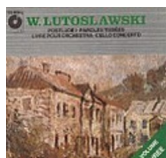


Witold Lutoslawski – Livre pour Orchestre, Bukoliki (Bucolics)

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1. *Bukoliki for Piano 1 - Allegro vivace* 2. *Bukoliki for Piano 2 - Allegretto sostenuto* 3. *Bukoliki for Piano 3 - Allegro molto* 4. *Bukoliki for Piano 4 - Andantino* 5. *Bukoliki for Piano 5 - Allegro marziale* Andrzej Dutkiewicz – piano 6. *Livre pour Orchestre 1* 7. *Livre pour Orchestre 2* 8. *Livre pour Orchestre 3* 9. *Livre pour Orchestre 4* 10. *Livre pour Orchestre 5* 11. *Livre pour Orchestre 6* Polish Radio Symphony Orchestra Jan Krenz – conductor

The Livre (or Book) for Orchestra was commissioned for the city of Hagen and its State Orchestra by their director of music, Berthold Lehmann. Written in 1968, the work was premiered in Hagen on November 18 of that year.

Lutoslawski's had originally planned to write, as he put it, "a cycle of independent pieces, several in number, different in character and length," inspired by similarly-titled works like the *Livre pour clavecin* by François Couperin. The result, however, proved to have a different structure than had intended. He wanted to change the work's title, but by that time the sheet music had already been printed.

The Livre he ended up writing is in four "chapters," with three interludes separating them. These interludes, quiet and static, are meant to be moments of relaxation for both players and audience, more or less in the manner of the pauses between movements of a classical symphony. Glissandi (slides) and quartertones from the strings open the work. This stasis is interrupted by brass, various tuned percussion, and chattering woodwinds. After a fast scherzo-like section, a more lyrical line emerges in the lower strings, only to dissolve in a gradual, very dissonant crescendo. In the final section, the various kaleidoscopic sounds heard earlier in the work seem to pass in review. The work ends ambivalently with sustained, dissonant chords. ---Chris Morrison, Rovi

While working on the score of his "Concerto for Orchestra", the composition in which his original treatment of folk-music reached its stylistic perfection, Lutosławski completed the "Bucolics" for the piano, based on tunes from Kurpie (a district lying to the north-east of Warsaw) collected by the Rev. Władysław Skierkowski. With astounding inventiveness Lutosławski has here applied a number of subtle methods, always perfectly fitted to the folk-music material, while showing the expressive qualities of the original in completely new light. The exemplary balance of the means used - the texture and the miniature form - is also especially noteworthy. In 1962 the composer arranged them for the viola and cello. ---Adam Walaciński, pwm.com.pl

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