

JOYCE YANG PLAYS GRIEG

SUNDAY, NOVEMBER 17, 2024 | 3:00 PM

CENTURY II CONCERT HALL

Laura Jackson
Guest Conductor

Joyce Yang
Piano



PROGRAM NOTES

PATRICK HARLIN

Born in 1984 in Salt Lake City, Utah

The Wilderness Anthology (Selections)

Reverence: Dusk

Light filters through the trees like stained glass

Jungle Disco

At night, the jungle moves to its own beat

Ecstatic

Morning is cause for celebration

This is the first time that the Wichita Symphony has performed music by Patrick Harlin.

For centuries, composers have incorporated the natural world into their music. From Vivaldi's *Four Seasons* to Beethoven's *Pastoral Symphony* to Debussy's *La Mer* and many others, composers assimilated the sounds of birds and animals. They conveyed the soundscapes of meadows, streams, and oceans in their music through acoustic orchestral instruments.

With the advent of recording technology, an early and familiar example of the natural world occurs in Ottorino Respighi's *Pines of Rome*, where he inserts the recorded song of a nightingale at the end of the third movement, *Pines of the Janiculum*. Later, Alan Hovhaness utilized whale songs in *And God Created Great Whales* (1970). The Finnish composer Einojuhani Rautavaara composed a Concerto for Birds and Orchestra called *Cantus Arcticus* (1972). *Audubon Magazine* even devotes a page (Fall 2024) to the use of loon calls found in dance floor staples of the 1980s to more recent adoptions by Lady Gaga, Doja Cat, and Nicki Minaj.

For composer Patrick Harlin, his efforts to utilize natural soundscapes go beyond merely using "cool" sounds. Traveling to remote areas of the world, he captures sounds to call attention to the threat of vanishing species and endangered environments. He integrates these natural sounds into the musical fabric to inspire and generate his musical reactions with acoustic instruments.

From the bio provided on his website, we learn the following about the composer.

Patrick Harlin's "aesthetics capture a sense of tradition and innovation..." (The New York Times). His music is permeated by classical, jazz, and electronic music traditions, all underpinned with love and respect for the great outdoors. His works have been performed by the St. Louis Symphony, Kansas City Symphony, the Rochester and Calgary Philharmonic Orchestras, Collegium Cincinnati, and Calidore String Quartet, among others. Patrick recently served as the inaugural composer-in-residence with the Lansing Symphony Orchestra (2019-2022).

Patrick's interdisciplinary research in soundscape ecology—a field that aims to better understand ecosystems through sound—has taken him to imperiled regions worldwide, including the Amazon rainforest and the Book Cliffs of Utah and western Colorado. His baseline recordings for ecological impact studies are also the fodder for artistic inspiration. These pieces draw parallels between the sounds of the natural world and those of the concert hall, seeking to bring awareness to the importance of sound in our environment.

The Wilderness Anthology (Selections)

continued

Patrick's work in this field has been supported by a Graham Sustainability Institute Doctoral Fellowship, the Theodore Presser Award, and a University of Michigan Predoctoral Fellowship, resulting in an ongoing body of works called *The Wilderness Anthology*.

Patrick holds a B.Mus. from Western Washington University and an M.M. and D.M.A. from the University of Michigan. He studied with Alexei Girsh, Roger Briggs, Evan Chambers, Bright Sheng, and Michael Daugherty. He was raised in Seattle, Washington, and is currently an adjunct faculty member at the University of Michigan.

Patrick Harlin provides the following notes about *The Wilderness Anthology* on his website and in the preface to his score.

The Wilderness Anthology (2014-16) was originally composed for a string quartet and recorded soundscapes and subsequently released for a string orchestra and recorded soundscapes in 2022. The pre-recorded audio soundscapes are from the Peruvian Amazon Rainforest and Book Cliffs in Utah and Colorado, two of Earth's most remote and imperiled ecosystems.

"Though almost entirely overlooked in the field of sustainability, soundscapes are a critical component of an ecosystem, a potential indicator of biodiversity, a valuable tool in predator and prey dynamics, and a clear signal in a frequently visually cluttered or camouflaged landscape. The Book Cliffs and portions of the Amazon where these recordings were gathered are virtually uninhabited but under continual pressure for resource extraction. Through a combination of habitat loss, species decline, ecological destruction, and resource extraction, soundscapes are becoming less apparent and acoustically diverse. Human-generated noise masks sound from biological and geographic sources, while technology increasingly insulates humans inside of an artificial sound environment. It is not the presence but the absence of noise that sounds the alarm. By combining ecological soundscapes with musical performance, *The Wilderness Anthology* seeks to revisit our innate connection to natural soundscapes and promote awareness and sensitivity for our sonic environments."

"The Wilderness Anthology employs the transcription of bird calls and the imitation of a soundscape by the performers. It evokes the visual and romanticized ideal of humans in nature. Evocation is achieved through suspended harmonic rhythm, heightened activity, and string harmonics simulating tinnitus, which is apparent in quiet places."

The Wilderness Anthology has seven movements: Reverence: Dusk, Jungle Disco, Ecstatic, Static, Machinal, Nightscape, and Reverence: Dawn. Grace Kim, Lijia Phang, Kristina Willey, and Richard Narroway premiered the string quartet version on April 3rd, 2016. For this afternoon's concert, guest conductor Laura Jackson has chosen to perform the first three pieces in their string orchestra version.

Explore more about Patrick Harlin at <https://www.patrickharlin.com/>.

The Wilderness Anthology (Selections)

continued

Sample a movement from *The Wilderness Anthology*, "Jungle Disco," featuring recorded cricket sounds with acoustic instruments performed by the Kinetic Ensemble.

<https://youtu.be/Pqih4f2l8yl?si=KGJffTEUWskYlspa>

EDVARD GRIEG

Born June 15, 1843 in Bergen, The United Kingdoms of Sweden and Norway

Died September 4, 1907 in Bergen, Norway

Piano Concerto in A minor, Op. 16 (30')

1. Allegro molto moderato
2. Adagio
3. Allegro moderato molto e marcato

Grieg's Piano Concerto has been performed seven times in the Wichita Symphony's eighty-year history, most recently on March 11 and 12, 2017, with pianist Andrew von Oeyen and conductor Alastair Willis. The Symphony performed it for the first time on December 2, 1945, with pianist Jesús María Sanromá¹ and conductor Orien Dalley. Interestingly, about forty years earlier, musician Theodore Lindberg arrived in Wichita in 1906 and founded the Wichita College of Music. That year, mainly using the school's students, he conducted their first orchestra concert. The Grieg Piano Concerto was performed with a pianist from Lindsborg, probably making it the first piano concerto ever performed in Wichita.²

For most classical music enthusiasts, Edvard Grieg was *the* Norwegian composer. To symphony audiences, his fame rests on just a handful of symphonic works – the A minor Piano Concerto, two suites of incidental music for the play *Peer Gynt* by Henrik Ibsen, and the *Holberg Suite* for string orchestra. The *Peer Gynt* music includes “Morning Mood” and “In the Hall of the Mountain King,” two works familiar to most through their subsequent use in film and cartoons. For most of his career as a composer, Grieg was a miniaturist, composing many short pieces for piano published in sets of Lyric Pieces throughout his life. Many of the Lyric Pieces for Piano¹ are accessible to student and amateur pianists. He also wrote many art songs, some based on Norwegian folk music, which aren't as familiar in the United States.

Edvard was the son of a British diplomat of Scottish descent serving in the Bergen consulate and a Norwegian mother who was a piano teacher. As a child, Edvard showed considerable musical talent. At the age of 15, he was sent to the Leipzig Conservatory to study piano and absorb the influences of German Romanticism. In Leipzig, one of Europe's principal cultural centers, he was immersed in the musical language of Frédéric Chopin, Felix Mendelssohn, Robert Schumann, and the early music, namely *Tannhäuser*, of Richard Wagner. He heard Clara Schumann perform Robert Schumann's A Minor Piano Concerto, which would influence Grieg's concerto. In Grieg's words, he “remained in style and form a German romanticist of the Schumann school.”

Despite this musical heritage, Grieg is viewed as a “heroic nationalist” who promoted his Norwegian heritage in music. For centuries, Norway was part of Denmark (1537–1814) before becoming affiliated with Sweden (1814–1905). Before Grieg, it was considered a provincial backwater with little to recommend regarding art music. The violinist and composer Ole Bull (1810–1880), considered by some the successor to Paganini, brought some fame to Grieg's hometown of Bergen and established Norwegian credentials in music before Grieg. After hearing the youngster play piano, Bull recommended that Grieg's parents send him to Leipzig for a proper music education.

[1] According to Wikipedia, Sanromá (1902–1984) was one of the prominent pianists of the mid-20th century whose major career highlights included twenty years as the official pianist of the Boston Symphony. He gave the North American premiere of Ravel's G Major Piano Concerto under Serge Koussevitzky in 1932. He recorded Gershwin's *Rhapsody in Blue* with Arthur Fiedler and the Boston Pops for RCA Victor in 1935. His appearance as a soloist with the Wichita Symphony served early notice that the WSO would offer leading guest artists throughout its history.

[2] Unpublished (?) paper by Sally Starkey in the Wichita Symphony archives.

Piano Concerto in A minor, Op. 16 (30')

continued

In 1864, Grieg met his compatriot Rikard Nordraak³ (1842–1866) in Copenhagen. Nordraak introduced Grieg to musical ideas for incorporating Norwegian folk melodies and dance rhythms in music. Together, in 1865, they formed a “New Music Society” to promote Scandinavian music in Copenhagen. Tuberculosis took Nordraak at an early age, and it was left to Grieg to spearhead the promotion of Norwegian musical sources.

Needing a break from producing concerts and running his recently established Oslo Music Academy, Grieg took his wife and infant to Copenhagen for the summer of 1868. Renting a house and enjoying the natural surroundings of the village of Sölleröd, Grieg began working on a piano concerto. Grieg completed the orchestration of the piece during the following winter.

The Concerto was premiered on April 3, 1869, at the Royal Theater of Copenhagen. Norway’s leading pianist, Edmund Neupert, was the soloist and Holger Simon Paulli, the conductor. The audience included Denmark’s Queen Louise and the crown prince, notable Scandinavian musicians, and the famed Russian pianist and composer Anton Rubenstein, who lent his grand piano for the occasion. Grieg was unable to attend due to his duties in Oslo.

In a letter to Grieg, pianist Neupert reported that the premiere was “a tremendous triumph.” He wrote, “After the cadenza in the first part, the audience broke out in a true storm of applause. The three dangerous critics – Gade, Rubenstein, and Hartmann [all professional musicians] – sat up in the loge and applauded with all their might.” Neupert passed on the comments of Rubenstein, who said he was “really surprised to have heard such a brilliant concerto.”

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The influence of Robert Schumann’s Concerto on Grieg is evident at the beginning of the **first movement**. Both concertos are composed in the key of A minor. With Grieg, a timpani roll introduces a crashing A minor chord in the orchestra and piano, followed by a dramatic descending piano passage in octaves and a subsequent sweeping arpeggio up to a cadence, which introduces the first theme in the orchestra.

Grieg’s theme has two parts. The first part is a four-bar phrase characterized by a dotted rhythmic figure (long-short-long) in the woodwinds, with a response by the strings that lends a crispness to the theme and will be used throughout the movement as a motive. The second phrase is lyrical with yearning upward intervals, whose tension demands a resolution once the melody achieves a peak, creating a beautifully arched melodic phrase.

The piano enters and repeats these phrases against a string accompaniment. It expands the theme with a passage marked “animated,” ending with a flourish that sets up the second theme. The cellos enter with a lovely and tranquil melody, which the piano embellishes. But since this is a “romantic” concerto, the music gradually becomes more passionate and accelerates to the end of the exposition.

The development section is brief and characterized by ruminations by solo winds over the first theme, accompanied by sweeping arpeggios on the piano. The piano marks the recapitulation with a return to the main theme in A minor. As is typical of concertos, Grieg inserts a lengthy solo cadenza to showcase the pianist’s virtuosity. After that, the movement concludes quickly with an animated passage and a repeat of the opening solo

[3] Nordraak composed few pieces during his brief life but is principally remembered as the composer of the Norwegian national anthem.

Piano Concerto in A minor, Op. 16 (30')

continued

passage in block-like chords that leave no doubt we've reached the first movement's ending.

There are several takeaways from this opening movement. Unlike a classical concerto by Mozart or Beethoven, there is no double exposition where the orchestra plays a lengthy opening that introduces the themes, followed by a repeat of the exposition with soloist embellishments. From the outset, the soloist and orchestra are integrated in Grieg's concerto. Secondly, Grieg composes with considerable flexibility in his tempo markings. Compared to a classical concerto, where a single tempo marking indicates the speed at which an entire movement transpires, Grieg's concerto has a constant ebb and flow. In the first movement alone, there are about twelve indicated tempo changes, and in between, many markings instruct the musicians to briefly slow down, push ahead, or accelerate more rapidly. In the hands of a lesser composer, these changes would risk fragmentation, but with Grieg, we have a concise and easy-to-follow movement.

The slow **second movement** begins with a calm, nocturnal-like opening by the strings. A solo horn makes some lovely insertions. When the piano finally enters with a contrasting theme, it's in a highly ornamented melody reminiscent of a Chopin nocturne more than Schumann. Marking the return of the first theme, the piano writing becomes more chordal and louder, and the music takes on a more unsettling urgency.

There is no pause before the third movement. Following a splash of rhythmic color in the clarinets and bassoons, a sweeping upward arpeggio, and a rapid descending scale in the piano, we are launched into a dance-like theme resembling a Norwegian *Halling*, a popular folk dance. The music is boisterous, and some dissonances give it a certain earthiness. The piano eventually introduces a secondary theme that develops a rhythmic motive of the main theme. The *Halling* dance returns, even more boisterous than the first time, with thicker chords on the piano culminating in a series of *forte* A minor chords by the orchestra.

Following this, Grieg introduces a contrasting theme, and he does it magically. From A minor, Grieg takes us into F major. Indicating a more tranquil tempo over a soft tremolo in the violins and violas, a solo flute introduces the new melody and it's a beauty. Poignantly lyrical, the melody introduces an E-flat that lends an exotic flavor of a *Mixolydian*⁴ scale akin to a folk melody. This theme is repeated several times with lush and romantic accompaniments.

The animated *Halling* dance returns and, this time, culminates in a short piano cadenza. As we leave the cadenza, Grieg introduces a new surprise. It's the *Halling* dance tune, but instead of hearing it in duple (2/4) meter as before, it's now in triple meter (3/4), converting it into a Norwegian *Springar* dance. This variant becomes the movement's coda, but before concluding, Grieg brings back his second theme in a broad and majestic orchestral transformation accompanied by brilliant arpeggios on the piano.

Despite the concerto's success at its premiere, it would be the only concerto Grieg composed, and he continued to tinker with it throughout the rest of his life. As a standard repertoire piece, the Concerto enjoys beloved "war horse" status among audiences and is in the repertoire of most concert pianists. In an article for *Gramophone Magazine* in 2022, Jeremy Nicholas writes that there have been over 400 recordings of the Grieg Concerto. Good luck locating all of them, let alone partaking in about 200 hours of listening to them!

[4] A Mixolydian scale is like a major scale except that the seventh tone of the scale is lowered one half step. For example, start a major scale on middle C of a piano. Play all the white keys up to the next C, except, instead of the B, play a B-flat before the top C. A Mixolydian scale is also called one of the "church modes" as it, and others, were commonly used throughout the medieval and Renaissance periods for sacred music.

Piano Concerto in A minor, Op. 16 (30')

continued

It was the first concerto recorded in 1909, although the limited recording technology of the day required it to be heavily truncated. Wilhelm Backhaus was the pianist for that recording. A year before that, Percy Grainger, a composer, close friend, and confidant of Grieg, recorded the first movement's cadenza.

Grieg orchestrated the Piano Concerto for woodwinds in pairs, with the second flute doubling on piccolo. He used four horns, two trumpets, three trombones, timpani, and strings.

It would be difficult to select just one of the many recordings of the Grieg Concerto, but here's one performed by Norwegian pianist Leif Ove Andsnes with the Bergen Philharmonic.

<https://youtu.be/liFdIN2vUr4?si=RAfDWC9HrO-ksP63>

And for the adventurous who want to turn back the clock to 1961, here's a Billboard Top 10 version of Grieg's Concerto adapted by jazz artist Jimmy Wisner under the name of Kokomo. It's called "Asia Minor."

<https://youtu.be/DPiGG66WFdQ?si=DBu4iNR-QNkmfeY8>

JEAN SIBELIUS

Born December 8, 1865 in Tavestehus, Grand Duchy of Finland

Died September 20, 1957 in Järvenpää, Finland

Symphony No. 2 in D Major, Op. 43

1. Allegretto (9')
2. Andante; ma rubato (16')
3. Vivacissimo (6')
4. Finale: Allegro moderato (14')

The Wichita Symphony previously performed Sibelius's 2nd Symphony six times. The first time was on February 27 and 28, 1950 under Orien Dalley. The most recent performance was on October 27 and 28, 2012 with Daniel Hege conducting.

Let's start with some perspective. Sibelius was born in 1865. It was the year the American Civil War ended and when Finland, as an independent nation, was still under the control of the Russian Empire. Sibelius died in September 1957, a time when rock and roll and Elvis Presley were all the rage in America and just two weeks before the launch of the Russian Sputnik satellite. His life spanned two World Wars and the independence of Finland in 1917.

The music of Jean Sibelius is associated with Finnish nationalism like Grieg's music to Norway and Copland to America. Aside from his Piano Concerto, Grieg mostly focused on miniatures, excelling in pieces for piano, voice, and stage. On the other hand, Sibelius considered himself a symphonist and even dismissed the piano as less important to him. Contemporaries to Sibelius heard his music as a voice of freedom that rallied his compatriots to contest Russian dominance.

Expect to hear something other than quotable folksongs in Sibelius's music. The fact that the music sometimes sounds like a folk tune is related to the structure of language in the Finnish national epic, *Kalevala*, which influenced Sibelius. As a composer, Sibelius's nationalist credentials were established with the *Kullervo Symphony* (1892), the *Lemminkäinen Suite* (1895), both inspired by the *Kalevala* epic, and the familiar symphonic tone poem, *Finlandia* (1899).¹

Sibelius's musical language departs from the late 19th century, particularly Tchaikovsky. His attention to motivic construction and development traces to Beethoven.

Yet, Sibelius's sound world is quite distinctive. Once, in a conversation with Gustav Mahler, Sibelius summarized his approach to composition, saying that a symphony should show "severity and style and the profound logic that created an inner connection between all motives." Mahler begged to disagree, saying a symphony should be "like a world and include everything." That's why some of Mahler's symphonies are longer than Sibelius's First and Second combined!

Sibelius's reference to "motives," those briefest musical ideas consisting of a few pitches or rhythmic patterns, links him to the compositional traditions of Beethoven and Brahms. Where Beethoven and Brahms tend to disassemble their themes into motivic structures that become development sections, Sibelius takes a scattering of motives and

[1] Finlandia was originally heard as a political protest piece for Finnish independence. Its culminating chorale was adapted by American churches to accompany the hymn "Be Still, My Soul."

Symphony No. 2 in D Major, Op. 43

continued

gradually brings them together. As Sibelius describes, “It is as if the Almighty had thrown down pieces of a mosaic for heaven’s floor and asked me to put them together.” With this approach, the Finale movement becomes the goal and climax, and Sibelius achieves this beautifully in the Second Symphony.

Sibelius began his Second Symphony in 1901 while on a winter holiday with his family in Italy, soaking up the sunshine in the seaside town of Rapallo south of Venice. He completed the Symphony after his return to Finland in early 1902. The Helsinki Philharmonic premiered the Symphony on March 8, 1902, with Sibelius conducting. In America, the Symphony debuted in Chicago under the baton of Theodore Thomas on January 2, 1904.

There must be something about a trip to Italy by northern European composers that brought out their “sunnier” music.² While there is no direct link in the Second Symphony to Italy, the opening of the **first movement** certainly finds Sibelius in one of his more cheerful moods. The music opens with a pattern of rising repeated notes forming a simple D major scale, our home key of the Symphony and our first motivic element to remember. Above this accompaniment a chirpy melody appears in the flutes and oboes that takes the rising three notes of the accompaniment and inverts them into a descending motive. A horn call answers the ending of the phrase. If this music sounds pastoral to you, those thoughts align with Sibelius’s love of walking through the woods and countryside.

There are additional ingredients that Sibelius adds to his content. Some of these fragments are extensions or variants of the initial material. A long, held tone that ends with a flourish like a trill and a descending interval, heard first in the winds, becomes an expanded “spiky” motive that dominates the development section as the winds expand it over a busy and flowing string accompaniment. Except for an occasional punctuating chord, Sibelius saves his trumpets and trombones for the climax of the development when we hear the first big brass chorale of the symphony. The movement quietly ends as it began after an abbreviated recapitulation of the primary ideas of the movement.

The **second movement** begins with one of Sibelius’s quintessential soundscapes. Double basses, and eventually cellos, play a quietly meandering passage in plucked (pizzicato) eighth notes. With a soft timpani roll added to the low strings, two bassoons intone a dirge-like melody. After the brightness and colorful orchestration of the first movement, this opening provides a stark contrast.

The tempo of the second movement is *andante* (moderately slow), but there will be many tempo changes as the emotional arch of the movement ebbs and flows. It is the longest of the symphony’s four movements at just over sixteen minutes. Silence plays an important structural role in this movement. Long pauses help to delineate sections of different textures and create tension. As in the first movement, the brass choir appears at the crest of two climaxes.

The **third movement** is the symphony’s starts off like the wind. The orchestra plays as fast as possible (*vivacissimo*) with unrelenting eighth notes scattered among the strings. The winds interject melodic fragments. Silence again interrupts with five timpani strikes, each softer than before and with a conspicuous pause between each one.

[2] Examples of music influenced by trips to Italy include Mendelssohn’s “Italian” Symphony, Tchaikovsky’s *Capriccio Italien*, Elgar’s *In the South*, and Richard Strauss’s *Aus Italien*.

Symphony No. 2 in D Major, Op. 43

continued

Much like a traditional symphony trio section, a contrasting slow section summons forth a pastoral element. The melody introduced by the solo oboe begins with nine repeated notes. The fast music returns, followed again by the slower pastoral music. The structure is easy to follow. Transformative magic happens in the second appearance of the slow music. The three-note motive from the opening bars of the first movement emerges and reasserts itself. As it builds momentum by adding more orchestral instruments, it reaches a magisterial broadening of tempo and crescendos directly into the fourth movement without a pause.³

The **fourth movement** begins with the 'big' tune that's been the goal of the entire symphony. This tune, first heard in the strings and initially accompanied by a rhythmic pattern in the low brass and timpani, is a culmination of the symphony's journey. It sheds the darkness we've journeyed through to arrive at the brilliance of the home key in D major.

A second theme introduced by the woodwind choir in a minor key informs us that the struggle is not over. Accompanied by swirling strings, the music acquires a new urgency.

The movement's development section works out the motivic three-note scale motive of the first theme with a secondary motive. The main theme returns with the recapitulation, but the second theme takes on a more ominous tone as the minor-key tune shifts to the strings, with the woodwinds taking up the wild accompaniment. In the end, Sibelius overcomes the musical struggle with the victorious return of the D major theme proclaimed by the brass choir accompanied by the full orchestra. It is one of the most brilliant, hopeful, and magnificent endings in the entire symphonic literature.

Osmo Vänskä, the noted Finnish conductor and former Music Director of the Minnesota Orchestra explains the significance of this masterpiece: "The second symphony is connected with our nation's fight for independence, but it is also about the struggle, crisis, and a turning point in the life of an individual." From that perspective, Sibelius's Second Symphony speaks to us with important relevance and beauty in the 21st century.

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What we have of Sibelius's music comes entirely from about thirty-five years between 1892 and 1927. Music critics and historians have written about the 30-year musical silence at the end of Sibelius's life and speculated about why it happened. It's rare for composers to "retire" from their craft. Rossini is another who comes to mind. For Sibelius, depression and alcoholism may have been factors. Just as likely, at a time when musical styles were changing, Sibelius had no more to say. The silence became part of his enigma. Rumors circulated for years that there would be an 8th Symphony forthcoming, but it never appeared. Sibelius denied its existence, while his wife later said that whatever was completed, Sibelius consigned it to the fireplace's flames.

A poll of patrons by the New York Philharmonic in 1935 named Sibelius the most famous composer of the day. Sibelius was especially popular in England and the United States, where some musicians considered him the greatest symphonist after Beethoven and Brahms. His influence occurs in music like Roy Harris's Third Symphony (1939), heard at the Wichita Symphony last November. Howard Hanson was another American who admired Sibelius, and Hanson's Symphony No. 1 ("Nordic") reflects that. Historians dubbed the English composer William Walton's First Symphony as "Sibelius's 8th," such was the source of inspiration. Sibelius paved the way for

[3] Sibelius likely had in mind the similar transition that occurs between the third and fourth movements of Beethoven's Fifth Symphony.

Symphony No. 2 in D Major, Op. 43

continued

generations of Finnish composers. Among notable ones are Magnus Lindberg (b. 1958), Einojuhani Rautavaara (1928–2016), and Aulis Sallinen (b. 1935).

Perhaps Sibelius doesn't shine as brilliantly as he did one hundred years ago. For those fortunate enough to encounter his music, the rewards and life-affirming essence remain.

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Sibelius orchestrates his Second Symphony for flutes, oboes, clarinets, and bassoons in pairs, four horns, three trumpets, three trombones, tuba, timpani, and strings. Notably, there is no additional percussion, piccolo, or contrabassoon. The orchestra is typical of what one hears in mid-19th-century orchestral symphonies.

Before attending the concert, listen to this recording of Sibelius 2 on YouTube in this performance by the Frankfurt Radio Symphony with the Finnish conductor Susanna Mälkki.

https://youtu.be/iXU8EXL7a_4?si=6anwsg23npjMcTfk