

The composer himself writes as follows:

program note (1955)

"The second concerto is written in one part which consists of three movements. The melodic material is based on the scriptural accents in the Book of Lamentations. It is clear that these 'accents' have been employed in a free manner and breathe the style of the music of our time. Based on these motifs a song-like melody on a broad scale develops and against this appears a musical idea which contains a rhythmical centre that is correspondingly developed in motoric 'sentences'. The first movement presents the two contrasting motifs and is therefore the exposition of the whole work. In the development section the song-motif is crystallised and appears as a full theme in slow time in the second movement which gives full expression to the melodic element. In contrast, the rhythmical motif comes to the climax of its development in the third movement and in the Finale, both themes are woven together contrapuntally and thus the principle of the concerto shows itself not only in the virtuoso play of the solo part but also in the way of composing through the dialogue between the orchestra and piano, both the main themes being exploited simultaneously."