

ONE HUNDRED TWENTY-FOURTH SEASON

Chicago Symphony Orchestra
Riccardo Muti Zell Music Director
Pierre Boulez Helen Regenstein Conductor Emeritus
Yo-Yo Ma Judson and Joyce Green Creative Consultant

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Thursday, December 18, 2014, at 8:00

Friday, December 19, 2014, at 1:30

Saturday, December 20, 2014, at 8:00

Carlos Miguel Prieto Conductor
Cynthia Yeh Percussion

Prokofiev

Suite from *Lieutenant Kijé*, Op. 60

The Birth of Kijé

Romance

Kijé's Wedding

Troika

The Burial of Kijé

MacMillan

Veni, Veni, Emmanuel

CYNTHIA YEH

First Chicago Symphony Orchestra subscription concert performances

INTERMISSION

Revueltas

Sensemaya

First Chicago Symphony Orchestra performances

Lutosławski

Concerto for Orchestra

Intrada

Capriccio, Notturmo and Arioso

Passacaglia, Toccata and Chorale

The Chicago Symphony Orchestra is grateful to 93XRT and RedEye for their generous support as media sponsors of the Classic Encounter series.

This program is partially supported by grants from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.

Sergei Prokofiev

Born April 23, 1891, Sontsovka, Ukraine.

Died March 5, 1953, Moscow.

Suite from *Lieutenant Kijé*, Op. 60



Prokofiev's first film score, written in 1933 for one of the earliest Soviet sound features, is today one of the most celebrated of that era (more famous than, say, Max Steiner's almost contemporary *King Kong* score). Already a composer of interna-

tional fame, Prokofiev's involvement in *Lieutenant Kijé* was a tremendous coup for the Leningrad-based Belorussian State Film Studio (Belgoskino). Prokofiev fulfilled beyond expectation by creating one of his most infectiously tuneful works (in the last forty years or so, at least two chart-topping popular songs have borrowed from the suite: Greg Lake's "I Believe in Father Christmas" and Sting's "Russians"), and—perhaps less often recognized—one of the most forward-looking scores of the decade.

Yet to many, even to the Belgoskino administration, Prokofiev had seemed a far from obvious choice for *Kijé*. Notwithstanding his *Classical* Symphony (which had persuaded the author of *Kijé*, Yuri Tinyanov, that Prokofiev would be ideal for its eighteenth-century subject), he had yet to compose such international hits as *Romeo and Juliet* or *Peter and the Wolf*; there was concern, too, that, as a Paris-based émigré, Prokofiev

would find it hard to coordinate with the Leningrad studio to meet production deadlines. Furthermore, for much of the 1920s, he had cultivated a dissonant style with such modernist works as the Second Symphony and the Quintet, and Prokofiev was seen in some quarters as politically suspect: when his "Soviet" ballet *Le pas d'acier* had been auditioned by Moscow's Bolshoi Theater in 1929, it was condemned by the Russian Association of Proletarian Musicians (RAPM) as a "a counterrevolutionary composition bordering on fascism."

But by then, Prokofiev was seriously reconsidering his style. Homesickness and the shock of having his ballet rejected no doubt played their part, as did his faith in Christian Science (which caused his revulsion against such earlier expressionistic works as his opera *The Fiery Angel*), and a genuine desire to reach a wider audience. Already in 1929, he was telling the press that he was making his music "simpler in form, less complex in counterpoint, and more melodic" and was aspiring to "a new simplicity."

Then, in 1932, the RAPM was suddenly abolished by a Central Committee Resolution; this also stipulated that musical works should be expressed in a readily understood language addressed to the people at large. According to fellow émigré Nicolas Nabokov, Prokofiev welcomed the Resolution as "a realization of some

COMPOSED

1933–34

FIRST PERFORMANCE

December 21, 1934, Moscow
(radio broadcast)

FIRST CSO PERFORMANCES

July 14, 1939, Ravinia Festival. Vladimir Golschmann conducting

February 3 & 4, 1944, Orchestra Hall.
Désiré Defauw conducting

MOST RECENT

CSO PERFORMANCES

February 25 & 26, 1977, Orchestra Hall.
Claudio Abbado conducting

July 29, 2005, Ravinia Festival. Leonard Slatkin conducting

INSTRUMENTATION

two flutes and piccolo, two oboes,
two clarinets, two bassoons, tenor
saxophone, four horns, two trumpets
and cornet, three trombones, tuba,
percussion, piano, celesta, harp, strings

APPROXIMATE

PERFORMANCE TIME

20 minutes

CSO RECORDINGS

1957. Fritz Reiner conducting. RCA

1977. Claudio Abbado conducting.
Deutsche Grammophon

of his own ideas about the function of music. ‘I always wanted to invent melodies which could be understood by large masses of people—simple, singable melodies.’”

The prospect of finding a wider audience through film was therefore most enticing, so when Belgoskino told Prokofiev that *Lieutenant Kijé* was likely to get international distribution, he was effectively hooked. Prokofiev also was attracted by its satirical story, especially written for film by the Soviet historical novelist Yuri Tynyanov. The plot hinges on a clerk’s slip of the pen while writing a list of soldiers for Tsar Paul I (who reigned from 1796 to 1801), inadvertently adding a nonexistent lieutenant, “Kijé.” The tsar is subsequently enraged when woken by a scream from one of his courtiers (whose bottom was pinched by a coquette), demanding that the culprit be punished. “Lieutenant Kijé” receives the blame and is sent to Siberia, only to be found innocent when the guilty party confesses. The tsar then decides to promote Kijé to his elite guard—which his subordinates, too terrified to admit the truth about the nonexistent lieutenant, proceed to enact.

Unusually for film scores of that era, Prokofiev composed not a continuous symphonic tapestry, but several short cues: some are leitmotifs as requested by the director Alexander Fayntsimmer (under the close supervision of Tynyanov himself); others more (or sometimes less) directly part of the action, such as the military parades or Kijé’s wedding music. The result is strikingly ahead of its time: much of the film is unaccompanied, with music only used to enhance the drama of a scene or as ironic comment—a style of scoring more akin to Bernard Herrmann (whose first film, *Citizen Kane*, was released in 1941) than to Max Steiner or even Shostakovich.

Prokofiev confessed he spent longer creating the suite than he had composing the film music,

since he had to make substantial movements out of the original succinct cues. The suite, composed in 1934, roughly follows the dramatic outline of the film:

Birth of Kijé: A distant fanfare opens the suite. Then, accompanied by a side drum, a piccolo pipes a march, twice over. A near climax subsides to a shimmering string tremolando and soft brass “stabs,” as if to prompt the next theme: a quirky leitmotif—associated with the nonexistent Kijé—played by flutes accompanied by saxophone. The movement is rounded off with the piccolo’s march, and then the distant fanfare.

Romance: This is based on two chansons, of which the first needs little introduction thanks to Sting’s “Russians.” Both chansons originally were composed to be sung, and Prokofiev extends them through several repetitions with various accompaniments and delicious orchestral colors (rather than just harp and celesta in the film).

Kijé’s Wedding: In the film, this accompanies a farcical ceremony in which the absent groom’s “presence” is indicated by the priest holding a crown over the supposed head of the protagonist. Each episode opens with a pompous brass and woodwind choir, answered by a free ranging cornet solo. Kijé’s theme also is heard, rather forlorn and in a key distant from the rest.

Troika: This famous number describes a swift three-horse sleigh ride with bells. Like the Romance, this was originally written as a song, one of a gallant nature for a guard officer, with Kijé’s characteristic theme as punctuation.

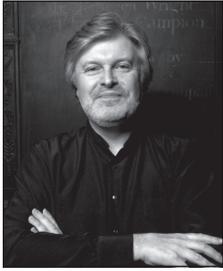
The Burial of Kijé: The cornet fanfare returns, followed by a lugubrious rendition of Kijé’s leitmotif. Themes from Romance and Kijé’s Wedding are recalled, juxtaposed to create a striking aural equivalent of double-exposed film (where two contrasting scenes are superimposed to dreamlike effect). The music eventually peters out before a final fanfare. ■

Daniel Jaffé

James MacMillan

Born July 15, 1959, Kilwinning, Scotland.

Veni, Veni, Emmanuel



In the five years after its premiere in 1992, James MacMillan's *Veni, Veni, Emmanuel* was performed more than a hundred times around the world. At the time, the idea of a percussion concerto was novel (even though

Bartók had paved the way

as long ago as the 1930s with his Concerto for Two Pianos and Percussion), and MacMillan recalls that "composers in the 1980s and '90s knew it had enormous potential." So much so that MacMillan followed the great success of *Veni, Veni, Emmanuel* with a second percussion concerto, which was premiered last month in the Netherlands, that even calls for an instrument, the aluphone, that wasn't around in 1992.

"I've always loved the sonorities of percussion and continue to be impressed with the range of possible colors," MacMillan said in a recent interview. *Veni, Veni, Emmanuel* has become something of a landmark score over the past twenty-two years—it has received some five hundred performances at last count—launching a widespread interest among composers in writing increasingly complex and soloistic music for percussion, and inspiring a new generation of performers to new heights of technical aplomb. "When I hear young players performing it in competitions today," MacMillan recently said, "it still astonishes me—they have an amazing ability to tackle a piece which seemed so complicated to me in the 1990s."

MacMillan did not grow up in a musical home, but he became passionate about music early on. He remembers being excited watching an opera by Benjamin Britten on his family television. "I was just crazy for music," he recalled recently. "I knew the whole *Ring* cycle by the time I was eleven." As he studied music at Edinburgh and Durham universities, he became a rigid modernist, in the line of Boulez and Berio, two composers whose works he examined in depth. But eventually, as he began to make a name for himself as a composer, he took a very individual stance against "the old guard of the avant-garde," and started writing music with a powerful emotional message, a more embracing view of tonality, and a strong desire to communicate very directly.

He also quickly found his voice as a passionate advocate of stating a strong religious viewpoint in public life. Composition after composition, including *Veni, Veni, Emmanuel* as well as the new *Saint Luke Passion* that was premiered in March, has had a religious component. That sensibility has unfairly branded him as a composer of exclusively sacred music, as if he has chosen to isolate himself, as a church musician, from the complexities of contemporary music. MacMillan sees his position simply as a recorder of the human condition in our times. "Just because I'm a religious composer doesn't mean the conflict and stress you get in modernism isn't relevant," he recently told *The Telegraph*. "In fact, it's the reverse. For me, religious faith is rooted in the mess of real life, and my music has to be true to that experience."

COMPOSED

1991–92

FIRST PERFORMANCE

August 10, 1992; London, England

FIRST CSO PERFORMANCE

August 4, 2002, Ravinia Festival.
Evelyn Glennie as soloist, Christoph Eschenbach conducting

These are the Chicago Symphony Orchestra's first subscription concert performances.

INSTRUMENTATION

two flutes and piccolo, two oboes and english horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, two horns, two trumpets, trombone and bass trombone, timpani, strings, and solo percussion

(bass drum, tom-toms, bongos, timbales, congas, cowbells, sizzle cymbal, large cymbal, woodblocks, temple blocks, log drum, gongs, marimba, vibraphone, mark trees, tam-tam, tubular bells)

APPROXIMATE PERFORMANCE TIME

29 minutes

**JAMES MacMILLAN ON VENI, VENI,
EMMANUEL**

V*eni, Veni, Emmanuel*, a concerto for percussion and orchestra, is in one continuous movement and lasts about twenty-five minutes. Dedicated to my parents, it is based on the Advent plainsong of the same name and was started on the First Sunday of Advent 1991 and completed on Easter Sunday 1992. These two liturgical dates are important as will be explained later. The piece can be discussed in two ways. On one level, it is a purely abstract work in which all the musical material is drawn from the fifteenth-century French Advent plainchant. On another level, it is a musical exploration of the theology behind the Advent message.

Soloist and orchestra converse throughout as two equal partners and a wide range of percussion instruments is used, covering tuned, untuned, skin, metal, and wood sounds. Much of the music is fast, and, although seamless, can be divided into a five-section arch. It begins with a bold, fanfare-like “overture” in which the soloist presents all the instrument types used throughout. When the soloist moves to gongs and unpitched metal and wood, the music melts into the main meat of the first section—music of a more brittle, knottier quality, propelled forward by various pulse rates evoking an ever-changing heartbeat.

Advancing to drums and carried through a metrical modulation, the music is thrown forward into the second section characterized by fast “chugging” eighth notes, irregular rhythmic shifts, and the “hocketing” [In the medieval practice of hocket, a single melody is shared between two (or occasionally more) voices so that alternately one voice sounds while the other rests.] of chords between one side of the orchestra and the other. Eventually, the music winds down to a slow central section which pits cadenza-like expressivity on the marimba against a floating tranquillity in the orchestra which hardly ever

risers above *ppp*. Over and over again, the orchestra repeats the four chords which accompany the words “Gaude, Gaude” from the plainsong’s refrain. They are layered in different instrumental combinations and in different speeds evoking a huge distant congregation murmuring a calm prayer in many voices.

A huge pedal crescendo on E-flat provides a transition to section four, which reintroduces material from the “hocket” section under a virtuoso vibraphone solo. Gradually, one becomes aware of the original tune floating slowly behind all the surface activity. The climax of the work presents the plainsong as a chorale followed by the opening fanfares, providing a backdrop for an energetic drum cadenza. In the final coda, the all-pervasive heartbeats are emphatically pounded out on drums and timpani as the music reaches an unexpected conclusion.

The heartbeats which permeate the whole piece offer a clue to the wider spiritual priorities behind the work, representing the human presence of Christ. Advent texts proclaim the promised day of liberation from fear, anguish, and oppression, and this work is an attempt to mirror this in music, finding its initial inspiration in the following from Luke 21:

There will be signs in the sun and moon and stars; on earth nations in agony, bewildered by the clamor of the ocean and its waves; men dying of fear as they await what menaces the world, for the powers of heaven will be shaken. And they will see the Son of Man coming in a cloud with power and great glory. When these things begin to take place, stand erect, hold your heads high, because your liberation is near at hand.

At the very end of the piece, the music takes a liturgical detour from Advent to Easter—right into the Gloria of the Easter Vigil, in fact—as if the proclamation of liberation finds embodiment in the Risen Christ. ■

Silvestre Revueltas

Born December 31, 1899, Durango, Mexico.

Died October 5, 1940, Mexico City, Mexico.

Sensemaya



Born on the last day of the nineteenth century, Silvestre Revueltas helped to lead the music of Mexico into a new era. His was a brief, difficult, and colorful life. He lived and worked in Mexico City; Mobile, Alabama; San Antonio, Texas; and

Chicago. He fought for the Republicans in the Spanish Civil War, periodically spent time in mental institutions, and died of alcoholism at the age of forty. Revueltas did not begin to compose seriously until the last ten years of his life, and his career is largely one of unfulfilled promise. He is something of a tragic figure, like the alcoholic hero of *Under the Volcano*, the Mexican novel by Malcolm Lowry, who lived in Cuernavaca during Revueltas's final years.

"I do not think I was a child prodigy," Revueltas has written, "but I showed some inclination for music quite early, as the result of which I became a professional musician." Silvestre started to play the violin at the age of seven, and at thirteen, he went to Mexico City to study violin and composition. Three years later, he decided to further his studies abroad—not in Europe, but in the United States, first at Saint Edward College in Austin, Texas, and then, for two years beginning in 1918, at Chicago Musical College, where he studied violin under Sametini and composition under Felix Borowski, who also was the program annotator for the Chicago Symphony. (The Orchestra did not play

Revueltas's music until after Borowski's death in 1956, denying him the pleasure of writing about his own student's progress.)

Revueltas returned to Mexico in 1920, and, although he later spent more time in Chicago and elsewhere in this country, Mexico remained his home for the rest of his life. In 1929, Carlos Chávez, an influential composer, conductor, and pianist, asked Revueltas to serve as assistant conductor of the Mexico Symphony Orchestra. (They had toured together in the mid-twenties, giving twenty-six recitals of music for violin and piano.) Revueltas settled in Mexico City, became one of the principal players in the development of musical life there, and began to devote more of his time to serious composition.

In many ways, Revueltas was a self-made composer. Despite his training in conservatories in Mexico City and Chicago, he always said he never learned much there, but later "found better teachers in the Mexican people and my country." He remained indifferent to many of the conventions of music and musical form. The novelist and composer Paul Bowles has remarked how Revueltas epitomized the true revolutionary to a younger generation of Mexican musicians, because he "went straight toward the thing to be said, paying as little attention as possible to the means of saying it."

Revueltas's musical style draws from many sources. "I like all kinds of music," he said. "I can even stand some of the classics, and some of my own works, but I prefer the music of the people of the ranches and villages of my country."

COMPOSED

1937–38

FIRST PERFORMANCE

December 15, 1938, Mexico City. The composer conducting

FIRST CSO PERFORMANCES

These are the Chicago Symphony Orchestra's first performances.

OTHER CSO PERFORMANCES

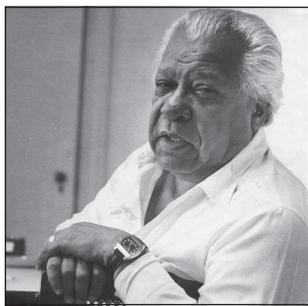
December 16, 17 & 18, 2010, Orchestra Hall. Michael Mulcahy conducting the Chicago Symphony Orchestra Brass Ensemble (arranged for brass by Bruce Roberts)

INSTRUMENTATION

two flutes and two piccolos, two oboes and english horn, two clarinets, E-flat clarinet and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, piano, strings

APPROXIMATE PERFORMANCE TIME

7 minutes



Nicolás Guillén

The way his compositions reflect the music of Mexico and the spirit of its people has always attracted notice. “I have never used popular or folkloric themes,” he said by way of clarification, “but most of the tunes,

or rather motifs, that I have used have a popular character.” Like the great Spaniard Manuel de Falla, Revueltas’s absorption of his country’s indigenous style is complete. As Paul Bowles writes, “there was an intuition functioning that transformed folk music into art music with a minimum of purity lost.”

Revueltas’s major works all date from the 1930s (he completed his first orchestral score, *Cuaubnahua*, in 1930). This was an unusually rich and exciting time for the Mexican arts, with the painter Diego Rivera, recently married to Frida Kahlo, at the height of his powers, and the country’s young film industry particularly active and adventuresome. *Sensemaya*, composed for small orchestra in 1937 and expanded into a full-scale orchestral work the following year, is the piece that brought Revueltas to international

attention—though not until Leopold Stokowski recorded it in New York in 1947. At the time of his death in 1940, Revueltas still remained largely unknown outside Mexico.

S*ensemaya* is based on the Afro-Cuban writer Nicolás Guillén’s poem about a ceremony for the sacrifice of a serpent. Revueltas’s thumping ostinato is the musical echo of Guillén’s refrain: “mayombé, bombe, mayombé.” With its thrilling, obsessive rhythmic thrust—it is written throughout in 7/8 or 7/16—and powerfully dissonant harmonies, this extraordinary little score is as original as anything in European music of the time, but it owes nothing to those distant schools or celebrated composers. It represents one of the signal moments when American music unmistakably came into its own.

“All his music seems preceded by something that is not joy and exhilaration, as some believe, or satire and irony, as other believe,” the Mexican poet Octavio Paz wrote of Revueltas’s output. “That element, better and more pure . . . is his deep-felt but also joyful concern for man, animal, and things. It is the profound empathy with his surrounding which makes the works of this man, so naked, so defenseless, so hurt by the heavens and the people, more significant than those of many of his contemporaries.” ■

—Phillip Huscher

Witold Lutosławski

Born January 25, 1913, Warsaw, Poland.

Died February 7, 1994, Warsaw, Poland.

Concerto for Orchestra



Witold Lutosławski's was the first important concerto for orchestra composed in the shadow of Bartók's great work, but that appears to have inspired rather than intimidated him—Bartók served as a touchstone, a reminder of what could be

done within a certain style and with a specific aim. For Lutosławski, as for Bartók, the concerto for orchestra was intended as a reflection of the unprecedented virtuosity of the modern orchestra. The hallmarks of Bartók's masterwork are here as well—the arch form of the first movement: the broad chorale of the last; a certain similarity of gesture, tone, and language that's easy to hear, although less simple to pinpoint in the score—and yet Lutosławski's score is entirely his own. (Lutosławski's *Musique funèbre*, written four years later, was dedicated to Bartók's memory.) Still another composer links Bartók's and Lutosławski's concertos. In the fourth movement of his work, Bartók parodies the battle music from Dmitri Shostakovich's *Leningrad* Symphony. In the toccata section of his finale, Lutosławski inscribes Shostakovich's well-known musical monogram—DSCH, or D, E-flat, C, B-natural, as translated into musical notation. But the references are quite different. Bartók intended a sly comment about artistic merit. For

Lutosławski, Shostakovich represented a major composer responding through his music to a political crisis—a concern he understood only too well. In 1948, Lutosławski's First Symphony was banned by the Polish government; the music written during the next years, culminating in this Concerto for Orchestra, was his response. In 1988, Lutosławski talked with Allan Kozinn of *The New York Times* about this period:

The government stopped interfering with our musical life very early, probably because they decided that music is not an offensive art. It's not semantic. It doesn't carry meaning in the same way literature, poetry, theater, and film do. So they are not interested in it. I have never felt any pressure to write a certain way. But after my First Symphony, I realized that I was writing in a style that was not leading me anywhere. So I decided to begin again—to work from scratch on my sound language.

Obviously, I could not immediately begin writing concert works, so I wrote functional music—children's music, easy piano pieces, and small ensemble works. I did it with pleasure, because Poland was devastated after the war and this educational music was necessary. Eventually, I developed a style that combined functional music with elements of folk music, and occasionally with nontonal counterpoints and harmonies.

COMPOSED

1950–1954

FIRST PERFORMANCE

November 26, 1954; Warsaw, Poland

FIRST CSO PERFORMANCES

February 6 & 7, 1964, Orchestra Hall.
Paul Kletzki conducting

MOST RECENT

CSO PERFORMANCES

November 16, 17 & 18, 2006, Orchestra Hall. Paavo Järvi conducting

INSTRUMENTATION

three flutes and two piccolos, three oboes and english horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, four trombones, tuba, timpani, snare drum, side drums, tenor

drum, bass drum, cymbals, tam-tam, tambourine, xylophone, bells, piano, celesta, two harps, strings

APPROXIMATE PERFORMANCE TIME

29 minutes

CSO RECORDINGS

1970. Seiji Ozawa conducting. Angel
1992. Daniel Barenboim conducting. Erato

The Concerto for Orchestra was the climax of this nationalistic, folk-based music—a work that not only spoke to a politically defeated people at the time, but also continues to touch musicians of many lands today. Shortly after writing the concerto, Lutosławski's sound language changed again. In 1960, he heard part of a radio broadcast of John Cage's Piano Concerto, a work that leaves much to chance, and is, therefore, different at every performance. Lutosławski remembers that "those few minutes were to change my life decisively. It was a strange moment . . . I suddenly realized that I could compose music differently from that of my past. . . ."

And so the rest of his career—including the Third Symphony commissioned by the Chicago Symphony Orchestra—was spent exploring and perfecting this new language, one that is based on the juxtaposition of ad lib passages with strictly controlled music.

In an interview given in 1973, Lutosławski expressed surprise at the continuing interest in his early Concerto for Orchestra, calling it "the only serious piece among the folk-inspired works" of the period immediately following the war. On another occasion he said, "I wrote as I was able, since I could not yet write as I wished." His dismissive attitude recalls Bartók, who kept reassigning opus numbers to his scores, each time excluding the earliest works that no longer pleased him.

In this respect, the concertos for orchestra by Bartók and Lutosławski differ. Bartók's came very late in his career—it is, technically, the last music he finished, although the Third Piano Concerto was nearly complete at his death—and finds him at the summit, commanding the language in a way that only years of work and understanding make possible. Lutosławski's early Concerto for Orchestra in no way suggests the direction his music would take.

Borrowing Bartók's favored arch form, the first movement begins and ends with imitative writing set against repeated F-sharps—pounding

drums in the beginning, the tinkling celesta at the end. (Structurally, the movement is most closely modeled on the opening of Bartók's Music for Strings, Percussion, and Celesta.) Midway, the music reaches several big, engulfing climaxes, punctuated by screaming brass. At least two themes are based on Polish folk songs, although Lutosławski, unlike Bartók, treats them like raw material rather than cultural artifacts.

The middle movement captures something of Bartók's famous Night Music, although for Lutosławski night is a time of furtive activity rather than mysterious calm. Again the form is symmetrical, with quickly moving music for strings and winds framing a slower section for brass. This central Arioso, sung first by the trumpets, brings the movement to a terrifying climax. From there the music flickers and dies—the final bars are a duet for tenor drum and bass drum, *ppp*.

The harps and double basses quietly launch the finale, eventually stating the passacaglia theme (based on a folk song) that will serve as the foundation for fifteen variations, all carefully dovetailed and growing in intensity and activity until the last, which recedes into silence. Lutosławski then launches a powerful, bustling toccata. The music finally dissolves to reveal a solemn chorale intoned by the winds—the ghost of Bartók again (the resemblance to the chorale in the second movement of Bartók's Concerto for Orchestra is clearly intentional)—before the music turns lively and sweeps to its conclusion. ■

—Phillip Huscher

Daniel Jaffé is a regular contributor to *BBC Music Magazine* and a specialist in English and Russian music; he is author of a biography of Prokofiev (Phaidon) and the *Historical Dictionary of Russian Music* (Scarecrow Press).

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.