

SIBELIUS FESTIVAL

Six Concerts

OF THE WORKS OF

JEAN SIBELIUS

WILL BE GIVEN AT

QUEEN'S HALL

Sole Lessees ... Messrs. CHAPPELL & CO. Ltd.

OCTOBER	27 TH	8.15 p.m.
NOVEMBER	1 ST	8.15 p.m.
NOVEMBER	5 TH	3 p.m.
NOVEMBER	11 TH	8.15 p.m.

AND AT

ÆOLIAN HALL

NEW BOND STREET, W.1

OCTOBER	29 TH	3 p.m.
NOVEMBER	12 TH	8.15 p.m.

THE LONDON PHILHARMONIC ORCHESTRA

Under the Direction of

SIR THOMAS BEECHAM, Bart.

Program

FIRST CONCERT

QUEEN'S HALL

THURSDAY EVENING, OCTOBER 27th, at 8.15

(Under the auspices of The Royal Philharmonic Society)

Tone Poem	-	-	Finlandia	-	-	Op. 26
Tone Poem	-	-	The Bard	-	-	Op. 64
Funeral March	-	-	In Memoriam	-	-	Op. 59
Symphony No. 3, in C major	-	-	-	-	-	Op. 52
Symphony No. 2, in D major	-	-	-	-	-	Op. 43

SECOND CONCERT

ÆOLIAN HALL

SATURDAY AFTERNOON, OCTOBER 29th, at 3

Suite for String Orchestra	-	-	Rakastava	-	-	Op. 14
String Quartet	-	-	Voces Intimæ	-	-	Op. 56
THE NEW HUNGARIAN STRING QUARTET						

Songs :

HERBERT JANSSEN

Romance in C major for String Orchestra	-	-	-	-	-	Op. 42
Incidental Music to " King Christian "	-	-	-	-	-	Op. 27

THIRD CONCERT

QUEEN'S HALL

TUESDAY EVENING, NOVEMBER 1st, at 8.15

Tone Poem	-	-	En Saga	-	-	Op. 9
Symphony No. 6, in D minor	-	-	-	-	-	Op. 104
Tone Poem	-	-	Nightride and Sunrise	-	-	Op. 55
Symphony No. 1, in E minor	-	-	-	-	-	Op. 39



FOURTH CONCERT

QUEEN'S HALL

SATURDAY AFTERNOON, NOVEMBER 5th, at 3

Tone Poem	-	-	Pohjola's Daughter	-	-	Op. 49
Tone Poem for Soprano and Orchestra	-	-	Luonnotar	-	-	Op. 70
Incidental Music to "The Tempest"	-	-	(<i>Shakespeare</i>), Suite I.	-	-	Op. 109
Tone Poem	-	-	Tapiola	-	-	Op. 112
Symphony No. 5, in E flat major	-	-	-	-	-	Op. 82

FIFTH CONCERT

QUEEN'S HALL

FRIDAY EVENING, NOVEMBER 11th, at 8.15

Symphony No. 7, in C major	-	-	-	-	Op. 105
La Tristesse de Printemps	-	-	-	-	Op. 16
Concerto for Violin and Orchestra in D minor	-	-	-	-	Op. 47
			<i>Solo Violin</i> : TELMANYI		
Symphony No. 4, in A minor	-	-	-	-	Op. 63
Legends :	a.	The Swan of Tuonela	}	-	Op. 22
	b.	The Return of Lemminkainen			

SIXTH CONCERT

ÆOLIAN HALL

SATURDAY EVENING, NOVEMBER 12th, at 8.15

Incidental Music to "The Tempest"	-	-	(<i>Shakespeare</i>), Suite II.	-	Op. 109
Suite	-	-	Swanwhite (<i>Strindberg</i>)	-	Op. 54
Two Serenades for Violin and Orchestra	-	-	-	-	Op. 69
			<i>Solo Violin</i> : IGNATIUS		
Suite	-	-	Pelléas et Mélisande	-	Op. 46
Valse Triste	-	-	-	-	Op. 44
Scènes Historiques, Suite II.	-	-	-	-	Op. 66

TICKETS

QUEEN'S HALL CONCERTS

For each concert

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Grand Circle Stalls	-	-	-	-	-	-	10 0
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" "	-	-	-	-	-	-	6 0
" "	-	-	-	-	-	-	4 0
Stalls Grand Circle	-	-	-	-	-	-	10 0
" -	-	-	-	-	-	-	7 6
Balcony	-	-	-	-	-	-	6 0
" -	-	-	-	-	-	-	4 0
Balcony (Unreserved)	-	-	-	-	-	-	3 0
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							<i>s. d.</i>
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"	-	-	-	-	-	-	7 6
"	-	-	-	-	-	-	6 0
Balcony	-	-	-	-	-	-	6 0
"	-	-	-	-	-	-	4 0
Area (Unreserved)	-	-	-	-	-	-	3 0

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Programmes

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(Under the auspices of The Royal Philharmonic Society)

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Funeral March	-		In Memoriam	-	-	Op. 59
Symphony No. 3, in C major	-	-		-	-	Op. 52
Symphony No. 2, in D major	-	-		-	-	Op. 43

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FIFTH CONCERT QUEEN'S HALL

FRIDAY EVENING, NOVEMBER 11th, at 8.15

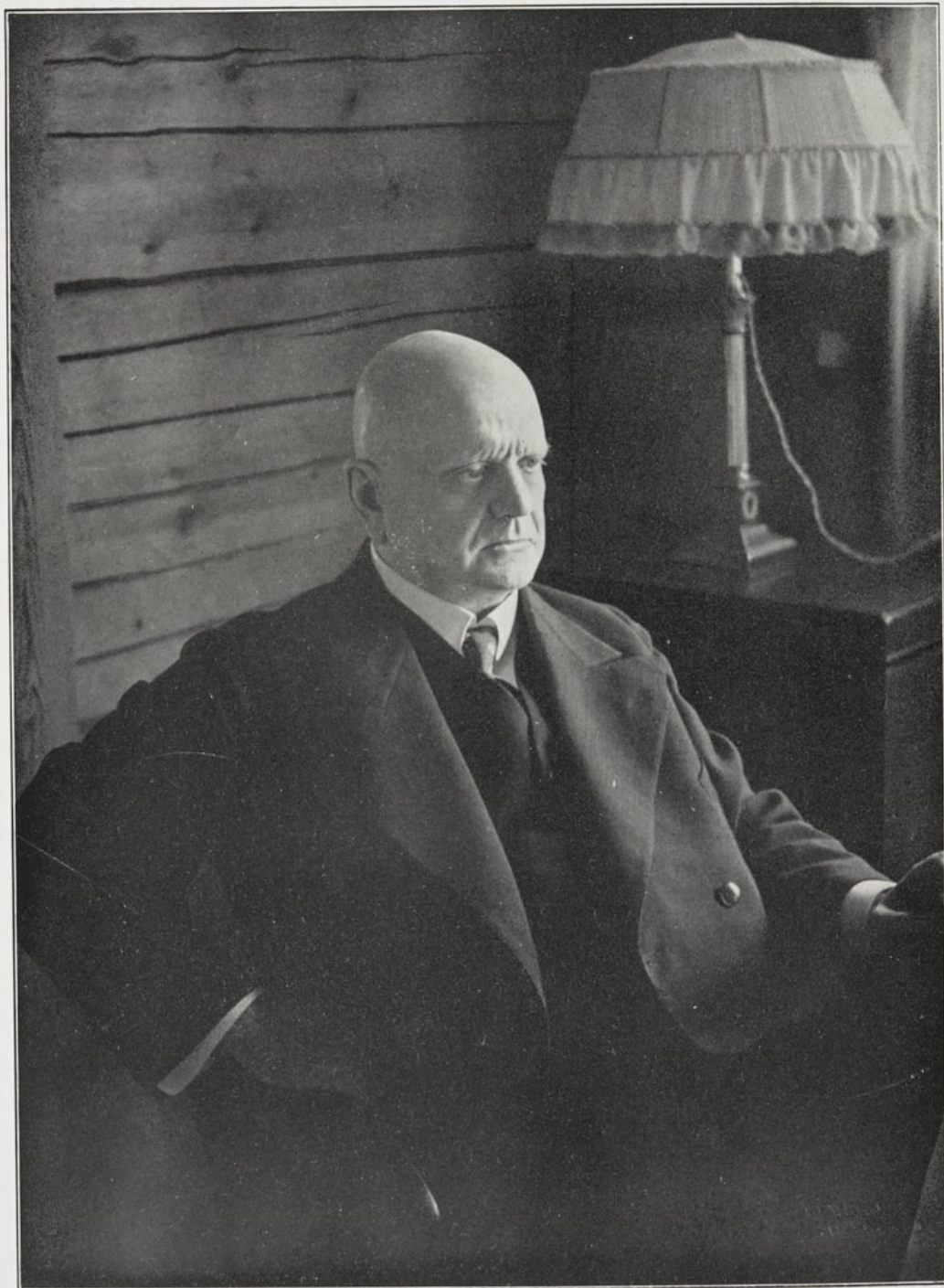
Symphony No. 7, in C major	-	-		-	-	Op. 105
La Tristesse de Printemps	-	-		-	-	Op. 16
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Suite	-	-	Swanwhite (Strindberg)	-	-	Op. 54
Two Serenades for Violin and Orchestra	-	-		-	-	Op. 69
<i>Solo Violin</i> : IGNATIUS						
Suite	-	-	Pelléas et Mélisande	-	-	Op. 46
Valse Triste	-	-		-	-	Op. 44
Scènes Historiques, Suite II.	-	-		-	-	Op. 66

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SIBELIUS FESTIVAL

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MAJOR THE RT. HON. SIR ALEXANDER AND LADY HARDINGE
LORD AND LADY KELMSLEY
LORD AND LADY MOYNE
LORD AND LADY O'NEILL



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A. GARTH-JONES
J. WRIGHT
H. DARNELL
A. CHASEY
W. MONRO
J. BUYERS
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H. FREEMAN

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Principals :

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HUGH WRIGHT

M. QUIRKE
R. WHITAKER
U. TSCHAIKOWSKY
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L. CONNABEER
S. COLLINS
C. LAKE
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DOUBLE BASSES

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C. GRAY
G. BROOKS
H. FAWCETT
G. ANTHONY
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FLUTES

GEOFFREY GILBERT
PERCY WHITAKER
WILLIAM SMITH

PICCOLO

ARTHUR ACKROYD

OBOES

LÉON GOOSSENS
GRAEME CRUMP
WILLIAM WHITAKER

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VINCENT BURROWS
FRANCIS BRADLEY
FRANK PROBYN
ROBERT WEST
CHARLES BRIGHTMORE
RAYMOND BRYANT

TRUMPETS

RICHARD WALTON
ROWLAND DYSON
HARRY WILD
THOMAS LAWLESS

TROMBONES

FRANCIS STEAD
JOSEPH MANSFIELD
WILLIAM COLEMAN

TUBA

WILLIAM SCANNELL

TYMPANI

JAMES BRADSHAW

PERCUSSION

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CHARLES TURNER
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THE SIBELIUS FESTIVAL

An Introduction to the Programmes

UNTIL quite recently the major works of Jean Sibelius were almost completely unknown outside his native country, and, when known, unappreciated. Indeed, only seven years ago the writer of a book on Sibelius began by saying that "the great mass of his work, and certainly all that is best of it, has been consistently and steadily ignored by every section of the musical community in every country in the world, apart from Finland, and has only been appreciated by a few solitary individuals here and there," and that "the degree of appreciation and recognition with which it has hitherto met is ludicrously and disproportionately small in comparison with the amount lavished on many second-rate talents in the musical world at the present time"; furthermore, that "on the rare occasions when one of Sibelius's major works has been performed, the reception has invariably been sullen and listless."

These words were not an exaggeration at the time when they were written, yet to-day in this country at least, and possibly also in the United States, he has become the most widely performed of contemporary composers. And so far from it being true any longer that his major works are received with sullen listlessness by audiences it would be nearer the truth to say that no music to-day arouses greater enthusiasm.

Even to-day, however, the immense vogue and popularity of Sibelius is almost entirely confined to the symphonies, and it is the chief purpose of the present festival to make the musical public better acquainted with the many other aspects of his genius, and thus to enable them to estimate the magnitude, and the versatility of the Finnish master's achievement.

FIRST CONCERT

QUEEN'S HALL

THURSDAY EVENING, OCTOBER 27th, at 8.15

(Under the auspices of The Royal Philharmonic Society)

Tone Poem	-	-	"Finlandia"	-	-	Op. 26
Tone Poem	-	-	"The Bard"	-	-	Op. 64
Funeral March	-	-	"In Memoriam"	-	-	Op. 59
Symphony No. 3, in C major	-	-	-	-	-	Op. 52
Symphony No. 2, in D major	-	-	-	-	-	Op. 43

The first concert of the festival opens, appropriately, with the work which has probably done more than any other, with the possible exception of "Valse Triste," to make the composer's name known outside his native country, namely, the tone poem "Finlandia." This famous work came into existence as part of the incidental music written by Sibelius for a series of *tableaux*, illustrating episodes taken from Finnish mythology and history from the earliest times up to the present day, which were presented at a theatre in Helsingfors in 1899. This single number became detached from the rest and achieved independent existence in the form in which we know it. Not merely is it great music; it is music which has made history. At the time of the Russian oppression of Finland the work became a symbol of the national struggle for independence, to such an extent that its public performance was forbidden by the Russian authorities.

If "Finlandia" is the most familiar and accessible of all Sibelius's works, the tone poem "The Bard" is one of the least known and most esoteric. Subtle, imaginative, sombre, brooding, mysterious, it is a fascinating embodiment of the Nordic spirit, and more particularly that of the composer's native country.

Nordic also in spirit, though not specifically Finnish, is the following work "In Memoriam," a funeral march. It is not too fanciful to imagine it played as the funeral march at the end of "Hamlet, Prince of Denmark," on the ramparts of the castle of Elsinore.

With the Symphony No. 3, in C major, on the other hand, we find ourselves suddenly in an entirely different world, and no better illustration could be found of the phenomenal breadth and diversity of the composer's genius than the contrast between this work and those which precede it. The foregoing are Nordic in spirit and style, this is distinctly southern, Latin almost in the exuberant gaiety of the first movement, the nonchalant grace of the second, and the virile energy of the third. The former works are romantic in style, the latter is classic, yet both are equally personal and characteristic of Sibelius.

The Symphony No. 2, in D major, with which the first concert concludes, is probably the most popular of all the symphonies of Sibelius and certainly the most frequently performed and the best known to concert audiences in this country. No further recommendation is necessary here of this powerful and attractive work, with the triumphant apotheosis of the Finale which makes it the ideal piece with which to conclude a concert.

SECOND CONCERT

ÆOLIAN HALL

SATURDAY AFTERNOON, OCTOBER 29th, at 3

Suite for String Orchestra	-	" Rakastava "	-	-	Op. 14
String Quartet	-	" Voces Intimæ "	-	-	Op. 56

THE NEW HUNGARIAN STRING QUARTET

Songs :

AULIKKI RAUTAWAARA

Romance in C major for String Orchestra	-	-	-	Op. 42
Incidental Music to " King Christian "	-	-	-	Op. 27

While the first concert is thus devoted to large-scale orchestral compositions, the second displays a very different but none the less equally important facet of the composer's genius, consisting of works for small combinations of instruments, and songs for voice and piano, of a more intimate and self-revealing nature than the large orchestral works.

The first item in the programme is an early work, the suite in three movements for string orchestra entitled " Rakastava." It has been thus aptly described by Sibelius's friend, pupil and biographer Mr. Bengt de Törne in his book *Sibelius : a Close-up*. " An ethereal atmosphere is here evoked with an unusual magic. The writing for muted strings is of a loveliness exceptional even in the work of Sibelius. Their subtle murmur seems to bring us a message from a distant world ; only the *pianissimo* of violins and violas may whisper these thoughts in our ears—nobody would dare to express them quite openly. It is a pity that this infinitely delicate work is but little known. As a matter of fact, it is sure to find admirers everywhere, except perhaps among the more ferocious intellectuals." But here Mr. de Törne is wrong. On the rare occasions of its performance here it has been precisely the most ferocious intellectuals who have been most lyrical in their praise of this exquisite little work.

Intimacy is the spiritual key-note of " Rakastava " as it is also of the following item, the String Quartet in D minor ; a fact indicated in its title, " Voces Intimæ." It is of interest to us to note that it was written in London—the only work of Sibelius written in England—in the winter of 1908-9. The fact that it is the only published chamber work in the list of the composer's publications is somewhat misleading, seeing that all his early work, up to his twenty-fifth year, consists almost exclusively of works written for chamber-music combinations. Actually the present work is his third extant string quartet, although the two earlier essays in the medium remain in manuscript. The fact is important because, so far from being an isolated phenomenon in the composer's output, " Voces Intimæ " is rather the final and culminating point in a long series of chamber works. Furthermore it would be easy to show that as with all the great classical masters, the foundation of Sibelius's style is the string quartet ; no modern composer relies so consistently, in his orchestral works, for such long stretches of time, on the comparative monochrome of the strings in four-part harmony. For this reason " Voces Intimæ " is one of Sibelius's most characteristic and important works.

The songs, again, reveal an aspect of Sibelius unknown, or at least unfamiliar to those who know only the large orchestral works. The best of these are landscape pictures, nature moods, rather than expressions of human emotion, though there are not lacking fine examples in the latter category.

Finally, the " Romance " in C major is another admirable example of Sibelius's feeling for the simple but subtle medium of the string orchestra ; and the incidental music to the play " King Christian," by his friend the Finnish dramatist Adolf Paul, is an equally felicitous example of his handling of a combination of instruments which is best described as a chamber orchestra.

THIRD CONCERT

QUEEN'S HALL

TUESDAY EVENING, NOVEMBER 1st, at 8.15

Tone Poem	-	-	" En Saga "	-	-	Op. 9
Symphony No. 6, in D minor	-	-	-	-	-	Op. 104
Tone Poem	-	-	" Nightride and Sunrise "	-	-	Op. 55
Symphony No. 1, in E minor	-	-	-	-	-	Op. 39

With the third concert of the series we come back again to large scale orchestral compositions of a predominantly Nordic or Scandinavian character. The first of these, the Overture " En Saga," is one of Sibelius's better-known works, apart from his symphonies, and is the earliest of the compositions in which he attained complete maturity. It was written in 1892, when the composer was twenty-seven years of age. " From the very opening bars with mysterious beckoning call of the horns, the bare open fifths of the tremolos and arpeggios of the muted strings, the strident dissonances of the wood-wind, right through to the catastrophic climax in the brass and the sombre, whispered close in the lower strings—the whole work is one of astonishing power and originality, quite unlike anything previously written by any other composer."

The Symphony No. 6, in D minor, is not among the most popular numbers in the series, as, for example, the first, second or fifth; neither is it generally regarded by the intelligentsia as being of the calibre of the fourth or seventh; nevertheless it has its warm and enthusiastic admirers such as, for example, Mr. Constant Lambert, who writes of it in his study of modern music entitled *Music Ho!* as follows: " Although at present this fascinating study in half-tones, emotional and orchestral, is overshadowed by the grandeur of No. 5, I feel that future commentators may find its intimate quality more indicative of the true Sibelius, just as many of us feel that Beethoven's fourth and eighth symphonies are more *echt-Beethoven* than the popular odd-number symphonies."

In broad outline the tone poem " Nightride and Sunrise," which follows, is very much what one would expect from the title. The first section is a headlong gallop in six-eight metre, and the second is a broad epilogue chiefly distinguished by the sonorous writing for the brass. The orchestral detail of the work, on the other hand, is as subtle and refined as the fundamental conception is simple and even obvious. This is one of the most characteristic features of Sibelius's art, and one of the reasons why it is able to enlist the suffrages both of the many and of the few.

The First Symphony, in E minor, is the most immediately attractive and readily accessible of the seven, yet this fact does not, strangely enough, lead to one becoming rapidly satiated by its charms. It is, in fact, one of the few works of modern times which appeals at the very first hearing and does not progressively lose its fascination with each subsequent hearing until in the end, our aversion is as strong as our initial attraction. It would be difficult to say which is the best movement of the four; the broad, epic first, the lyrical second, the Beethovenian Scherzo, or the majestic peroration of the Finale.

FOURTH CONCERT

QUEEN'S HALL

SATURDAY AFTERNOON, NOVEMBER 5th, at 3

Tone Poem	-	-	" Pohjola's Daughter "	-	-	Op. 49
Tone Poem for Soprano and Orchestra	-	-	" Luonnotar "	-	-	Op. 70
EVA TURNER						
Incidental Music to " The Tempest "	-	-	(<i>Shakespeare</i>), Suite I.	-	-	Op. 109
Tone Poem	-	-	" Tapiola "	-	-	Op. 112
Symphony No. 5, in E flat major	-	-	-	-	-	Op. 82

The fourth concert of the series illustrates better than any of the others the specifically Finnish, as opposed to the more vaguely Nordic or Baltic, aspect of the composer's mentality. The programme, indeed, includes three of the most important of Sibelius's national works, largely inspired by the great Finnish epic known as the " Kalevala," namely, the tone poems " Pohjola's Daughter " and " Tapiola," for orchestra, and " Luonnotar " for soprano and orchestra. Such music as this is utterly different from that of any other European composer, past or present. While in the symphonies Sibelius demonstrably belongs to the great European tradition, here we are in an entirely different world. There is, indeed, something almost Asiatic in this music without, however, that it has anything in common with the picturesque orientalism of so much Russian music, for example. Its dark, inhuman power is rather that of Asiatic antiquity, akin in feeling to ancient Egyptian, Assyrian or Sumerian art.

" Pohjola's Daughter " and " Luonnotar " are both based upon episodes in the national epic of the " Kalevala," and are middle period works ; " Tapiola," which is one of Sibelius's last works, takes its title from Tapio, the forest god of Finnish mythology, and a motto prefixed to the score is as follows : " Widespread they stand, the Northland's dusky forests, ancient, mysterious, brooding savage dreams. Within them dwells the forest's mighty God, and woodsprites in the gloom weave magic secrets."

Magic, indeed, is the key-word to all Finnish mythology, even more than that of any other race. It may be partly for this reason that Sibelius has always been greatly attracted to Shakespeare's " The Tempest," with its magical other-world atmosphere, for which he has written a prelude and two suites of incidental music, of which the first is included in this programme. It consists of nine movements, concluding with one of the finest pieces of storm music in existence.

With the concluding item in the programme, however, we are back again in Europe, with the sunny, genial E flat Symphony No. 5 which, after the second, possibly is the most popular of Sibelius's seven, and one of the most western and traditional of them all.

FIFTH CONCERT

QUEEN'S HALL

FRIDAY EVENING, NOVEMBER 11th, at 8.15

Symphony No. 7, in C major	-	-	-	-	Op. 105	
" La Tristesse de Printemps "	-	-	-	-	Op. 16	
Concerto for Violin and Orchestra in D minor	-	-	-	-	Op. 47	
<i>Solo Violin</i> : TELMANYI						
Symphony No. 4, in A minor	-	-	-	-	Op. 63	
Legends :	a.	" The Swan of Tuonela "	}	-	-	Op. 22
	b.	" The Return of Lemminkainen "		-	-	

With the fifth concert we reach what are, in the opinion of most of the composer's warmest admirers, the two highest summits of his art, namely Symphony No. 4, in A minor, and Symphony No. 7, in C major. The former represents the culminating point of the first, or romantic period of his development, the latter of the last or classic period. In between them we are given the Concerto for Violin and Orchestra which exemplifies what might be called the eclectic or cosmopolitan aspect of his genius, and the concert concludes with two short pieces representative of his national vein, namely " The Swan of Tuonela " and " The Return of Lemminkainen," both of which are based upon literary motives taken from the " Kalevala." Altogether this concert may be regarded as a microcosm of the entire festival, presenting a conspectus in miniature of the composer's entire output, and embodying fine examples of each phase or category of his creative activity.

In speaking of the two great symphonies in this programme one is reminded of the dictum of the Danish philosopher Kierkegaard, that " genius, like thunder, always comes up against the wind." It is probably the chief secret of Sibelius's greatness that he has never sailed with the wind or gone with the stream ; he has never tried to be in the latest fashion and has always dared to be himself. This also explains the long period of neglect which his work has undergone, and its subsequent triumphant apotheosis. At the time when the Fourth Symphony was written—in 1912—every eminent composer in Europe was striving to outdo his rivals in vastness of orchestral demands and sumptuousness of scoring, in contradistinction to which tendency Sibelius here relies for the most part on a bare handful of instruments—only once or twice in the whole work does he have recourse to the full strength of the modest resources of the classical orchestra for which the work is written. Similarly, at the time when the Seventh Symphony was composed, in 1925, most other composers were either committing themselves to the uncharted seas of atonality or recoiling into neo-classicism under the banner of " Back to Bach " or " Back to Mozart " ; whereas Sibelius, almost alone at the present time, has gone forward, without deviating either to left or right, in the path traced out by the great masters of the past. The classicism of the Seventh Symphony, in a word, is progressive, not reactionary, as are the neo-classical contrivances of so many of his contemporaries.

SIXTH CONCERT

ÆOLIAN HALL

SATURDAY EVENING, NOVEMBER 12th, at 8.15

Incidental Music to "The Tempest" (<i>Shakespeare</i>), Suite II.	-	Op. 109
Suite - "Swanwhite" (<i>Strindberg</i>)	-	Op. 54
Two Serenades for Violin and Orchestra	- - -	Op. 69
<i>Solo Violin</i> : ANIA IGNATIUS		
Suite - "Pelléas et Mélisande"	- - -	Op. 46
"Valse Triste"	- - -	Op. 44
"Scènes Historiques," Suite II.	- - -	Op. 66

If the programme of the fifth concert constitutes a summing-up and epitome of Sibelius the creative artist, that of the last concert of the festival is chiefly devoted to the least-known aspect of Sibelius, exemplified chiefly in the incidental music written for several plays :—comprising the second suite of "The Tempest" music, suites written for the "Swanwhite" of August Strindberg and the "Pelléas et Mélisande" of Maeterlinck, and the celebrated "Valse Triste" from the incidental music written for the play by his brother-in-law Järnefelt entitled "Kuolema." In each of these works we find Sibelius subordinating himself to the task in hand and adapting his style to suit that of the playwright. These are all admirable miniatures, if somewhat impersonal. The most individual number is undoubtedly "Valse Triste"—a little masterpiece at which it is the fashion to sneer for the sole reason that it has achieved popularity and success.

The programme is completed by the second suite of "Scènes Historiques," and the two little-known "Serenades" for Violin and Orchestra, Op. 69. These are not serenades in either the classical or the modern sense of the word ; that is to say they do not consist of a large number of movements like those of Mozart, neither are they to be regarded as passionate addresses to a lady on a balcony by moonlight. They are in single movements only, and in form and style resemble miniature concertos. Their most distinctive feature consists in the employment of thematic material of the most ordinary and unremarkable kind which is treated in an unusual and wholly personal manner—a trait which, as we have already seen, is one of the most outstanding characteristics of the art of Sibelius viewed as a whole.

TICKETS

QUEEN'S HALL CONCERTS

For each concert

	<i>s.</i>	<i>d.</i>
Stalls - - - - -	10	0
" - - - - -	7	6
" - - - - -	6	0
" - - - - -	4	0
Grand Circle - - - - -	10	0
" " - - - - -	7	6
Balcony - - - - -	6	0
" - - - - -	4	0
Balcony (Unreserved) - - - - -	3	0
Area (Unreserved) - - - - -	2	0
Orchestra (On day of Concert only. Unreserved) - - - - -	3	0

ÆOLIAN HALL CONCERTS

For each concert

	<i>s.</i>	<i>d.</i>
Stalls - - - - -	10	0
" - - - - -	7	6
" - - - - -	6	0
Balcony - - - - -	6	0
" - - - - -	4	0
Area (Unreserved) - - - - -	3	0

Tickets can be obtained at :

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 ADAM'S BOX OFFICE, 139, NEW BOND STREET, W.1.
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