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RECEPTION OF WITOLD LUTOSŁAWSKI'S MUSIC IN DENMARK OVER THE LAST SIXTY YEARS¹

INTRODUCTION

One day at the beginning of sixties, Sven Eric Werner (b. 1937), an employee on the Music Department of the Danish Broadcasting Company (Danmarks Radio), entered a storage room and saw a shelf with a very disturbing inscription: 'Polish shit, don't touch!' Of course, he had to take a closer look. He found a number of music scores, tape recordings and informative materials about several Polish composers: Baird, Penderecki, Górecki and also Lutosławski. Although the inscription was anonymous, Werner had no doubt it was the work of the head of the Music Department, Mogens Andersen (1916–2003), a man who was very fond of modern music, but not in its Polish version. Werner listened to Lutosławski's music, and it was a revelation for him: here, he found that 'third way' that he had been looking for, a way between the serial music of the Darmstadt school and American minimalism.

'Before 1967 (the year when Lutosławski received the Léonie Sonning Music Prize), his music was quite unknown in Scandinavia' – Werner told me in an interview. 'In the standard book about modern music, written by Bo Wallner and published in Stockholm in 1968, *Vår tids musik i Norden*,² Lutosławski's name appeared only once, while Boulez and

¹ My research is based on original Danish written materials: concert programmes, newspaper articles, extended essays, interviews, a list of broadcasts of Lutosławski's music and my own interviews with Danes who met Lutosławski in Denmark. Based on that research, I have compiled a list of Lutosławski's major works played in Denmark. See list at the end of this article.

² Bo Wallner, *Vår tids musik i Norden* [Contemporary music in the Nordic region] (Stockholm, 1968).

Stockhausen were mentioned sixteen times and Ligeti twenty times. But this situation changed soon afterwards: Lutosławski's *Jeux vénitiens*, from 1961, had made his name known in the West, and it was that work which helped the music of other Polish composers to become known outside Poland as well.³

Werner believes that an important role in bringing Lutosławski's music to our region was played by Polish conductors visiting Denmark and other Scandinavian countries during the late sixties, including Witold Rowicki (1914–1989), Paul Kletzki [Paweł Klecki] (1900–1973), Stanisław Skrowaczewski (b. 1923), Jan Krenz (b. 1926) and Karol Stryja (1915–1998). The last two were particularly important: Krenz frequently conducted the Radiosymfoni Orkester in Copenhagen during the sixties (he was even briefly a candidate for the post of that orchestra's principal conductor), and Stryja was principal conductor of the Odense Symphony Orchestra for sixteen years.

THE EARLIEST PERFORMANCES OF LUTOSŁAWSKI'S MUSIC

The first work of Lutosławski played in Denmark was the Concerto for Orchestra, performed in Copenhagen (21 September 1960) under Paul Kletzki. A year later, Stanisław Skrowaczewski conducted *Musique funèbre*. Jan Krenz conducted the Concerto for Orchestra in 1962 and *Jeux vénitiens* in 1964. The Norwegian Per Dreier (1929–1997), principal conductor of the Århus Symphony Orchestra (1957–1971), was also very active in presenting Lutosławski's music: he conducted *Jeux vénitiens* in 1966 and 1967 and the Third Symphony in 1970.

In February 1966, a 'Polish Culture Week' took place in Copenhagen, organised by the Polish Composers Union, DR Symphony Orchestra and Edition Wilhelm Hansen. On that occasion, Krenz conducted *Trois poèmes d'Henri Michaux*. Hansen held an exhibition of Polish music scores, and the Danish music magazine *Dansk Musik Tidsskrift (DMT)* published some articles on Lutosławski's works. An interview with Lutosławski was broadcasted by Danish radio, and both the concert and

³ Sven Erik Werner, in the manuscript for a speech on Lutosławski in Denmark, given in Odense in 2005.

the interview were broadcast again some months later. All those events may be seen as preparation for Lutosławski's candidacy for the Léonie Sonning Music Prize.

LUTOSŁAWSKI AND THE SONNING PRIZE

The Léonie Sonning Music Prize is Denmark's highest musical honour. It was first awarded in 1959, to Igor Stravinsky, and it was given annually from 1965, when Leonard Bernstein was the laureate. In 1966, the prize went to the singer Birgit Nilsson, and then, in 1967, to Lutosławski. In contrast to his predecessors, Lutosławski was quite unknown to the Danish audience, in spite of a few concerts of his music over the previous years. His candidacy led to heated debate in the press. The main objection against Lutosławski was the fact that there were other famous composers and musicians who had been ignored. In the Danish newspaper *BT*, Jens Brincker wrote an article headlined 'Prophetic vision or more a chance that Lutosławski gets the Sonning Prize?'⁴ And he wrote: 'The initiative would seem, to put it mildly, courageous – perhaps even rash – when one considers that composers such as Boulez, Stockhausen, Britten [...] or even Krzysztof Penderecki are not yet on the list'. The cello virtuoso Pablo Casals (1876–1973), then ninety years old, was also a very strong candidate for the Sonning Prize in 1967. Some music critics took note of the fact that Edition Wilhelm Hansen had recently – at the beginning of 1967 – become Lutosławski's publisher in the West. Most critical was Hansgeorg Lenz,⁵ and most strongly in favour of Lutosławski was Sven Erik Werner.⁶ He wrote several articles and prepared several radio programmes about the Polish composer. He also went to Warsaw and interviewed Lutosławski at his home. 'A serious defect of Lutosławski is the fact that he is Polish, and as such he is living beyond the Iron Curtain. That is why he is not known to the Western public. His colleagues

⁴ Jens Brincker, 'Tilfældighedens spil' [Play of chance], *BT*, 12 August 1967.

⁵ Hansgeorg Lenz, 'Lutosławski og Danmark' [Lutosławski and Denmark], *Information*, 19 August 1967.

⁶ Sven Erik Werner, interview with Witold Lutosławski, *Information*, 12 August 1967. More interviews were published by Robert Naur (*Politiken*, 11 August) and Sune Plate (*Berlingske Tidende*, 13 August).



in the West have had twenty years' start in getting their names known.' Lutosławski received the Léonie Sonning Music Prize at a concert held on 14 August 1967 at the Tivoli Concert Hall. It was presented by the head of the Music Department at Danmarks Radio, Mogens Andersen, and the head of the Royal Danish Academy of Music, Svend Westergaard (1922–1988). At the last moment, Westergaard asked Sven Erik Werner to hand over the prize, as he himself was against Lutosławski. Two works of Lutosławski's were performed in the concert: *Paroles tissées* for tenor, string orchestra, harp and piano (written in 1965), with the Danish singer Jørgen Hviid as soloist, and after the interval the Concerto for Orchestra (written in 1954). Witold Lutosławski conducted the orchestra before the intermission, Jan Krenz after the break.

In his speech, Andersen (who had probably so negatively labelled that shelf of Polish music) justified the award by stating that

the works of Lutosławski combine to a high degree the original with the universal. When one listens to Lutosławski's music, one receives a profound impression of his great artistic stature and his ability to find and exploit unknown possibilities.

Lutosławski, for his part, declared that receiving the award was 'a great honour and also a very great pleasure'. It is good to know – he continued – 'there are people who find my music not completely unnecessary. This is an important moment in my life'.⁷

LUTOSŁAWSKI'S MUSIC IN DENMARK AFTER 1970

In 1966–69, interest in Lutosławski's music in Denmark was at its highest. Over the ten years when Herbert Blomstedt (b. 1927) was principal conductor of the Danmarks Radio Orchestra (1967–77), only three Lutosławski works were played by that orchestra: the Second Symphony (1973), the Cello Concerto twice (1971 and 1974), both with the famous Danish cellist Erling Bløndal Bengtsson (1932–2013), and *Livre* (1973), conducted by Witold Rowicki. From that time on, Polish conductors (apart from Karol Stryja) did not visit Denmark as often as before, and

⁷ From a Sonning-prize official website: <http://sonningmusic.org/the-music-prize/1967-witold-lutoslawski.aspx> (accessed 8 March 2016).

when they did come, they did not play Polish music. Lutosławski himself was invited twice to Copenhagen to lead a concert with his own music. The first time (March 1985), the programme included the Second Symphony, *Chain I* and *Les espaces du sommeil*. However, Lutosławski did not come, even though his name had been announced in the preview of the concert season, and the concert was conducted by Mario di Bonaventura (b. 1924). The second occasion was in October 1989, and here Lutosławski conducted his Concerto for Orchestra, Piano Concerto (with Gerhard Opitz as soloist) and *Chain III*. Some days before the concert, an article on Lutosławski by Teresa Waskowska appeared in the newspaper *Politiken*.⁸

From 1980 to 2013, Lutosławski's music was played on 51 different occasions in Denmark. The Danmarks Radio Orchestra alone played Lutosławski on 20 occasions. Despite this quite significant representation of his music, Lutosławski's name is still not very familiar to the public or to critics today. In 2012, when the Concerto for Orchestra was played in Copenhagen, the young music critic Søren Schauser dubbed the event 'a great surprise'.⁹ He wondered why he had not heard this excellent piece before, and called Lutosławski a 'charismatic composer with a fantastic flair for orchestration'. Of all the presentations of Lutosławski's music in Denmark, the performance of the Third Symphony in October 1983, on the opening night of the ISCM festival in Århus, may be considered quite important. That was the first presentation of this work in Europe (the world premiere took place in Chicago just three weeks before), and Danish critics showed great interest in this work. They stressed that Lutosławski's symphony was a wonderful mixture of old and new, of feeling and intellect; they called it 'a masterpiece'. Despite those highly positive opinions, the Third Symphony has been performed only four times since. Copenhagen's second most important orchestra, the Sjællands Symfoniorkester (obliged to play both in the Danish capital and across the island of Zealand), has also played Lutosławski's works, especially when two 'Lutosławski ambassadors' were conducting: the Finn Okko Kamu (b. 1946) and the Austrian Heinrich Schiff (b. 1951). The latter visited Copenhagen

⁸ Teresa Waskowska, 'Med rank ryg' [With a straight back], *Politiken*, 22 October 1989.

⁹ Søren Schauser, 'Orkan blæser violincyklon til landet' [A hurricane blows a violin cyclone to our country], *Berlingske Tidende*, 11 November 2012.

both as a cello soloist and as a conductor. When he came to Denmark in 1999 to conduct the Cello Concerto with Christian Polter as soloist, I interviewed him about his attitude to Lutosławski. I asked him why Lutosławski's music appeared quite rarely in Denmark. Schiff answered that the same occurred all over the world. His guess was that as long as the composer was alive and influenced orchestra conductors with his personality and charisma, his music was performed regularly, especially with himself as conductor. After his death, the situation changed: the attraction of having Lutosławski in charge of an orchestra no longer existed, and there was no one to fight for his music.

One very important city for the reception of Lutosławski's music in Denmark is Odense. It was there that Karol Stryja was principal conductor and Sven Erik Werner head of the music academy. Lutosławski's music was often played in Odense, and the orchestra was very fond of his music. When it celebrated its fiftieth anniversary, in 1996, Stryja and Werner chose to play Lutosławski's *Partita* for violin and orchestra, with Anne Sophie Mutter as soloist and the composer's close friend Jan Krenz as conductor.

Lutosławski was often a guest in Odense, twice as a teacher at the music academy, where he worked with the students and conducted concerts with the youth orchestra performing his works. His first visit took place in 1979, the second in 1990. In connection with Lutosławski's visiting Odense Academy of Music, the organisation FUT (Young Musicians on Funen Island) presented several concerts entitled 'Lutosławski's Days in Odense', where several chamber works were performed.

LUTOSŁAWSKI AND HIS MUSIC IN THE DANISH LITERATURE

There is no book about Lutosławski in Danish, nor a dissertation or any other kind of musicological work. Jan Maegaard's book *Musikalsk modernisme* [Musical modernism], published in Copenhagen in 1963, mentions Lutosławski and his musical style in a short chapter. The example Maegaard gives in that four-page chapter is of 'aleatory counterpoint', explained with reference to an excerpt from *Jeux vénitiens*. In

comparison, the chapters on Ligeti, Stockhausen and Boulez are much longer and more substantial.

There are only short articles, often concert reviews, in Danish newspapers, and some longer texts on Lutosławski's music in *DMT*. In 1964, *DMT* published Lutosławski's own text on twentieth-century music and Tadeusz A. Zieliński's text about twentieth-century music in Poland.¹⁰ In 1965, *DMT* published another text by Lutosławski: 'Aleatory principles in music'.¹¹ In 1967, *DMT* devoted a whole number to Lutosławski. Here we find a text written by Ove Nordwall,¹² together with Lutosławski's own reflections on new music and its listeners.¹³ The composer argues for the multiple performance of the same work; for example, twice in the same concert.

The next article on Lutosławski to appear in *DMT*, in 1977, was a translation of conversations conducted with the composer by Tadeusz Krzysztof Sznajderski.¹⁴ The sixth edition of 1989 was devoted entirely to Lutosławski and his music. Per Erland Rasmussen, a teacher from Odense Academy of Music, published two articles, where he analysed Lutosławski's *Mi-parti* and *Chain II*.¹⁵ Tage Nielsen, vice-chancellor of Århus Academy of Music, published his memoirs of his acquaintance with Lutosławski and Bertel Krarup, head of Odense Academy of Music, published an essay on Lutosławski's Symphony No. 3.¹⁶

¹⁰ Witold Lutosławski, 'Musik i det tyvende århundrede', tr. Niels Jørgen Steen, *DMT*, 1964/4, pp. 117–119; Tadeusz A. Zieliński, 'Nutidig musik i Polen', tr. Niels Jørgen Steen, *DMT*, 1964/4, pp. 119–125.

¹¹ Lutosławski, 'Om det aleatoriske princip i musikken', tr. Birgit Giedekier, *DMT*, 1965/3, pp. 58–61.

¹² Ove Nordwall, "'Pour Enchaîner" – introduktion til Lutosławskis musik, I and II' ['Pour enchaîner': an introduction to Lutosławski's music, I and II], *DMT*, 1967/4, pp. 62–63 and 107–110. In Swedish.

¹³ Lutosławski, 'Komponisten og tilhøreren – indlæg ved et kritikerseminar', tr. Mogens Andersen, *DMT*, 1967/3, pp. 76–77.

¹⁴ Tadeusz Krzysztof Sznajderski, 'Musikken og komponisten' [Music and the composer], introd. and tr. Tadeusz Molin, *DMT*, 1977/1, pp. 28–30.

¹⁵ Per Erland Rasmussen, 'Om orkesterværket Mi-parti. Interview med Witold Lutosławski', *DMT*, 1989/6, pp. 193–195 and 'Mere om Lutosławskis Mi-parti', *DMT*, 1989/6, pp. 196–200, 'Chain 2, dialog for violin og orkester', *DMT*, 1989/6, pp. 201–206.

¹⁶ Tage Nilesen, 'Lutosławski i London, Århus og Warszawa' [Lutosławski in London, Århus and Warsaw], *DMT*, 1989/6, pp. 201–203; Bertel Krarup, 'Fornyelse via tilbageblik – eller. Modernismen og den genoplivede tradition – en troværdig formæling' [Renewal by looking back, or modernism and the renewed tradition – a credible marriage], *DMT*, 1989/6, pp. 186–192.

THE OBITUARIES



After Lutosławski's death, *DMT* published a special edition of obituaries. Sven Erik Werner wrote a longer text entitled 'Between Auschwitz and Venice – homage à Witold Lutosławski'.¹⁷ Werner published another essay, 'Third Eye – Witold Lutosławski in memoriam', in the newspaper *Information*.¹⁸ Other daily newspapers also published longer texts on the Polish composer.¹⁹

LUTOSŁAWSKI AS A TEACHER IN DANISH INSTITUTIONS

Lutosławski had many Danish friends; some of them were teachers at music academies, who asked the composer to participate in seminars, give lectures, teach in composition classes or conduct student orchestras. Lutosławski went to Århus in 1968 and taught in Per Nørgård's composition class for several weeks. His trip was partly paid for by Danish Radio, and both Lutosławski's teaching and some discussions between the composer and Danish students were broadcast: in December 1968 and in January and February 1969.²⁰ Unfortunately, the recordings no longer exist. Lutosławski also participated in the Århus Symphony Orchestra's 'open workshops', where works by young Danish composers were played. Lutosławski helped the conductor to perform those works and made comments about them.

Twice, in 1977 and in 1990, Lutosławski was a guest at the Academy of Music in Odense. Everyone who met Lutosławski on those occasions remembered him as a wonderful person and an inspired conductor, but not very successful as a teacher. His lectures were dull, and he did not feel comfortable in that role.

In the autumn of 2005, a Lutosławski symposium took place in Copenhagen (first day) and Odense (second day), organised by Copenhagen

¹⁷ Sven Erik Werner, 'Mellem Auschwitz og Venedig', *DMT*, 1994, pp. 74–83.

¹⁸ Werner, 'Det tredje øje – in memoriam Witold Lutosławski (1913–1994)', *Information*, 11 March 1994.

¹⁹ e.g. Teresa Waskowska, 'Farvel til en stor tonedigter' [Farewell to a great tone poet], *Politiken*, 12 February 1994.

²⁰ We know about those recordings from Mogens Andersen's book *Historien om Vor tids musik* [History of the radio programmes 'Music of our times'] (Copenhagen, 2009).

University's Department of Musicology, Odense Academy of Music and Danmarks Radio, with support from the Polish Embassy in Denmark and the Danish Cultural Institute. Before the symposium, Michael Fjeldsøe and Eva Maria Jensen gave lectures on Lutosławski and twentieth-century Polish music for musicology students in Copenhagen, and the students presented the results of their analyses on the first day of the symposium. On the second day, held in Odense, lectures were given by Zygmunt Krauze, Martina Homma, Danuta Gwizdalanka and Sven Erik Werner. Between the lectures, some students of Odense Music Academy performed chamber works by Lutosławski. In the evening, Zygmunt Krauze gave a piano recital, which was broadcast on radio.

LUTOSŁAWSKI AS A FRIEND

Lutosławski's closest friend in Denmark was without doubt Sven Erik Werner. From that day when he discovered Lutosławski's scores on the 'forbidden shelf' in the Danmarks Radio archives to the very last days of the composer's life, Werner was enchanted by both Lutosławski's music and his personality. Werner produced many programmes on Lutosławski, interviews and presentations of his work, wrote many articles in Danish newspapers and is still the best source of knowledge about Lutosławski and his contacts with Denmark. He has a 'private archive' with many 'scrapbooks', not very well organised, but very rich, although some of the materials are only drafts and many of them are not dated. The radio programmes he produced no longer exist, but in Werner's archive we can at least see the questions he asked and the music examples he used in his programmes. After some years in radio, Werner became head of Odense Academy of Music. He invited Lutosławski to Odense, as mentioned before, and his contacts with Danmarks Radio made it possible to broadcast concerts with Lutosławski's music.

Lutosławski also had friends in Århus. Written testimony of their friendship was given by the composer Tage Nielsen (1929–2003). Another composer, Bent Lorentzen (b. 1935), then a teacher at Århus Academy of Music, told me about his meetings with Lutosławski, who often visited him and his wife privately. The composer Per Nørgård (b. 1932) remembered Lutosławski from his time as a guest teacher in Århus. All the people

I have talked to (including composers of the younger generation who then were studying in Århus) used the adjectives ‘aristocratic’ and ‘charismatic’ when talking about Lutosławski. They also agreed that he was a very kind man, but also very private; humble, but proud. ‘He was like his music, and his music was like him’, as Werner put it. He represented a wonderful balance between intellect and feelings. He was proud of being a Pole but silent about his political views. Lorentzen remembers a special moment when he asked Lutosławski and his wife to say something in Polish. It was at dinner in Lorentzen’s villa. Lutosławski and his wife rose, took each other’s hands, and recited the Lord’s Prayer in Polish. Afterwards, they continued their small talk at the table, as if nothing had happened. Lutosławski was a very polite man; he smiled often, but did not talk too much – the kind of man Danes like. Often he was compared to Penderecki, another composer who has visited Denmark many times. But Penderecki was not loved in Denmark. He didn’t smile, seemed somehow aggressive and was perceived as a very self-conscious man.

LUTOSŁAWSKI’S MUSIC ON DANISH CDS

There exists only one recording with Lutosławski’s music produced in Denmark. It is the Variations on a Theme by Paganini, in the percussion version by Marta Ptasińska, on a CD recorded by the legendary percussionists Safri-duo (Uffe Savery and Morten Friis, accompanied by the Slovak Piano Duo), released in 1995 on Chandos (CHAN 9398). It is a live recording from September 1994.

LUTOSŁAWSKI’S MUSIC IN DENMARK TODAY

When looking at the list of performances of Lutosławski’s music in Denmark, it struck me that his music has not been played as often as one could expect. Some writers mention that Lutosławski’s music is difficult to listen to. When the Sjælland Symfoni Orkester played *Chain II*, in 2005, the concert was announced as ‘dangerous’. One may wonder why the public has to be warned about a work of music written thirty years ago. Perhaps because the concert goers of today are more conservative

than they were in the 1970s and 80s, and the concert repertoire today has become very narrow indeed. Classical music from the last century appears very rarely in our concert halls.

In Denmark, Lutosławski's name is known only by a small number of concert goers; it is also quite unfamiliar to Danish musicians. The generation that met the composer and is still fond of his music consists of rather old people. What we need today is a 'rediscovery' of Lutosławski's music. And that requires some new enthusiasts of this great composer from the last century.

Performances of Witold Lutosławski's music in Denmark*

Work	Place	Date	Conductor/Performer
Cello Concerto	Sønderborg	20. 9. 1978	Alejandro Kakou
Cello Concerto	Århus	4. 3. 1999	Jorma Panula
Cello Concerto	Copenhagen	15. 1. 1999	Heinrich Schiff
Cello Concerto	Copenhagen	9. 12. 1993	Okko Kamu
Cello Concerto	Copenhagen, DR**	19. 2. 1981	Albert Rossen
Cello Concerto	Odense	9. 10. 1979	Witold Lutosławski
Cello Concerto	Odense	22. 4. 1975	Karol Stryja
Cello Concerto	Copenhagen, DR	19. 2. 1981	Albert Rossel
Cello Concerto	Copenhagen, DR		
Cello Concerto	Copenhagen, DR	9. 12. 1971	Herbert Blomstedt
Cello Concerto	Copenhagen, DR	27. 8. 1974	Herbert Blomstedt
Chain I	Odense	8. 1. 1999	Flemming Vistisen
Chain I	Odense	24. 11. 1990	Ansgar Krook
Chain I	Copenhagen, DR	22. 3. 1985	Mario di Bonaventura
Chain II	Copenhagen, DR	31. 10. 1986	Oliver Knussen
Chain II	Copenhagen	6. 10. 2005	Joseph Swensen
Chain II	Odense	24. 3. 1990	Witold Lutosławski
Chain II	Odense	3. 10. 1996	Jan Krenz
Chain III	Odense	21. 10. 1994	Antoni Wit
Chain III	Odense	20. 10. 1994	Antoni Wit
Concerto for Orchestra	Copenhagen	1. 9. 1995	Milan Vitek
Concerto for Orchestra	Copenhagen, DR	1. 11. 2012	Edward Gardner
Concerto for Orchestra	Sønderborg	6. 1. 1970	Børge Wagner
Concerto for Orchestra	Odense	21. 1. 1969	Karol Stryja

* An empty space indicates a lack of available information

** A Danmarks Radio

Work	Place	Date	Conductor/Performer
Concerto for Orchestra	Århus	11. 3. 1988	Norman Del Mar
Concerto for Orchestra	Århus	2. 9. 1991	Osmo Vänskä
Concerto for Orchestra	Copenhagen, DR	15. 5. 1990	Leif Segerstam
Concerto for Orchestra	Copenhagen, DR	27. 10. 1989	Witold Lutoslawski
Concerto for Orchestra	Odense	2. 12. 1999	Olaf Henzold
Concerto for Orchestra	Copenhagen, DR	20. 9. 1960	Paul Kletzki
Concerto for Orchestra	Copenhagen, DR	29. 9. 1962	Jan Krenz
Concerto for Orchestra	Copenhagen	14. 4. 1972	Witold Rowicki
Concerto for Orchestra	Odense	2. 12. 1999	Olaf Henzold
Concerto for Orchestra	Odense	18. 2. 1975	Børge Wagner
Concerto for Orchestra	Odense	21. 01. 1969	Karol Stryja
Concerto for Orchestra	Copenhagen, DR	14. 8. 1967	Witold Lutoslawski
Concerto for Orchestra	Copenhagen, DR	15. 5. 1990	Leif Segerstam
Concerto for Orchestra	Copenhagen, DR	1. 11. 2012	Edward Gardner
Concerto for Orchestra	Århus	13. 12. 2012	Krzysztof Urbanski
Concerto for Orchestra	Odense	23. 3. 1990	
Dance Preludes for 9 instruments	Esbjerg	28. 11. 1972	
Dance Preludes for 9 instruments	Odense	8. 3. 1987	
Dance Preludes for 9 instruments	Odense	15. 5. 1984	
Dance Preludes for 9 instruments	Århus	31. 1. 1999	
Dance Preludes for 9 instruments	Århus	21. 11. 1994	
Dance Preludes for 9 instruments	Sønderborg	11. 10. 2001	Esbjerg ensemble
Dance Preludes for 9 instruments	Copenhagen, DR	19. 3. 2005	Michael Bojesen
Dance Preludes for clarinet & orch.	Odense	23. 3. 1990	
Dance Preludes for clarinet & orch.	Odense	24. 08. 2002	Alan Buribayer
Dance Preludes for clarinet & orch.	Odense	18. 6. 1988	Thomas Dausgaard
Dance Preludes for clarinet & orch.	Odense	26. 8. 1980	Karol Stryja
Dance Preludes for nine instruments	Copenhagen, DR	27. 10. 1989	Witold Lutoslawski
Dance Preludes for piano	Odense	19. 11. 2005	Egholm, Grønback
Double Concerto for Oboe and harp	Århus	28. 4. 1982	Karl Aage Rasmussen
Double Concerto for Oboe and harp	Copenhagen, DR	21. 3. 1983	Tadeusz Wojciechowski
Double Concerto for Oboe and harp	Copenhagen, DR	27. 5. 1987	Hans Holliger
Double Concerto for Oboe and harp	Copenhagen, DR	21. 3. 1983	Tadeusz Wojciechowski
Epitaph for oboe and piano	Odense	23. 3. 1990	
Five Folk Melodies for string orch.	Copenhagen	20. 10. 1970	Peter Petersen
Five Folk Melodies for string orch.	Odense	9. 10. 1979	Witold Lutoslawski
Five Folk Melodies for string orch.	Odense	6. 12. 1972	Karol Stryja

Reception of Witold Lutoslawski's music in Denmark over the last sixty years

Work	Place	Date	Conductor/Performer
Five Folk Melodies for string orch.	Copenhagen	20. 10. 1970	Peter Petersen
Folk Melodies for piano	Humblebæk	25. 3. 1967	Friedrich Gürtler
Grave for cello and piano	Copenhagen, DR	17. 4. 1989	Den fynske trio
Grave for cello and piano	Odense	19. 11. 2005	Lauridsen, Bogus
Grave for cello and piano	Odense	21. 3. 1990	
Interlude	Odense	3. 10. 1996	Jan Krenz
Jeux vénitiens	Århus	5. 2. 1973	Per Dreier
Jeux vénitiens	Århus	7. 9. 1967	Per Dreier
Jeux vénitiens	Copenhagen, DR	27. 2. 1964	Jan Krenz
Jeux vénitiens	Copenhagen, DR	24. 1. 1986	Peter Eötvös
Jeux vénitiens	Vejle, DR	30. 4. 1964	Tamas Vetö
Jeux vénitiens	Copenhagen, DR	27. 2. 1964	Jan Krenz
Jeux vénitiens	Copenhagen, DR	24. 1. 1986	Peter Eötvös
Jeux vénitiens	Århus	7. 2. 1966	Per Dreier
Les espaces du sommeil	Copenhagen, DR	22. 3. 1985	Mario di Bonaventura
Little Suite	Århus	20. 1. 2011	Krzysztof Urbanski
Little Suite	Ålborg	13. 2. 1962	Karol Stryja
Little Suite	Copenhagen, DR	31. 1. 1970	John Frandsen
Little Suite	Copenhagen, DR	21. 8. 1973	Henrik Sachsenskjold
Little Suite	Copenhagen, DR	19. 5. 1981	Leczak
Livre pour orchestre	Odense	21. 10. 1971	Karol Stryja
Livre pour orchestre	Ålborg		
Livre pour orchestre	Odense	21. 10. 1971	Karol Stryja
Livre pour orchestre	Ålborg	10. 4. 1973	Jens Schrøder
Livre pour orchestre	Copenhagen, DR	22. 11. 1973	Witold Rowicki
Livre pour orchestre	Århus	12. 4. 1989	Uriel Segal
Mini Overture for brass quintet	Århus	3. 9. 1990	
Mini Overture for brass quintet	Århus	9. 1. 1995	
Mi-parti	Odense	24. 3. 1990	Witold Lutoslawski
Mi-parti	Odense	9. 10. 1979	Witold Lutoslawski
Musique funèbre	Copenhagen	25. 1. 1965	Witold Rowicki
Musique funèbre	Copenhagen, DR	17. 2. 1966	Jan Krenz
Musique funèbre	Copenhagen	26. 2. 2004	Heinrich Schiff
Musique funèbre	Ålborg	27. 10 1981	Avi Ostrowsky
Musique funèbre	Odense	3. 12. 1987	Wilfried Boettcher
Musique funèbre	Odense	9. 10. 1979	Witold Lutoslawski
Musique funèbre	Odense	15. 8. 1967	Karol Stryja

Work	Place	Date	Conductor/Performer
Musique funèbre	Odense	9. 10. 1979	Aksel Willejus
Musique funèbre	Copenhagen, DR	21. 9. 1961	St. Skrowaczewski
Musique funèbre	Copenhagen	27. 11.1975	Erich Bergel
Musique funèbre	Copenhagen	26. 7. 1991	Jan Krenz
Musique funèbre	Copenhagen	29. 4. 1993	Peter Ettrup Larsen
Musique funèbre	Copenhagen, DR	21. 9. 1961	
Musique funèbre	Hvidovre	27. 11. 1975	Erich Bergel
Musique funèbre	Århus	24. 1. 1966	Robert Satanowski
Musique funèbre	Copenhagen, DR	6. 5. 1980	Arne Hammelboe
Musique funèbre	Copenhagen, DR	16. 9. 1999	Marek Janowski
Musique funèbre	Copenhagen, DR	21. 6. 2013	David Afkham
Novelette	Sønderborg	1. 2. 1983	Jerzy Maksymiuk
Novelette	Copenhagen, DR	24. 2. 1983	Gabriel Chmura
Paroles tissées	Copenhagen, DR	14. 8. 1967	Lutoslawski and Krenz
Partita for violin and orchestra	Odense	24. 8. 2011	Morten Friis
Partita for violin and orchestra	Odense	29. 08. 1998	Henrik Vagn Christensen
Partita for violin and orchestra	Odense	3. 10. 1996	Jan Krenz
Partita for violin and piano	Odense	24. 8. 2011	
Partita for violin and piano	Odense	26. 1. 1999	
Partita for violin and piano	Odense	26. 1. 1999	
Piano Concerto	Copenhagen, DR	27. 10. 1989	Witold Lutoslawski
Prelude for Guildhall School	Odense	19. 6. 2013	Daniel Smith
Preludes and Fugue, 13 solo strings	Århus	13. 10. 1981	
Preludes and Fugue, 13 solo strings	Copenhagen	20. 1. 1976	Jesper Grove Jørgensen
Preludes and Fugue, 13 solo strings	Århus	7. 2. 1981	Ole Schmidt
Recitative e arioso for violin & piano	Odense	21. 3. 1990	
Recitative e arioso for violin & piano	Esbjerg	2. 10. 1984	
Sacher Variation for solo cello	Odense	21. 3. 1990	
String Quartet	Århus	20. 2. 1969	Perrenin-quartet
String Quartet	Århus	13. 2. 1974	Amati quartet
String Quartet	Copenhagen, DR	18. 4. 1994	Carl Nielsen quartet
String Quartet	Næstved	4. 4. 2010	an-Arche quartet
String Quartet	Odense	21. 3. 1990	
String Quartet	Odense	25. 2. 1990	Carl Nielsen quartet
Subito for violin and piano	Copenhagen	4. 8. 2005	
Symphony No. 1	Århus	13. 4. 1970	Per Dreier
Symphony No. 2	Copenhagen, DR	29. 10. 1973	Herbert Blomstedt

Reception of Witold Lutosławski's music in Denmark over the last sixty years

Work	Place	Date	Conductor/Performer
Symphony No. 2	Århus		
Symphony No. 2	Copenhagen, DR	29. 10. 1970	Herbert Blomstedt
Symphony No. 3	Copenhagen, DR	15. 3. 1995	
Symphony No. 3	Odense	24. 3. 1990	Witold Lutosławski
Symphony No. 3	Odense	26. 9. 1985	Tamas Vetö
Symphony No. 3	Århus	29. 10. 1983	Tamas Vetö
Symphony No. 3	Århus	29. 10. 1992	Elgar Howarth
Symphony No. 3	Århus	29. 10. 1983	Tamas Vetö
Symphony No. 3	Copenhagen, DR	22. 3. 1985	Mario di Bonaventura
Symphony No. 4	Copenhagen	17. 2. 2000	Heinrich Schiff
Symphony No. 4	Copenhagen, DR	12. 9. 1996	Thomas Dausgaard
Symphony No. 4	Århus	29. 4. 1995	Michał Świerczewski
Trio for oboe, clarinet and bassoon	Copenhagen	14. 10. 1969	Den danske blæserkvintet
Trois poèmes d'Henri Michaux	Copenhagen	19. 1. 1993	Okko Kamu
Trois poèmes d'Henri Michaux	Copenhagen, DR	17. 2. 1966	Krenz and Lutosławski
Trois poèmes d'Henri Michaux	Copenhagen, DR	17. 2. 1966	Krenz and Lutosławski
Variations on a Theme by Paganini	Odense	23. 3. 1990	
Variations on a Theme by Paganini	Århus	5. 12. 1976	
Variations on a Theme by Paganini	Copenhagen, DR	19. 2. 1995	Safri Duo, percussion
Variations on a Theme by Paganini	Copenhagen, DR	25. 9. 1994	Safri Duo, percussion
Variations on a Theme by Paganini	Århus	15. 1. 1973	
Variations on a Theme by Paganini	Humblebæk	8. 2. 1966	Gorini-Lorenzi
Variations on a Theme by Paganini	Esbjerg	15. 11. 1983	

