



*Dear Young Cellists,
Dear Jurors,
Dear Co-organizers,
Dear Listeners,*

Thank all of you for meeting again in Warsaw, for co creating the event called International Lutosławski Cello Competition.

I can imagine that many of you, Competitors, are stressed by what is ahead of you, because you want very much to perform your best, you have so much to say, while your performance time is so limited... Others are under pressure too: the Jurors – because they feel the responsibility for their judgement, while they know you so little; the Organizers – because they want very much to provide you with the best, comfortable conditions that will enable you to be at ease, to present the best of your art, and provide you with the feeling that you have won, every one of you, no matter what your final ranking in the Competition is to be.

I myself am at ease, more at ease with every Competition. I get more and more confident that every one of you, Competitors, is special, and that every one of you has his/her place in the World of Music. I admire your determination in preparing the very demanding program, and your courage to perform in public. I am not a musician myself, I cannot play cello, and I will not be your judge. I will just enjoy listening to your music. I am at ease because I know that each Juror is your friend, I know that they will evaluate your skills with good will. They have to rank you according to the evaluation criteria because these are the Competition rules. In any case their evaluation concerns only this specific event and not you as musicians and artists.

I often reflect on the question why, since 13 years ago, I involve myself in organizing our Competition. I don't find a rational explanation. I count on you to help me understand it, to understand the influence of music on our lives. Perhaps the secret lies in the phrase cherished by our spiritual patron, Witold Lutoslawski: "I say it thousands of time: music does not by itself express any specific feelings, it forms only a frame which, when the music is played, is being filled with emotions by the listener to the extend that is befitting him or her."

Listening to the compositions of Witold Lutoslawski it is hard to believe that, when creating them, he focused only on making perfect the "formal frames". One gets a feeling that it must be much more than that, that the Maestro left this sentence unfinished...

I believe that with every next Competition I am closer to understanding and accepting the maxim of Witold Lutoslawski. Isn't it really so that by composing the perfect "frames" he gave you a great opportunity to co-create the music, and unlimited possibilities to express yourself? I hope you will use this opportunity to the full extent possible.

*Bogdan Pałosz
Competition Director*

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