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Kayla Burggraf Michal

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ENGLISH HORN

Matthew Lengas[^]

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John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

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* Non-Rotating Musician

[^] New Member

[‡] On Leave of Absence

^Δ One-Year Member

RUTH REINHARDT CONDUCTS SIBELIUS

Friday and Saturday, February 10-11, 2023 at 8:00 p.m.
Sunday, February 12, 2023 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

RUTH REINHARDT, *guest conductor*

STEVEN BANKS, *saxophone*

GRAŻYNA BACEWICZ

Overture

BILLY CHILDS

Concerto for Saxophone and Orchestra

Part 1: Motherland

Part 2: If We Must Die

Part 3: And Still I Rise

Steven Banks, *saxophone*

World premiere, Kansas City Symphony co-commission

INTERMISSION

JEAN SIBELIUS

Symphony No. 5 in E-Flat Major, op. 82

I. Tempo molto moderato — Allegro moderato — Presto

II. Andante mosso, quasi allegretto

III. Allegro molto — Misterioso

The 2022/23 season is generously sponsored by
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RUTH REINHARDT, GUEST CONDUCTOR

Ruth Reinhardt is quickly establishing herself as one of today's most dynamic and nuanced young conductors, building a reputation for her musical intelligence, programmatic imagination and elegant performances.

In the 2022/23 season, Reinhardt makes United States debuts with the New York Philharmonic, Kansas City Symphony, Louisville Orchestra and Rhode Island Philharmonic. European engagements include debuts with the Bamberger Symphoniker, Musikkollegium Winterthur, Münchner Rundfunkorchester, RSB Berlin, Göteborgs Symfoniker, Warsaw Philharmonic, Uppsala Chamber Orchestra, Orquesta Sinfónica del Principado de Asturias and Schleswig-Holstein Musik Festival, and returns to Malmö Symphony and Kristiansand Symphony, among others.

In recent seasons, Reinhardt has led the symphony orchestras of San Francisco, Detroit, Houston, Baltimore, Fort Worth and Milwaukee, as well as the Los Angeles and St. Paul chamber orchestras. In Europe, recent debuts include the Orchestre National de Radio France, Tonkünstler Orchestra, Frankfurt Radio Symphony, Royal Stockholm Philharmonic, DSO-Berlin and MDR Leipzig Radio Symphony, among many others. She also returned to conduct the Cleveland Orchestra at Blossom Music Festival, the Seattle Symphony and the Dallas Symphony, where she was assistant conductor from 2016 to 2018. In the summers of 2018 and 2019, she served as the assistant conductor of the Lucerne Festival Academy Orchestra.

Reinhardt received her master's degree in conducting from the Juilliard School, where she studied with Alan Gilbert. Born in Saarbrücken, Germany, she began studying violin at an early age and sang in the children's chorus of Saarländisches Staatstheater, Saarbrücken's opera company. She attended Zurich's University of the Arts (Zürcher Hochschule der Künste) to study violin with Rudolf Koelman and began conducting studies with Constantin Trinks, with additional training under Johannes Schlaefli. She has also participated in conducting master classes with, among others, Bernard Haitink, Michael Tilson Thomas, David Zinman, Paavo Järvi, Neeme Järvi, Marin Alsop and James Ross. Reinhardt was a Dudamel Fellow of the Los Angeles Philharmonic (2017-18), conducting fellow at the Seattle Symphony (2015-16) and Boston Symphony Orchestra's Tanglewood Music Center (2015) and associate conducting fellow of the Taki Concordia program (2015-17).



STEVEN BANKS, SAXOPHONE

Winner of the prestigious 2022 Avery Fisher Career Grant, Steven Banks is an ambassador for the classical saxophone, establishing himself as both a compelling and charismatic soloist, dedicated to showcasing the vast capabilities of the instrument, as well as an advocate for expanding its repertoire. Banks is also the first saxophonist to capture first prize at the Young Concert Artists Susan Wadsworth International Auditions (2019). He was also recently chosen to join WQXR's 2022 Artist Propulsion Lab, a program designed to advance the careers of artists and support the future of classical music.

Banks recently appeared as soloist with Orchestre Symphonique de Montréal, Aspen Festival Orchestra, Oregon Mozart Players, Colorado Music Festival, Colorado

Symphony, Utah Symphony, Mostly Mozart Festival Orchestra and on subscription with the Cleveland Orchestra, performing with such conductors as John Adams, Peter Oundjian, Earl Lee, Xian Zhang, Nicholas McGegan and Rafael Payere. Upcoming orchestral engagements include the Kansas City Symphony, Cincinnati Symphony, Detroit Symphony, New World Symphony, National Symphony Orchestra and Minnesota Orchestra.

Upcoming and recent recitals include Festival Napa Valley, Usedomer MusikFestival, Spoleto Festival USA and the San Francisco Symphony's Spotlight Series at Davies Hall. His critically acclaimed recital debut was streamed from Merkin Concert Hall and co-sponsored by Washington Performing Arts, featuring world premieres by Carlos Simon and Saad Haddad as well as one of his own compositions.

An emerging composer, Banks' work for alto saxophone and string quartet titled *Cries, Sighs and Dreams* premiered at Carnegie Hall alongside the Borromeo String Quartet and was performed again this past summer at the Aspen Music Festival and School. He has also recently completed commissions for the Project 14 initiative at Yale University and the Northwestern University Saxophone Ensemble.

Banks is an advocate for diversity and inclusion in music education, performance and newly commissioned works in the classical realm. He presented at the TEDxNorthwesternU 2017 conference presenting his dynamic approach to overcoming institutionalized prejudices against women and people of color, and he has written and given lectures on the history of Black classical composers. He also collaborated with flutist Anthony Trionfo and violinist Randall Goosby to create the Learning to Listen roundtable, a discussion on the nuances of the Black experience in classical music and beyond. In partnership with the Sphinx Organization, they also created the Illuminate! series, which opened three essential conversations on the subject of music education, artist activism and the LGBTQIA+ community in classical music.

Having previously served as Assistant Professor of Saxophone at Ithaca College, this season Banks will hold the Jackie McLean Fellowship at the University of Hartford and also serve as a visiting faculty member at the Cleveland Institute of Music. Banks has a bachelor's degree from Indiana University and a master's degree from Northwestern University. His primary saxophone teachers have been Taimur Sullivan, Otis Murphy, Jr. and Galvin Crisp.

GRAŻYNA BACEWICZ

Overture (1943)

6 minutes

Piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, glockenspiel, snare drum, triangle and strings.

THE STORY

Grażyna Bacewicz was living in Warsaw and working as the concertmaster of the Polish Radio Orchestra when World War II broke out. Despite the German and Soviet occupation of Poland throughout the years of the war, Bacewicz organized secret underground concerts (one of which premiered her Suite for Two Violins) and performed for Polish humanitarian organizations. Her Overture, a jam-packed six-minute work for orchestra, was written in 1943. She and her family fled the city the following year, and the piece was not premiered until after the liberation of Poland and the end of the war. Its first performance was in September 1945, four months after Germany's surrender, at the Krakow Festival of Contemporary Music.

THE MUSIC

After three quick notes by the timpani the strings begin a frenzied run of very fast sixteenth notes that continues unabated for the entire first section of the piece. Woodwinds and brass take turns interjecting, joining in with the sixteenth notes or playing quick, incisive melodies. The tonal center of the piece is constantly shifting, often rising by several steps over the course of just a few measures. Four octaves of C-sharps in the strings and brass halt the momentum and usher in a lovely melody that meanders through the woodwinds, but before long the perpetual motion sixteenth notes return. Fragments from the first section, the lyrical section and new material flash by, combine and recombine at breakneck pace. Continuous running sixteenth notes in the high woodwinds lead to a rush in the low strings and an exhilarating finish.

Listen for the da-da-da-DUM rhythm made famous by Beethoven in the opening of his Fifth Symphony, particularly in the timpani and low strings near the beginning of the piece. A hundred and fifteen years after the composer's death, the iconic rhythm was widespread during the war as it coincidentally was Morse code for the letter V — as in Victory. In the midst of the war, caught between the Nazis and the Soviets, Bacewicz's use of the rhythm may not have been so coincidental. **AJH**

Program notes by Aj Harbison (AJH) and Eric T. Williams (ETW).



GRAŻYNA BACEWICZ (1909-1969)

Known for:

- Concerto for String Orchestra (1948)
- Piano Sonata No. 2 (1953)
- Violin Concerto No. 7 (1965)

- Grażyna Bacewicz (GRAH-zhee-nah BAH-tsah-veech) was born in the central Polish city of Łódź in 1909 (then part of the Russian Empire). Bacewicz's father was her first music teacher; she started studying violin, piano and theory when she was 5 years old. She wrote her first original composition, Preludes for Piano, at 13.
- Bacewicz studied at the Warsaw Conservatory, earning degrees in both composition and violin performance. She was granted a scholarship by the Polish composer Ignacy Jan Paderewski to study in Paris, where she studied composition with the famous French pedagogue Nadia Boulanger.
- Throughout her career, Bacewicz worked as a violin soloist, a concertmaster, a pianist, a concert producer, a jury member (for competitions and festivals) and a professor as well as a composer. In 1954 she sustained serious injuries in a car crash, which rendered performing difficult or impossible but enabled her to devote all her time to composing and teaching.
- Bacewicz wrote well over 100 compositions, including seven violin concertos, several ballets, incidental music for many plays and a film score.
- Bacewicz described her style this way: "I divide my music into three periods — (1) youth — very experimental, (2) — inappropriately called ... neo-classical and being really atonal, and (3) the period in which I'm still located. I arrived at this period by way of evolution (not revolution)." Her third period was characterized by stylistic experimentation with sonorism (a Polish avant-garde style associated with Penderecki), 12-tone techniques, aleatoric (chance) techniques and collage.
- In the 1960s Bacewicz took up writing as well as composing, finishing several novels and short stories. A collection of stories was published the year after her death entitled "Znak szczególny" (The Distinguishing Mark).
- Grażyna's eldest brother, Vytautas, became a composer in his own right; her other brother, Kiejstut, was a pianist and often accompanied Grażyna when she performed on violin. The family's youngest daughter, Wanda, was a poet and served as historian of her multitalented family. **AJH**

BILLY CHILDS

Concerto for Saxophone and Orchestra (2022)

20 minutes

Solo saxophone (soprano and alto), piccolo, 2 flutes, alto flute, oboe, English horn, 2 clarinets, bassoon, contrabassoon, 3 horns, 2 trumpets, 2 trombones, timpani, marimba, xylophone, vibraphone, tubular bell, cymbals, brake drum, wood blocks, tam-tam, cowbell, triangle, tambourine, snare drum, bass drum, harp, piano, celeste and strings.

Concerto for Saxophone and Orchestra is a symphonic poem which strives to chronicle the paradigm of the forced black American diaspora, as sifted through the prism of my own experience as a black man in America. When Steven Banks approached me about the piece, the first thing we discussed was the narrative: What particular story would the piece tell? How would it unfold? We decided that, much in the same way that Ravel's *Gaspard de la nuit* illustrates three poems by Aloysius Bertrand in three separate movements, so would this concerto do with poems by black poets. But then I started thinking of the elegantly succinct and fluent structure of Barber's Symphony No. 1, where in one multi-sectioned suite, he brilliantly ties together a handful of thematic materials into a seamless and organic whole. So I started to compose from the vantage point that the poems Steven and I settled on ("Africa's Lament" by Nayyirah Waheed, "If We Must Die" by Claude McKay, and "And Still I Rise" by Maya Angelou) would be guideposts which inspired the direction of a three-part storyline: "Motherland," "If We Must Die," and "And Still I Rise." Also, I wanted to tie the piece together thematically with various melodies and motifs treated in different ways (inverted, augmented, contrapuntally treated, reharmonized, etc.), like a loosely structured theme and variations — except there are several themes used.

PART 1: MOTHERLAND

The program of the composition starts out on a positive note; the first theme played solo by the soprano saxophone, and later joined by an uplifting scherzo accompaniment from the orchestra, is meant to evoke a sense of well-being and security as Africans are living in the motherland ("Motherland" being the name of the first section). Of course, it is understood that within the confines of Africa itself, there were tribal wars, treachery, and misery — even slavery; it's not a utopia I'm trying to illustrate here. Rather, I want to depict a sense of purity — a purity arising from having been thus far unobstructed by the outside destructive forces that would later determine our fate. So the movement starts with a soprano sax melody that begins as a diatonic motif (accompanied by marimba and pizzicato cello), but then quickly becomes chromatic, modulating to several remote tonalities. After this, a sixteenth-note pattern in the strings transitions the listener into a sense of foreboding, signaling trouble on the horizon. As the harmonies of the string patterns continue to shift toward a more ominous shade, the soprano saxophone takes on a more urgent tone, playing short bursts of melodic fragments. Then a battle ensues, a battle between the slave traders and the future slaves, as signaled by the triplet figures in the soprano sax accompanied by triplet patterns in the orchestra, and climaxing in an orchestral tutti section bolstered by a brass fanfare. After a dissonant orchestral hit, the soprano sax utters a melancholy theme as the slaves are being led to the slave ship. This takes us to the first saxophone cadenza, which to my mind, represents a moment of painful reflection about being captured like a wild animal and led to a ship, the destination of which is a future hell.

PART 2: IF WE MUST DIE

Part two of the journey (inspired by the powerful Claude McKay poem of the same name) begins with the first vision of the slave ship. This is illustrated by a loud tutti blast in the orchestra, following a slow six-measure buildup. The alto saxophone is now the voice of the piece, introducing a rapid twelve-tone theme which turns out to be a constant phrase weaving in and out of the entire piece at various moments (it actually made its first appearance back in the first part, during the battle between the African natives and the slave traders). The slaves are boarded onto the ships and the middle passage journey to America begins; sweeping rapid scales in the lower strings, woodwinds, and harp describe the back-and-forth movement of the waves. This section develops and reaches a high point with a jarring saxophone multiphonic pair of notes followed by a forearm piano cluster; we now see America for the first time, from the point of view of the slaves. A percussion section and saxophone exchange — followed by an antiphonal, almost pointillist push and pull between the alto saxophone and the orchestra — aims to represent the confusion, rage, and terror of the slave trade, where families are ripped apart as humans are bought and sold like cattle. The subsequent section is a mournful lament of despair, meant to outline the psychological depression caused by the sheer brutality of this new slavery paradigm. The melodic theme here, played by the alto sax, is in its original version, whereas the melancholy soprano sax theme near the end of the first movement is the inversion of this melody. While this is happening, there is a background pattern played by vibraphone and celesta which depicts a slow and steady growing anger; this figure gets faster and faster until it overtakes the foreground and brings us into the next scherzo-like section. This section is marked by an interplay between the alto sax and the orchestra and is describing a resistance, anger, and rebellion against being subjected to subhuman treatment over the course of centuries. After the apex of this segment occurs — characterized by five orchestral stabs — the alto saxophone plays a short and tender cadenza which signifies the resilience of black Americans and the introduction of the idea of self-love, self-worth, and self-determination.

PART 3: AND STILL I RISE

This final section of the concerto/tone poem is about black empowerment. The church has always been a cultural focal point in the black community, a sanctuary providing psychological and emotional relief from the particular hardships of black life in America. It is also a place to worship, pray, and wrestle with the larger spiritual and existential questions which concern all of humankind. And beyond that (or perhaps because of that), the church is historically the central hub of black political and cultural activism in America. This is the ethos that the last section of the concerto is reflecting. So this final chapter of the piece starts out with a hymn-like passage, which is actually a variation of the opening folk-like melody at the very beginning of the concerto. It is a plaintive reading orchestrated for just alto saxophone and piano, as though the solo saxophonist were a singer accompanied by a piano during a Sunday church service. Soon the melodic theme in the alto sax is treated with a lush accompaniment reminiscent of the Romantic era, as a healing self-awareness and love becomes more palpable. This is followed by march-like ostinato which symbolizes steely determination in the midst of great and formidable obstacles as the alto sax plays rapidly above the orchestral momentum, until we finally reach the victorious fanfare at the conclusion of the piece. Maya Angelou's shining poem reminds us (and America) that black people cannot and will not be held to a position of second-class citizenship — we will still rise.

— *Billy Childs*



BILLY CHILDS (b. 1957), COMPOSER

Billy Childs has emerged as one of the foremost American composers of his era, perhaps the most distinctly American composer since Aaron Copland — for like Copland, he has successfully married the musical products of his heritage with the Western neoclassical traditions of the twentieth century in a powerful symbiosis of style, range and dynamism.

A native of Los Angeles, Childs grew up immersed in jazz, classical and popular music influences. A prodigious talent at the piano earned him public performances by age 6, and at 16 he was admitted to the University of Southern California Community School of the Performing Arts, going on to earn a bachelor's degree in composition under the tutelage of Robert Linn and Morten Lauridsen.

By the time he graduated from USC, Childs was already an in-demand performer in the L.A. jazz scene. Soon thereafter he was discovered by trumpet legend Freddie Hubbard. He recorded and performed with a number of other influential jazz musicians including J.J. Johnson, Joe Henderson and Wynton Marsalis before landing a record deal with Windham Hill Records in 1988, when he released “Take for Example, This...,” the first of four critically acclaimed albums for the label. The albums “Twilight Is Upon Us” (1989), “His April Touch” (1991) and “Portrait of a Player” (1992) followed. Since then, Childs has written and produced “I’ve Known Rivers” (1995), “The Child Within” (1996) and two volumes of jazz/chamber music — “Lyric” (2006) and “Autumn: In Moving Pictures” (2010).

Simultaneously with his recording career, Childs has occupied a parallel niche as an in-demand composer. His orchestral and chamber commission credits include Esa-Pekka Salonen and the Los Angeles Philharmonic, Leonard Slatkin and the Detroit Symphony Orchestra, Los Angeles Master Chorale, Kronos Quartet, Lincoln Center Jazz Orchestra, American Brass Quintet, Ying Quartet and Dorian Wind Quintet.

Thus far in his career, Childs has garnered a total of 16 Grammy® nominations and five awards. In 2006, Childs was awarded a Chamber Music America Composer’s Grant and was the recipient of a Guggenheim Fellowship in 2009. He was also awarded the Doris Duke Performing Artist Award in 2013 and the music award from the American Academy of Arts and Letters in 2015.

Most recently, Childs recorded a collection of re-imagined Laura Nyro compositions for Sony Masterworks. “Map to the Treasure: Reimagining Laura Nyro” features guest artists Renée Fleming, Yo-Yo Ma, Wayne Shorter, Alison Kraus, Dianne Reeves, Chris Botti and Esperanza Spalding, among many others.

As a pianist Childs has performed with Yo-Yo Ma, Sting, Renée Fleming, Los Angeles Philharmonic, Detroit Symphony Orchestra, Chick Corea, Kronos Quartet, Wynton Marsalis, Jack DeJohnette, Dave Holland, Ron Carter, Ying Quartet, American Brass Quintet and Chris Botti.



JEAN SIBELIUS

Symphony No. 5 (1915-1919)

31 minutes

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani and strings.

THE STORY

Approaching his fiftieth birthday, Jean Sibelius was buffeted by forces beyond his control. Seven years earlier, he had a tumor removed from his throat; that and ongoing illnesses created his incessant fear of an imminent death, powerfully coloring his view ever thereafter. A seven-year abstention from much-loved cigars and alcohol contributed to his dour outlook. The onset of World War I cut off royalties from his German publisher and inflation reduced the extent of his annual government stipend; these factors coupled with a profligate lifestyle placed him in financial straits. He was obliged to compose slight works, songs and small piano pieces — what he called “bread-and-butter pieces” — to make ends meet. In addition, his beloved homeland was enduring yet more political foment, seeking to throw off centuries of Swedish and Russian subjugation. Perhaps most dispiritingly, his Fourth Symphony had been greeted with incomprehension if not outright antagonism because of its dissonance. Against this backdrop, the Finnish government commissioned Sibelius, a beloved cultural icon, to write a symphony that would be part of national holiday celebrations for his birthday.

While most composers would be overjoyed at the prospect of such a commission, it threw Sibelius into an existential funk. Beyond the health and financial challenges he faced, there was the specter of failure, of not living up to high expectations, both personal and public, after two decades of acclaim for his work. Another layer of angst was his fear of being left behind by music’s modernist vanguard. Revolutionary works by Igor Stravinsky, Maurice Ravel, Arnold Schoenberg and others reminded Sibelius that the tonal language he preferred was not at the forefront of musical exploration. Despite these trepidations, he launched into the task, composing a four-movement symphony for the occasion. He conducted the premiere with the Helsinki Philharmonic on his fiftieth birthday, December 8, 1915.

Always self-critical, Sibelius began revising the work just a month later, hoping to “give the new symphony another — more human — form. More earthbound, more vivid ...” He set aside work on his Sixth Symphony and premiered the revised Fifth Symphony in Turku, Finland, exactly one year after its initial premiere. Still not happy with the work, he spent the better part of the next three years reshaping it. Finland declared independence in 1917 and a subsequent invasion by Russian soldiers forced the Sibelius family to flee their countryside home, further delaying revisions. The Helsinki Philharmonic finally premiered the symphony’s third version — the one that has entered the repertoire — on November 24, 1919. It was, as Sibelius put it, “practically composed anew.”

THE MUSIC

Through the extended editorial process, Sibelius condensed the Fifth Symphony into three movements. While compact, each exudes a feeling of broad Nordic expanse. There are echoes of the Fourth Symphony’s dissonance but Sibelius decidedly embraces the tonal harmony he had developed in preceding decades. He also continued his free development of musical ideas, spinning motifs into phrases into sections into movements, creating a unique sense of coherence.

Of particular note is what Sibelius called the “Swan Hymn” in the last movement. The horns emerge from a dense flurry of string notes and the entire orchestra rises majestically to join them in a moment of grandeur that is trademark Sibelius. He noted his inspiration in a diary entry for April 21, 1915:

“Today at ten to eleven I saw 16 swans. One of my greatest experiences! Lord God, what beauty! They circled over me for a long time. Disappeared into the solar haze like a gleaming silver ribbon. Their call the same woodwind type as that of cranes, but without tremolo. The swan-call closer to the trumpet ... A low refrain reminiscent of a small child crying. Nature’s mysticism and life’s angst! The Fifth Symphony’s finale theme: legato in the trumpets!”

From this soaring theme, the symphony ends with six sharp and very deliberate chords, a somewhat abbreviated conclusion to an otherwise spacious work. **ETW**





JEAN SIBELIUS (1865-1957)

Known for:

- *Finlandia* (1899)
- *Symphony No. 2* (1901)
- *Violin Concerto* (1904)

- Few composers are as closely identified with their homeland as Finnish composer Jean Sibelius. Finland had long been subject to Swedish rule before being ceded to Russia in the 19th century. Thus, it should not be surprising that Sibelius grew up in a Swedish-speaking family and didn't learn Finnish until his later school years. It was at that point he discovered the "Kalevala", the Finnish national epic, which would provide him with tremendous compositional inspiration over the years. At the age of 14, he began studying violin with a local bandmaster but subsequently entered the University of Helsinki to study law. Following a long tradition of composers abandoning legal studies in favor of music, Sibelius launched headlong into serious violin studies, spending two years in the cosmopolitan atmosphere of Berlin and Vienna. Influenced greatly by the music of Beethoven, Wagner, Richard Strauss and Bruckner, he returned to Finland in 1891 and began to enjoy success with early compositions. He reluctantly gave up his aspiration to be a concert violinist, having started his studies so late.
- In 1892, Sibelius and Aino Järnefelt married; the couple was together 65 years despite a number of relationship difficulties. They had six daughters, one of whom died from typhoid as a toddler. Despite his rising star, Sibelius did not lead a placid life, often going on alcoholic binges and spending beyond his means as he disappeared for days on end.
- Teaching duties at the Helsinki Music Institute (now the Sibelius Academy) limited his time for composing so he welcomed a grant in 1898 that allowed him to focus on composition. His First Symphony premiered in 1899, its overt patriotic spirit stoking nationalist sentiment and making Sibelius a Finnish hero in the midst of Russian subjugation. Other works such as *Finlandia* and *The Swan of Tuonela* burnished his reputation among the Finnish people and began enhancing his status internationally.
- In 1904, the Sibeliuses built a new home near Lake Tuusula, north of Helsinki, which would be their refuge for the rest of their lives. Sibelius began facing a number of health concerns, including surgery for throat cancer. An increasingly pronounced hand tremor interfered with composition and a spate of headaches was also problematic. He became convinced of his early death but the scare also served to renew his musical endeavors and several major works resulted.
- By the 1920s, Sibelius was composing relatively little music; his Seventh Symphony (1924), incidental music for *The Tempest* (1925), and *Tapiola* (1926) essentially served as final bookends on his career. During the last 30 years of his life, he enjoyed the countryside and many visitors but wrote nothing of consequence. He struggled for years composing an eighth symphony but according to various sources, he burned the manuscript and all drafts. He settled in to enjoy a lengthy retirement, dying at the age of 91. **ETW**

