 1-2] appears in measures 5-7 and serves to briefly release the tension previously generated (the 'tense' motive from measure 1 comes back in E-flat and modulates to G, V/V of the home key).

Like the first movement, the most prominent intervallic components in this *Adagio* are 2nds, 4ths and 5ths. As mentioned earlier, their appearance in all the movements serves as a link and provides a strong element of unity to the sonata.

Example 3-21. Lutosławski Piano Sonata, 2nd movement, mm. 1-12.

The musical score for Example 3-21 consists of four systems of piano music. The first system (mm. 1-2) is labeled "[Segment 1-1]" and features the tempo marking "Adagio ma non troppo". The second system (mm. 3-4) is labeled "[Segment 1-2]". The third system (mm. 5-6) includes dynamic markings "poco sf" and "p". The fourth system (mm. 9-10) is labeled "[Transition]" and ends with a "v/V" marking. The score includes various musical notations such as dynamics (p, pp, mf), articulation (accents), and phrasing slurs.

The influence of Ravel, Debussy and Scriabin can be clearly perceived in the novel keyboard style employed by Szymanowski in his *Twelve Studies* Op. 33. While there is no definite indication that this innovative approach had some bearing on Lutosławski, it is possible to infer a correlation between Szymanowski's *Study* Op. 33 No. 8 and the second movement of Lutosławski's sonata. The funereal dotted motive shown in Example 3-22 is akin to the first rhythmic motive of Szymanowski's Op. 33 No. 8 (Example 3-23). Szymanowski employs a tritone (D/A-flat) in the opening

sonority, and the last two eighth notes of Segment 1-1 in Lutosławski's second movement contain a tritone as well.

Example 3-22. Lutosławski Piano Sonata, 2nd movement, mm. 1-2.

Lutosławski's Piano Sonata, 2nd Movement

Adagio ma non troppo

Tritone

Example 3-23. Szymanowski *Twelve Studies*, Op. 33 No. 8 m.1.

Szymanowski's Twelve Studies, Op. 33. No. 8

Lento assai mesto

Tritone

The transition modulates from the key of G minor to E-flat major as the B section (second theme group) starts. Measures 13-20 introduce a hemiola, as well as other irregular groupings of notes. The material of the B section subtly resembles the first theme of the first movement. There are two measures of introduction in 2/4 time before the melody is presented.

Compared to the first movement, which introduces a more impressionistic

ambience, the second movement has more of a Post-romantic character, especially in the B Section. This is consistent with elements found in the second movement: Lutosławski uses a Classical sonata format, but the harmony and musical atmosphere created are more reminiscent of Romantic expression.

Section B shows a series of progressions similar to the ones occurring in the first theme of the first movement: the melodic motive, G-F-(A-flat)-G, corresponds with F-E-flat-F in the first theme of the first movement. The left hand motive E-flat-D-flat-C, derived from measures 2-3 of the first movement, is presented in augmentation (half notes) in the left hand part.

Example 3-24. Lutosławski Piano Sonata, 1st and 2nd movement, mm. 1-4 and mm. 21-27 respectively.

The 1st theme of the 1st Movement: mm. 1-4

Allegro
pp
con Ped. legato
p. marcato
 1 3 2 4 2
 2 1 5 1 2 1
 3 2 4 1 3 1
 2 4 1 3 1

The 2nd theme of the 2nd Movement: mm. 21-27

a tempo
pp
 21
 22
 23
 24
 25
 26
 27

While the formal structures of both the first and second movements do not stray from Classical procedures, the harmonic processes do. However, even Beethoven was known for repeatedly innovating in ways contrary to conventional

Classical molds. An example of this is the extended false recapitulation which occurs in the first movement of his Piano Sonata in C Major, Op. 53 "*Waldstein*." Here, the first and second themes are in the keys of C major and A major, respectively.

Beethoven resolves this harmonic eccentricity in the coda, where the second theme is finally presented in the home key of C major.

Following Beethoven's lead, Lutosławski experiments with tonal schemes in the second movement of his Piano Sonata. The first and second themes of the exposition are in the keys of F minor and E-flat major (although ample allusions to C minor are present as well), but change in the recapitulation to F minor and A-flat major. After the B section, a transition follows beginning in measure 48. As mentioned earlier, the movement omits a development, and the transition therefore leads directly to the A' section of the recapitulation. Like the first movement, the recapitulation of the second movement is modified and expanded, having a structure of $4(2+2)+2(1+1)+5(3+2)+3+5(1+3+1)$. The recapitulation is anticipated by a passage in F-sharp minor, but this key is not firmly established. This section expands in measures 59-65, finally modulating to the home key of F minor as it progresses directly to the major 2nd motive from measure 66.

Example 3-25. Lutosławski, Piano Sonata, 2nd movement, mm. 55-65.

The image shows a musical score for Example 3-25, Lutosławski's Piano Sonata, 2nd movement, measures 55-65. The score is in piano and consists of four systems of two staves each. The first system (measures 55-56) is labeled "Recapitulation" and includes dynamics *più f*, *mf*, and *f*. The second system (measures 57-58) is labeled "Expansion" and includes *mf* and *dim.*. The third system (measures 59-60) and the fourth system (measures 61-62) continue the musical progression. The key signature changes from one sharp to two flats between measures 58 and 59.

The melody in measures 89-96 is played once, and then is doubled in octaves and played in a higher register; this occurs in the section beginning in measure 106. Both sections share the same melodic progression, but the second one has a thicker and more elaborate texture (see Example 3-26). The expansion begins in measure 119, and leads to a climax, presented unexpectedly in *pp* (measure 127).

Example 3-26. Lutosławski, Piano Sonata, 2nd movement, mm. 88-96 and mm. 105-113.

mm. 88-96

mm. 89

First system of the musical score, measures 88-90. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The key signature is three flats (B-flat major/C minor) and the time signature is 3/4.

Second system of the musical score, measures 91-92. The melodic line continues with slurs and accents. The left hand accompaniment remains consistent. The key signature and time signature are 3/4.

Third system of the musical score, measures 93-96. The melodic line concludes with a final note. The left hand accompaniment continues. The key signature and time signature are 3/4.

mm. 105-113

mm. 106

First system of the second section, measures 105-107. The right hand includes fingering numbers (5, 4, 1) and slurs. The left hand has a bass line with slurs. The key signature is three flats and the time signature is 3/4.

Second system of the second section, measures 108-109. The melodic line continues with slurs and accents. The left hand accompaniment continues. The key signature and time signature are 3/4.

Third system of the second section, measures 110-113. The right hand includes complex fingering (2, 1, 2, 5, 5, 1) and slurs. The left hand has a bass line with slurs. The key signature is three flats and the time signature is 3/4.

There is a short coda starting in measure 147 which develops the dotted rhythmic material found in measure 1 in the tonic key of F minor.

Example 3-27. Lutosławski, Piano Sonata, 2nd movement, mm. 147-153.

The image shows a musical score for the coda of Lutosławski's Piano Sonata, 2nd movement, measures 147-153. The score is in F minor and 3/4 time. It features a piano part with a dotted rhythmic motif. Measure 147 is marked 'a tempo' and 'mf cresc.'. Measure 149 is marked 'poco f' and 'pp'. A box labeled 'Coda' is placed to the left of the score.

As mentioned earlier, both melodic and harmonic components arise from the transformation of intervallic-based cells. As has been seen so far in the first and second movement of this sonata, these components are built following the precepts of ‘thematic transformation.’ The first intervallic motive in measure 2 of the first movement, F-E-flat-F-C, continuously appears in each movement. This compositional technique is used even more extensively in the last movement.

Table 2. Lutosławski Piano Sonata 2nd Movement

Exposition	1 st Theme (A)	mm. 1-21a
	2 nd Theme (B)	mm. 21b-54
Recapitulation	1 st Theme (A')	mm. 55-81
	2 nd Theme (B')	mm. 82-142a
Coda	mm. 142b-153	

3. Third Movement: Andante-Allegretto

Categorizing the form of the last movement is a less straightforward matter. The movement is divided into seven sections (excluding the *Coda*): A-B-C-D-A'-B'-C'. Lutosławski uses the slow section, *Andantino*, as an introduction to the opening A section; interestingly, however, the *Andantino* also reappears after the D section. Each section applies correspondingly to the following parts of the sonata form: Introduction (A)-Exposition containing the first (B) and second (C) theme groups- Development (D)- Interlude (A')- Recapitulation (B' and C').

The A section, in turn, begins with a dotted rhythmic figure in the left hand part. This slow introduction begins in the dominant of B-flat minor, and presents a series of unstable harmonies, including compound minor versions of the Phrygian and Aeolian modes that were discussed in Chapter II (Example 2-12). Additionally, the infrequent use of melodic and rhythmic progressions reflects the musical ambiguity of the slow introduction. Typical slow introductions generally begin in the tonic key and remain in that key throughout. Two suitable examples of this are the slow introductions of Beethoven's Piano Sonatas Op. 13 and Op. 81a, which decisively ascertain the tonic keys of C minor and E-flat major, respectively. Despite the absence of the tonic key in Lutosławski's introduction, the main tonality of the last movement, B-flat minor, can be clearly perceived beginning in the B section (the first theme of the movement).

The use of the 'thematic transformation' technique can also be observed in this movement. The first four notes of the movement, F-E-flat-F-C are derived from the first movement, fundamentally revolving around the principal motive of the entire

sonata. Additionally, the notes, E-flat-F-C are presented in an augmented rhythmic figure from measure 4 to measure 6. Moreover, melodic motives based on fourths and fifths appear simultaneously in the left hand in a dotted rhythmic figure, anticipating the rhythmic motive of the right hand in measures 34 and 35.

Example 3-28. [Section A]. Lutosławski, Piano Sonata, 3rd movement, mm. 1-10.

The image shows a musical score for the first ten measures of the third movement of Lutosławski's Piano Sonata. The score is in B-flat major, 3/4 time, and marked 'mp'. It features a tempo change from 'Andante' to 'Augmented' at measure 4. The right hand has a melodic line with a dotted rhythm, and the left hand has a dotted rhythmic figure. A box highlights the notes E-flat, F, and C in the right hand, labeled '4th' and '5th'. Fingerings are indicated for both hands.

Unlike the second movement's Post-romantic character, the last movement of the sonata reveals more of a neoclassical tendency.⁵⁹ Here, Lutosławski appears to get his inspiration from the music of Ravel, Debussy, and even Stravinsky or Hindemith.

The B section which follows is in the key of B-flat minor and presents a tempo change to *Allegretto*. It contains the first theme of the sonata form and resembles a *toccata*. This is another instance where Lutosławski could have been influenced by Debussy and Ravel, since both *Pour le Piano* and *Le tombeau de*

⁵⁹ According to Steven Stucky, Polish Neoclassicism dates from 1926, the year of Stanisław Wiechowicz's symphonic scherzo *Chimiel*.

Couperin have pieces in toccata style.⁶⁰ The most distinguishable characteristic of the *toccata* in Lutosławski's sonata is the series of rapid figurations which extend from measures 27 through 55. The motive found in measures 2 and 3 of this movement (which is essentially derived from measure 2 of the first movement) is transformed and developed into more complex rhythmic figures throughout this section.

⁶⁰ John Caldwell. "Toccata." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035> (accessed June 16, 2011).

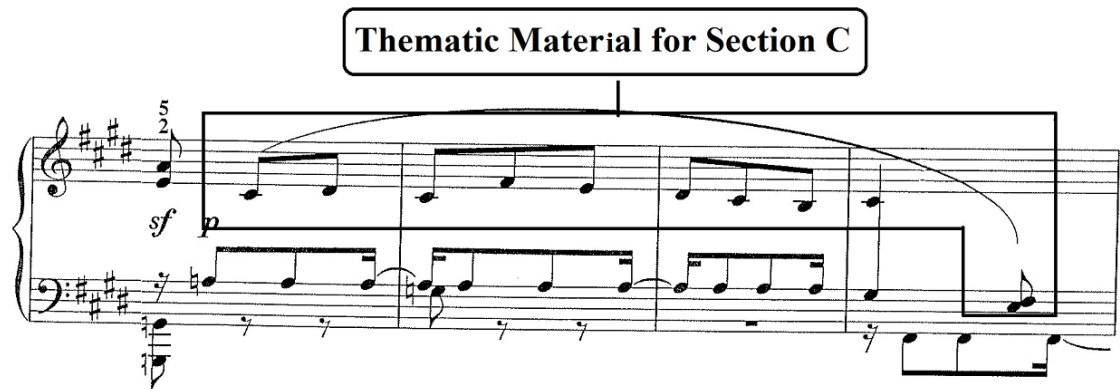
Example 3-29. [Section B]. Lutosławski, Piano Sonata, 3rd movement, mm. 27-50.

The image displays a musical score for the 3rd movement of Lutosławski's Piano Sonata, specifically Section B (mm. 27-50). At the top, an inset box labeled "mm. 1-3" shows the beginning of the piece in 3/8 time, marked "Andante". The main score starts at measure 27, marked "Allegretto". The right hand (RH) features a complex melodic line with numerous slurs and fingerings (e.g., 2 3 2 1, 2, 3 2 1). The left hand (LH) provides a rhythmic accompaniment with eighth notes and slurs. Dynamics include *f*, *dim.*, *stacc.*, *p*, *sf*, *p*, *cresc.*, and *p, legato*. The score concludes at measure 50 with a final chord and a fermata.

The conclusion of Section B is followed by a short transition foreshadowing the thematic materials to be presented in section C.

Example 3-30. Transition, Lutosławski, Piano Sonata, 3rd movement, mm. 56-59.

Thematic Material for Section C



Section C functions as the second theme of the exposition, and begins in C-sharp minor. The second theme can be divided into two segments, the first one occurring from measures 69 to measure 98, and the second one from measure 99 to 117. The second segment contains simpler rhythmic patterns and a thinner texture, which in turn serve to evoke a tranquil and serene atmosphere.

The second theme begins in 2/4 time and is headed *Stesso movimento* (♩=♩). Measures 66-68 prepare this through a hemiola rhythm. This theme has several similarities with the second theme of the first movement, including the use of a two-against-three rhythm figure, as well as similar melodic and rhythmic figurations.

Example 3-31. [Section C]. Lutosławski, Piano Sonata, 3rd movement, mm. 69-86.

1st mvt: mm. 36-37

3rd mvt: mm. 69-86

Stesso movimento (♩ = ♩)

The following example illustrates Lutosławski's motivic transformation technique. Lutosławski uses either fractions of the motive or the entire motivic line to

progress and develop the following sections.

Example 3-32. [Section C]. Lutosławski, Piano Sonata, 3rd movement, mm. 69-76.

The musical score for Example 3-32 consists of two staves, treble and bass clef, in 3/4 time with a key signature of one sharp (F#). The score is divided into two sections: '[Fraction 1]' (measures 69-74) and '[Fraction 2]' (measures 75-76). A bracket labeled '[Motive]' spans measures 69-76. Fingerings are indicated by numbers 1-5. The bass staff includes a 'p' (piano) dynamic marking and a fermata over the final measure.

Fraction 1 is repeatedly employed in measures 77-79 and 82. After the short bridge in measures 82 and 83, the entire [Motive] is broadly presented as both hands play the melody and accompaniment in octaves from measures 84 through 90, followed by Fraction 2.

Example 3-33. [Section C]. Lutosławski, Piano Sonata, 3rd movement, mm. 77-95

The image displays a musical score for the 3rd movement of Lutosławski's Piano Sonata, specifically Section C (measures 77-95). The score is written for piano in C-sharp minor, 3/4 time. It is divided into several segments:

- [Fraction 1]**: Measures 77-80, featuring a melodic line with triplets and a bass line with a septuplet.
- [Motive]**: Measures 83-86, marked *poco f*, featuring a melodic line with triplets and a bass line with a septuplet.
- [Fraction 2]**: Measures 90-95, marked *p*, featuring a melodic line with a triplet and a bass line with a septuplet.

The score includes various dynamic markings such as *cresc.*, *poco f*, *sf*, and *p*. It also features various rhythmic figures, including triplets and septuplets, and articulation like accents and slurs.

The first and second segments present different moods. The second segment of the second theme, still in C-sharp minor, employs a new melodic passage; it includes rhythmic figures such as triplets, which had first appeared in the initial segment. Beginning in measure 115, the key appears to modulate rapidly. The motivic idea of the first theme (measure 32) is reintroduced in augmentation in measures 118

and 119. The rhythmic figures also change in anticipation of the next section: a development, starting in measure 120.

The principal material explored in the development [Section D] is that of the first theme. Measures 118-127 correspond with measures 32-41 of the first theme, and measures 128-133 incorporate figurations similar to those introduced in measures 51-55. Following an E major chord, measures 133-134 explore a motivic idea from the first theme which had initially been presented in measure 32. Beginning in measure 135, the transition melody introduced in measures 55-68 is played by the left hand in canonic style over modulating sequences derived from the motivic idea.

Example 3-34. [Section D]. Lutosławski, Piano Sonata, 3rd movement, mm. 118-142.

The image displays a musical score for the 3rd movement of Lutosławski's Piano Sonata, specifically Section D (measures 118-142). The score is presented in a piano arrangement with treble and bass clefs. It is annotated with several key sections:

- Augmentation:** Measures 118-120, featuring a melodic line with fingerings (4, 5, 4, 5, 4) and a bass line with a *sf* dynamic.
- Development:** Measures 121-131, showing a complex melodic and rhythmic passage with various fingerings and dynamics.
- Modulating Sequences:** Measures 132-142, characterized by a series of chords and melodic fragments that facilitate modulation.

A callout box on the right side of the score shows a specific sequence of notes: 2, 3, 2, 1, 2, which is identified as measure 32.

After elaborating on several existing motivic ideas, Lutosławski interpolates additional passages to further extend the development. The transition starting in measure 178 in D major is mainly composed of 16th note triplets; these rhythmically drive the passage and lead to Section A', which in turn presents a reprise of the slow introductory section (measure 201).

A considerable number of sonatas and symphonies employ a slow introduction at the beginning. As mentioned earlier, the first movement of Beethoven's Piano Sonata Op. 13 'Pathétique,' opens with a slow introductory section which reappears before the development and *Coda* sections. Compared to Beethoven's inserted slow section, which only uses part of the initial material when restated, Lutosławski repeats the entire slow section, even extending it through the addition of several measures in the tonic key, B-flat minor. This is indicative that the last movement of Lutosławski's sonata is a slightly unconventional and modified version of sonata form.

Example 3-35. [Section A']. Lutosławski, Piano Sonata, 3rd movement, mm. 201-227.

Andantino

[Section A']

201 dolce

8.....1

204

210

[Additional Measures]

218

224 tranquillo

Similar to the procedures undertaken in the first movement, Lutosławski also includes a false recapitulation; the feeling of ‘hesitation’ here is comparable to that of the recapitulation in the first movement. The false recapitulation is achieved by incorporating material which originally appeared in measures 225-234 of both the slow and fast sections. The real recapitulation (Sections B’ and C’) begins in measure 235, and initially features a harmonic reworking of measures 235-240. The key of A-flat is ingeniously implied, but a slight modulation moves back to the home key, B-flat minor. Just as occurred in the first and second movements, the first theme [Section B’] of the recapitulation is expanded in size compared to that of the exposition. While the transition following the first theme of the exposition presented an A^{7th} chord, the one in the recapitulation is an E-flat^{7th} chord. This in turn leads to the second theme in B-flat, reasserting this tonality as the tonic. This extends to other transitions as well, although a sustained tonal center in strong cadential resolutions is lessened due to dissonant harmonic progressions.

Example 3-36. [Section B and B']. Lutosławski, Piano Sonata, 3rd movement.

[Section B] mm. 51-59

Transition

[Section B'] mm. 268-275

Transition

The transition beginning in measure 274 of the recapitulation is also expanded (measures 281-298). In measures 281-295, the transition melody is combined with the motivic idea from the first theme (measure 32), which was derived from the introduction.

Example 3-37. Lutosławski, Piano Sonata, 3rd movement, mm. 281-283.

Musical score for Example 3-37, showing piano and right-hand parts. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piano part (bottom staff) consists of a steady eighth-note accompaniment. The right-hand part (top staff) features a melodic line with several chords and intervals. Fingering diagrams are provided for the right hand, showing fingerings for intervals of 4 and 5, and for chords. The measure numbers 281, 282, and 283 are indicated on the left side of the score.

Unlike the exposition, the second theme at the beginning of Section C' appears in octave doublings, widening the range of the passage and creating an effective climax.

Example 3-38. [Section C']. Lutosławski, Piano Sonata, 3rd movement, mm. 299-309.

[Section C']
Stesso movimento

Musical score for Example 3-38, showing piano and right-hand parts. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piano part (bottom staff) consists of a steady eighth-note accompaniment. The right-hand part (top staff) features a melodic line with several triplets and octave doublings. The measure numbers 299, 302, and 306 are indicated on the left side of the score.

As we have seen, Lutosławski's tonal scheme for this movement revolves around the key of B-flat minor. Even though the first theme [Section B] in B-flat minor and the second theme [Section C] in C-sharp minor are not representative of the key relationships that would normally be found in sonata form, the general harmonic structure of the movement is conventional in design. After the development [Section D], the corresponding sections of A' B' and C' in the recapitulation further assert the key of B-flat minor, which is the key of the first theme [Section B].

The *Coda*, beginning in measure 365, is of particular interest. The top voice is played an octave higher in the right hand, and introduces a melody recalling the first theme of the first movement. This time however, the melodic motive is in the key of B-flat and has been rhythmically augmented. While tonal uncertainty might have been present at the beginning of the first movement, Lutosławski leaves little doubt in this *Coda* about his intentions to reassert B-flat minor as the main tonality of this composition.

Example 3-39. Lutosławski, Piano Sonata, 3rd movement, mm. 365-382.

Tablet 3. Lutosławski Piano Sonata 3rd Movement

Introduction	Section A	mm. 1-26
Exposition	Section B	mm. 27-68
	Section C	mm. 69-119
Development	Section D	mm. 120-200

Interlude	Section A'	mm. 201-227
	False Recapitulation	mm. 228-234
Recapitulation	Section B'	mm. 235-298
	Section C	mm. 299-364
Coda	mm. 365-398	

Lutosławski's Piano Sonata is the only extant work for present-day scholars to grasp and analyze his early musical development. Unlike his later works, the sonata is written using traditional approaches. The analysis conducted in this chapter provided a clearer view of Lutosławski's compositional style and describes the way he managed to merge conventional forms from the Classical era with novel harmonic structures based on Impressionistic models.

Lutosławski uses sonata form or variants of it in each of the movements. The first movement follows the form faithfully, while the second movement is in abridged sonata form, and the third movement is in modified sonata form. The basic structural foundations of the piece are conservatively tied to traditions of the past. Even the order of the movements, (fast-slow-fast) is consistent with sonatas from the Viennese Classical Period.

The one of the most innovative aspects of the sonata is its harmonic treatment. The music frequently changes *tempi* and despite key signatures, there is a constant

display of unstable harmonic progressions. Tonal centers can be perceived and are recognizable to a certain extent, but cadential resolutions are usually disfigured by dissonance.

Lutosławski employs motives built on specific intervallic relations and develops them differently in each movement. All of the motives derive from the initial motivic cell presented in Segment 1-1, and develop progressively to form other motives and themes. This sophisticated process of thematic transformation serves to provide harmonic and melodic coherence to the work, unifying the sonata as a whole.

CHAPTER IV

SCORE COMPARISON, PIANISTIC CONSIDERATIONS AND MUSICAL MARKINGS

As described in previous chapters, only a small number of Lutosławski's early works are extant. The manuscript of the Piano Sonata is the one of the few that survived through World War II and the Warsaw Uprising. Lutosławski noted the work's completion date at the end of the last movement: Warszawa, 29/XII 1934. He also jotted down the approximate performance duration of the movements: nine, six and nine minutes, respectively.

1. Textual Discrepancies between the Manuscript and the Printed Score

Discrepancies have been found in the works of many composers in the past, and are generally due to the absence of an original manuscript (or numerous manuscripts, as in the case of Chopin). This affects decisions made by editors, which many times result in altering the work in question. Occasionally, discrepancies in a score itself can lead to misapprehension from both performers and scholars, while at other times they are understood simply as negligible issues. That being said, and despite the fact that publication of Lutosławski's sonata is quite recent, there are numerous differences between the manuscript and printed score of Lutosławski's Piano Sonata. This is even more surprising considering the fact that the only edition published so far by Polskie Wydawnictwo Muzyczne SA is based solely on the manuscript. A recording by the composer himself is not known to exist, which means

that apparent errors in the sonata's printed score can only be compared and contrasted with the original manuscript.

Previous to describing specific cases, it is important to understand the reason for these anomalies, and the types of changes being discussed. In general, it may be assumed that such incongruence between two primary sources is the product of a composer's negligent and abstruse writing, resulting in an editor's desire to "correct" inconsistencies. In other instances, variances could be the result of simple printing errors. The origin of discrepancies in Lutosławski's Piano Sonata is hard to point out since as mentioned above there is no original recording or any other written source besides the manuscript.

The appearance of disparities between a manuscript and a printed score is a serious matter. These changes can negatively affect many important elements in a piece, including style, phrasing, dynamics, harmonic content, and even technical issues, like fingering and hand distribution. As such, it is imperative that an analysis of relevant examples from the sonata is included in this study.

In measure 6 of the first movement of the score, a G quarter note and E-flat eighth note are printed in the melodic right hand part. However, the manuscript shows that Lutosławski clearly wrote the pitches G and C. This is consistent with important elements like cyclicity and thematic development, which is based on the use of mainly three intervals, including fifths. It appears to be an example of a simple printing error.

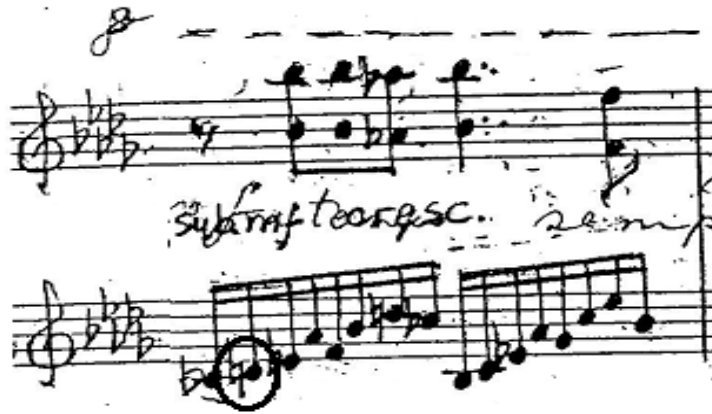
Example 4-1. Lutosławski, Piano Sonata, 1st movement, m. 6 (Printed score).

Example 4-2. Lutosławski, Piano Sonata, 1st movement, m. 6 (Manuscript).

Another instance which can be considered a printing error occurs in measure 176 of the first movement. In the manuscript, Lutosławski wrote a natural sign before the D sixteenth note in the left hand, but the printed score shows a D-flat instead.

Example 4-3. Lutosławski, Piano Sonata, 1st movement, mm. 176 (Printed score).

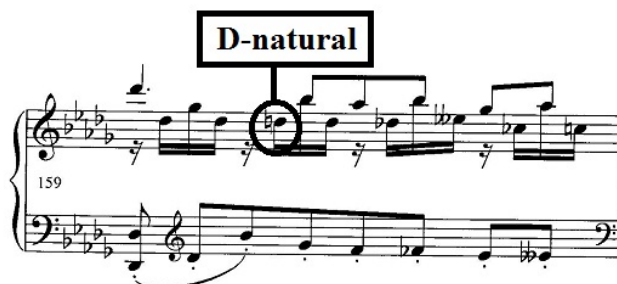
Example 4-4. Lutosławski, Piano Sonata, 1st movement, m. 176 (Manuscript).



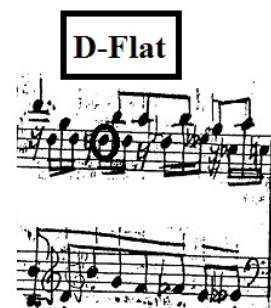
Measure 159 in the first movement illustrates a disparity resulting from a printing mistake. The circled D of the second beat in the right hand is flat in the manuscript, but natural in the printed edition (see Example 4-5). While the manuscript is generally the most trustworthy source to resolve inconsistencies, comparing this measure with its corresponding one in the exposition (measure 13) also proves to be helpful in this instance (see Example 4-6).

Example 4-5. Lutosławski, Piano Sonata, 1st movement, mm. 159 (Printed score and manuscript).

[Printed Score]



[Manuscript]



Example 4-6. Lutosławski, Piano Sonata, 1st movement, m. 13.

The image shows a musical score for Example 4-6, which is a piano sonata by Witold Lutosławski. It features two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is for measure 13. In the right hand, there are three chords. The final chord of the measure is circled in black, and a label 'A-flat' in a black box with a line pointing to the circled chord is positioned above it. The circled chord consists of a quarter note E-flat in the treble clef and a quarter note B-flat in the bass clef. The left hand part consists of a series of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat.

The chord which is circled in Example 4-7 presents a deviation from the manuscript which is not easy to solve, and could be a mistake by the composer, the editor or both. In the last chord of the measure in the right hand part, the printed edition includes a flat sign for the top E which does not appear in the original manuscript. There are two possible explanations for the difference (see Example 4-8):

1. Based on the octave doublings occurring in the previous two chords (F-sharps in both the bottom and top notes of each one), it would be safe to assume that Lutosławski also intended to have an octave doubling for the last eighth note chord in the measure. As such, if E-flat was the intended pitch for such a doubling, a flat sign was needed in the top E to go along with the one in the bottom note (which was first flatted in the last sixteenth note of beat 2).
2. If Lutosławski meant for the last chord to contain an E-natural octave doubling, a natural sign to cancel the previously written flat was necessary in the bottom note (and may be found on the third beat in the left hand).

Example 4-7. Lutosławski, Piano Sonata, 1st movement, m. 20.

The image shows two versions of musical notation for Example 4-7. On the left is the "[Printed Score]", which features a treble clef staff with a circled chord in measure 20 containing a flat sign (b) before the notes. On the right is the "[Manuscript]", which shows the same circled chord but with a sharp sign (#) before the notes. Both versions include fingerings (2, 5, 4, 5, 2) and dynamic markings (>) above the notes.

Example 4-8. Possible clarifications of editorial inconsistency. Lutosławski, Piano Sonata, 1st movement, m. 20.

The image presents two alternative editorial clarifications for Example 4-8, labeled 1) and 2). Both show a treble clef staff with a circled chord in measure 20. In version 1), the chord contains a flat sign (b) before the notes. In version 2), the chord contains a sharp sign (#) before the notes. A line connects the circled chord in version 2) to a circled chord in the bass staff below it, which also contains a sharp sign (#) before the notes.

This predicament can be clearly resolved by analyzing the intervallic relation of the same three chords when they reappear in the recapitulation (measure 168), as well as the use of this motive throughout the movement. The fact that the repeated note doubling found in the first two chords is always followed by a whole step down establishes that the second explanation above is the most coherent and probable. It appears that 1) Lutosławski forgot to cancel the existing E-flat in that measure, and 2) the editor decided to flatten the subsequent high E to provide what he believed to be an octave doubling. In any case, in author's opinion the correct spelling of the chord in question should be 'E-natural-C-E-natural.'

Besides the examples which have been examined in this paper, there is a

considerable number of additional discrepancies between the manuscript and the printed score. It is therefore recommended that any pianist performing the piece carefully compares both sources to avoid the textual mistakes.

2. Pianistic Considerations

A) Pedaling

Paderewski describes the significance of pedaling by stating:

The pedal is the strongest factor in musical expression at the piano, because first of all it is the only means of prolonging the sound... I repeat, it is the principal factor in expression because it adds to the volume and the duration of the sound... You must know it perfectly to be the master of the keyboard. Its importance cannot be overestimated.⁶¹

Debussy and Ravel were two representative French composers greatly admired by Lutosławski. A large portion of their piano works does not include detailed pedal markings despite the fact that their compositional style relies heavily on musical color and atmospheric sonorities. Whether by accident or design, Lutosławski included only two specific pedal marking in the manuscript of the Piano Sonata, occurring in measures 95 and 96 respectively of the first movement (see example 4-9). From here on, the word 'pedal' will refer to the damper pedal.

⁶¹ Ignacy Jan Paderewski and Mary Lawton, *The Paderewski Memoirs* (New York: Charles Scribner's Sons, 1938), 329.

Example 4-9. Lutosławski, Piano Sonata, 1st movement, mm. 95-96 (Manuscript).



Since there are no detailed verbal or written references expressed by Lutosławski in regard to the Piano Sonata, it is not possible to know his opinions and ideas regarding pedaling in the piece. Nonetheless, musical indications in his writing, dynamic markings and an understanding of his harmonic treatment are helpful when determining how to use either the soft, sostenuto or damper pedals. In addition to the specific pedaling indications found in measures 95-96, Lutosławski marks “*con ped*” at the beginning of the sonata, indicating that the piece should be played with a reasonable amount of damper pedal where not otherwise noted.

The first theme contains accompanimental figurations reminiscent of an Impressionistic atmosphere. Lutosławski places slurs (a) in the lowest notes of the left hand, which generally implies that the bass should be prolonged indeterminately. To properly shape the melody in the top voice and avoid clashing sonorities, the damper pedal can be used on the second and fourth beats of each measure while finger pedaling is employed on beats one and three, a technique that can be used in innumerable situations in piano literature.⁶²

⁶² Both Debussy and Ravel often used verbal directions in their scores to indicate the use of either the *una corda* or the damper pedal.

Example 4-10. Lutosławski, Piano Sonata, 1st movement, mm. 1-4.

The musical score consists of two systems. The first system is marked 'Allegro' and begins with a piano introduction in *pp* dynamics, with the instruction 'con Ped. legato'. The second system is marked 'p, marcato' and features a more active melodic line with various fingerings (1, 3, 2, 4, 2, 3, 2, 5, 2) and dynamic markings. Below the score, two boxes provide pedal suggestions: 'Finger Pedal Suggestion' and 'Damper Pedal Suggestion', with lines indicating their application to specific notes in the music.

In many sections, holding the pedal through different harmonies is required in order for the texture to have a misty and blurred effect. In these cases, a melodic line blends exquisitely with the pedals, helping to produce the Impressionistic atmospheres intended by Lutosławski. For this effect, a delicate and light touch is also needed.

Example 4-11. Lutosławski, Piano Sonata, 1st movement, mm. 42-43.

The image displays two systems of musical notation for a piano piece. The first system is marked 'a tempo' and the second system is marked 'pp'. Both systems feature complex chords and arpeggiated patterns in both hands, with fingerings and pedaling markings. Pedal markings are shown as 'P' in boxes with horizontal lines indicating the duration of the pedal effect.

Twentieth-century composers frequently used a marking commonly known as *laissez vibrer*, asking the pianist to press down the pedal for an unspecified amount of time.⁶³ There is no clear instruction on how long the pedal should be held. In general, having a proper understanding of the bass and harmony, as well as careful listening to the resulting sonorities prove to be most helpful when dealing with this type of situation. Lutosławski employs *laissez vibrer* throughout the sonata. Example 4-12 is an appropriate instance of where to hold the pedal for an extended period of time, letting it ring through the entire phrase until it fades away. This seems particularly fitting, considering that the fragment (b) should create echo-like sounds and have a contrasting effect with the first two beats. The pedal should be gradually lifted up, as illustrated.

⁶³ Heinrich Gebhard, *The Art of Pedaling: A Manual for the Use of the Piano Pedals*, with an introduction by Leonard Bernstein (New York: Franco Colombo, Inc., 1963), 23.

Example 4-12. Lutosławski, Piano Sonata, 2nd movement, mm. 1-5.

(b)

Adagio ma non troppo

p *pp* *p*

P

pp *p* *mf p*

P

Measures 129-132 also demand the use of a long pedal. This is a case where using the *sostenuto* pedal is not recommended, and holding the damper pedal for several measures at a time is suggested.

Example 4-13. Lutosławski, Piano Sonata, 2nd movement, mm. 127-132.

pp

P **P**

pp

P

When an organ point is written underneath diverse harmonies and cannot be sustained thoroughly, the simultaneous use of both sostenuto pedal and damper pedal presents a solution. In Example 4-14, the sostenuto pedal (S.P.) can hold the long organ point as the damper pedal (P) is changed, as needed.

Example 4-14. Lutosławski, Piano Sonata, 2nd movement, mm. 105-116.

The image displays a musical score for Example 4-14, consisting of four systems of piano and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings. Pedal markings are indicated by 'P' (damper pedal) and 'S.P.' (sostenuto pedal) below the staves. Fingering numbers (1-5) are also present above the notes.

System 1 (mm. 105-107): The piano staff begins with a long organ point. Pedal markings below the bass staff are: P (under m. 105), S.P. (under m. 106), and P (P) (under m. 107).

System 2 (mm. 108-110): Pedal markings below the bass staff are: S.P. (under m. 108), (P) (P) (under m. 109), S.P. (under m. 110), and P (P) (P) (under m. 111).

System 3 (mm. 111-113): Pedal markings below the bass staff are: S.P. (under m. 111), P P P (under m. 112), S.P. (under m. 113), P (under m. 114), and S.P. (under m. 115).

System 4 (mm. 114-116): Pedal markings below the bass staff are: S.P. (under m. 114), P P P (under m. 115), S.P. (under m. 116), and (P) P (under m. 117).

Despite lacking specific pedal marks, Lutosławski's Piano Sonata needs a great deal of pedal. There are times nonetheless when the use of pedal needs to be restrained, such as the Allegretto section of the third movement. The proper use of the pedal in the sonata provides a fitting musical atmosphere, creating the sonorities which Lutosławski originally intended, and resolving technical issues such as how to hold an organ point while playing in different registers.

B) Fingering

Lutosławski uses an expanded range and combines numerous voices, producing varied layers within the texture. The different sonorities arising from the different lines strongly resemble a series of orchestral effects which can be heard throughout the work. An example of this is measure 299 of the third movement, where four layers of voices and two melodic lines in octaves are combined with three-against-two rhythmic figures in different registers (see Example 4-15).

Example 4-15. Lutosławski, Piano Sonata, 3rd movement, mm. 299-309.

Stesso movimento

The musical score is presented in three systems, each starting with a circled '8' in the treble clef. The first system (mm. 299-301) shows a treble clef with a 3/4 time signature and a bass clef with a 3/4 time signature. The second system (mm. 302-305) continues the piece with similar notation. The third system (mm. 306-309) shows a change in time signature to 2/4 and includes various musical notations such as triplets, slurs, and dynamic markings.

These series of quasi orchestral textures exploring wide ranges require a high level of pianistic ability, and the complex figurations found in the sonata place extensive technical and musical demands on the performer. The writing at times could even appear to be the piano reduction of an orchestral work, making an unusually frequent extensive use of alternating hands on consecutive notes, indicated by the composer in the manuscript. Lutosławski provided extremely detailed fingerings in the manuscript, possibly for his own use, as he performed the sonata on a number of occasions in 1935.

Example 4-16. Alternating hands. Lutosławski, Piano Sonata, 2nd movement, mm. 100-104.

The image displays a musical score for the second movement of Lutosławski's Piano Sonata, measures 100-104. It features two systems of music, each with a grand staff (treble and bass clefs). The first system starts at measure 100 and ends at 102. The second system starts at measure 103 and ends at 104. The score includes various musical notations such as slurs, ties, and dynamic markings. Two specific passages are highlighted with black boxes. The first boxed passage, spanning measures 101-102, shows a complex sequence of notes in the right hand with fingering numbers 5, 1, 2, 2, 5, 3, 5, 4, 5 and an 8-measure rest in the left hand. The second boxed passage, spanning measures 103-104, shows a sequence of notes in the right hand with fingering numbers 1, 5, 1, 3, 1, 4, 1, 5 and an 8-measure rest in the left hand.

William Newman wrote about the importance of the fingering in his book, *The Pianist's Problems*, "The choice of and adherence to a fingering on a keyboard instrument can make or break a piece. It can profoundly affect memorizing, stage poise, technical mastery, speed of learning and general security at the piano."⁶⁴

Composers occasionally contribute their own ideas regarding fingerings and pedaling in their works. Leopold Godowsky went much further, filling his scores meticulously with the fingerings he used in performance, even offering several alternate fingerings for the same passage, in addition to the fact that he supplied pedal markings in minute detail. Most of Lutosławski's piano works contain detailed fingerings, except for chamber pieces like the Variations and the late work, Piano Concerto. In the Piano Sonata, the Two Studies (Etudes) and other pedagogical works also contain Lutosławski's original fingerings.

⁶⁴ William S. Newman, *The Pianist's Problems*, with a foreword by Arthur Loesser (New York: Da Capo Press, 1984), 98.

Example 4-17. Lutosławski's fingering. Piano Sonata, 1st movement, mm.35-46 (Manuscript).

The image displays a handwritten musical manuscript for piano, covering measures 35 through 46. The score is written in two staves (treble and bass clefs) and includes numerous handwritten annotations. These annotations include specific fingering numbers (e.g., 1-5, 2-3, 4-5, 5-4-3, 5-4-3-2-1, 5-4-3-2-1-2, 5-4-3-2-1-2-3, 5-4-3-2-1-2-3-4, 5-4-3-2-1-2-3-4-5, 5-4-3-2-1-2-3-4-5-6, 5-4-3-2-1-2-3-4-5-6-7, 5-4-3-2-1-2-3-4-5-6-7-8, 5-4-3-2-1-2-3-4-5-6-7-8-9, 5-4-3-2-1-2-3-4-5-6-7-8-9-10, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45, 5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46). The manuscript also includes dynamic markings such as *pp*, *p*, *f*, *ppicc*, and *ppicc*, and tempo markings like *rit.* and *atempo*. The notation is dense, with many notes and rests, and the handwriting is in black ink on white paper.

The selection of fingerings is a very personal choice involving much thought and careful experimentation. Factors like hand size and personal technical habits can play an important role. Pianists are in constant need of considering different fingering

options, in addition to the ones supplied by the composer.

Among a variety of places in this sonata, this is the case of the passage involving measures 32-35 in the first movement. The finger numbers and hand divisions shown in Example 4-18 correspond to Lutosławski's original performance indications. Measures 32 and 33 are alike, apart from the E-natural bass note on the first beat of measure 32. Measures 34 and 35 have sixteenth-note figurations similar to those of measure 32. Nonetheless, Lutosławski suggests changing the hand distribution in each of these four bars (mm. 32-35), which consequently requires employing different fingerings in each measure (see Example 4-18). It is this author's belief that having consistency in the fingerings throughout this passage will simplify the memorization process and facilitate its execution (see Example 4-19).

Example 4-18. Fingering and hand division. Lutosławski, Piano Sonata, 1st movement, mm. 32-35.

Lutoslawski's Original

The image displays a musical score for measures 32-35 of Lutosławski's Piano Sonata, 1st movement. The score is in G minor (three flats) and 3/4 time. It shows two systems of music. The first system covers measures 32 and 33. Measure 32 has a treble clef staff with a whole rest and a bass clef staff with a sixteenth-note pattern. Measure 33 has a treble clef staff with a whole rest and a bass clef staff with a sixteenth-note pattern. The second system covers measures 34 and 35. Measure 34 has a treble clef staff with a sixteenth-note pattern and a bass clef staff with a sixteenth-note pattern. Measure 35 has a treble clef staff with a sixteenth-note pattern and a bass clef staff with a sixteenth-note pattern. Fingerings are indicated by numbers 1-5 above notes. Hand divisions are indicated by brackets. A 'dim.' marking is present in measure 34. A circled '5' is shown in the bass clef of measure 34.

Example 4-19. Fingering and hand division. Lutosławski, Piano Sonata, 1st movement, mm. 32-35.

In measures 120-126 of the second movement, the pedal point on the first beat of each measure should be held throughout the entire bar while both hands are playing in the higher register. As discussed previously in Example 4-18, Lutosławski's fingerings illustrate distinct aspects of his own pianism, often presenting the player with interpretative and technical suggestions on how to approach his work. However, the excerpt in Example 4-18 is an instance in which alternating the hands the way Lutosławski suggests could prove to be unnecessarily challenging for the pianist.

Even though the pedal point in question can be held using the sostenuto pedal (a), playing the melodic lines in the higher register (b) in a satisfactory manner is not possible. It is likely that a pianist working on this section will encounter such problems as running out of fingers, or being faced with unattainable hand extensions.

The melody in the right hand (c) is presented in legato (see Example 4-20). Besides using the sostenuto and damper pedals for this section, continued alternation of the hands may be necessary. Lutosławski does not provide any of his own fingerings here; therefore, it is this author's recommendation to observe the additional directions regarding hand distribution, as well as the fingerings offered in Example 4-21.

Example 4-20. Lutosławski, Piano Sonata, 2nd movement, mm. 120-126.

Lutosławski's Original

The image displays three systems of musical notation for a piano piece. The first system, starting at measure 120, shows a right-hand melody with a triplet and a circled section labeled '(c) Melody'. The second system, measures 123-124, continues the melodic development. The third system, measures 125-126, includes the instruction 'molto dim.' and shows the melodic lines concluding. Pedal markings and fingering suggestions are present throughout.

Example 4-21. Lutosławski, Piano Sonata, 2nd movement, mm. 120-126.

Alternate Fingerings

The image displays three systems of musical notation for Example 4-21. Each system consists of a grand staff (treble and bass clefs) with a circled '(8)' above the treble clef. The first system covers measures 120-122, the second covers 123-124, and the third covers 125-126. The music is in 3/4 time and features complex polyphonic textures with multiple voices in both hands. Fingerings are indicated by numbers 1-5 above notes. Measure 125 includes the instruction 'molto dim.'.

The fingering in the polyphonic passage described below also demands a scrupulous approach from the pianist. Legato playing in polyphonic music presents some technical issues, such as abnormally large hand extensions. In Example 4-22, Lutosławski carefully writes the fingering for this polyphonic part in a way that allows the player to bring out the tangled melodic lines in legato fashion. In this section, the first and third beats of measures 95 and 96, and the first beats of measures 97-100 should be connected or held while each hand plays its respective melody. The distribution of the lines between both clefs allows at least one of the hands to properly convey the right style of playing (this will vary, depending on which hand can make a better execution in legato at the same time it physically sustains the bass notes). Using

the damper pedal might be useful in any of the following two scenarios: 1) when running out of fingers disrupts legato playing, and 2) when extreme finger extensions are unavoidable, and bass notes have to be sustained for a prolonged amount of time (hand divisions with redistributed fingerings can be also useful in this case, as seen in Example 4-23).

Example 4-22. Lutosławski, Piano Sonata, 1st movement, mm. 95-100.

Lutoslawski's Original

The musical score is presented in three systems, each with a grand staff (treble and bass clefs).
 - **System 1 (measures 95-96):** The right hand has a melodic line with slurs and complex fingerings (e.g., 2, 5, 5, 2, 4, 2, 4, 2, 3, 2, 5, 1, 4, 1, 5, 2, 1). The left hand has a bass line with a damper pedal (Ped.) and a *cresc.* marking. A *poco a poco* marking is placed between the staves.
 - **System 2 (measures 97-98):** The right hand continues with slurs and fingerings (e.g., 2, 4, 3, 1, 5, 1, 3, 2, 4, 5, 1, 4, 2, 3, 1, 5, 1, 3, 2, 4, 1). The left hand has a bass line with a damper pedal (Ped.) and a 5.
 - **System 3 (measures 99-100):** The right hand has a melodic line with slurs and fingerings (e.g., 5, 1, 5, 4, 4, 1, 2, 4, 3, 5, 3, 4). The left hand has a bass line with a damper pedal (Ped.) and a *fp, agitato* marking.

Example 4-23. Lutosławski, Piano Sonata, 1st movement, mm. 95-100.

Alternate Fingerings

The image displays a musical score for the first movement of Lutosławski's Piano Sonata, measures 95-100. The score is presented in three systems, each with a right-hand (R.H.) and left-hand (L.H.) staff. The right-hand staff is in treble clef, and the left-hand staff is in bass clef. The key signature is one flat (B-flat major/D minor).

Measure 95: The right hand begins with a *cresc.* marking. The left hand has a *ped.* marking. Fingerings are indicated by numbers 1-5.

Measure 96: The right hand has a *poco a poco* marking. The left hand has a *ped.* marking. Fingerings are indicated by numbers 1-5.

Measure 97: The right hand has a *ped.* marking. The left hand has a *ped.* marking. Fingerings are indicated by numbers 1-5.

Measure 98: The right hand has a *ped.* marking. The left hand has a *ped.* marking. Fingerings are indicated by numbers 1-5.

Measure 99: The right hand has a *fp, agitato* marking. The left hand has a *ped.* marking. Fingerings are indicated by numbers 1-5.

Measure 100: The right hand has a *ped.* marking. The left hand has a *ped.* marking. Fingerings are indicated by numbers 1-5.

The score includes various musical markings such as *cresc.*, *poco a poco*, *fp, agitato*, and *ped.* (pedal). Fingerings are indicated by numbers 1-5 above or below notes. The right hand is labeled "R.H." and the left hand is labeled "L.H.".

C) Musical Markings

Lutosławski did not supply many musical markings regarding dynamics and articulations. It is possible that the manuscript remained unfinished in this regard.

When certain passages are repeated elsewhere, pianists can apply practical solutions by means of comparison with the corresponding sections. In measures 208-209, for example, a dynamic of *pp* or *p* followed by a *crescendo* is appropriate because of similar indications found in measures 42-43 in the Exposition.

Example 4-24. Lutosławski, Piano Sonata, 1st movement, mm. 42-43.

The image shows two systems of musical notation for measures 42 and 43. The top system (measures 42-43) is in 5/4 time and features complex rhythmic patterns with triplets and sextuplets. Fingerings are indicated by numbers 1-5 above notes. A box labeled "Composer's indications" highlights specific fingering and articulation markings in measures 42 and 43. The bottom system (measures 43-44) continues the piece, with a dynamic marking of *pp* in measure 43. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 4-25. Lutosławski, Piano Sonata, 1st movement, mm. 208-209.

The image shows two systems of musical notation for measures 208 and 209. The top system (measures 208-209) is in 5/4 time and features complex rhythmic patterns with triplets and sextuplets. Fingerings are indicated by numbers 1-5 above notes. A box labeled "Suggested indications" highlights specific fingering and articulation markings in measures 208 and 209. The bottom system (measures 209-210) continues the piece, with a dynamic marking of *pp* in measure 209. The score includes various musical notations such as slurs, accents, and dynamic markings.

However, it is frequently not desirable to follow the same interpretation in corresponding sections, as their musical meaning may be different at different point in the composition. Example 4-26 is an excerpt from the Exposition of the first movement. Here, Lutosławski provides some dynamic indications, while the corresponding passage in the Recapitulation (Example 4-27) has no markings at all.

Example 4-26. Lutosławski, Piano Sonata, 1st movement, mm. 45-54.

The musical score for Example 4-26, Lutosławski's Piano Sonata, 1st movement, measures 45-54, is presented in five systems. The key signature is G major and the time signature is 4/4. The score is written for piano and bass staves. Measure numbers 45, 49, 51, and 53 are indicated. Dynamic markings include *pp*, *poco f*, *dim.*, *P*, and *poco rit.* Performance instructions include *legato*. Fingerings and articulations are clearly marked throughout the piece.

Measures 215-222 are basically identical to their counterparts in the Exposition, and thus the same dynamic markings can be followed in both sections. Lutosławski writes a few additional measures leading to measure 215 in the Recapitulation. While this previous section is expanded, it is also increasing its

dynamic range. As such, *p* rather than *pp* and *f* instead of *poco f* are desirable at the arrival of measure 215.

Example 4-27. Lutosławski, Piano Sonata, 1st movement, mm. 215-222.

The musical score for measures 215-222 of Lutosławski's Piano Sonata, 1st movement, is presented in four systems. The key signature is B-flat major and the time signature is 3/4. The score includes the following markings and features:

- Measure 215:** Starts with the tempo marking *a tempo*. The right hand has a melodic line with slurs and fingerings (4, 5, 3, 5, 4, 5, 4, 5). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4, 5). A dynamic marking of *f* is present. A crescendo hairpin is shown below the left hand, starting at *p* and leading to *f*. Below the left hand, there are fingering diagrams: $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ and $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{2}{5}$.
- Measure 217:** The right hand continues with slurs and fingerings (3, 5, 1, 2, 3, 1, 2, 5, 3, 2, 5, 4, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 4, 5). A dynamic marking of *dim* is present.
- Measure 219:** The right hand has slurs and fingerings (4, 3, 1, 2, 5, 4, 5, 4, 5, 4, 3, 1). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 3, 1, 2, 5, 4, 5, 4, 5, 4, 3, 1). A dynamic marking of *p* is present.
- Measure 221:** The right hand has slurs and fingerings (5, 1, 4, 3). The left hand has a rhythmic accompaniment with slurs and fingerings (5, 1, 4, 3). A dynamic marking of *dim* is present.

Similar procedures can be applied throughout the entire sonata, especially in the introductory and the first theme sections of the third movement (see examples 4-28 and 4-29). In this movement's Exposition, Lutosławski writes several indications; in the Recapitulation, he does not provide as many detailed instructions as he does in

the Exposition. The interpretation of this section should be modified to reflect the changed context and an expansion of this area.

Example 4-28. Lutosławski, Piano Sonata, 3rd movement, mm. 10-49 (Manuscript).

The image shows a handwritten musical score for the 3rd movement of Lutosławski's Piano Sonata, measures 10-49. The score is written on ten staves, alternating between treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like *piu P*, *cresc. c.*, *sfz*, *poco acc.*, *f*, *dim.*, *stacc.*, and *sfz P*. There are also performance instructions like *Megetto* and *RD*. The score is heavily annotated with fingerings and other performance details.

Example 4-29. Lutosławski, Piano Sonata, 3rd movement, mm. 220-252 (Manuscript).

This image shows a handwritten musical score for the 3rd movement of Lutosławski's Piano Sonata, measures 220-252. The score is written on ten systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *pp* (pianissimo) at the beginning, *tranquillo* in the first system, *poco agitata* in the second system, and *ato* in the third system. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some handwritten annotations and corrections, such as "Fit." and "8=1" in the lower systems. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

CHAPTER V

CONCLUSION

The musical definition of ‘sonata’ has drastically changed since Johann A. P. Schulz first defined it in a 1775 article as being “an instrumental piece consisting of two, three or four successive movements of different character, which has one or more melody parts...”⁶⁵ The sonata genre has greatly developed over the past two centuries, becoming more personal and sophisticated. From a structural standpoint, sonatas have been extended occasionally to have five or more movements, or reduced to become single-movement works. However, the fundamental architectural principles behind the form have remained over time: an Exposition introducing one or two theme groups, a Development (which sometimes can be omitted), and a Recapitulation repeating and modifying the Exposition in the home key. Lutosławski’s Piano Sonata maintains a traditional Classical structure, reminiscent at times of Beethoven’s works in that genre.

As Peter Stadlen stated, Lutosławski’s most distinguishing feature is his ability to create harmony.⁶⁶ Throughout his life, his compositional style was based on the construction of novel harmonic structures. Lutosławski’s works are built with home keys and tonal centers in mind. Their cadential resolutions, however, are not easily recognizable because of continuous modulations and the instability of their harmonic centers.

Despite the fact that Lutosławski adopted Impressionistic elements by giving

⁶⁵ William S. Newman, *The Sonata in the Classic Era*, (New York: The Norton Library, W. W. Norton & Company Inc., 1972), 23.

⁶⁶ Maciejewski, 36.

enormous importance to harmonic sonorities and texture, his later works are primarily based on twentieth-century techniques, such as Dodecaphony or Aleatory Music. Being one of his earliest works, the Piano Sonata creates an eclectic combination in which varied musical colors and captivating atmospheres bringing forth nostalgia of Impressionistic practices are structurally embedded in a German-Russian traditional background.

As mentioned previously, Lutosławski did not allow this piece to be published during his lifetime. Based on the fact that this was a student piece, is it not hard to see why Lutosławski had little appreciation for it. It is not uncommon for composers to disown or discard their early works, especially when comparing them to masterpieces from their later periods. There is no doubt that Lutosławski's Piano Sonata is not the most outstanding achievement of his compositional career. Even compared to other works of the time, he may have thought it not good enough. Nonetheless, the sonata does have compositional merit, and definitely deserves to be better known. Its seventy-years-belated appearance to the world allows us to admire distinct and unique musical aspects which have a tendency to be overlooked. Especially worthy of mention are the well-proportioned musical elements of harmony and structure. It is the author's hope that this study allows this work to soon become better known to a wider public of performers and scholars.

APPENDIX A
LIST OF LUTOSŁAWSKI'S WORKS

Period	Years / Titles
<p data-bbox="268 1025 352 1059">Early</p> <p data-bbox="240 1081 379 1115">(1922-1947)</p> <p data-bbox="193 1137 427 1171">** No longer extant works</p>	1922 Prelude for Piano **
	1923-6 Few small works **
	1927 Two Sonatas for Violin and Piano **
	1928 Poème for Piano **
	1930 Taniec Chimery for piano **
	1930 Scherzo for orchestra **
	1931 Incidental Music for Haroun al Rashid for orchestra **
	1934 Sonata for Piano
	1934 Two Songs for soprano and piano Premiere: at a café concert in Warsaw, 1941
	1935-6 Three Short-Film Scores
	1936 Double Fugue for orchestra **
	1936 Prelude and Aria for piano **
	1937 Lacrimosa Premiere: Warsaw, 1938
	1936-8 Symphonic Variations Premiere: Polish Radio, Warsaw, April 1939
	1940-1 Two Studies for piano Premiere: Kraków, 26 January 1948
	1941 Variations on a Theme by Paganini for two piano Premiere: at a café concert in Warsaw, 1941
	1942-4 Pieśni walki podziemnej
	1943-4 Fifty Contrapuntal Studies for woodwind Unpublished
	1944-5 Trio for oboe, clarinet and bassoon Premiere: Festival of Contemporary Polish Music, Kraków, 1945 Original manuscript missing
	1945 Melodie Ludowe Premiere: Kraków, 1947

Cont.

Period	Years / Titles	
Early cont.	1945	Odrą do Bałtyku
	1946	Suita Warszawska
	1946	Dwadzieścia kolęd Premiere: Kraków, 1947
	1946	Twenty Polish Carols Premiere: Aberdeen, December 1990
	1941-7	Symphony No. 1 Premiere: Katowice, April 1948
Middle (1947-1955)	1947	Sześć piosenek dzieciennych
	1948	Two Children's Songs Premiere: Kraków, January 1948
	1949	Lawina
	1949	Overture for Strings Premiere: Prague, November 1949
	1948-50	Incidental music for the Theatre
	1950-51	Słomkowy łańcuszek i inne dziecięce utwory Premiere: Polish Radio, Warsaw, 1951
	1951	Tryptyk Śląski Premiere: Warsaw, December 1951
	1951	Recitative e arioso Premiere: Kraków, 1952
	1951	Wiosna Premiere: Polish Radio, Warsaw, 1951 Unpublished
	1951	Jesień Premiere: Polish Radio, Warsaw, 1951 Unpublished
	1951	Ten Polish Folksongs on soldier's themes
	1950-52	Seven Songs
	1952	Children's Songs
	1952	Bukoliki Premiere: Warsaw, 1953

Cont.

Period	Years / Titles	
Middle cont.	1953	Three Songs
	1953	Miniatura
	1953	Three Pieces for the Young
	1953	Children's Songs for voice and piano
	1954	Children's Songs for voice and chamber orchestra
		Both written for Polish Radio; all unpublished
	1950-54	Concerto for Orchestra Premiere: Warsaw, 1954
Transitional (1955-1960)	1957	Five Songs Premiere: Katowice, 1959
	1954-8	Muzyka żałobna Premiere: Katowice, 1958
	1958	Three Children's Songs Unpublished
	1958	Piosenki dzieciinne Unpublished
	1959	Trzy piosenki dzieciinne Unpublished
	1958-63	Three Postludes Premiere: Kraków, 1965
	Mature (1960-1979)	1960-1
1961-3		Trois poems d'Henri Michaux Premiere: Zagreb Music Biennale, 1963
1964		String Quartet Premiere: Stockholm, 1965
1965		Paroles tissées Premiere: Aldeburgh Festival, 1965
1965-7		Symphony No. 2 Premiere: Katowice, 1966

Cont.

Period	Years / Titles
Mature cont.	1968 Invention for piano
	1968 Livre pour orchestra Premiere: Hagen, 1968
	1969-70 Concerto for Cello and Orchestra Premiere: RFH, London, 1970
	1970-72 Preludes and Fuguet Premiere: Graz, Styrian Autumn Festival
	1975 Les espaces du sommeil Premiere: Philharmonie, Berlin 1978
	1975 Sacher Variation Premiere: Zurich, 1976
	1975-6 Mi-Parti Premiere: Concertgebouw, Amsterdam, 1976
	1978-9 Novelette Premiere: Washington DC, 1980
Late (1979-1994)	1979 Epitaph Premiere: Wigmore Hall, London, 1980
	1979-80 Double Concerto for oboe, harp and chamber orchestra Premiere: Lucerne, 1980
	1981 Grave, Metamorphoses for cello and Piano Premiere: The National Museum, Warsaw, 1981
	1982 Mini-Overture, for brass ensemble Premiere: Lucerne Festival, Kunsthaus, Lucern, 1982
	1981-3 Symphony No. 3 Premiere: Chicago, 1983
	1983 Chain 1, for chamber ensemble Premiere: QEH, London, 1983
	1984 Partita for violin and piano Premiere: Saint Paul, Minnesota, 1985
	1984-5 Chain 2, Dialogue for violin and orchestra Premiere: Zurich, 1986

Cont.

Period	Years / Titles
Late cont.	1986 Fanfare for Louisville Premiere: Louisville, USA, 1986
	1987 Fanfare for CUBE Premiere: Cambridge, 1987
	1987-8 Concerto for Piano and Orchestra Premiere: Kleines Festspielhaus, Salzburg, 1988
	1988 Slides for chamber ensemble Premiere: New York, 1988
	1989 Prelude for G.S.M.D. Premiere: London, 1989
	1989 Fanfare for Lancaster Premiere: University of Lancaster, 1989
	1989 Interlude, for orchestra Premiere: Munich, 1990
	1990 Tarantella Premiere: London, 1990
	1989-90 Chantefleurs et Chantefables Premiere: London, 1991
	1988-92 Symphony No.4 Premiere: Los Angeles, 1993
	1992 Subito Premiere: Indianapolis, 1994

APPENDIX B
LIST OF AWARDS, MEDALS, AND HONORARY DOCTORATES IN
CHRONOLOGICAL ORDER

Awards

- Nagroda Miasta Stołecznego Warszawy (dwukrotnie - 1948 i 1976)
- Nagroda Państwowa II stopnia (1952)
- Nagroda Prezesa Rady Ministrów za twórczość dla dzieci (1954)
- Nagroda Państwowa I stopnia (trzykrotnie - 1955, 1964 i 1978)
- Nagroda Związku Kompozytorów Polskich (dwukrotnie - 1959 i 1973)
- I nagroda na Międzynarodowej Trybunie Kompozytorskiej UNESCO w Paryżu (czterokrotnie - 1959, 1962, 1964 i 1968)
- Nagroda Ministra Kultury i Sztuki I stopnia (1962)
- International Music Council i Gesellschaft der Musikfreunde (Wiedeń 1963)
- Nagroda im. Sergiusza Kusewickiego (Koussevitzky Prix Mondial du Disque, trzykrotnie - 1964, 1976 i 1986)
- Grand Prix du Disque de l'Académie Ch. Cross (Paryż, dwukrotnie - 1965 i 1971)
- Nagroda im. A. Jurzykowskiego (Nowy Jork 1966)
- Nagroda im. G. von Herdera (Wiedeń 1967)
- Nagroda im. L. Sonning (Kopenhaga 1967)
- Nagroda im. M. Ravela (Paryż 1971)
- Nagroda im. J. Sibeliusa (Helsinki 1973)
- International Record Critic's Award (dwukrotnie - Genewa 1979 i Londyn 1986)
- Nagroda Artystyczna Komitetu Kultury Niezależnej NSZZ "Solidarność" (1983)
- Nagroda im. E. von Siemensa (Monachium 1983)
- Nagroda im. Ch. Grawemeyera (Louisville 1985)
- Nagroda królowej Zofii Hiszpańskiej (Madryt 1985)
- Signature Award of the Pittsburgh Symphony Orchestra (Pittsburgh 1991)
- Incorporated Society of Musicians (Manchester 1992)
- Polar Music Prize (Sztokholm 1993)
- Kyoto Prize w dziedzinie sztuki (Kioto 1993)
- Royal Philharmonic Society (Londyn 1993)

- Classical Music Award (London 1994)

Medals

- Krzyż Kawalerski Orderu Odrodzenia Polski (1953)
- Order Sztandaru Pracy II klasy (1955)
- Medal X-lecia PRL (1955)
- Order Sztandaru Pracy I klasy (1959)
- Złota odznaka Honorowa miasta Warszawy (1967)
- Odznaka Honorowa miasta Poznania (1973)
- Medal XXX-lecia PRL (1974)
- Order Budowniczego Polski Ludowej (1977)
- Złoty medal Royal Philharmonic Society (1985)
- Medal Stockholm Concert Hall Foundation (1992)
- Medal Rady Europy (Strasbourg 1993)
- Order Pour le Mérite (Bonn 1993)
- Order Orła Białego (1994)

Honorary doctorates

- Cleveland Institute of Music (1971)
- Uniwersytet Warszawski (1973)
- Northwestern University Evanston w Chicago (1974)
- Lancaster University (1975)
- University of Glasgow (1977)
- Uniwersytet im. Mikołaja Kopernika w Toruniu (1980)
- University of Durham (1983)
- Uniwersytet Jagielloński w Krakowie (1984)
- Baldwin-Wallace College w Berea [stan Ohio] (1987)
- University of Cambridge (1987)
- Queen's University of Belfast (1987)

- Akademia Muzyczna im. F. Chopina w Warszawie (1988)
- New England Conservatory of Music w Bostonie (1990)
- Université des Sciences Humaines w Strasbourgu (1990)
- Duquesne University w Pittsburghu (1991)
- University McGill w Montrealu (1993)

The listing was obtained from *The Witold Lutosławski Society*.
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