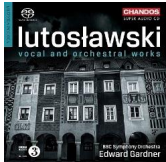


## Lutoslawski - Vocal & Orchestral Works (2018) CD1

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Symphony No. 3 (1981-83) 30:50 For Sir Georg Solti and the Chicago Symphony Orchestra  
1. *Vivo - Lento - Vivo - Lento - Vivo - Stesso movimento - Lento* 3:42 2. *Vivo - Stesso movimento - Lento* 2:39 3. *Vivo - Stesso movimento - Adagio - Più mosso - Lento* 4:37 4. *Vivo - Poco meno mosso - Meno mosso* 4:48 5. *Tempo I* 5:03 6. *Meno mosso - Tempo I - Meno mosso - Tempo I - Meno mosso - Ancora meno mosso* 3:00 7. *A tempo - Poco meno mosso - Presto - Stesso movimento* 6:59 8. *Chain 3 for Orchestra* (1986) 10:53 *Presto - [ ] - Presto - [ ] - Presto - [ ] - Presto*  
Concerto for Orchestra (1950-54) 27:51 Witoldowi Rowickiemu  
9. *Intrada. Allegro maestoso* 6:34 10. *Capriccio, Notturmo e Arioso. Vivace - Stesso movimento - Stesso movimento* 5:41 11. *Passaccaglia, Toccata e Corale. Andante con moto* 5:47 12. *Allegro giusto (alla breve) - Poco sostenuto - Quasi stesso movimento* 9:38  
BBC Symphony Orchestra Edward Gardner - conductor

This exceptional box set offers our complete Lutoslawski series, featuring a string of the composer's masterpieces performed by the BBC Symphony Orchestra and Edward Gardner in exemplary partnership, along with some of Chandos' finest soloists, and captured in surround-sound. ---chandos.net

Witold Roman Lutoslawski (Polish: 25 January 1913 – 7 February 1994) was a Polish composer and orchestral conductor. He was one of the major European composers of the 20th century, and one of the preeminent Polish musicians during his last three decades. He earned many international awards and prizes. His compositions (of which he was a notable conductor) include four symphonies, a Concerto for Orchestra, a string quartet, instrumental works, concertos, and orchestral song cycles.

During his youth, Lutoslawski studied piano and composition in Warsaw. His early works were influenced by Polish folk music. His style demonstrates a wide range of rich atmospheric textures. He began developing his own characteristic composition techniques in the late 1950s. His music from this period onwards incorporates his own methods of building harmonies from small groups of musical intervals. It also uses aleatoric processes, in which the rhythmic coordination of parts is subject to an element of chance.

During World War II, after escaping German capture, Lutoslawski made a living by playing the piano in Warsaw bars. After the war, Stalinist authorities banned his First Symphony for being "formalist"—allegedly accessible only to an elite. Lutoslawski believed such anti-formalism was an unjustified retrograde step, and he resolutely strove to maintain his artistic integrity. In the 1980s, Lutoslawski gave artistic support to the Solidarity movement. Near the end of his life, he was awarded the Order of the White Eagle, Poland's highest honour. ---chandos.net

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