

The Cambridge Companion to

# SIBELIUS

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the Bachian style of the passage is exceptional among all of Sibelius's works. The initial choice of Burmester as the work's first performer inspired Sibelius to the point of affecting his compositional work.<sup>27</sup>

Burmester's virtuosity gave Sibelius a chance to revive the violinistic dreams of his youth. 'The performer-interpreter was a very essential *persona* in Sibelius, a role of his life: in reality a conductor, in past dreams a violin virtuoso. One can with good reason imagine that while composing the concerto he put his soul into the role of an absorbing, arresting virtuoso who enchants his public.'<sup>28</sup> In the first version we can almost see the composer and virtuoso within Sibelius himself. The stylistic diversity of the first version was the result of his affection for the 'marvellous themes' that the violinist-composer did not want to let go. At the beginning of the century such pluralism was unexpected, but for present listeners the work is revealed in a new light. As Salmenhaara has observed:

For the listener who knows the definitive version note for note by heart, any deviation from it may sound like an insult of a 'holy text'. On the other hand, a listener in the postmodern age may be more willing to accept the 'unpure aesthetics' of a stylistic diversity than formerly.<sup>29</sup>

Soon after the first performances of the original version, the composer's mind changed. In the revision the subjective violinist-composer was replaced by the objective symphonist, who streamlined the concerto's 'marvellous themes' with a relentless self-critique and unified the work. As James Hepokoski has concluded, 'the versions show a composer extremely careful about what he writes, wanting not to write standard things, demanding the highest originality everywhere.'<sup>30</sup>

## 6 *Finlandia* awakens

JAMES HEPOKOSKI

For all of its fame, *Finlandia* has not been much examined from an analytical point of view. Perhaps some commentators have considered this work too self-evident in its meaning and structure to merit extended study. Perhaps the piece's primitivist surface has discouraged close attention – its coarse-grained rhetoric, its thick brush-strokes, its stark primary colours. Or it may be that Sibelius's most widely known composition, a shopworn concert favourite and a national emblem, has seemed to exist in a space beyond commentary. And yet there is much of interest to observe about *Finlandia*. In addition, recent archival work in Finland, uncovering and recording two early endings for the piece – first presented to the public in 1899 as 'Suomi herää' (Finland Awakens) – has invited a reconsideration of the music.<sup>1</sup> It may therefore be appropriate that we ask 'Suomi herää' to awaken into the world of more sustained reflection. The following discussion will proceed in two arcs: first, an elementary overview of the music alone; second, a consideration of hermeneutic questions of representation, allusion, and meaning, questions informed especially by an awareness of its original 1899 context.

### The musical shape of the whole

Sibelius channelled *Finlandia* – 'Suomi herää' – into no conventional form. The piece's initial section (from the *Andante sostenuto* introduction through the first phrases of the *Allegro moderato*) suggests the preparation for and onset of a standard generic shape – sonata form – but what follows almost immediately jettisons this implication to pursue a different, ad hoc musical process. In other words, once the rapid-tempo part of the work is launched, the piece seems to 'change its mind' with regard to the form that it intends to pursue. The main body of the piece, begun with the *Allegro moderato* in bar 74 (which before long tightens into an *Allegro* at bar 95), shrugs off sonata norms to create an idiosyncratic shape built around a repeated rounded-binary form and its consequences. Considered as a whole, this unusual, blunt-cut structure is doubtless marked by the influence of Liszt's revolutionary formal ideas of 1855, which were in full resonance among early modern composers around the turn of the century. Formal innovation was now the watchword. Far from following standard forms, 'in program music

the returns, alternations, modifications, and modulations of the motive are conditioned by their relationship to a poetic idea. Here one theme does not call forth another by rule of law.' Liszt had urged progressive composers to 'create new forms for new ideas, new skins for new wine', to drive their musical thoughts 'to new and bold, unusual and intricate combinations'.<sup>2</sup>

Most fundamentally, the piece that came to be retitled *Finlandia* illustrates a process of tonic- and structure-building. In purely musical terms, the composition, which begins in a remote corner, on a snarling F# minor  $\frac{6}{4}$  chord, is 'about' the eventual production of an unshakeable Ab major – doubtless construed within the work's implicit programme as a 'Finnish reality' to be attained. Moreover, the emergence of this key is underpinned with decisive thematic statements: as the key becomes solidified, so also do the melodic ideas. (The procedure anticipates 'the crystallisation of ideas from chaos,' as Sibelius would later describe the finale of the Third Symphony.)<sup>3</sup> Even though this Ab assertion first surfaces midway through the piece, it is secured with cadential stability only at the end. As such, in Schenkerian terms the entire composition may be heard as a large auxiliary cadence in Ab. From an only slightly shifted perspective, though, the entire piece suggests the forging of a single, ever-clarifying idea. (I have elsewhere called this procedure teleological genesis, a characteristic concern of Sibelius throughout his career.)<sup>4</sup> *Finlandia's* Ab tonic-creation may also recall a similar procedure in the remarkable *Lemminkäinen's Return*, written not too long before. There the expanding musical rotations (ongoing, varied recyclings of source material) had inexorably approached and eventually produced the tonic Eb major, in this case a tonal analogue of the 'home' to which the Kalevalaic hero is returning.

As it happens, the most opportune place to start this *Finlandia* overview is in the middle, directly at the *Allegro* portion starting at bar 95 (Ex. 6.1). This is the moment at which both the essential architectural structure and the tonic key, Ab major, begin to coalesce out of the earlier, more fluid promise. Bar 95 is obviously a central point of arrival. It is the first sustained emergence of the goal key – the Ab major that is now here to stay – and in its fifth bar (bar 99) it launches a decisive, generically recognisable architectural format, in this case, the rounded-binary form (ABA'), which simultaneously signals the abandoning of any prior sonata-form implication. The entire passage is represented in Fig. 6.1, which also indicates a large block of self-repetition, indicated by repeat signs, bb. 99–124. (Thus the ABA' structure is played twice.)

We may characterise briefly each section of the rounded binary. The initial A-zone, bars 99–106 (the beginning is shown in the fifth bar of Ex. 6.1), consists, as is normative, of two similar four-bar modules, the antecedent and consequent of a terse parallel period. We should also observe (see below,

Example 6.1 Sibelius, *Finlandia* (bars 95–100)

Allegro. M.M. = 104  
95 (outer voices only) Rounded Binary

ff *cresc. molto* ff f f

Bar 95 99 107 111 124 125 127 129

→ : A B A' Perfect authentic cadence (PAC) subverted : → V<sup>4</sup><sub>3</sub> I !!

Ab major

Figure 6.1 Sibelius, *Finlandia* (bars 95–129)

Ex. 6.5b) that the leading idea of the melody in the woodwinds, starting on beat 3 of bar 100, will be recast, pitch by pitch – and in the same register – into the *Finlandia* hymn later in the piece (Ex. 6.5c), a point of thematic transformation that will be revisited later in this essay.

Ex. 6.2 shows the outer voices of the B section, bars 107–10, and the first measure of the return of A' (the reprise) at bar 111. While B articulates a generically typical dominant-chord prolongation, it also contains a local, fleeting tonicisation of vi of V (C minor) at bar 108, although this tonal colour participates in a larger harmonic motion that, functionally, suggests the clouding, even abandoning, of the normatively clear harmonic interruption at the end of the B section, bar 110. More technically, one might observe that the B section articulates a downward arpeggiation from Eb, through C [minor], thence down (through a passing Cb and Bb in the bass in bar 110) to the reprise – Ab major in bar 111. Within this passage it is worth noticing that the chord setting up the A' reprise (on the last two beats of bar 110 over the bass Bb), is V<sup>4</sup><sub>3</sub> of Ab, a dominant seventh in inversion, rather than the stronger root-position chord that might be expected in this spot. One effect of this, as elsewhere in the piece, is to undermine the sense of a proximate, *fully secured* tonal attainment. Here Sibelius was seeking to weaken dominant-tonic juxtapositions at crucial structural junctures, reserving the strong versions of these things for later in the piece, when he would precipitate the tonic with more resoluteness.

It is on our understanding of the 'frustrated' reprise, A', beginning in bar 111, that all will hang. As I have maintained in other contexts, the point of any tonal structure or substructure is to call forth or bring into being

Example 6.2 Sibelius, *Finlandia* (bars 107–11)

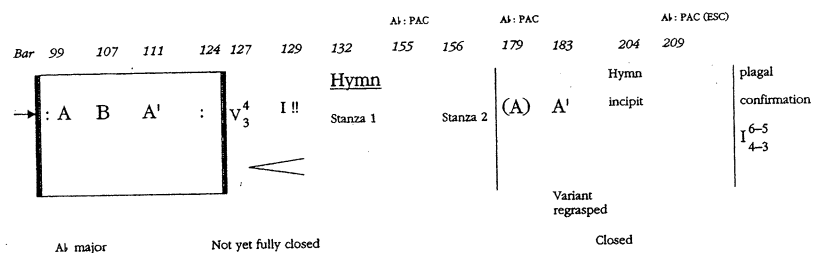
its tonic as a full reality by means of a *perfect authentic cadence* (PAC) of closure at its end. (A perfect authentic cadence has both the dominant and the tonic in root position – thus producing the typical leap of a fourth or fifth in the bass – and its tonic chord has scale-degree  $\hat{1}$  as its highest pitch. The PAC is the archetypal ‘full stop’ sign making the satisfactory conclusion of a musical phrase, section, or piece.) Earlier perfect authentic cadences within an ongoing structure, however – such as one finds in the consequent of the initial A section, bar 106 – cannot represent this ‘ultimate’ finality because they are part of merely local, middleground structures subsumed within larger architectural formats. Hence the essential generic task of this spotlighted A’ reprise in *Finlandia* (the final limb of the ABA’ block) is to drive to a conclusive perfect authentic cadence in Ab major. But in this expanded A’ reprise section (bars 111–24), the crucial point is that the final limb of the rounded binary is kept from fulfilling this cadential task and thus completing itself with finality. (See Fig. 6.1.) The drive to the cadence gets subverted, ‘turned back’. Sibelius accomplishes this through a slippage to some ‘struggling diminished-seventh’ music (bars 121, 123) already heard earlier (bars 90, 92), before the onset of the rounded binary. Harmonically we now find a diminished seventh on a $\flat$  (ii:vii $^{\circ 7}$ ) at bar 121, leading to a  $\frac{6}{4}$  over B $\flat$  in bar 122 – suggesting a local motion further away from the Ab tonic. A tilt back via the  $V\frac{4}{3}$  of Ab in bar 124 (just before the repeat sign – notice that, slightly respaced, this is the same ‘weak’  $V\frac{4}{3}$  heard earlier in bar 110) recycles us to the beginning of the block. Of course, since we now track through a literal repetition, the same cadential subversion occurs a second time.

Once on the other side of the repeat sign, we encounter a dynamic push through two more diminished-seventh bars (bars 125–6) towards a declared Ab sonority, as if by sheer force of will. This is executed in bars 127–30 (Ex. 6.3) by a swelling *crescendo molto* from *piano* to *fortissimo*, and it is clearly a moment of asserted Ab epiphany – the key that the piece wishes to ‘make real’. However important this moment may be, it is no perfect authentic cadence (PAC). Instead, the tonic is prepared by the same  $V\frac{4}{3}$  (over a B $\flat$  bass) that we have heard in two differing contexts in the earlier portions of the rounded binary idea.<sup>5</sup> The structural point is clear: Sibelius

Example 6.3 Sibelius, *Finlandia* (bars 127–30)

stages the cadence-defining dominant-seventh chord as still ‘unable’ to right itself into the stronger root position, which would be needed for full closure with a perfect authentic cadence. What we have in bars 127–30, therefore, is a ‘weakened’ *contrapuntal cadence*, with a  $\hat{2}-\hat{1}$  motion (not the stronger  $\hat{5}-\hat{1}$  motion) in the bass, B $\flat$  to A $\flat$ . (A contrapuntal cadence, in this sense, is a less emphatic lead-in to the tonic chord in which the dominant or dominant-seventh chord is not in a ‘strong’ root position. Lacking the leap of a fifth or fourth in the bass, its effect is to make the impression of closure much less certain – if it is to be regarded as any sort of closure at all.) We find this defining  $\hat{2}-\hat{1}$  motion in the lowest voice, here sounded by the bassoon, tuba, and double basses, while the trumpet sustains a top-voice  $\hat{5}$  (e $\flat^2$ ) in both the  $V\frac{4}{3}$  and the I chords. To be sure, the cadence is fortified by a strong fifth-motion,  $\hat{5}-\hat{1}$ , in the timpani, cellos, and trombones, and also by the jagged  $\hat{5}-\hat{1}$  leap in first violins. Nevertheless, it is the combination of the lack of decisive root motion in the bass and the persistence of the sustained upper voice  $\hat{5}$  in the trumpet that is critical. Because the perfect authentic cadence is withheld, and notwithstanding the sonorous magnificence of the local Ab epiphany, we are left with uncompleted tonal and architectural business. The Ab tonic, while made present as a strong sonority, has not yet been secured as a completely disclosed reality. We have had no full conclusion, no cadential point of what I call ‘essential structural closure’ (ESC) to the attempted rounded binary. There is still work to do.

The suddenly climactic declaration of this Ab chord in bar 129 is obviously a strong moment. It is to this point of disclosure that the subsequent hymn may be heard as a reaction – the finally possible entrance of something important following the drawing open of dramatic curtains. Still, because the earlier binary structure up to this point is not yet fully closed, the two stanzas of this famous hymn are situated structurally within it as an interpolation, a parenthesis, but also as an expressively crucial, confident response to what has been already attained so forcefully (Fig. 6.2). In part, this sturdy two-stanza hymn, whose opening pitches had been anticipated thematically in the preceding A section, is called upon to demonstrate to the rounded binary from a subordinated position outside the essential structure proper how one may close with cadential clarity, how

Figure 6.2 Sibelius, *Finlandia* (bars 95–209)

one may attain a secure perfect authentic cadence. In fact, in the hymn we hear not merely one perfect authentic cadence in  $A\flat$  major but two, one at the end of each of the two stanzas (in bars 155 and 179).

Neither of the two perfect authentic cadences in the hymn should be understood as providing essential structural closure to the piece as a whole: they are internal cadences produced within a parenthesis that is positionally secondary to the larger, still not fully closed binary structure. (The cadences are best understood as middleground phenomena, not background ones.) Having sounded two stanzas of the parenthetical hymn, we now return to unfinished business with the jump-start of an elided cadence – out of the parenthesis and back into the last limb of the preceding rounded binary, now resumed at bar 179, intending to bring it to full completion with a perfect authentic cadence. The first four measures of this reinvigorated reprise (not a coda) are variants of the original A idea, but once we arrive at the fifth bar, bar 183, the music tracks the original reprise quite closely (bar 183, for instance, is equivalent to bar 111, bar 184 to bar 112, and so on), with only small variants and a few excised bars. In other words, the rounded binary music is now heading for the more secure closure that had eluded it earlier; it is driving toward the moment of essential structural closure, the ESC. What is needed is a perfect authentic cadence in  $A\flat$ , closing the binary structure and definitively articulating  $A\flat$  major as a now-stable reality.

In two pre-publication endings to the piece Sibelius provided two different solutions to the problem of securing that perfect authentic cadence, and we shall revisit them at the end of this essay. For the present we may notice that in the familiar final version the perfect authentic cadence occurs in bar 209, six bars before the end. Producing this cadence is an apotheosis-flourish: a brief thematic identifier of the hymn – now fully integrated into the rounded binary – on the way to its moment of essential structural closure. With its cadence in bar 209 the tonal point of the whole piece, the calling forth of a stable  $A\flat$  major, has finally been realised. At the same time the once incomplete rounded binary has finally found its telos of completion.

Example 6.4 Sibelius, *Finlandia*, opening

A plagal confirmation coda ('Amen'), over a tonic pedal, follows by way of affirmation. The entire preceding musical process has been working to construct the right to claim, then ratify, this  $A\flat$  major.

At this point we may return to consider the opening of the piece, the slow introduction, *Andante sostenuto*, which had begun far away indeed from this  $A\flat$  tonic (Ex. 6.4). The menacing opening sonority is an  $F\sharp$  minor  $\frac{6}{4}$  chord, decorated locally with its own German sixth. The strenuous initial phrase ends on  $A$  major (bar 8); the second, a sequence of the first, ends on a  $C$  major abruptly chilled to  $C$  minor (bar 17); the third moves to a  $C$  major chord also bearing a potential to serve as  $V$  of  $F$  minor (bars 22–3); and that grim  $F$  minor dominates the remainder of the introduction. From the perspective of the introductory  $F$  minor shackles, the  $A\flat$  major to come is doubtless to be understood as a liberation, as a claiming of  $F$  minor's major mediant, III. Conversely, the implication is that one is initially locked in the oppressive, 'unjust' submediant  $vi$ ,  $F$  minor, pleading for emancipation into one's truer self,  $A\flat$  major. (This is a characteristically Sibelian use of expressive tonal relations. A similar dialectic of  $i$  and III – or  $vi$  and I – lies at the core of the First Symphony.)

Within the introductory  $F$  minor fetters one finds stirrings of the  $A\flat$  major 'true self' within. Some of the  $F$  minor phrases in the introduction, for example, pass through their mediant en route to tonic-minor cadences. One such case occurs in the first woodwind phrase, bars 24–9 (Ex. 6.5a). Here the harmonisation of the opening notes of the melody could be heard as in either  $A\flat$  major or  $F$  minor before the phrase slumps to its  $F$  minor cadence. Equally important, the woodwind timbre, pitches, and register forecast the woodwind line of the later rounded binary (Ex. 6.5b), which are themselves to be recast rhythmically into the eventual hymn (Ex. 6.5c). Such features of the introduction may be regarded as prolepses – flashforwards or projections – and they play an important role in the process-orientation of the piece as a whole.

The slow introduction, mostly dominated by  $F$  minor, is immediately followed by an impetuously triggered *Allegro moderato*, which seems locally to begin in  $C$  minor at bar 74. Such a procedure – slow introduction touching off a stormy *Allegro moderato* – would normally suggest the beginning

Example 6.5 Sibelius, *Finlandia* [excerpts]

(a) bb. 24-29  
Woodwind  
24  
*f*

(b) bb. 100-103  
Woodwind  
100  
*f*  
1 2 3 4 5 6 7 8 9 10

(c) bb. 132-5  
Woodwind  
132  
*mf*  
1 2 3 4 5 6 7 8 9 10

of a sonata form, following, for example, the archetypal struggle-against-resistance models of Beethoven's *Egmont* and Tchaikovsky's *1812* overtures (and dozens of other pieces). But in *Finlandia* – or 'Finland Awakens' – what we learn at once is that this rapid-tempo self-realisation is going to occur on unprecedented, ad hoc terms, not on the 'borrowed' or 'foreign' terms of sonata practice. Instead, the C minor *Allegro moderato* opening is no exposition at all: the potential sonata format is explicitly abandoned. Rather, this is a passage of gradual self-creation, serving primarily as a generative passageway to the 'real' structure-still-to-come. This real structure is the coalescing, out of the preceding motives, of the rounded-binary format on Ab, whose structural cadence is then delayed as I have outlined earlier.

In summary, *Finlandia* provides us with a unique structure that invokes, then immediately casts aside, the sonata tradition, in order to articulate instead a process of ongoing Ab realisation (teleological genesis), and simultaneously with it, the gradual coalescing of a block-like architectural form, here understood primarily in terms of the extended adventures of its rounded binary-based *Allegro* section – adventures that include, most crucially, the important, embedded two-stanza hymn. Within this larger process of increasing clarity, other structural factors are also at work that I shall not expand upon here. Foremost among them are the rotational features of the piece, each of whose major sections takes up and reworks material from its predecessor in the manner of a relay: the *Allegro moderato* elaborates material from the introduction, as if responding directly to it; the binary structure includes the percussive head-motive of the initial *Allegro moderato*;

and the hymn reshapes an important thematic contour first sounded clearly in the binary structure. At this point, however, we might turn to a consideration of the representational intention of this music.

### Programmatic implications

*Finlandia*, of course, was never conceived as a purely abstract structure without extra-musical connotation. On the contrary, it was politically charged from the beginning, initially emerging, as mentioned earlier, as 'Suomi herää' (Finland Awakens) in its first, November 1899 context. It is that original implication that I wish to pursue here, rather than focusing on the national and cultural meaning that the work would take on in the twentieth century. As is well known, 'Suomi herää' was a work conceptually linked with a diachronic sequence of historical *tableaux vivants* presented at the Helsinki Press Celebrations. This is an often-repeated story, and for the present purposes we need only recall that this protest event featured six historical tableaux representing stages of the chronological progress of Finland from primeval to modern times. Most important is the diachronic ordering: each tableau brought us closer to the present. Moreover that present, November 1899, was itself vectored forward: it was poised on the lip of the future, the twentieth century, and it was also poised at a moment of Russian-imposed political repression within Finland itself. Sibelius contributed around thirty-five minutes of music for these six tableaux. The final, seven-minute presentation – the last tableau of the six – was 'Suomi herää', whose ending was eventually revised, at least twice, before being toured separately in 1900 as *Finlandia*, *Vaterland*, *La patrie*, and the like, and published as a self-standing work in 1901 as *Finlandia* (a title suggested by Axel Carpelan, perhaps intentionally recalling such symphonic poems as Liszt's *Hungaria*, Balakirev's *Russia*, or Smetana's cycle, *Má Vlast*).<sup>6</sup>

The 'Suomi herää' *tableau vivant* was the capstone of that evening. The key features of the relevant tableau included 'the powers of darkness menacing Finland [at the opening of the nineteenth century]' which nevertheless 'have not succeeded in their terrible threats. Finland awakens.' Viewers also saw a panoply of historical figures who contributed to Finland's sense of self-identity as 'representatives of this period of awakening'. These included Tsar Alexander II, the poet Johan Ludvig Runeberg, Johan Vilhelm Snellman inspiring his students to think of the possibility of Finnish independence, and Elias Lönnrot transcribing the runes of the epic, *Kalevala*. And 'also [present on stage] are: four speakers of the first parliament; an elementary school, and a locomotive'.<sup>7</sup> In sum, this busy tableau proclaimed a linear vision of self-assertion projected into the future – a new, finally awakened

Finland greeting the new century (only two months away) equipped with its own history, with its own poetry and legitimised language, with modern resources (education), and with modern technology (the unstoppable locomotive in this tableau, an image of industrial progress – a steam-propelled Finland racing, by implication, toward an even more modern form of eventual self-rule).

Understanding all of this in connection with Sibelius's music is not difficult. Obviously, the musical subsections of 'Suomi herää' articulate the musical process of tonal and formal self-realisation. As a whole, they move chronologically from representations of 'then' (1800) to those of 'now' (1899) – from utter darkness to brilliant light, from instability to stability, from slow to fast, from minor to major, from the cruel, clipped motive of the opening to the broadly unfurled melody of the hymn. It does not take much imagination to propose that the oppressive, minor-mode introduction, *Andante sostenuto*, represents 'the powers of darkness': Finland's devastation and futile despair at the opening of the nineteenth century. Nor that the brief, hymnic *Ab* melodic and woodwind prolepsis in bars 24–9 (Ex. 6.5a) suggests the cries of the spiritually rooted Finnish people in bondage – the aspiring *Ab* major inevitably being drawn back into the chains of *F* minor.

Similarly, the 'awakening' – the array of nineteenth-century poets, scholars, statesmen, educators, along with the drive towards Finnish-language legitimisation – is signalled by the very brief *Allegro moderato*, bar 74, initially in a local *C* minor. This 'false-exposition' moment is faster, more aggressive, and dominated by the multiple eruptions of an important rhythm, the rat-a-tat volleys of which are the musical equivalent of the imperative to awaken ('Herää!'). This is surely the *awakening rhythm*, first heard in minor, then more optimistically in major. Moreover, in the initial events of the *Allegro moderato*, this 'awakening' is juxtaposed directly with the 'powers of darkness' motive from the introduction, which are gradually dispelled towards the major – and towards *Ab* major at that. And not only towards *Ab* major, we recall, but also towards the repeated rounded-binary block in which the modular particles begin to coalesce toward an architectonic solidity. As mentioned earlier, by staging this swerving-away from the expected sonata-form continuation, Sibelius may also have been implying that both he as an early modernist composer and Finland as an emerging culture were proposing to enter the arena on other than merely second-hand, European-imitative terms.

Moving ahead, we arrive at the quickened, *Ab Allegro* block, bar 95 (Ex. 6.1), gaining kinetic heft and plunging (bar 99) into the rounded binary block, ignited by a more jubilant version of the 'Awaken!' rhythm. Given the images provided to us in the description of the tableau, it seems most likely, as has been suggested elsewhere,<sup>8</sup> that Sibelius composed here a musical

analogue to the huffing and puffing of a steam locomotive, its heavy mechanical wheels rotating powerfully through four bars to overcome tons of weighty inertia (in effect, three circular 5/4 bars inlaid into 4/4 notation – see Ex. 6.1) and then setting forth into the binary block, bar 99, with enormous force.

Once again we recall that the upper-voice melody in bars 100–2 (Ex. 6.5b) provides the ten pitches that will soon be refashioned into the two-stanza hymn, presumably representing the voice of the Finnish spirit or people. The presence of that melodic contour, register, and orchestration here suggests that it is the people themselves who are borne forward – vectored toward the present – on that metaphorical locomotive. Similarly, the ostinato, the continued rhythmic exhortations of 'Herää!' ('Awaken!'), the circular repetition of the binary block – each of these things also participates in the central locomotive image. If this supposition is defensible, that would make this section one of the earliest musical depictions of large iron-built industrial machines in the history of music. (Such images would become more commonplace in the 1920s *avant-garde*.)

Here, it appears, Sibelius was identifying Finland's progress and drive to self-identity with that steam-powered engine. Most important, with the rounded-binary 'locomotive' section 'Suomi herää' has reached a crucial station in its journey. Here it finds its major-key destiny, *Ab* major, and in that *Ab* major it will remain fixed – on the rails – for the rest of the work. The message seems clear: 'locomotive' Finland has now found itself, has stabilised; the nation is now unflappably on course. (Sibelius would recreate this fixed-tonic, juggernaut locomotive effect in the remarkably similar, though more radical, finale of the Third Symphony, although there is at present no direct evidence that he had this precise image in mind for that work.) Full closure of that idea, however – the ESC – will be delayed until the perfect authentic cadence at the end of the piece. For the present we are brought to the swelling *fortissimo* point of one important stage of attainment via that huge contrapuntal cadence onto *Ab* in bar 129 (Ex. 6.3) – the image of a now self-aware Finland pulling with enormous energy into at least one station of 'awakened' arrival.

This powerful epiphany may be understood in a number of ways. One might argue, for instance, that with the swelling contrapuntal cadence onto *Ab*, Finland's past (in this diachronic review of historical time) culminates in a momentous realisation of Finland's present: 'Here we are!' Past time – represented by the preceding tableaux and the first part of this one – now flows into present time. (Or, at least, the past arrives at a point of fullness within which the 'national spirit of Finland' may be disclosed as an essential, self-assured presence.) Thus it is appropriate that the *fortissimo* climax of grand cultural arrival be followed immediately by the two-stanza



Example 6.6 Emil Genetz, 'Herää, Suomi!' (publ. 1882), (bars 36–41)

Attacca a tempo

Vas - ta kun lei - jo - na val - veu - tuu, Lop - pu - vi, lop - pu - vi kii - si - mys Suo - men;

parenthetical hymn. Even though there is still unfinished cadential business to pursue, at first this hymnic moment seems to function as an epilogue – a grateful epilogue at rest after a period of stress or struggle (something like the finale of Beethoven's 'Pastoral' Symphony, a hymn of thanks following the storm – or something like a *Te Deum*, a hymn of thanks after victory).

As it happens, the multiple connotations of the hymn, even in its 1899 'Suomi herää' context, are worth investigating further. On one level (Ex. 6.5a–c) it is here that the two earlier prolepses – the pitch-related 'cries of the Finnish spirit' in the introduction and, even more obviously, the passengers on the historical locomotive in bars 100–2 – finally mature into present-time disclosure. On another level it is certainly true, as Sibelius later insisted, that taken as a whole this hymn was a melody original to him. Nevertheless, as has been pointed out before, it also seems likely that its opening pitches paraphrased part of a patriotic choral piece from the 1880s, one by the Finnish composer Emil Genetz. The passage in question stems from an interior section of Genetz's piece (Ex. 6.6). The linchpin for this connection, of course, lies in the title of Genetz's piece, 'Herää, Suomi!' ('Awaken, Finland!') – and to the text of the immediate moment alluded to by Sibelius, which refers to the rising-up of the Finnish lion to overcome the suffering of the nation. In short, Genetz's imperative, 'Herää, Suomi!', was now answered by Sibelius's ringing declarative, 'Suomi herää' ('Finland Awakens'), and the link between the pieces was cemented with a fleeting incipit allusion. By referring to the melody from the Genetz piece, Sibelius was suggesting that the earlier call to action, 'Awaken,' had now been fulfilled. Finally, one hardly knows what to make of the incipit's additional near-quotation, in its first four notes, of Schumann's Piano Quartet in Eb (Ex. 6.7, third bar). The resemblance might be entirely coincidental, unknown to Sibelius, or it might have suggested some sort of continued tie to European tradition or spirit, even as the structure of the work was now veering sharply into the idiosyncratic or the ad hoc.

Following the two stanzas of parenthetical self-disclosure – the hymn – Sibelius's piece still had necessary work to accomplish (Fig. 6.2): the securing of the perfect authentic cadence signalling the full presence and stability of

Example 6.7 Robert Schumann, Piano Quartet in E flat major, op. 47 (bars 11–18)

Allegro ma non troppo.  $J=100$   
sempre con molto sentimento

ritard. dim.

Allegro ma non troppo.  $J=100$

ritard. dim. espressivo



Ab major, its secure arrival. With the forward-rushing elided cadence at bar 179 Sibelius now backs up to regasp the last limb of the rounded binary, A', the unstoppable 'locomotive' of progress, in order to drive toward that cadence. In the original, Press Celebrations version, this Ab cadence, the moment of essential structural closure (ESC), was seized and articulated very quickly, and it ushered in at once a celebratory victory-coda. Its original meaning in 1899 – the first version with its 'short' ending, without any further reference to the hymn – could hardly have been more self-evident. Reiterating two building blocks, the repeated victory-shout of 'Awaken!' and the locomotive idea, the now-centred, now-awakened Finland was continuing to steam ahead into the future – into the new century on its own terms, tonally, on its own Ab terms.

In the second version – with the 'long' ending – Sibelius delayed considerably the arrival of the Ab closure, and, most important, he assigned that task to the final moments of a full apotheosis statement of the regasped hymn (in effect, to a third stanza). Surely after the premiere he had realised the power of that hymn melody and the reaction of the first audience to it, and now he tipped the balance of the whole piece towards this final grand statement. For today's listeners, who know the final version so well, the second version's effect of a *complete* statement of the hymn, mostly over the expectant dominant, provides us with a delicious and unexpected ecstasy of suspension, a prolongation of the great moment. Sibelius also highlighted this 'added' third stanza with an idiosyncratically defiant, neo-primitivist harmonisation, embellished with emphatic and sinuous string-twistings.

The final ending – the one we all know – is a compacted version of the second. Again, it is the hymn, the bearer of self-identity, that provides closure to the binary structure, but that message is carried, in an astonishing demonstration of renunciation, by means of a single phrase only, a brief thematic reference. In a mighty, brass *fortissimo*, that moment fuses the beginning and end of the hymn: it regrasps the hymn's *first* phrase, its melodic incipit, but bends it determinedly at the end toward the perfect authentic cadence of its *final* phrase. Thus the moment of closure is accomplished by a single-phrase, telescoped summary of the complete hymn. And that resolute, supercharged hymn phrase was surely intended as a compressed emblem of self-creation and self-assertion, as a declaration of the identity of tonal and national attainment, and as a launch into the new century of the now-realised spirit of a fully 'awakened' Finland – a Finland coursing, locomotive-like, into what was hoped to be a promising, liberated future.

## 7 The tone poems: genre, landscape and structural perspective

DANIEL M. GRIMLEY

Categories of genre in nineteenth- and early-twentieth-century music engage with many levels of musical interpretation. Placed in their historical context, generic conventions define our understanding of musical works and serve, above all, to inform our sense of musical meaning.<sup>1</sup> Nevertheless, identifying the precise boundaries between individual genres such as the tone poem and the symphony can be problematic. Despite the hybrid construction of the term 'symphonic poem' (*Symphonische Dichtung*), first coined by Liszt in the 1840s, the tone poem often seems generically opposed, rather than closely related, to the symphony.<sup>2</sup> Throughout the nineteenth century, after Beethoven, the symphony was principally concerned with notions of breadth and monumentality. Regarded as the highest form of absolute music, the symphony aspired to high levels of motivic unity, formal abstraction and goal-directed (teleological) musical form.<sup>3</sup> Symphonies consciously and powerfully engaged in a dialogue with canonical works of the past. Tone poems, by contrast, are concerned at a fundamental level with the evocation of a particular mood or atmosphere, or with the articulation of an extra-musical narrative or programme. In response to such literary or pictorial subject matter, tone poems are characterised by their freer, innovative approach to musical form, particularly the tendency towards structures that telescope the traditional four-movement scheme of a symphony into a single musical span. Such forms often sacrifice dynamic motivic or harmonic development in favour of radically static moments of sonorous or poetic contemplation, intended as musical depictions of the (super-) natural world.<sup>4</sup> Though, as Hugh MacDonald has noted, tone poems arguably succeeded in elevating instrumental programme music to an aesthetic level comparable with that of opera, they were invariably regarded as inferior to symphonies. The perceived difference in status between the two genres remained unchanged, even as programme music flourished at the end of the nineteenth century.

Sibelius's tone poems regularly blur such fixed generic distinctions. Aspects of formal innovation, such as telescoped multi-movement schemes within a single span and other kinds of sonata deformation structures,<sup>5</sup> are as much a feature of his symphonies as of his tone poems. Furthermore, many

34. *Ibid.*, p. 230.  
 35. Hepokoski, 'Rotations, sketches, and the Sixth Symphony', p. 350.  
 36. Murtomäki, *Symphonic Unity*, p. 196.  
 37. Hepokoski, 'Sibelius', p. 337.  
 38. *Ibid.*  
 39. Jackson, 'Observations on crystallization and entropy in the music of Sibelius and other composers', in Jackson and Murtomäki (eds.), *Sibelius Studies*. The discussion in the following paragraphs adapts my review of *Sibelius Studies* in *The Musical Times* (Spring 2001), pp. 54–6.  
 40. Jackson, 'Observations on crystallization', pp. 175 and 269.  
 41. *Ibid.*, p. 179.  
 42. *Ibid.*, p. 179.  
 43. Murtomäki, *Symphonic Unity*, p. 243.  
 44. *Musical Composition in the Twentieth Century* (London: Oxford University Press, 1999), pp. 61–4.  
 45. Jackson, 'Observations on crystallization', pp. 261 and 260.  
 46. *Ibid.*, p. 176.  
 47. Lauffer, 'Continuity and design in the Seventh Symphony', p. 355.  
 48. Murtomäki, *Symphonic Unity*, pp. 249 and 280.  
 49. Jackson, 'Observations on crystallization', pp. 265 and 272.

#### 5 The genesis of the Violin Concerto

1. Erik Tawaststjerna, *Jean Sibelius. Åren 1893–1904* (Helsinki: Söderström, 1994), pp. 180–1.  
 2. Letter from 'Janne' (Jean Sibelius) to his uncle Pehr Sibelius, 1 August 1882, published in Jean Sibelius, *The Håmeenlinna Letters. Jean Sibelius ungdomsbrev*, ed. Glenda Dawn Goss (Helsinki: Schildts Förlag, 1997), p. 54.  
 3. Letter from Jean Sibelius to Aino Järnefelt, 2 November 1890, from Vienna, in Suvi-Sirkku Talas (ed.), *Sydämen aamu, Aino Järnefeltin ja Jean Sibeliuksen kihlausajan kirjeitä* (Helsinki: Suomalaisen Kirjallisuuden Seura, 2001), p. 27.  
 4. Letter from Jean Sibelius to Aino Järnefelt, 11 November 1890 from Vienna, *ibid.*, p. 138.  
 5. The violin concerto plan from 1890 is mentioned in a letter from Jean Sibelius to Aino Järnefelt, 29 October 1890, from Vienna (*ibid.*, p. 138), and the plan from 1898 is mentioned in Sibelius's letter to Adolf Paul, cited in Vesa Sirén's *Aina poltti sikaria, Jean Sibelius aikalaisten silmin*, rev. edn (Helsinki: Otava, 2000), p. 170.  
 6. Tawaststjerna, *Jean Sibelius. Åren 1914–1919* (Helsinki: Söderström, 1993), p. 74.  
 7. Tawaststjerna, *Jean Sibelius. Åren 1893–1904*, pp. 178, 181, 206–7.  
 8. *Ibid.*, p. 210.  
 9. *Ibid.*, pp. 210–11.

10. Observations concerning the sketches and the drafts for the Violin Concerto are based on manuscript materials in the collections of Helsinki University Library (HUL). The four-digit manuscript codes refer to the catalogue made of the Sibelius collection by Kari Kilpeläinen: *The Jean Sibelius Manuscripts at Helsinki University Library: A Complete Catalogue* (Wiesbaden: Breitkopf und Härtel, 1991). The finale's first subject appears on the thematic memo HUL 1510 and the violin's answer to the second subject on the thematic memo HUL 1507. The manuscript material for the Violin Concerto is among the most extensive for any of Sibelius's works, and it contains a large number of pages with thematic sketches. There are many unknown themes, and it is impossible to know whether Sibelius sketched those for the concerto or for some other purpose. However, the majority of the sketches and drafts contain music that is related to the two versions of the concerto.

11. The dating of the sketches is not unambiguous. It is possible that Sibelius made later additions to earlier thematic memos. In the case of the finale themes, however, it seems they were written before 1902 since they appear alongside themes for the Second Symphony, with no evidence to suggest that the finale themes had been inserted later. However, the dating of the Violin Concerto manuscripts is very problematic. This is because the dating of manuscripts is based on factors such as how the composer's handwriting changed, and which kinds of inks, pens and pencils he used at different times. Such changes are not usually evident, but most of the manuscripts of the Violin Concerto were written in 1902–3; the drafts of the revised version are most likely from spring/summer 1905. For this reason it is impossible to date the compositional process of the concerto in the way Kari Kilpeläinen has done for the Seventh Symphony ('An introduction to the manuscript and printed sources of Sibelius's Seventh Symphony', in Glenda Dawn Goss (ed.), *The Sibelius Companion* [Westport: Greenwood, 1996], pp. 239–70).  
 12. Tawaststjerna, *Jean Sibelius. Åren 1893–1904*, p. 205.  
 13. Erik Tawaststjerna invented the name 'dorian melisma' for this melodic figure, which is a prominent characteristic of Sibelius's music.  
 14. Copland, *What to Listen for in Music*, rev. edn (New York: New American Library, 1957), pp. 27–8.  
 15. As Tomi Mäkelä has pointed out in his article 'The Sibelius violin concerto and its dramatic virtuosity: a comparative study', *The*

*Proceedings of the First International Jean Sibelius Conference, Helsinki, August 1990*, ed. Eero Tarasti (Helsinki: Sibelius Academy, 1995), p. 124, 'frequent discussions have centered on defining the second subject in the movement' but 'more emphasis should go to the concept of the second subject area than to the second subject as a closed melodic unit'.  
 16. The word 'Aino', the name of the composer's wife, can be seen quite frequently in Sibelius's sketches and drafts. This has been the cause of controversy among scholars, some of whom maintain that, where Sibelius has written 'Aino', the music refers to the composer's wife, whereas others maintain that the markings simply represent Sibelius's own characteristic manner of highlighting important features in his manuscripts.  
 17. Virtanen, 'Pohjola's Daughter in the light of sketch studies', *Sibelius Forum. Proceedings from the Second International Jean Sibelius Conference. Helsinki, November 25–29, 1999*, ed. Veijo Murtomäki, Kari Kilpeläinen, and Risto Väisänen (Helsinki: Sibelius Academy, 1999), p. 315.  
 18. Lindgren, 'I've got some lovely themes for a violin concerto', *Finnish Music Quarterly* 3–4 (1990), p. 28.  
 19. Erkki Salmenhaara has written about this in various texts: see Salmenhaara, liner notes for *Jean Sibelius: Violin Concerto (original and final versions)*, BIS CD-500 (1991); 'Jean Sibelius: Violin Concerto', *Masterpieces of Nordic Music*, ed. Harald Herrestad and Heinrich W. Schwab (Wilhelmshaven: Florian Noetzel Verlag, 1996); 'The Violin Concerto' in Goss (ed.), *Sibelius Companion; and Suomen musiikin historia: II. Kansallisromantiikan valtavirta, 1885–1918* (Porvoo: Werner Söderström Osakeyhtiö, 1998), pp. 151–60.  
 20. Percy Young, *The Concerto* (London: Phoenix House, 1957), p. 109. Young writes that, probably for the reason mentioned above, the concerto is unjustly neglected. Although this was perhaps true in 1957, it certainly does not apply any longer: according to Martti Haapakoski ('The concerto that holds a record', *Finnish Music Quarterly* 3–4 [1990], p. 34), the concerto was recorded more than seventy times during the years 1935–90 (the first recording was made by Jascha Heifetz and Sir Thomas Beecham). During the 1970s and 1980s about twenty recordings were published in each decade, and in the 1990s (as far as 1996), at least thirty appeared. According to Haapakoski, the concerto is the most recorded twentieth-century concerto, and in terms of the number of recordings, only the Tchaikovsky, Beethoven, Mendelssohn, and Brahms concertos are ahead

of Sibelius's work (see Haapakoski, 'The Sibelius Concerto still holds a record', *Finnish Music Quarterly* 4 [1996], pp. 14–15).

21. Burmester's comment is cited in Tawaststjerna, *Jean Sibelius. Åren 1863–1904*, pp. 209–10, and Flodin's comment in Salmenhaara, 'Jean Sibelius, Violin Concerto', p. 19.  
 22. Hepokoski has been interviewed by Minna Lindgren in 'I've got some lovely themes for a violin concerto', pp. 26–8.  
 23. Tawaststjerna, *Jean Sibelius. Åren 1893–1904*, p. 211.  
 24. The term editing is used here in the sense defined by the Bartók scholar László Somfai. He adapts the term to describe the final manuscript stage, where the composer makes small changes and corrections, and not merely proofreading corrections and editorial work. See Béla Bartók, *Composition, Concepts, and Autograph Sources* (Berkeley: University of California Press, 1996).  
 25. Tawaststjerna, *Sibelius, Vol. I, 1865–1905*, trans. Robert Layton (London: Faber, 1976), p. 278.  
 26. Tawaststjerna, *Sibelius, Vol. II* (Helsinki: Otava), p. 270, and Alberto Bachmann, *An Encyclopedia of the Violin* (New York: Da Capo Press, 1966 [first published 1925]), p. 347.  
 27. There are not many examples of performers having a material effect on Sibelius's compositional work. He did not have favourite musicians he would specifically compose music for, with the exception of his songs (many of which were written for his favourite singers, Aino Ackté and Ida Ekman). The different qualities of these singers are obvious in the songs written particularly for them.  
 28. Tawaststjerna, *Jean Sibelius. Åren 1893–1904*, p. 211.  
 29. Salmenhaara, 'Jean Sibelius, Violin Concerto', pp. 37–8.  
 30. Lindgren, 'I've got some lovely themes for a violin concerto', pp. 26–7.

#### 6 Finlandia awakens

1. The original version of 'Suomi herää' was first recorded by Tuomas Ollila and the Tampere Philharmonic, 'Sibelius: Complete Karelia Music [and] Press Celebrations Music: World Premiere Recording', Ondine, ODE 913–2 (1998), with liner notes by Jouni Kaipainen, trans. William Moore. Two years later appeared a recording of the original version along with a second version 'with alternative ending (1899?)': Osmo Vänskä, Lahti Symphony Orchestra, 'Finland Awakes: Patriotic Music by Jean Sibelius', BIS CD-1115 [No. 49 of the Complete Sibelius project] (2000), with liner notes by Andrew Barnett.

2. Liszt, *Berlioz und seine 'Harold-Symphonie'* [1855], in Liszt, *Gesammelte Schriften*, ed. L. Ramann [1882] (rpt. Hildesheim: Olms, 1978), vol. IV, pp. 69, 60, 48 (translations mine). Richard Strauss, almost a half-century past his own programme-music battles of the 1890s, recalled the slogan of the Lisztian agenda as 'New ideas must seek new forms for themselves' (*Neue Gedanken müssen sich neue Formen suchen*), in Strauss, *Aus meinen Jugend- und Lehrjahren, Betrachtungen und Erinnerungen*, ed. Willi Schuh, first edn (Zurich: Atlantis, 1949), p. 168. A discussion of the symphonic environment surrounding Liszt's quotation is available in Hepokoski, 'Beethoven reception: the symphonic tradition', chapter 15 of *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge: Cambridge University Press, 2002), pp. 424–59.
3. Quoted in Erik Tawaststjerna, *Sibelius. Vol. II, 1904–14*, trans. Robert Layton (London: Faber, 1986), p. 66.
4. For example, Hepokoski, *Sibelius: Symphony no. 5* (Cambridge: Cambridge University Press, 1993), pp. 26–7; 'The essence of Sibelius: creation myths and rotational cycles in *Luonnotar*', in *The Sibelius Companion*, ed. Glenda Dawn Goss (Westport: Greenwood, 1996), pp. 121–46; and 'Sibelius, Jean [Johan] (Christian Julius)', in *The New Grove Dictionary of Music and Musicians*, second edn, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. XXIII, pp. 318–47 (esp. pp. 332, 334).
5. Within the progressive 'logic' of Ab tonic creation, notice that the three  $V_3^4$  chords are placed in situations of increasing cadential implication and strength: bar 110 (not really introducing a 'cadence' but rather functioning as the 'weak' last chord of the B section); bar 124 (a subverted attempt at a contrapuntal cadence at the supposed end of the rounded-binary form); bars 127–8 (a more emphatic, forcefully carried out contrapuntal cadence into bar 129, although still falling short of full Ab closure via a perfect authentic cadence – something still to be attained).
6. On Carpelan, see Tawaststjerna, *Sibelius. Vol. I, 1865–1905*, trans. Robert Layton (London: Faber, 1976), p. 222. On the differing titles, see p. 225.
7. For the descriptions of the tableau, see, e.g., Tawaststjerna, *Sibelius. Vol. I*, pp. 220–2, and the liner notes provided for the Ondine recording of 'Suomi herää' by Jouni Kaipainen.
8. Kaipainen, liner notes to Ondine recording.
- 7 The tone poems**
1. For further discussion of the importance of genre in nineteenth-century music, see Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989).
2. Hugh Macdonald, 'The symphonic poem', in *The New Grove Dictionary of Music and Musicians*, second edn, ed. Stanley Sadie and John Tyrrell, vol. XXIV (London: Macmillan, 2001), pp. 802–6. For the sake of the present discussion, following Macdonald's Grove article, the terms 'symphonic poem' and 'tone poem' are treated as synonymous.
3. Dahlhaus, *Nineteenth-Century Music*, pp. 265–76.
4. Ironically, as Dahlhaus notes, Beethoven's Sixth Symphony serves as the *locus classicus* for this kind of effect. In *Realism in Nineteenth-Century Music*, trans. Mary Whittall (Cambridge: Cambridge University Press, 1985), Dahlhaus writes (p. 107): 'Since Beethoven, the law of symphonic motion has been incessant goal-directedness, but here the law is set in abeyance while the music expands in a stationary spread of sound, albeit animated by interior motion... This expanse has in some respects neither beginning nor end, and its start is as indeterminate as its close is unmarked. Musical pictures of nature, in so far as the categories of beginning, middle and end are in abeyance in them, are "formless" in a precise sense of the word.'
5. The term 'sonata deformation' is introduced by James Hepokoski, in his *Sibelius: Symphony no. 5* (Cambridge: Cambridge University Press, 1993), to describe the range of common formal strategies adopted by composers at the end of the nineteenth century in dialogue with a fixed schematic understanding of sonata form. See especially pp. 5–9.
6. *Ibid.*, pp. 19–30.
7. See the relevant sections of Tawaststjerna, *Sibelius. Vol. III, 1914–1957*, trans. Robert Layton (London: Faber, 1997), pp. 15ff.
8. Otto Andersson, 'Jean Sibelius et la musique finlandaise', in Jarl Werner Söderhjelm, *Finlande et Finlandais* (Paris: Librairie Armand Edin, 1913), pp. 175–96.
9. Quoted in Tawaststjerna, *Sibelius. Vol. I, 1865–1905*, trans. Robert Layton (London: Faber, 1976), p. 130.
10. Veijo Murtoimäki, 'Sibelius's symphonic ballad *Skogsräet*: biographical and programmatic aspects of his early orchestral music', in Tim L. Jackson and Veijo Murtoimäki (eds.), *Sibelius Studies* (Cambridge: Cambridge University Press, 2001), pp. 130–1.
11. Tawaststjerna, *Sibelius. Vol. I*, p. 134.
12. *Ibid.*, p. 152.
13. *Ibid.*, p. 163.
14. Murtoimäki, 'Sibelius's symphonic ballad *Skogsräet*', p. 106.

15. For a brief analysis, see James Hepokoski, 'Sibelius, Jean', *The New Grove Dictionary of Music and Musicians*, second edn, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. XXIII, pp. 326–7.
16. See Daniel Grimley, 'Sibelius's *Lemminkäinen and the Maidens of Saari* op. 22/1: acculturation, Italy and the midsummer night', *Sibelius Forum: Proceedings from the Second International Jean Sibelius Conference* (Helsinki: Sibelius Academy, 1999), pp. 197–207.
17. Hepokoski, *Sibelius: Symphony no. 5*, p. 62.
18. Virtanen, 'Pohjola's daughter – "L'aventure d'un héros"', in Jackson and Murtoimäki (eds.), *Sibelius Studies*, pp. 139–74.
19. Quoted in Erik Tawaststjerna, *Sibelius. Vol. 2, 1904–14*, trans. Robert Layton (London: Faber, 1986), p. 37.
20. The term is Tawaststjerna's; see Tawaststjerna/Layton, *Sibelius. Vol. II*, p. 56.
21. Timothy L. Jackson, 'Observations on crystallization and entropy in the music of Sibelius and other composers', in Jackson and Murtoimäki (eds.), *Sibelius Studies*, pp. 175–272.
22. Virtanen, 'Pohjola's daughter', pp. 173–4.
23. For a very different approach that suggests many parallels with Sibelius's work, see Julian Johnson's *Webern and the Transformation of Nature* (Cambridge: Cambridge University Press, 1999).
24. Agawu, *Playing with Signs: a Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991).
25. Tarasti, 'An essay in post-colonial analysis: Sibelius as an icon of the Finns and others', in Jackson and Murtoimäki (eds.), *Sibelius Studies*, p. 13.
26. *Ibid.*, p. 12.
27. Mitchell (ed.), *Landscape and Power* (Chicago: University of Chicago Press, 1994), p. 14.
28. Simon Schama, *Landscape and Memory* (London: Harper Collins, 1995), p. 61.
29. Rosa Newmarch, *Jean Sibelius – a Short Story of a Long Friendship* (Boston: Birchard, 1939), p. 68.
30. Tawaststjerna/Layton, *Sibelius. Vol. II*, p. 66.
31. Two significant pieces of anecdotal evidence, quoted by Tawaststjerna, *Sibelius. Åren 1904–1914* (Helsinki: Söderström, 1991), p. 128, reinforce this hearing. According to Karl Ekman, the music was inspired by the sight of dawn at the Coliseum in Rome, where Sibelius had stayed in 1901. Sibelius also suggested to Levas that the music was inspired by the sight of the northern lights during a night-time sleigh journey from Helsinki to Kervo, when 'the whole sky was a boundless sea of colours that shifted and flowed in the most remarkable display until it all ended in a growing clarity'.
32. Tawaststjerna/Layton, *Sibelius. Vol. II*, pp. 139–40.
33. *Ibid.*, p. 241. Sibelius had earlier composed a setting of the poem in his op. 57 collection of Josephson songs.
34. See Daniel Grimley, 'Horn calls and flattened sevenths: Nielsen and Danish musical style', in Harry White and Michael Murphy (eds.), *Musical Constructions of Nationalism: essays on the history and ideology of European musical culture 1800–1945* (Cork: Cork University Press, 2001), pp. 123–41, for discussion of a parallel phenomenon in the music of Carl Nielsen.
35. *The Musical Times* 54 (October 1913), p. 665.
36. James Hepokoski, 'The essence of Sibelius: creation myths and rotational cycles in *Luonnotar*', in Glenda Dawn Goss (ed.), *The Sibelius Companion* (Westport: Greenwood, 1996), pp. 121–46.
37. *Ibid.*, p. 140.
38. *Ibid.*, p. 133.
39. The final cadence could perhaps be understood as the superimposition of a German sixth (on D $\sharp$ ) and the tonic chord of resolution (F $\sharp$ ), but Sibelius also puns on the enharmonic significance of A $\sharp$ : B $\flat$  has functioned as an alternative key centre throughout the piece.
40. Tawaststjerna/Layton, *Sibelius. Vol. II*, p. 267.
41. *Ibid.*, p. 267.
42. *Ibid.*, p. 269.
43. Hepokoski, 'Sibelius', *New Grove*, pp. 338–9, and Jackson, 'Observations on crystallization', pp. 235–7.
44. Howell, 'Sibelius the progressive', in Jackson and Murtoimäki (eds.), *Sibelius Studies*, pp. 46ff.
45. Sibelius treats the opening chord as a German sixth in G $\sharp$ ; it is only later that we hear the chord as IV $\sharp_3$  in B minor.
46. Jackson, 'Observations on crystallization', pp. 235–8.
47. Whittall, 'Sibelius' eighth Symphony', *Music Review* 25 (1964), pp. 239–40.
48. Hepokoski, 'The essence of Sibelius', p. 140.
- 8 Love, sex and style in Sibelius's songs**
- I wish to thank the Penn Humanities Forum for the generous financial and intellectual support it provided for the early stages of my research on this topic.
1. For more general surveys of the songs, see Valerie Sirén, 'The Songs', in Glenda Dawn Goss (ed.), *The Sibelius Companion* (Westport: Greenwood, 1996), pp. 171–200, and Jukka Tiilikainen's excellent historical introductions to the first two volumes of the fine new critical edition of the songs (Jean Sibelius, *Solo Songs with Piano, Opp. 1, 13, 17, 35; 36, 37, 38, 50, Jean*

