

ABSTRACT

Title of Document: THE ARTICULATION OF TIME IN THE SEVENTH SYMPHONY OF JEAN SIBELIUS: TOWARD INFORMED PERFORMANCE

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Sibelius repeatedly maintained that tempo fluctuations in his music ought to be barely perceptible. Dealing with the subtle tempo modulations in the one-movement Seventh Symphony is thus not surprisingly one of the most challenging aspects of performing the piece. The present study addresses the matters of time and tempo from a variety of perspectives: harmony, compositional process, metronome markings. Throughout, the piece reveals itself as an organism evolving through and in time.

First, we look at ways in which harmonic interruptions and sonic echoes are used to create at once continuity and discontinuity in the musical narrative. Borrowing terms from literary studies, we examine the importance of *aposiopesis* and *stylems* (a term whose use is owed to Antonin Servière) in the symphony. Each of these forms of interruption exerts a contrary force on the forward thrust of the piece that affects one's experience of time.

Second, we examine Sibelius's compositional process by looking at the evolution of the piece from sketch to final form. This analysis reveals the composer stripping away cadences, strategically inserting pedal points, shifting tempo markings to avoid structural downbeats, all to achieve an elasticity and fluidity of time where the perception of tempo changes is blurred.

Third, we look at Sibelius's metronome markings. While they contain helpful information, they also withhold information, particularly about the first 93 bars of the piece. We take stock of what this absence reveals about the structure of the piece and about problems in performance related to time and tempo.

The ending of the piece receives separate treatment as it is particularly revelatory of Sibelius's compositional process. Here, what the composer discarded sheds light on the enigmatic but highly poetic final version of the ending of the piece.

Finally, we offer in the appendix a performance history of the Seventh Symphony. The difficulty of programming this concise but epic work accounts to some measure for its lack of performance. The two tables at the end of this study are intended as a resource for conductors seeking to program this poetic work.

THE ARTICULATION OF TIME IN THE SEVENTH SYMPHONY OF JEAN
SIBELIUS: TOWARD INFORMED PERFORMANCE

By

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DEDICATION

To my parents, Gerald and Eleanor Boyer, and my brother Karsten

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LIST OF ABBREVIATIONS

HUL Helsinki University Library (designates the manuscript numbers)
Now known as National Library of Finland

Note: for practical purposes, I will preserve the HUL numbering. Furthermore, I will use the following system for page numbers in these documents: HUL 0359/28 will denote document 0359 page 28.

CHAPTER I

INTRODUCTION

When our conversation touched on the essence of symphony, I said that I admired its severity and style and the profound logic that created an inner connection between all the motifs.¹

The final form of one's work is, indeed, dependent on powers that are stronger than oneself. Later on one can substantiate this or that, on the whole one is merely a tool. This wonderful logic—let us call it God—that governs a work of art is the forcing power.²

Arrangement of the themes. This important task, which fascinates me in a mysterious way. It's as if God the Father had thrown down the tiles of a mosaic from heaven's floor and asked me to determine what kind of a picture it was. Maybe [this is] a good definition of 'composing'. Maybe not. How should I know!³

Formal structure in Sibelius's music constitutes a puzzle for theorists, critics and performers. Believing that his music should speak for itself, the composer was ever reticent to discuss his compositions. To him, analytical disquisitions about his work yielded mainly misapprehension of both its letter and its spirit. But, despite a paucity of detailed information, the composer did leave clues about his compositional process in diaries, letters and conversations. These verbal sources suggest that he meant his music to mirror the processes of "crystallization and entropy" in nature—life's unfolding and "in-folding."⁴ Sibelius also referred to composition as the crystallization of thought out of chaos—an organic process, akin to the formation of "ice-flowers" on a windowpane after

¹ 1907 conversation between Mahler and Sibelius conversation, as reported in Karl Ekman, *Jean Sibelius: His Life and Personality*, trans. Edward Birse (London: C.F. Roworth Ltd., 1936), 176.

² *Ibid.*, 239.

³ Diary entry from 10 April 1915. Hepokoski, *Sibelius: Symphony No.5*, 32.

⁴ Timothy L. Jackson, "Observation on crystallization and entropy in the works of Sibelius and other composers," in *Sibelius Studies*, ed. Timothy L. Jackson and Veijo Murtomäki (Cambridge: Cambridge University Press, 1998), 175.

a hard frost.⁵ Each of these richly evocative metaphors implies a relation to time that is at once considered and intuitive. As Tim Howell has asserted, “form is...perceived as a temporal process, rather than the composing-out of a pre-existent scheme.”⁶ We shall continually bear these words in mind for they will inform and illumine the whole of the present study.

At the heart of this investigation is the very practical concern that confronts any conductor dealing with Sibelius’s symphonic music and in particular his single-movement Seventh Symphony, Op.105, in C major: namely the issue of Time and Tempo. Conductors often pressed the composer about the matter. Seemingly in exasperation at the many queries he received from conductors precisely over this matter, Sibelius once said: “One can’t put everything into notes. A great conductor gets inside the work and feels the innermost endeavors of the composer. He must be able to read between the notes. If anyone doesn’t understand that, metronome marks won’t help him much.”⁷ Any practicing musician is well acquainted with the veracity of Sibelius’s remarks for they point to one of the most exhilarating parts of being a musician, interpreting the markings in the score.

In addition to the difficulties germane to the piece itself, matters are complicated by the fact that Sibelius often kept revising his pieces after initial performances and even after publication. The situation is further complicated by the fact that Sibelius was not

⁵ Glenda Dawn Goss, *Sibelius: A Composer's Life and the Awakening of Finland* (Chicago: The University of Chicago Press, 2009), 339 and 421.

⁶ Tim Howell, "Sibelius the Progressive," in *Sibelius Studies*, ed. Timothy L. Jackson and Veijo Murtomäki, 35-57 (Cambridge: Cambridge University Press, 2001), 45.

⁷ Santeri Levas, *Sibelius: a personal portrait*, trans. Percy M. Young (Lewisburg: Bucknell University Press, 1972), 90.

necessarily a careful proofreader of his own scores.⁸ Thus the printed versions often contain a good deal of mistakes and omissions, which consultation of the Autograph Score immediately reveals. In the present study, we will refer to all the existing printed versions: the original 1925 Wilhelm Hansen edition, the Revised 1980 Wilhelm Hansen edition and the new Critical Edition published by Breitopf & Härtel, edited by Kari Kilpeläinen.⁹ At certain junctures in the paper, we will compare all the printed versions with the Autograph Score.

The score indeed does not contain all the information necessary to the apprehension of the world it seeks to unveil/reveal. Furthermore in Sibelius's case (unlike some of his contemporaries—for example, Mahler), there is in some ways a certain diffidence in the scores, particularly on the matter of tempo. It is therefore not surprising that one of the most delicate and critical issues in performing Sibelius is that of handling

⁸ For publication details, I direct the reader to the following two excellent resources: Kari Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7 in One Movement, Op.105. Jean Sibelius Complete Works, Series I, Volume 8*, vi, viii-xiv, 93-115 (Wiesbaden: Breitkopf & Härtel, 2010); Kari Kilpeläinen, "Sibelius's Seventh Symphony: An Introduction to the Manuscript and Printed Sources," in *The Sibelius Companion*, ed. Glenda Dawn Goss, trans. James Hepokoski, 239-270 (Westport, Connecticut: Greenwood Press, 1996).

⁹ See Bibliography for information and List of Abbreviations. Note: The original 1925 Wilhelm Hansen edition contains many errors and is no longer available but in libraries. The Revised 1980 Wilhelm Hansen edition is a problematic document. Much of the editing is based upon the work of conductor Paavo Berglund whose 1969 pamphlet [see Paavo Berglund, *A Comparative Study of the Printed Score and the Manuscript of the Seventh Symphony of Sibelius*, Acta Musica V, Studies Published by Sibelius Museum (Turku: Institute of Musicology, Åbo Akademi, 1970)] was written in response to the many inconsistencies found among the sources: the orchestral parts, the printed score and the autograph score. However, no editor is listed at the head of the score and the corrections themselves are handwritten. They are thus plain to the eye. Although much of the editing presumably is based upon Berglund's work, it should be stated that Berglund himself does not officially endorse this revised edition, feeling that it still contains too many mistakes. Many of these revisions align themselves with the Autograph Score and are thus correct and welcome. However, there is one section, namely the Presto (mm.449-475), where Berglund, in an effort to elucidate the composer's confusing markings in the Autograph Score, in fact inserts changes to Sibelius's dynamic markings altogether. The suggestions are worthy in and of themselves as they are based on Berglund's years of experience conducting the piece. But they are his markings, not the composer's. For further information about this topic, see Kari Kilpeläinen, "Sibelius's Seventh Symphony: An Introduction to the Manuscript and Printed Sources," in *The Sibelius Companion*, ed. Glenda Dawn Goss, trans. and revised James Hepokoski, 239-270 (Westport, Connecticut: Greenwood Press, 1996).

time and tempo. This is particularly true in the Seventh Symphony. Seeing as the piece is in one flowing and seamless movement, understanding tempo and tempo relations is essential to grasping how the structure itself holds together. I would suggest that, in addition to study of the published versions of the symphony, analysis of sketches and other manuscript materials with particular attention to the evolutionary process from sketch to published forms provides a further means of getting inside the composer's world. Our process will therefore be to take stock of Sibelius's compositional journey. Its trajectory—a rather circuitous one—yields a unique view of the work in evolution over time.

Sibelius had claimed that his pieces essentially emerged from his consciousness as fully formed artifacts, completely orchestrated, in the manner of Bach or Mozart.¹⁰ Yet the many pages of sketches and the manuscript drafts reveal an altogether different picture, one which the composer also avowed, namely that his process was less discursive and linear than intuitive and circular. Perhaps this could well be affirmed about any composer—or any scientist for that matter—that an intuition sets the process in motion and it is then a question of figuring out what is the most natural and organic sequence of events. Nonetheless, what is true with Sibelius is that the traditional Germanic symphonic argument of development is eschewed in favor of something more mercurial. David Cherniavsky has suggested that the presence of “*gradual* accelerations of tempo spread

¹⁰ “When Sibelius said he heard a work a long time before it was written down he meant much more than other composers who have said the same thing. That is to say he heard his music already in instrumental form. The majority of composers first write a short score and only deal with orchestration afterwards. Sibelius never did that, but wrote directly in full score bar by bar. I once asked him if he often had to think about which particular instrument should be considered. Without hesitation he answered: ‘Never! My music is ready in its instrumental form. Actual “orchestration” is something with which I am quite unfamiliar. I let the musical ideas develop of their own accord.’” Santeri Levas, *Sibelius: a personal portrait*, trans. Percy M. Young (Lewisburg: Bucknell University Press, 1972), 88-89.

over almost entire movements [...] is surely rooted in the way in which Sibelius's symphonies, instead of developing discursively and formally, tend to grow organically like natural organisms—a tendency that becomes more apparent the nearer he approached to maturity."¹¹ One is reminded of the composer's own words quoted at the beginning of this chapter about the arrangement of themes and their mosaic-like assemblage. This circularity and mosaic-like construction has an inevitable effect on the experience of time as the work unfolds. Quoting again Tim Howell, "form is [...] perceived as a temporal process, rather than the composing-out of a pre-existent scheme."¹² *Temporal* here has the dual meaning of 'being figured out over time' and 'having to do with time' or 'being defined by time.'

Timo Virtanen in a brilliant chapter of the newly published *Jean Sibelius and His World* suggests:

In the light of more recent scholarship [especially that dealing with sketch and manuscript analysis], we can see that Sibelius was not a composer who cultivated his large-scale works systematically from a few motivic cells into larger "symphonic" constructions. Rather, the compositional process seems to have been a question of selecting and then weaving together the right components from a rich tapestry or network of diverse threads.

Referring to the composer's well-known words to Mahler about the "profound logic that creates an inner connection between all motives," Virtanen goes on to say that rather than understanding the statement as referring merely to the motives, it should perhaps more felicitously be understood as "the way in which such 'profound logic'

¹¹ David Cherniavsky, "Sibelius's Tempo Corrections," *Music and Letters* 31 (1950): 54.

¹² Tim Howell, "Sibelius the Progressive," in *Sibelius Studies*, ed. Timothy L. Jackson and Veijo Murtomäki, 35-57 (Cambridge: Cambridge University Press, 2001), 45.

manifests itself in assembling a sense of continuity from a rich variety of sources.”¹³ We will be seeking such “profound logic” in the foregoing pages.

SOURCES

According to Timo Virtanen who has written a compelling analysis of Sibelius’s other C major symphony, the Third, Op.52:

Sketches and drafts often contain evidence of Sibelius’s intense self-criticism, including deleted or erased passages, comments or instructions, and other do’s and don’ts, such as *meilleur, besser, bättre* (French, German, and Swedish words for “better”) or *längre* (Swedish for “longer” or “more extended”). Other times the manuscript pages reveal moments of conviction or contentment, expressed, for example, with the words *soll* or *soll sein* (shall be).¹⁴

For the Seventh Symphony, there is an enormous amount of information to sift through, some of it quite illegible. There are numerous pages of sketches, a two-stave piano working draft, an Orchestral Draft, the Autograph Score, multiple loose sheets intended as inserts for the Orchestral Draft and the Autograph Score, and finally the two different versions of the ending. Having spent countless hours poring over these manuscript materials (facsimiles and originals), I can safely say that it would be fascinating to point out and discuss all of the revisions, but such an endeavor would take us well beyond the limited bounds of this study. We shall therefore restrain our comments and observations to portions that directly affect our topic, viz. “The Articulation of Time in the Seventh Symphony.”

It must be stated from the outset that the composer rarely dated his manuscript materials. Furthermore, one can never know with certainty that all the manuscript

¹³ Timo Virtanen, "From Heaven's Floor to Composer's Desk: Sibelius's Music and Manuscripts and Compositional Process," in *Jean Sibelius and His World*, ed. Daniel M. Grimley, 58-73 (Princeton and Oxford: Princeton University Press, 2011), 69-70.

¹⁴ *Ibid*, 62.

materials have survived. Thus, conclusions will be made based on the written evidence and judging from the plausible chronological evolution of the composition, but with the understanding that finality is not thoroughly demonstrable. Someone else may well come up with a different interpretation of the evidence. This having been asserted, the underlying belief in this paper remains that study of manuscript sources sheds light not only on Sibelius's compositional process, which is interesting in and of itself, but also uniquely illumines what the composer truly wished to hear. In effect, by witnessing the composer reworking, discarding and choosing through time, one gets a better understanding of the piece as an organism and of what it took for that organism to piece and pierce its way into being through the composer's consciousness. The effort will be to reveal that above all else the driving concern of the composer was the matter of handling time.

ASSUMPTIONS AND DEFINITIONS

Subjacent to this paper are certain formal assumptions, which we will delineate in the following paragraphs. Additionally, certain terms will be used throughout that warrant defining at the outset. For ease of reading, many musical examples are provided throughout the paper. However, it will be necessary to hold alongside the paper a copy of the score: either the new Breitkopf & Härtel critical edition or the Wilhelm Hansen 1980 revised edition (see Bibliography for full reference). If the latter edition is used, measure numbers will need to be added throughout.

“Waves of Acceleration and Deceleration”

Form, motive and harmony in the Seventh Symphony have all been exhaustively treated by theorists and I refer the reader to the rich body of literature available.¹⁵ This paper aims to be neither a formal analysis, nor a motivic or harmonic analysis, nor more particularly a Schenkerian analysis—though aspects of all of these will be called upon. I shall not deal with the topic of whether the piece is in Sonata Form, Fusion Form, Rotational Form, modified Rondo Form, etc. Accepting the structural centrality of the so-called Trombone Theme, I will merely assert more broadly that the governing formal principle of the piece is that it is based upon a series of waves of acceleration and deceleration into and away from the Trombone Theme. One might say that this theme exerts centripetal and centrifugal forces over the entire piece.

The So-Called “Trombone Theme”

I have just referred, and will continue to refer throughout this paper, to the “Trombone Theme.” The reason for qualifying the ‘theme’ as ‘so-called’ is that, while the main voice for this primary thematic material is the Trombone, the melodic material itself is a composite melody that weaves itself through the texture. The excerpt below, which is the first utterance of the material (mm.60ff, Example 1.2), illustrates the matter clearly. For the first four bars, the Trombone is primary. Then Horn I and Woodwinds take over for two bars, joined briefly by the Trombone on the second line second bar

¹⁵ Veijo Murtomäki, *Symphonic Unity: The Development of Formal Thinking in the Symphonies of Sibelius*, trans. Henry Bacon (Helsinki: University of Helsinki, 1993); Edward Laufer, "Continuity and Design in the Seventh Symphony," in *Sibelius Studies*, ed. Timothy L. Jackson and Veijo Murtomäki, 352-390 (Cambridge: Cambridge University Press, 2001). Timothy L. Jackson, "Observations on crystallization and entropy in the music of Sibelius and other composers," in *Sibelius Studies*, ed. Timothy L. Jackson and Veijo Murtomäki, 175-272 (Cambridge: Cambridge University Press, 2001); F. William Pavlak II, "Sibelius's Seventh Symphony: Genesis, Design, Structure, and Meaning" (Master of Music Thesis, University of North Texas, 2004).

before the latter assumes a more subsidiary function. The melody in fact continues uninterrupted through the next 21 bars, passing from one instrumental group to another. In his excellent introduction to the manuscript materials for the Seventh Symphony, Kari Kilpeläinen, the editor of the new critical edition, has aptly written: “In my view, in the final score it is the long melodic line, which often shifts from one instrumental voice or group of voices to another, that is the most fundamental structural element.”¹⁶

Example 1.1: mm.60ff

Symphony No.7, Op.105

The image shows a musical score for Trombone I and Horn I + Woodwinds. The top staff is for Trombone I, and the bottom staff is for Horn I + Woodwinds. The music is in 3/2 time, then changes to 2/2, and finally to 3/4. The score includes dynamic markings such as *poco f sonore*, *poco f dolce*, *dim.*, *cresc.*, and *p*. There are also some performance instructions like *mf* and *ff*.

Music by Jean Sibelius
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In the excerpt above, I have bracketed two short sections: the downward D-C resolution, which one might call the *release motivic cell* and which initiates the Trombone Theme, and the upward B-C resolution, which one might term the *yearning motivic cell* and which occurs at the end. This “motivic cell” or “motivic impulse,”¹⁸ as

¹⁶ Kari Kilpeläinen, "Sibelius's Seventh Symphony: An Introduction to the Manuscript and Printed Sources," trans. and revised James Hepokoski, in *The Sibelius Companion*, ed. Glenda Dawn Goss, 239-270 (Westport, Connecticut: Greenwood Press, 1996), 265.

¹⁷ Hereafter, the credit to Edition Wilhelm Hansen will be assumed, though not restated verbatim. Permission to reprint is granted by the publisher in an email dated February 8, 2012.

¹⁸ Veijo Murtomäki, *Symphonic Unity: The Development of Formal Thinking in the Symphonies of Sibelius*, trans. Henry Bacon (Helsinki: University of Helsinki, 1993), 254.

Veijo Murtomäki would prefer to call it, exerts an all-pervasive influence throughout the piece. So much of the piece is governed by these motivic cells that it is tempting to entertain the notion that the material itself dictated the way the piece would eventually need to end. After all the composer did say, “I am a slave to my themes and submit to their demands.”¹⁹

The So-Called “Flute Theme”

Throughout this paper, I shall also refer to the so-called “Flute Theme.” This melody is first heard at the outset of the piece in mm.7-9 (Example 1.2) and, as will be seen in the succeeding chapter, recurs in various forms throughout the piece.

Example 1.2: mm.7-9



The Circling Motive

We alluded above to the *circling motive* or *circling impulse*. Reference will continually be made to this singular motivic entity, which generates much of the piece’s thematic material. In short, this permeating impulse is an embellishment of a single note: C or G in most cases. Its most salient manifestations are traceable to the following cells (Example 1.3):

Example 1.3: The Circling Motive/Impulse



¹⁹ Ekman, 239.

OVERALL STRUCTURE OF THE PAPER

The Chapters

Chapter II, “Local Discontinuity and Large-Scale Dissonance,” will set the tone for much of the paper and deal with broad structural issues. The main focus here will be on motive and harmony. First, we will address two recurring sonorities, which we will call *stylems* (to be defined in the chapter). These will be addressed for their structural and expressive significance. The temporal dimension of their aural experience, namely the circularity they exert over the entire structure of the piece, will be explored as well. Second, we will look at the notion of *aposiopesis* or interruption, which manifests itself in varied forms and is anchored in the composer’s mosaic construction. Finally, we will examine the way in which Sibelius shows himself to be the true heir of Beethoven in creating large-scale dissonance through a local harmonic disruption.

Chapter III, “From Sketch to Final Form,” will deal with aspects of the piece’s evolution. Of particular concern will be tempo markings and salient points of harmonic and motivic adjustment or construction that affect the experience of time. In keeping with the composer’s statement about “the sculptural [being] more prominent,”²⁰ we will witness him chipping away at the rock. Stripping away the obvious to reveal the poetic, eliminating plain cadential markers to insert pedal points, adding a bar to suspend time, shifting tempo markings to avoid congruence with structural downbeats, Sibelius will gradually allow the form to emerge. The manuscript materials will evince Sibelius’s

²⁰ Ekman, 238.

process of bringing forth the form and structure of the work. Much of his wrestling will have to do with the handling of tempo and the “articulation of time.”

Chapter IV, “Sibelius’s Metronome Markings,” will build on Chapter III and explore Time from a different angle: the metronome and Sibelius’s own words about tempo and metronome markings. Here the issue will be to reconcile the composer’s words with what the score states. Set in apposition, they reveal one of the problems of approaching the score, namely that of handling tempo in the opening (mm.1-93), and especially the transition in mm.21-22. The main question will be: Are there two distinct *Adagio tempi*—the opening and the Trombone Theme? We will address the etiology of the problem and propose a solution, grounding our discussion in the details of the score and manuscript materials coupled with an apprehension of what is at stake in the stated transition.

Chapter V, “The Ending,” will examine the compositional evolution of the last few bars of the symphony (mm.500ff). It is clear from all surviving sources that Sibelius struggled to settle on the most fitting way to bring his symphony to a close. In effect, two versions preceded the final form and did so even to the Autograph Score stage. Thus the wrestling perdured well into the last compositional phase. The first and second endings will be examined in and of themselves, then compared to the final version. The significance of Sibelius’s revisions in the final form will be assessed for their organic continuity with the rest of the symphony and for their import to the conductor confronting this poetic work.

Sibelius once told his son-in-law, conductor Jussi Jalas, that the Trombone Theme should be played as if “before the face of God.” In the concluding epilogue, we will look at the significance of this remark and seek to establish its relevance for the conductor.

Appendix

The Seventh Symphony presents significant technical challenges to the performers, but it is also difficult to program, like much of Sibelius’s music, apart perhaps from the Violin Concerto and the first two symphonies. In effect, the expressive scope of the piece is vast, while its length is relatively short (19-22 or so minutes). Selecting pieces to position alongside it that complement rather than detract from its meaning is far from an easy task. In an effort to offer my colleagues in the field a resource to consult as they seek to program the piece, I have created a database documenting its performance history. Thus in the final section of this paper is an extensive two-part appendix containing two tables, which are reports drawn from the stated database.

The first presents a list of premieres of the Seventh Symphony listed in chronological order, while the second offers a performance history listed alphabetically by orchestra and chronologically laid out within each orchestra. The research focused on major ensembles in the US, the UK, Scandinavia, Germany, and Austria. Neither document of course purports to be exhaustive—such research would be impossible to undertake. But it does seek to provide a vista into the matter of performance history. Whenever possible, I attempted to obtain the following information: performance date, conductor, and program order. This did not always prove possible. Particulars are dealt with in the prefatory remarks to that portion of the paper.

It would naturally be illuminating to analyze performance trends and to run further reports from the database proper (by conductor, by composer, by country, etc.), but such research would extend well beyond the scope of this paper. The material is therefore presented here without analysis as an additional resource, this one more practical in nature, in the effort to lead “Toward Informed Performance” of this magisterial piece.

CHAPTER II

LOCAL DISCONTINUITY AND LARGE-SCALE DISSONANCE

It is often thought that the essence of symphony lies in its form, but this is certainly not the case. The content is always the primary factor, while form is secondary, the music itself determining its outer form. If sonata form has anything that is lasting it must come from within. When I consider how musical forms are established I frequently think about the ice-ferns which, according to eternal laws, the frost makes into the most beautiful patterns.¹

CONTINUITY AND UNITY

Continuity and unity in the Seventh Symphony have been commented upon at length by others. While we will look at aspects of such in subsequent chapters, let it suffice at this juncture for us to summarize three main ways in which continuity and unity are evinced: through harmony, tempo markings/handling of time, and motivic/thematic interrelatedness.

Harmony

As will be seen in greater detail further on, there is a marked absence of V-I cadential figures² at structural points and pervasive use of pedal points, especially C and G. According to my calculations, roughly 15% (85 measures) of the piece are governed by C pedal points, each 3 to 10 measures long and spread out in 13 different locations in

¹ Santeri Levas, *Sibelius: a personal portrait*, trans. Percy M. Young (Lewisburg: Bucknell University Press, 1972), 82-83. In her wonderful new biography of Sibelius, Glenda Dawn Goss suggests that Sibelius's words are more aptly rendered as "ice-flowers" rather than "ice-ferns." Glenda Dawn Goss, *Sibelius: A Composer's Life and the Awakening of Finland* (Chicago: The University of Chicago Press, 2009), 421.

² The first such cadence occurs in mm.56-60 where we see the following progression: ii6/5 – V4/2 – I6 – ii7 – V7 – I.

the piece.³ The C pedal points vary in function. G pedals underlay 12% (65 measures) of the piece. Unlike the C pedals, these are exclusively dominant in function and occur only five times in the piece, but for much longer stretches. As will be seen in Chapter III, the choice to have so much of the piece governed by C pedals did not occur immediately to the composer. Rather this was the result of a gradual process of chafing away.

Tempo Markings/Time

Continuity is further bolstered by the absence of clear demarcations from one section to the next. Tempo markings often do not coincide with the beginnings of new sections, but rather appear “along the way,” after a section has begun. It is often difficult to determine where one section finishes and the next begins. This blurring of structural downbeats was very much a chosen tactic on the composer’s part, one to which he turned only after much elaboration.

The fluidity of Sibelius’s handling of time must also be evoked as another means of providing continuity. The piece, as will be observed in greater detail in later chapters, is built around waves of acceleration and deceleration to and away from the *Adagio* Trombone Theme. Finally, subtle metric modulations acting in consort with these waves of acceleration and deceleration serve to heighten the sense of continuity.

Motives/Themes

Most, if not all motivic/thematic material is derived from the rising scalar motive and the D-C-B-C “circling motive” or “circling impulse.” The interrelatedness of all

³ Antonin Servièrè in his massive stylistic analysis of Sibelius states that 41.5% of the piece—or 218 measures out of 525—are governed by pedal points. Antonin Servièrè, “L’oeuvre symphonique de Jean Sibelius. Essai de caractérisation stylistique” (PhD diss., Université de Paris IV - Sorbonne, 2007), 208.

thematic/motivic material has been exhaustively treated and convincingly demonstrated by Tim Howell and Veijo Murtomäki.⁴ “Circling impulse” is used over against “circling motive” because of the all-pervasive nature of the pattern. Given the malleability of the raw material, one might speak of a certain ductility of all motivic material. One hesitates even to speak *per se* of themes.

In his doctoral dissertation titled “Antithesization and Continuity in the Sibelius’s Symphonies,” Theophanis Dimyotis coins the term *surfacing* for Sibelius’s technique of anticipation. Seamlessness and integration are engendered in that “a musical idea, either stated on the surface or hidden in the fabric of certain sections, rises to prominence in the next and generates most of the music.”⁵ One of the clearest examples of this technique is found in m.34 where Violin II, embedded in the texture, anticipates material later brought to the fore and heard prominently in the Horns and Woodwinds in mm.64ff.

In summary, one might return to Sibelius’s own words to Gustav Mahler about the *profound logic*: “When our conversation touched on the essence of symphony, I said that I admired its severity and style and the profound logic that created an inner connection between all motifs.”⁶ What will interest us in the remaining portion of this chapter are aspects of discontinuity and disruption that are the driving force of the piece. Before dealing with the Seventh proper, we shall first define the terms that will aid us in

⁴ Tim Howell, *Jean Sibelius: Progressive Techniques in the Symphonies and Tone Poems* (New York & London: Garland Publishing, Inc., 1989), and Veijo Murtomäki, *Symphonic Unity: The Development of Formal Thinking in the Symphonies of Sibelius*, trans. Henry Bacon (Helsinki: University of Helsinki, 1993).

⁵ Theophanis Dymiotis, “Antithesization and Continuity in Sibelius's Symphonies” (PhD diss., Princeton University, 1995), 100-101.

⁶ Ekman, 176.

our analysis: (a) local discontinuity and large-scale dissonance, (b) interruption or *aposiopesis*, and (c) *stylems*.

LOCAL DISCONTINUITY AND LARGE-SCALE DISSONANCE: DEFINITIONS AND ASSUMPTIONS

Local Discontinuity and Large-Scale Dissonance

Beethoven is immediately recognized and known by his beginnings. While this could possibly be affirmed about any great composer, it is a particularly apt description for Beethoven who in all of his symphonies states the main harmonic argument at the outset. The argument arises from a harmonic disruption caused even by a single pitch. One need only think of the C# in m.7 of the Third Symphony, Op.55, in Eb major, or of the Gb in m.2 of the Fourth Symphony, Op.60, in Bb major. In both cases, these local discontinuities create large-scale dissonances that Beethoven will need to resolve over the course of a movement or even a whole symphony. In this regard, Sibelius is an heir of the German master.

Before turning to the Seventh Symphony, we might mention the Finn's own Third Symphony, Op.52, in C major, in which C major and C Lydian vie for tonal control of the opening movement. The F# two bars before figure 3 ushers in the 2nd theme of the first movement in the key of B minor. Thus what seemed like a Lydian coloration of C in fact leads by way of common tone (F# being #4 in C and 5 in B) to the second tonal area of the opening movement: surprisingly B minor (vii). This secondary tonal area in the first movement opens up the seemingly distant key of G# minor for the 2nd movement. G# minor is in fact related to the 1st movement through the common tone of B and through mode mixture (G# being the relative minor of B major as well as the flatted 6th scale degree of C major, enharmonically spelled). F# and the Lydian mode return to the

fore in the finale's chorale. By the time Sibelius reaches the Seventh Symphony, some 16-17 years later, he has written three more symphonies and numerous tone poems in which he has explored this very manner of building a symphonic argument.

Interruption/Aposiopesis

Though continuity and unity in Sibelius's oeuvre have been thoroughly treated, what one might term interruption or *aposiopesis* has not. When I performed the Seventh Symphony, a friend who is a poet not a musician, a sensitive soul, remarked that he kept expecting to hear grand, sweeping themes only to have these expectations dashed. While at first he found the experience disconcerting, even frustrating, he gradually came to understand that these bifurcations or interruptions were just part of Sibelius's aesthetic, his language. I found my friend's responses to be on target and perceptive.

In using the term *aposiopesis*, which is borrowed from Literary Studies and Rhetoric, I am seeking to bring to light an aspect of Sibelius's music that I believe gets to the heart of his aesthetic. According to the *Oxford Dictionary of Literary Terms*, *aposiopesis* is "[A] rhetorical device in which the speaker breaks off in the middle of a sentence, leaving the sense unfinished. The device usually suggests strong emotion that makes the speaker unwilling or unable to continue."⁷ There are two obvious types of interruption in the Seventh Symphony, namely the two instances where time stops: the fermata in m.265 and the *Luftpause* in m.408. The other type of interruption is one where the discourse does not halt but proceeds in a different expressive modality without preparation.

⁷ Alison Latham, ed., *The Oxford Dictionary of Musical Terms*, ed. Alison Latham (Oxford: Oxford University Press, 2004), 22.

Such potentially expressive *aposiopeses* occur in m.21 and mm.92-93. Furthermore, the entire transitional passage from m.93 to m.133 is built upon *aposiopeses* (mm.109, 119, 124). Its expressive core is thoroughly dependent upon recognition of these disjunctions or interruptions. It is as if no thought is completely finished. In the next chapter, we shall look in detail at the mosaic-like structure of this passage. One is reminded here of Ralph Vaughan Williams's wonderfully piquant comment: "His [Sibelius's] symphonies are described as 'so-called' and are said to be nothing but ODTAA, but what marvelous DT's they are." A footnote at the bottom of the page in typical British decorum explains what ODTAA signifies, "one damn thing after another."⁸

Stylems

For this terminology, I am indebted to Antonin Servièrè whose masterful doctoral dissertation offers an exhaustive stylistic analysis of Sibelius. The term is borrowed from Literary Theory/Analysis where it denotes "a linguistic determinant in textual functioning or functionality that is both non-informative and locally creative of aesthetic value." Servièrè goes on to write that "[its] content, considered as a distancing from the linguistic norm, is revelatory of style." Finally he adds that, as opposed to a stylistic trait, which is prolonged over time in an entire passage, the *stylem* is characterized by instantaneity and a sense of encapsulating originality. A chord, a sonority, a melodic germ would qualify for such.⁹

⁸ Ralph Vaughan Williams, "Sibelius," in *National Music and Other Essays* (Oxford: Clarendon Press, 1996), 262.

⁹ Servièrè, 19-21. Translation mine.

A *stylem* is thus an evocative entity that operates outside of typical linguistic functioning and, by virtue of its endemic disjunctive quality, has expressive potency and the capacity to encapsulate or conjure up the sound world of a given piece. I shall not pretend to reveal all possible *stylems* in the Seventh Symphony. Rather, I will focus on two recurring sonorities that have such function: The polyvalent F +6 / D7 chord found in multiple inversions (*Stylem A*) and the recurring C#11/C9 chord (*Stylem B*).

Stylem A

The F +6 (IV+6) / D7 (ii7) occurs both functionally and non-functionally. The sonority was clearly a favorite of the composer's as it occurs throughout his oeuvre, no doubt at least in part because of its polyvalence. Its most salient occurrences are at mm.7-9, mm.90-92, m.265, and mm.511-512.

The chord is heard for the first time in mm.7-9 (Example 2.1). Given that the pitch D, though held for a long stretch of time as if suspended in thought, resolves downward to C as a 6-5 suspension, the sonority functions rather more like a F6/4 (IV) than a chord whose root would be D (ii). Here, the sonority is part of a sequential pattern that is repeated down a step in C minor in the clarinets.

Example 2.1: mm.7-9 (notated in C)

The musical score for Example 2.1, mm. 7-9, is presented in 3/2 time signature. It features three staves: Flutes (top), Bassoons (middle), and Horns (bottom). The Flutes and Bassoons parts are marked with a mezzo-piano (*mp*) dynamic and feature a complex rhythmic pattern of eighth and sixteenth notes. The Horns part is marked with a piano (*p*) dynamic and features a sustained chordal texture. The score includes various musical notations such as slurs, ties, and dynamic markings.

The next significant time Sibelius uses the harmony is at the approach of the Trombone Theme's first utterance, mm.56-60. In this later occurrence, the root is clearly D and the function of the chord ii6/5. Thus even though the sonority is heard, it does not function in this instance as a *stylem*.

The second *stylem*-like occurrence is in mm.90-92. We will deal with the evolution of this passage (mm.88-94) from sketches through Orchestral Draft to Autograph Score in Chapter III. But, at this juncture, let us simply state that we will witness the composer gradually stripping away obvious cadential markers and blurring not only functionality but also the experience of time.

When heard in mm.90-92, the *stylem* has an echoic function in that it triggers a memory. The memory is that of the melody heard in mm.7-9 (Example 2.1). Given that the tempo will have increased by the time m.90 is reached, the "takt" will have shifted from the 1/4 note of the opening to the 1/2 note. Thus, even though the material is notated in rhythmic values twice as slow as mm.7-9, it will sound like it is evolving at roughly the equivalent pace, albeit with the thoroughly Sibelian gaps in the melody's trochaic rhythm. This echo of the opening yields to this section a quality of remembering.

From this aural memory of mm.7-9 however, one has the expectation of a different termination for the melodic line, namely that it would continue to fold back down to A. Instead, in m.92 it halts on B, more precisely on the B-G dyad in Flutes and Bassoons over a C pedal. The interruptive nature of the transition from m.92 to m.93 is what one might call *vintage aposiopesis*. The poignant expressive effect is akin to recalling a memory (mm.90-92) only to be interrupted by another thought or something external (m.93ff).

The passage is expressively ambiguous and Sibelius's handling of it is subtle, for he at once provides resolution and withholds it. Resolution is perceived melodically after a half rest's interruption: the B-G of the Flutes and Bassoons resolve to C-Eb and G-Eb respectively on beat 2 of m.93. However, the resolution is obfuscated by the underpinning harmonic events, which highlight the interruptive nature of this transition. Indeed the syncopated pulsating sonority, a half diminished seventh chord (A-E-flat-G) over a C pedal, can hardly act as a functional resolution to the preceding harmonic events.

One might add that the melodic gap on the downbeat of m.93 is expressively potent. The interruption here signals a bifurcation into a different world. The harmonic language suddenly turns far richer: 7th and 9th chords, sometimes resolving functionally, sometimes merely used coloristically. The music becomes fantastical and wondrous but also darkly playful and alluring. If the first Trombone Theme (mm.60ff) might be described as taking place in the glow of sunset, we are now at twilight or at dusk, as shadows lengthen, edging toward night and the deep darkness of the C minor *Adagio* to come. It is in this crepuscular light that the storm-tossed C minor *Adagio* eventually unfolds.

After the C minor *Adagio* and the subsequent thorny chromatic section (mm.237-257), the arrival at m.258 is akin to stepping into a clearing after having wandered in a thick and dark forest. The naïveté of the writing in mm.258-260—an upward sequence of parallel thirds in treble and bass moving in contrary motion—is disarming, like a child playing at the piano. After the Horn call in m.264, Sibelius halts on the following chord in m.265 (Example 2.2), which sounds familiar:

Example 2.2: m.265 (notated in C)

The image shows a musical score for three instruments: Horn, Trumpet, and Trombone. Each instrument has a staff with a clef (treble for Horn and Trumpet, bass for Trombone). A fermata is placed over the note in measure 265 for all three instruments. The notes are: Horn (G4), Trumpet (G4), and Trombone (C3).

It is a pause or an interruption. Let us look more closely at how Sibelius handles mm.265-6. First, we notice the fermata on m.265, which is in fact the only fermata of the piece. Clearly Sibelius wishes to highlight this arrival or at least this sonority and its expressive connotations. Then we notice the nuanced dynamics: Horns I and II crescendo in m.264 from *mf* to reach an unspecified dynamic in m.265, possibly somewhere around *poco f* or *f*. Trumpets, Trombone and Timpani crescendo from *ppp*, playing somewhere around *p* or *mp* in m.265; they all diminuendo within the fermata. Horns III and IV drop out on the downbeat of m.266, while Trumpets, Trombones and Timpani continue *dim. possibile*. Horn 1 becomes a C pedal point, which is held for one extra bar. This carefully handled phasing in and out of dynamics highlights these bars as a crossroads.

Though it may not be recognized at once, the sonority in m.265 is *Stylen A*. By stopping on it, Sibelius draws our attention to it. He further underlines the sonority by adding a fermata over the whole bar, just in case the sonic echo had not registered. Within the written diminuendo, the ear parses the sonority and deciphers where it has heard it before: viz. at the beginning of the piece, mm.7-9. In the length of the note and its decay, the ear is drawn back into the space of that past musical event and hears the entrance of the Flute and Bassoon over Horns (and Strings). In that earlier instance, Flute and Bassoon hold the sonority for what feels like a long time—akin to the fermata here—

before unfolding in the beautifully tender arabesque-like pattern reproduced above (see Example 2.1).

This “echo technique” is an expressively rich device: Sibelius only needs to hint at the harmonic context for mm.7-9 to reappear in one’s aural memory. One is reminded, albeit it in a different modality, of Proust’s famous “madeleine” passage where the mere taste of that oh-so-French of cookies leads the author down meandering corridors of memory. This musical event reminds me of my experience picking raspberries in rural Norway at the age of 6, outside the house where my grandmother had grown up. To this day, all it takes is for me to taste a raspberry to be back in Norway, in front of that house and by that raspberry bush on a crisp late summer day.

Returning to the passage in question, once the sonic echo has registered and its cooling effect been felt, the narrative can return to its linear unfolding, now in the sweet world of that sonority. Indeed, the Strings’ entrance *poco f* in m.266 reinterprets the sonority as ‘present’ or ‘lived’ sound and not just memory. It is heard again in the following bar, m.267, on the 2nd beat. It recurs two more times, mm.270 and 278, in the woodwinds in the *Allegro molto moderato*, but in different inversions and voicings, without the pitch C in the bass. The same *stylem* sonority occurs one last time in this section a few bars later, mm.288-290, as the faster and jovial *Allegro moderato* gets moving. The good-natured ensuing passage has the sense of reliving a memory. The whole section, one might venture to say, is both encapsulated in this *stylem* sonority and generated by it. Furthermore, there is a circularity to the experience of this section in that the event at mm.7-9 is retrospectively understood through the vista of events in mm.265ff. Likewise, these events are proleptically contained in mm.7-9.

The final occurrence of *Stylem A* is reserved for the end of the piece, mm.511-512. The significance of these bars will be addressed after we have introduced the second *stylem*.

Stylem B

The C9 is heard for the first time in mm.107-108 and constitutes the second *stylem*. In this first instance, the sonority achieved in m.107 is an augmented triad (Example 2.3) and only on beat two is the root of the chord revealed to be C. Given how long the F# is sustained before it is resolved up to G, the chord in fact sounds like a C#11 chord—a wondrous sonority—before settling on C9 in m.108. This F#, which in fact is merely a lower neighbor to the 5th of the chord, yields a Lydian inflection, which will be taken up again in the *Allegro moderato*.

Example 2.3: mm.107-108

The musical score for Example 2.3 shows two staves. The top staff is for Violins, marked *ff*, and the bottom staff is for Violas/Cellos/Basses, marked *f*. The music is in 3/2 time and D major. The top staff features a complex chordal texture with a prominent F# in the violin part. The bottom staff features a complex chordal texture with a prominent C in the bass part. The music is marked *dim.* in the bottom staff.

In mm.107-8 of the final version (Example 2.3), the incessant syncopated pulsation halts. It is as if time stops. The same passage in the Orchestral Draft (0355) is heavily edited but what can be ascertained is that the pulsation, which had been governing the texture, resumes immediately in m.107. Furthermore, it seems that the full C9 (#11) was already achieved on the downbeat, albeit in a different voicing. Finally, Sibelius also seems to have considered an empty downbeat here, possibly echoing the beginning of this section (m.93) where, in spite of the low C pedal in the Horn, the

resolution to C minor is delayed until the second beat and the pulsation begins on the “and of one.” Indeed, what look like 1/4 rests are seen above and below the staff in the String parts of m.107. While this is in a way interesting information in itself as it shows the composer at work, what it reveals is the composer subtracting information, chiseling away at the rock. He is here testing the boundaries of allusion.

Returning to the final version of the piece, in m.109, once we settle on C9, the F# having resolved upward, the low strings (Cello and Bass) fade out of the texture and the syncopated pulsation resumes in the Strings. Horn IV takes over the C from the low Strings to prolong the pedal point, while the rest of the Horns sustain the remaining pitches of the C9 chord (E-Bb-D) as a backdrop to the Strings’ pulsation. Two layers are thus created yielding a sense a depth or perspective to the texture, as if one were in the forefront, the other in the background. There is something almost pictorial or visual about the effect created.

The sonority heard in mm.107-108 and 508-511 is intimately associated with the Horn fragment of the Trombone Theme (Examples 2.4). The latter bars are particularly poignant. One may ask, why do they register as such? What in the musical narrative enables them to be so potent expressively? One could no doubt articulate many reasons for the poignancy of this gesture, but I shall mention two.

First, the Horn descending motive, which in its previous incarnations (mm.107-108 and in the C minor *Adagio*) had ended as seen below in Examples 2.4a and 2.4b, is now at last conjoined with the Trombone Theme whence it comes “genetically.”

Example 2.4a: mm.107-109

Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F

poco f
p
poco f
poco f dim. mp

Example 2.4b: mm.224-226

Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F

mf
mf
mf
mf
poco f
mf
poco f

Example 2.4c: mm.508-511

Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F

solo
mf dolce
poco f
dim. molto
mf dolce
mf dolce
mf dolce
mf dolce
dim. molto
dim. molto
dim.

Second, the large-scale dissonance created by the seductive or alluring *Stylen B* is here resolved. Hitherto, the chord had merely occurred seemingly for its coloristic potential as a vertical sonority, irrespective of linear resolution. Its emotional depth *in se* (see mm.107-108 and m.133) had been its function. Here in mm.508-511, it finally is given functionality, a goal-oriented purpose, a *telos*, as a dominant 9th chord of F. One could also say that two of the most significant harmonic contexts in which the D-C

motive (or motivic cell) is heard are brought together functionally. The teleological nature of this moment is the reason it is experienced as release.

In looking closely at the resolution, it is obvious that the bass line does not move up to F from C. Nevertheless, given the proximity of the chords and their sequential succession, the event registers as cadence, as release. Within the C pedal, there is resolution. This F chord (with added 6) is in 2nd inversion, as it had been at the opening in mm.7-9. The D (added 6) is taken over by the Bassoon in the same register as the Horn and by the Flute an octave above. We have thus come full circle, except that now the material is pared down to two instruments moving in octaves and proceeds in slower note values. A feeling of purity but also of wistfulness, even exhaustion, is evoked here. The melodic line in the Flute and Bassoon gradually wends its way downward in a gesture at once remindful of the opening and of m.92.

DRAMATIC URGENCY IN LARGE-SCALE DISSONANCE

The Opening: mm.1-21—The Argument

All tonal music premised on the resolution of large-scale harmonic dissonance demands both prospective and retrospective listening.¹⁰

In the opening of the Seventh, the composer seems to do all he can to obfuscate and frustrate any sense of harmonic context and temporal unfolding. We shall deal with these two topics chiastically.

First, Sibelius's handling of time is nothing short of brilliant. Indeed, the composer establishes a clear pulse in the first two bars, albeit with a tug against the beat

¹⁰ Daniel M. Grimley, "The tone poems: genre, landscape and structural perspective," in *The Cambridge Companion to Sibelius*, ed. Daniel M. Grimley, 95-116 (Cambridge: Cambridge University Press, 2004), 115.

in the Doublebasses' syncopated figure (Example 2.5). Twelve consecutive beats with no other note values than quarter notes make it impossible to know what the meter might be. From m.3 on, time stops altogether. To use Pierre Boulez's terminology, one might call this *temps amorphe* (amorphous time) as opposed to *temps pulse* (pulsed/pulsing time).¹¹ By carefully controlling where the note changes occur, few of which align with downbeats or strong beats, Sibelius stretches time to the point of blurring definition altogether. The expressive tenor of this opening from m.3 onward is increasingly oneiric until the Flutes enter, at which point the music is, one might say, in another realm.

Example 2.5: mm.1-8

The musical score for Example 2.5 (measures 1-8) is presented in 3/2 time. It consists of four staves: Woodwinds/Horns, Timp, Bassoons, and Strings. The Timp part begins with a roll marked *p* and *tr*. The Woodwinds/Horns part features dynamics *fp*, *cresc.*, *f*, and *mp*. The Bassoons part has dynamics *mf*, *p cresc.*, and *mf*. The Strings part starts with *p*, followed by *fz*, *p*, *p*, *f*, and *p*.

Second, let us turn now to harmony. Rather than score the whole ascending scale starting on G for Strings, Sibelius gives the first pitch to the Timpani—he will later begin *Tapiola* in similar fashion, albeit on a tonic roll. We know from the sketches and perhaps even the Orchestral Draft—the markings are heavy and somewhat unclear—that Sibelius seems first not to have thought of starting the piece with Timpani, but rather with Strings. This Timpani roll, to which he eventually turns, serves perhaps in some sense as a call to attention—as a percussion instrument, it has greater sharpness of attack than Strings.

¹¹ Servièrè, 414.

However, it also has less pitch definition than a String instrument. It is likely that a combination of these two reasons prompted the composer to use the Timpani for the first pitch of the symphony. If one were to weight one reason over the other, perhaps the indistinctness of pitch was of greater concern. Furthermore, what the composer seems to be after in this opening is a blurring of any clear sense both of time, as stated above, and of harmonic context.

After the ascent, we reach the shocking arrival on Ab minor, flat-vi in C major, harmonically a very distant sonority. In due time, all the pitches of this Ab minor chord in m.3 will exert a harmonic influence on the piece: Ab (G#), Cb (B), Eb (D#). Since the Timpani plays the lowest note, it must be clarified that the chord is in 2nd inversion not root position: Ab 6/4, an unstable sonority. In fact, in the two-stave piano draft, the chord of arrival was an Ab minor root position chord. It was only when he arrived at the Orchestral Draft that Sibelius added the Timpani's notes (opening G, then G-Eb). Clearly the instability of the 2nd inversion adds to the expressiveness of the opening.

Unless one pays careful attention, one may think that the Bassoon comes in on D, so to speak, out of nowhere. In fact, while Sibelius handles the voice-leading of the bass line carefully, he also subtly dissimulates or disguises it by weaving the line among instrumental groups (Example 2.5). One can see that the voice travels from Doublebasses to Timpani to Bassoon. The D in the Doublebasses resolves upward to Eb in the Timpani and the Bassoon takes over the line from there.

The arc created by the opening and closing of this introductory panel is plain to the eye (Examples 2.6a and 2.6b): the Ab of m.3 is taken up in the Bass line in m.18 and the descending line (Ab-G) mirrors the ascending line. The whole of mm.18-20 is

undergirded by a C pedal point.¹² Therefore the descending scalar line in m.18 could be viewed as an Ab major scale or C Phrygian scale (Ab-C) extending into C major (B-G). Over this descending scale, one hears what are essentially a series of *fauxbourdon*-like 6/3 chords: Fm, EbM, DbM, Cm, Bbm, AbM leading to GM. I write “essentially” because the chord on the 2nd beat of each bar in fact contains a 9th (see Flute II in mm.18-20), which is a “color note”—one that in a certain sense anticipates the rich coloristic writing in mm.93ff. The descending scale in mm.18-20 is crucial for its use of all the pitches that will prove central to the unfolding of the piece: Ab, Eb, B (Cb), and also Db, which, as we shall see below, plays an important role in the *Allegro moderato* and *Vivace* sections. A final voice-leading connection to the opening is seen in the Bassoon I line, which takes over where Horns I and III had left off in m.3: Eb to D. This descending line, which is doubled at the octave by Flute I, nearly perfectly mirrors m.2.

Example 2.6a: mm.1-3



Example 2.6b: mm.18-21



The Violins’ D# in m.6—an enharmonic spelling of m.3’s disruptive Eb—merits mention. In m.6, it remains unresolved. It could further be asserted that its lack of resolution in that instance extends even beyond the entire opening panel (mm.1-21), for the simple fact that the resolution in m.18 is too weak to be a structurally significant one. To speak in Schenkerian terms, one could add that this lack of resolution is felt until the

¹² It will be pointed out in Chapter III that this pedal point was not originally in the composer’s conception and only makes its appearance in the Autograph Score in pencil, therefore seemingly a later addition.

same pitch is resolved downward at the entrance of the Trombone in m.221 of the C minor *Adagio* section and with greater finality still at the end of the piece in m.518.¹³

This pivotal pitch, Eb, becomes a more active harmonic partner in the *Allegro moderato* section where it acts as one of the main tonal centers.

Vivacissimo—C Minor Adagio

The Ab minor chord initially heard in m.3 returns in m.153, albeit here reinterpreted as a F half diminished 7th chord over a G pedal or perhaps more appropriately as some form of dominant 9th chord on G—its full function withheld and only later to be unveiled. In spite of a melodic resolution (Ab-G), the chord is left “hanging,” unresolved. In effect, the music bifurcates briefly to G# minor at m.156—without however cadencing there—before entering further chromatic territory. Here again, Sibelius blurs events. Melodically, one could hear B# and D# respectively as C and Eb, but only momentarily so since the bass and overall harmony obliterate any sense of such resolution. The sonority mentioned above is heard fleetingly again in the fifth bar of the *Vivacissimo* (m.160), though spelled differently. Here however, as it is part of an upward sequence, it does not register as a cadential figure resolving the aforementioned G9.

Thus, at the outset of the *Vivacissimo*, one has the sense of veering harmonically toward G# minor (m.156-158) without ever arriving there. Indeed, Sibelius never allows for actual resolution. At m.157, one hears V9 of G# minor, but the composer pursues the sequence. The next expectation is F#9, which would lead to B minor. Instead the

¹³ This matter will be dealt with in a greater detail in Chapter III.

composer thwarts expectations again by yielding a G9 (V9 of C minor), which enables him to turn toward C minor. A similar event occurs at mm.184-185, where, after the G#9 chord, the expectation is presumably a resolution to Db (or C#) minor. Instead, Sibelius again frustrates expectations by one 1/2 step to yield V9 of G minor.

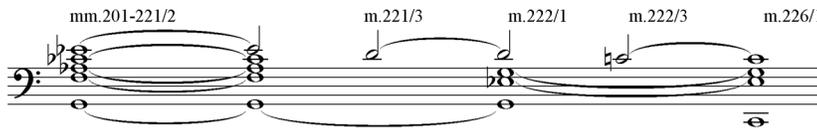
In short, the composer alludes in this entire section to G#/B/D# (Ab/Cb/Eb) without ever following through with an actual cadence. Rather, he stays within the purview of C minor and G minor, which are underlined by the two pedal points that dominate this section as a means of anticipating and emphasizing the subsequent C minor *Adagio* section.¹⁴ Thus, bVI/vi keeps exerting an influence without being able to take harmonic control.

One's expectation of a proper resolution of the G9 chord is thwarted at the beginning as well as the end of the *Scherzo* (mm.208ff). I would therefore venture to say that, due to its lack of resolution, this sonority hangs over the whole churning chromatic G-F scalar passage leading up to the Trombone's entrance (mm.208-221). In fact, one could add that the churning scalar accompaniment, given its range or ambitus, is itself an elaboration of the stated G harmony. True resolution is withheld until the *Adagio* and is drawn out over the course of nearly 6 measures, m.221-226. Here, function and large-scale dissonance become clear as each part of the G9 chord is resolved in its own time. First in m.221/3, the Eb resolves down to D, indicating that it functioned as a large-scale 6-5 suspension. Second, in m.222, the Ab and F resolve down to G and Eb respectively, indicating their function in the chord respectively as 9th and 7th of the chord. Third, in m.222/3, the D resolves down to C, creating a C minor 6/4 chord. One could add that the

¹⁴ See Chapter III for further details on the handling of this passage.

Cb, reinterpreted as B natural, is given an implied resolution to C in m.222/3. Though, perhaps, the Cb/B is simply withdrawn, only to be resolved with finality at the end of the piece in m.525. At this juncture (mm.222ff), resolution of the bass has still not occurred; harmonically the passage is still governed by a pedal G.¹⁵ This pitch's resolution down to the tonic (now C minor) is withheld until m.226: a harrowing arrival! The following large-scale reduction summarizes the aforementioned discussion (Example 2.7).

Example 2.7: Large-scale harmonic reduction of mm.201-226



Careful look at the parts reveals that Trombones II and III stay on their pitches of arrival (Eb-G) until the horns drop the whole way down to low C (echoing and redefining their similar earlier plunge in mm.107-108). Furthermore, one sees Trombone I throughout these bars helplessly and tragically locked in D-C (Example 2.8). Three times, it attempts to break free and reach up to E, or Eb in this case, as it had in the first utterance of the theme (mm.60ff), but finds itself defeated in the task. In mm.231-237, the Trombone drops into the background of the texture and, in octaves with Trumpet I, takes on the melodic line given previously to the Woodwinds and Horns in mm.71-79.

¹⁵ The pedal is more implied than actual. The timpani withdraws from the texture at the end of m.221. However the harmonic implication of the chromatic scale whose ambitus is G-F is quite obviously dominant in function.

Example 2.8: mm.221-237

221
marcato

226

231
poco *f* poco a poco cresc. *f*

The aforementioned details of part writing coupled with the delayed and only gradual resolution of the constituent parts of the single harmony shown above reveal the composer’s masterful handling of large-scale dissonance and the tension such dissonance can exert over large stretches of music.

Allegro Moderato

Tim Howell speaks of “the Allegro Episode” as containing “the most significant tonal event of the piece, the displacement of C major by Eb,” and posits “that the remainder of the symphony concerns not only regaining but confirming C as tonic.”¹⁶

It is in the *Allegro moderato* (mm.285ff) and the subsequent *Vivace* (mm.409ff) that the tension created by the earlier disruption in the piece on Ab minor is “worked out.” Indeed, these are the areas of the piece where the pitches of that single harmony become tonal centers: Eb and Cb. Ab minor/major (G# minor) never *per se* becomes a tonal center, but it is consistently used functionally and so in a number of places: as bVI/bvi in C and as IV or iv (through mode-mixture) in Eb. The pitch itself, Ab, occurs in

¹⁶ Tim Howell, *Jean Sibelius: Progressive Techniques in the Symphonies and Tone Poems* (New York & London: Garland Publishing, Inc., 1989), 120.

many places and in a variety of guises, and functions throughout the piece: as 7th (in V7 chords, or vii°7 chords), as 3rd in F minor, as 5th in Db major/minor.

The following harmonic progression in Figure 2.1 governs the two parallel passages in C and Eb respectively:

Figure 2.1

	I → V7/iv - iv → V7/bVI - bVI → I6/4 – I6
C major:	C → F minor → Ab major → C6/4 – C6 (mm.285-314)
Eb major:	Eb → Ab minor → Cb major → Eb6/4 – Eb6 (mm.375-399)

There are differences in each section. In the C major section, I → V7/iv – iv is played twice. In the Eb section, the V7/iv – iv is expanded and is uttered over a tonic pedal, unlike the C major section. In both cases, the iv is achieved naturally through mode mixture. Still, the basic harmonic unfolding as shown above holds true in each section: C major and Eb major.

In the *Allegro moderato*, mm.343ff are parallel to mm.285ff. A high C outerpedal in Flute I in the earlier passage is counterbalanced in the later one by Horns in octaves playing C. High ranges are replaced by low ranges. The most striking feature here in mm.346ff is the material's turn toward the Neapolitan (Db) rather than the expected D and its attendant *Stylen A* sonority as heard in mm.288-290. A further expectation is that the melodic material in mm.347-348 will be given to the Clarinets, which have hitherto partnered with the lower Strings (Violas and Cellos) in this section. In fact, in the two-stave piano draft (HUL 0359/14), the tune is written out as one would expect to hear it. Once beyond this compositional stage, Sibelius unexpectedly gives the entrance to the Timpani. Thus, we see the composer thwarting expectations and working as a sculptor, chipping away at his material.

Use of the timpani here harks back to the opening of the *Allegro molto moderato* (mm.262ff) where it accompanied the melodic material prior to the Horn flourish, which itself led to *Stylen A* at m.265 (the fermata bar). Later, in the *Allegro molto*, the Timpani underlines the rhythm of the melodic material: see the end of the C major passage (mm.310-311) and its parallel passage in Eb major (mm.395-396). The Timpani is used as solo instrument in a few other places, most notably in mm.112-113 and mm.125-126, but not in the same capacity as here in mm.347-348 where one expects to hear a melodic instrument. The substitution is striking. Let us add that Bassoon I acts in partnership with the Timpani in m.348 to finish the latter's melodic fragment (Db-C-B, the circling motive), just as it had in the opening of the piece (Example 2.5).

Thus, expectations have been thwarted. The dark harmonic turn that is taking place—from the brightness of C major toward the tawnier hues of Eb major—is given further dramatic resonance precisely through the use of the Timpani. Had a melodic instrument continued with the material, the dramatic nature of this harmonic shift toward Eb major would not have been nearly so pregnant with meaning. In the earlier passage, one of the *stylen* sonorities, D6/5 (or F+6 chord), was heard. Here, Sibelius turns toward Db major over a C pedal. It is important to note at this juncture that Db is precisely the means through which the composer will affect the return to C major at the end of the *Vivace* (mm.446-448). There, the function of Db will only be gradually unveiled as bII6 of C, the Neapolitan 6 of C, in a very straightforward bII6-V-I cadential return to C (mm.446-476).

Let us return to the earlier section and look more closely at this modulation to Eb. The outer C pedal shifts inward to become an inner pedal (m.350/2), at which point

commences a downward whole-tone sequence: Bb⁴/₂-Ab⁴/₂-Gb⁴/₂-E⁷ (mm.350/2-374). The E⁷/_{b5} (E-G#-Bb-D) chord reached in m.373 eventually becomes a dominant substitute and functions like a V⁷(b⁵) of Eb in 4/3 inversion. It essentially sounds like a Fr+6 chord but functions like a dominant and is enharmonically spelled as listed above instead of Fb-Ab-Bb-D (with Bb as the root).

Following a stretch in Eb, there is a turn to C minor (mm.403-406), the relative minor of Eb, through the common tone G, and then a second turn to Cb through another common tone, Eb (mm.407-408). The function of C is in this case, as Tim Howell has pointed out, is essentially as Neapolitan to Cb, enharmonically spelled. This Neapolitan anticipates the Db Neapolitan that, as stated above, will enable the eventual return to C major.

It is interesting to note that the interruption (m.408) ends on an unresolved 4-3 (Ab-Gb) suspension in Cb. Since Gb is not sounding at this point, the sonority in fact registers to the ear as an Ab minor chord in 1st inversion. Given that one has heard this material twice before in different keys (mm.242-243 in E major and mm.320-321 in Ab major), one has built up the expectation of hearing the horns resolve downward to the 5th of the chord. Here, true to form, Sibelius frustrates expectations by adding a *Luftpause* (the only one in the piece) prior to the resolution and by stripping away anything that might clearly identify the chord as a Cb chord. If one looks at all three instances of this material, one sees that Sibelius has carefully planned this frustration in the voicing of the chord and has also gradually subtracted elements with each utterance. The effect is that the ear is increasingly drawn away from the Strings toward the Horn line. Even though the chord's function is not Ab minor, by withholding the resolution of the 4-3 suspension,

adding the *Luftpause* and gradually subtracting layers, Sibelius is highlighting the dramatic nature of this moment. Because of the *Luftpause*, the Ab minor sonority, though lasting only a 1/8 note long, resonates through the silence and, one could venture to say, recalls the opening Ab minor chord.

Vivace—Presto

At the beginning of the *Vivace* (mm.409ff), the Ab is resolved down to Gb in Horns I and II (held for 9.5 bars), while Horns III and IV move down to Eb (held for 3 bars). Sibelius continues to frustrate expectation by not yielding the expected sonority, viz. Cb major. It is not until the 3rd bar of the *Vivace* with the entrance of the Violins that we get a Cb major chord in 1st inversion. The descending scalar figure in the Woodwinds is simply a Cb major scale starting on Eb, though in isolation and given its *ambitus* (Eb-Fb), it could possibly sound more like a Eb Phrygian scale.

Gradually the music wends its way from Cb through G to Eb and finally, in m.442, down to Db (all in 1st inversion). The latter chord being in 1st inversion, its function is gradually unveiled as bII6 (N6) of C at the beginning of the *Presto* when the Bass F resolves upward to G. With the entrance of the Strings in the 2nd bar of the *Presto*, this bass pitch (G) is clearly heard at this juncture as a dominant pedal (V/C). As Tim Howell states:

In this sense the reference to the Db major harmony at the end of the Scherzo, bar 446, should not be viewed as part of the flatwards section of the tonal cycle (previously presented as the peak in that direction within the First Scherzo) but as the mid-point in reversing that process, immediately articulated as a classic bII6-V-I motion initiating the Coda with Neapolitan reference.¹⁷

¹⁷ Howell, *Progressive Techniques*, 105.

From mm.409 to 425, the constant pitch is Gb, the 5th of Cb major. The following musical example is a large-scale harmonic reduction of mm.411-445 (Example 2.9).

Example 2.9: Harmonic reduction of mm.411-445

The musical score for Example 2.9 is a harmonic reduction of measures 411-445. It is written in bass clef with a key signature of two flats (Bb, Eb). The score consists of five measures of chords. Above the staff, measure ranges are indicated: mm.411-421, 425-426, 427-428, 429-430, and 437-445. Below the staff, chord symbols are provided: Cb6, G6, Eb6, and Db6 (bII6/C).

At beginning of the *Presto* in m.456, this same Gb, reinterpreted as F#, is taken up by the Horns in the threefold F#-E scalar ascent, itself remindful of the opening scale in the first two bars of the piece. Starting on F#, the leading tone of G, and reaching farther than the opening's Eb to E natural, this scale is amplified each time by the addition of a new instrumental group. Tim Howell keenly observes that the "E natural leads directly into the opening D natural of the final Trombone statement, the dovetailing of these two elements, scale and arpeggio [Trombone Theme], aiding the stability of this event on a thematic level and thereby reflecting the overall tonal context."¹⁸

It will be seen in Chapter III that the second Trombone Theme (mm.221ff) is prepared by three utterances of the descending arpeggiated figure (mm.201-207) followed by three utterances of the churning chromatic line (mm.208-221). It is interesting to note that the final Trombone Theme (mm.475ff) is similarly prepared by three ascending scales. These preparatory measures in each case begin at a fast tempo and gradually slow down into the *Adagio* of the Trombone Theme. Parallelism and balance here are too striking to be haphazard and coincidental—the mere result of chance. One

¹⁸ Howell, *Progressive Techniques*, 121.

may wonder if the three preparatory utterances express a desire on the composer's part to balance the three utterances of the Trombone Theme.

Adagio—Tempo I

We shall deal with the ending in greater detail in a subsequent chapter, but suffice it to say at this juncture that the final resolution of the large-scale dissonance is brought about after the third and final statement of the Trombone Theme (mm.475ff). In mm.511ff, the Flute slowly wends its way down to Eb, in the same register as the opening, for the *Valse triste* quote (Example 2.10).

Example 2.10: mm.518-520

Violin I & II
pizz. *mp dolce*
mp dolce
Viola, Cello & Bass

The final harmonic progression seals up the flatted regions and drives to the final cadence in C: V7/bVI (Ab) → bVI (Ab) → V7/V (D7) → V7 (G7) → I (C) (mm.518-525).

The Eb that is rejoined in m.518 leads down to D (mm.520ff) and to the final statement of the D-C-B-C circling motive in mm.522-525, dramatically split apart by a leap of a 7th and a half rest, both of which add to the expressive potency of this gesture. This final statement of the circling motive is also temporally elongated as if to encompass all other occurrences throughout the piece.

CHAPTER III

FROM SKETCH TO CRITICAL EDITION

In my symphonies, there is a compulsive sense of forward motion, which is what unifies them. Many conductors spoil their effect by emphasizing too many details at the expense of the overall structure. (9/21/1946)¹

As usual, the sculptural [is] more prominent in my music. Hence the hammering on the ethical line that takes hold of me entirely and on which I must concentrate and hold out.²

This compulsive sense of forward motion, the mosaic-like construction and the predominance of the sculptural shall be at the forefront of our thinking in the foregoing chapter. The veracity of the composer's own words will be borne out as we glimpse him coming to terms with the needs of his material.³ We shall look at selected aspects of the evolution of the Seventh Symphony in compositional order from the Orchestral Draft to the printed scores with an occasional sideglance at sketches. We will pay special heed to those that might affect tempo: tempo markings first and foremost, but also significant alterations of thematic, motivic and harmonic material.

As will be evinced, just as the thematic material, harmonic vocabulary and overall structure became increasingly clear to the composer, so also did the tempi governing each section. The following table (Figure 3.1) shows the evolution of tempo markings from the Orchestral Draft (HUL 0355)⁴ through the Autograph Score or Fair Copy (HUL 0349)

¹ Jean Sibelius's own words as reported by Michael Holmes, email message to author, March 9, 2006. This email contains information Mr. Holmes gleaned from research conducted in Finland. All material is from primary sources in the Sibelius family archives.

² Ekman, 238.

³ "As usual, I am a slave to my themes, and submit to their demands." Ekman, 239.

⁴ It is an incomplete document and for our present purposes, it is not necessary to specify in detail what is contained in the Orchestral Draft and what is still missing from it in terms of musical material as compared to the Autograph Score. Details will be brought up as necessary.

and the revised 1980 Wilhelm Hansen Edition and finally to the New Critical Edition published by Breitkopf & Härtel.⁵

From an overall glance at the tempo markings for the symphony, one is struck by the subtlety of their gradation. Sibelius never uses *accelerando* nor *ritardando*, preferring *affrettando* and *rallentando*. Furthermore, the latter terms are always attenuated with either *poco* or *poco a poco* or *un pochett*. In effect, only once does the marking *molto* occur: *Largamente molto* at m.496. “*Poco a poco*” occurs 5 times, “*pochett*.” is seen twice. As the composer himself stated, “Tempo changes are usually very slight in my works. Do only as much that it plays itself.”⁶ Even from a cursory look, one gets the sense that all tempo changes are to be handled gradually and subtly. Let us now proceed deliberately through the piece.

⁵ I have not included the original 1925 edition for the simple reason that differences in tempo markings between it and the 1980 revised edition are very slight. The only difference is in fact the absence of *dolce e poco a poco più*, which is not *in se* a tempo marking, although it may affect tempo. In the 1925 edition, only *dolce* figures at this juncture.

⁶ (8/24/1940) Michael Holmes, email message to author, March 9, 2006.

Figure 3.1: Tempo Markings from the Orchestral Draft to New Critical Edition

	Orchestral Draft (HUL 0355)	Autograph Score (HUL 0349)	1980 Wilhelm Hansen Edition	New Critical Edition (Breitkopf)
m. 1	ADAGIO	ADAGIO	ADAGIO	ADAGIO
m. 93		un pochett. meno adagio	un pochett. meno adagio	un pochett. meno adagio
m. 101		poco affrettando	poco affrettando	poco affrettando
m. 106		a tempo		
m. 129/3		Poco a poco affrettando il tempo al	Poco a poco affrettando il tempo al	Poco a poco affrettando il tempo al
M. 134	p. a p. ravivando al (6/4)			
m. 156	Vivace	Vivacissimo	Vivacissimo	Vivacissimo
m. 209	allargando al			
m. 213		Poco rallendendo al	Rallendendo al	Poco rallendendo al
m. 220	poco rallentando al			
m. 222	Tempo I	[221/3] Poco ADAGIO	ADAGIO	[221/3] ADAGIO
m. 237	poco a poco un pochett. affrettando il tempo al	Poco a poco meno lento al	Poco a poco meno lento al	Poco a poco meno lento al
m. 244	Allegro moderato			
m. 258	Allegro moderato	Allegro molto moderato	Allegro molto moderato	Allegro molto moderato
m. 283		un pocchett. affrettando	un pocchett. affrettando	un pocchett. affrettando
m. 285	Allegro Allegro moderato	Allegro moderato	Allegro moderato	Allegro moderato
m. 290		p. a p. piu agitate Poco a poco meno moderato	Poco a poco meno moderato	Poco a poco meno moderato
[m. 330/2]		[dolce e poco a poco più]	[dolce e poco a poco più]	[dolce e poco a poco più]
m. 409		Vivace	Vivace	Vivace
m. 449		Presto	Presto	Presto
m. 463		Poco a poco rallentando al	[m. 464] Poco a poco rallentando al	Poco a poco rallentando al
m. 476		ADAGIO	ADAGIO	ADAGIO
m. 496	Largamente	Largamente molto	Largamente molto	Largamente molto
[m. 506]	[<i>Affettuoso</i>]	[<i>Affettuoso</i>]	[<i>Affettuoso</i>]	[<i>Affettuoso</i>]
m. 520		Poco allargando		
m. 522	Tempo I	Tempo I	Tempo I	Tempo I

MM.1-92

Sibelius's "Original" (?) Conception of the Opening

Based on evidence gleaned from the manuscript materials, it is clear that Sibelius was uncertain for a time as to the notation of the opening. In one of his sketches (HUL 0359/28), we see the following very illuminating information (Example 3.1):

Example 3.1: HUL 0359/28



Additionally, if one looks at the two-stave "piano" draft (HUL 0359/1-4), one sees that most of the opening (equivalent to mm.1-13) is notated in note values twice as long (1/4 notes are 1/2 notes, 16th notes are 8th notes, etc.). Although it is not notated as such, presumably the meter is 3/2. From the spot equivalent to m.14 and forward, the material looks much as it does in the final version, at least from a rhythmic standpoint. While there is much reworking of the material,⁷ it seems clear that at some point in the composer's mind the whole opening panel may well have been governed by a single tempo with a 1/2 note pulse. Thus, one can presumably deduce that the opening ascent (mm.1-2), the String chorale (mm.22ff) and the first Trombone Theme (mm.60ff) were thought of as being in the same tempo. In this supposed original context where the "takt" remained essentially consistent from m.1-93, the single tempo marking *Adagio* for the

⁷ Some of this material is quite illegible with heavy cross-outs, lines and arrows drawn from one section to another, signs hinting at a move toward shorter note values.

entire opening panel (mm.1-93) would have been perfectly intelligible. When the composer's conception of the opening changed from a 1/2 note pulse to a 1/4 note pulse, he did not in turn alter any subsequent markings or rewrite any material to align itself with his new conception. This lack of adjustment, as shall be discussed in the next chapter, accounts to a degree for the discomfort in negotiating the transition at mm.21-22.

Thus at some point in the compositional process, the composer chose to move away from something bound by time and clear metrics to something ethereal and timeless. The timelessness he eventually conjures at the beginning of the piece is extraordinary. The 12 consecutive beats in mm.1-2—albeit blurred by the timpani roll and the tug of the basses against the beat—do not suffice to establish a clearly defined meter. From m.3 on, the situation becomes increasingly turbid, with downbeats continually shifting, until m.14 where a clear downbeat is discernable and a steady pulse again established. Here though, we are in fact in 6/4 not 3/2. By carefully controlling his material from a rhythmic standpoint, Sibelius has paradoxically given a sense of timelessness.

There is a floating, oneiric quality to this opening, especially in mm.7-9. Sibelius achieves this affect through the aforementioned blurring of the sense of time, but also through his choice of harmony: F6/4 rather than a root position F chord, over a C pedal. As a second inversion chord, it is unstable, and has a lightness and an upward feel to it. Furthermore, the Flute's melodic line ends as if in mid-sentence—'lost in thought' on A—until it is answered by the Clarinet in mm.9-10. The same happens sequentially for the Clarinet, but this time over a root position C minor chord. Given the prior establishment of the C pedal in m.7, this C minor chord in mm.9-10 does not feel like a

moment of any greater stability than the F6/4. Indeed, the ripple effects of the harmonic disruption that had occurred in m.3 (Ab minor chord) are still felt and one's sense of tonality remains unclear, suspended. Thus, these few bars (7-10) are suffused with rhythmic and harmonic instability.

Before we move to the next tempo marking, let us look at a few other alterations the composer made in this opening section, mm.1-93.

The Horn Pedal Point: mm.18-20

In mm.18- 20, the octave C's in the Horns create a C pedal point supporting what are essentially sequentially descending 6/3 chords. This pedal point is absent both from the Orchestral Draft (HUL 0355) and the inserted corrective sheet (HUL 0356). It does not initially figure in the Autograph Score either and seems to have been added later.⁸ Its insertion is significant in that it shows Sibelius not only progressively veiling harmonic function in this manner, but also overlaying two types of motion, one static (the pedal point), the other forward moving (the descending 6/3 chords). Therefore, more than just one's perception of harmony, it is also one's perception of time that is affected as tension is created between that which is forward thrusting (the surface) and that which is static (the background). The thrust of horizontal/chronological time is tempered by the stasis of vertical/ontological time.

⁸ The markings are in pencil rather than black ink as the rest of the manuscript.

The Transition: mm.88-94

Finally let us look at the evolution of the last measures of this section: mm.88-94.

The first example (Example 3.2a) is from the two-stave draft (HUL 0359/2-3), the second (Example 3.2b) from the Orchestral Draft (HUL 0355/10-11) and the third (Example 3.2c) from the Autograph Score (HUL 0349).

Example 3.2a: HUL 0359/2-3

Example 3.2b: HUL 0355/10-11

Example 3.2c: HUL 0349/17-18

88

Flute *p* *pp* *mp* *mp*

Oboe

Clarinet in B \flat

Bassoon *p* *pp* *mp* *pp* *mp* *a 2*

Horn in F *p* *dim.* *p* *pp* *dim.* *p*

Horn in F *p* *p* *dim.* *mp*

Timpani *mp*

Violin I *p* *pp* *pp*

Violin II *p* *pp* *pp*

Viola *p* *pp* *p*

Violoncello *mp* *p* *div.*

Double Bass *mp* *p* *div.*

NOTE: Fl and F₂ dim. is crossed out

NOTE: Violin 1 originally E \flat changed to E \natural

NOTE: Cello and Bass are heavily crossed out in ink.

Un pochett meno adagio

The change in rhythm for the melodic material in Flutes and Bassoons (m.92, 5th measure in Examples 3.2) from two-stave piano draft to Orchestral Draft—material that is an echo of mm.7-9—is telling. Initially, this measure contained the same long-short, trochaic rhythm, with the typically Sibelian rests, but in longer note values and with a more obvious bar by bar phrasing governed by the notes D and A (Example 3.2a). Among the many sketches of this motive, this is the version of the tune that prevailed until Sibelius settled on the more rhapsodic final version.⁹ In both the Orchestral Draft and the Autograph Score (Examples 3.2b and 3.2c), the Woodwind parts have nearly reached their final forms. Given that the tempo has accelerated to this point and the “takt”

⁹ See Chapter V for aspects of the evolution of the Flute Theme from sketch to final form.

in all likelihood shifted to the 1/2 note from the opening's 1/4 note pulse, the melodic material would unfold in similar fashion to the opening but with gaps in the melody.¹⁰

Knowing how these measures (mm.88-94) will eventually turn out in the published version, one may find certain aspects of this two-stave version surprising: the absence of C pedal in mm.3-6, the presence of a G7 chord on the downbeat of m.6 creating essentially a ii6-V7-i progression in C minor over the course of mm.5-7, and the general awkwardness of the half note chords in m.7. Sibelius preserves this ii6-V7-i cadence in the two earlier documents, but later circles the Cello and Bass notes (Example 3.2b) and writes “?Soll,” possibly indicating a need for revision. By the Autograph Score stage, the ii6-V7-i cadence has become a plagal cadence (IV-I), heightening the sonic echo of mm.7-10. There the dialogue between Flute and Clarinet operated over the very same harmonies (F6/4 + 6 to C minor over C pedal). Here to create a subtle allusion, Sibelius strips the material down to a mere C pedal point and to what is solely harmonically implied by the Flutes' and Bassoons' gesture, viz. some form of *Stylen A*.

The C in the Horns may in fact be polyvalent and serve a dual function: both as a pedal point and as a large-scale anticipation of the cadence in C minor in m.93. Here again, we observe Sibelius's process of progressively moving toward a blurring of functionality. This blurring yields a simultaneous sense of being propelled forward and of hovering in space. Sibelius arrives at the final form by gradually chiseling away at his material. One is reminded here of Sibelius's words: “As usual, the sculptural [is] more

¹⁰ These will gain expressive weight at the end of the piece.

prominent in my music. Hence the hammering on the ethical line that takes hold of me entirely and on which I must concentrate and hold out.”¹¹

Aside: Eb vs. E

It must be pointed out that in the two-stave draft (HUL 0359) and in the Orchestral Draft (HUL 0355), the initial scalar ascent (mm.1-2) includes an Eb instead of an E natural in m.1. The flat seems to be crossed out in the Orchestral Draft and is altogether absent in the Autograph Score. At a certain point, Sibelius possibly realized the structural importance of Eb well enough to see that his withholding of it was necessary to heighten the disruptive and dramatic effect of the arrival on the Ab minor chord in m.3.

One must also underline that the nagging Eb, which was subtracted from the opening scalar ascent, is initially included in all three documents in m.90 (Examples 2.3a, 2.3b, and 2.3c). It is subsequently altered to E natural in the Autograph Score. Just as the composer had earlier dispensed with the Eb in m.2 to heighten the dramatic arrival on Ab minor, he also changes the Eb to E natural in m.90 on a similar scalar ascent to highlight the unexpected arrival on C minor in m.93. Admittedly, this arrival is mitigated by the pulsating half diminished chords in the Horns and Violas—these instruments enter one 1/4 note earlier than the cadence in C minor, presaging darker events, namely the C minor *Adagio* (mm.221ff). Still, the significance of the subtraction obtains as it highlights the composer’s dramatic and architectonic thinking.

¹¹ Ekman, p.235.

MM.93-155¹²

In the printed versions of the score, there are three tempo markings in this section: *un pochett meno adagio*, *poco affrettando* and *poco a poco affrettando il tempo al*. Additionally, in the two manuscript sources, one finds the following two markings: *p. a p. ravivando al* in the Orchestral Draft (m.134) and *a tempo* in the Autograph Score (m.106). I shall deal with the latter two markings in the chronological order in which they were written, rather than the order in which they appear in the piece.

Ravivando

Settling on tempi and negotiating transitions are two of the most difficult tasks confronting the conductor in this piece. As seen above, the struggle can be traced back to Sibelius's own struggle with the imperfections of musical notation. In mm.133-134, the conductor is confronted with a delicate transition. In the foregoing paragraphs, we will seek to show that the conductor's struggle was experienced by the composer himself as he wrestled with the writing of these bars. The difficulty in a sense is therefore in the DNA of the piece.

As seen in Figure 3.1, the marking *p. a p. (poco a poco) ravivando* appears in the Orchestral Draft at a spot equivalent to the end of m.134, which is the first bar after the metric modulation to 6/4. In this source, it is the first tempo change found after the initial *Adagio*. At some point between this draft and the Autograph Score, Sibelius drops this marking in favor of *poco a poco affrettando il tempo al*, which he moves back nearly five bars.

¹² From barely legible cross-outs and jottings of various kind in both the Orchestral Draft and the Autograph Score, we can witness the composer overtly wrestling with his material.

This alteration may have something to do with an overall move toward unifying his tempo vocabulary. Indeed one sees him discard *ravivando* here and as well as *agitato* later (m.290 in the Autograph) for periods of acceleration. Similarly, for periods of deceleration *allargando* is replaced by *rallentando*. However, *Ravivere* has the connotation of re-animating something that has lost its vigor. Thus, the idea in terms of tempo would be of reviving a tempo that has slackened. What in the material evolution of the piece may have prompted the use of this term? The Orchestral Draft and sketches made in connection with this section contain significant information concerning not only tempo, but also the overall conception and unity of the piece. The material spanning pp.17-18 of the draft is equivalent respectively to mm.129-132 and 133-139 of the final version. On p.18, there are additionally two bars at the beginning of the page that are crossed out—these bars are crucial for our topic (Example 3.3).

Example 3.3: HUL 0355/17-18

The markings are messy, but what we can discern is that Sibelius seems initially to have considered a V(#5)-I cadence in G minor at this point (mm.3-4 in Ex.3.3). The cadence employs the augmented triad (D-F#-Bb) first heard in m.107 and functioning here as a dominant substitution. That the Horns are not present in these two crossed-out bars, that the ties are found on either side of the same bars, and that a question mark appears before the Horns' entrance in the first bar, all support this reading. Furthermore, they bolster the assertion that the idea of having the Horns sustain the C7 chord came to Sibelius later, namely after he had discarded the V-I cadence and the halting of motion on the G minor chord (m.4 in Example 3.3). This is an important step in the evolution of the composer's thinking for it reveals him moving away from a fairly traditional cadence to his own architectonic use of pedal points, here a tonic pedal point (C). We can add that

Sibelius's addition of this C7 chord in the Horns shows him moving toward perceiving the non-functional use and echoic significance of the C9/11 sonority (*Stylen B*) for the overall unfolding of the piece. As shall become increasingly evident in this study, Sibelius's practice in this piece seems to have been to set to paper and then chisel away—much like a sculptor would—to arrive at the “profound logic” that unites all aspects of the piece. This profound logic involves not only thematic/motivic unity, but also harmonic and rhythmic resonances.

Returning to the tempo marking, one may ask when, in the compositional process, its insertion occurred to Sibelius. The most obvious answer is that it dates from the stage prior to the composer settling on the Horns' C7 chord, from the stage of the crossed out cadence. The marking's not having been crossed out concomittantly with the cadence may be due to the fact that the tempo, having naturally slackened or relaxed at this transition, needed to be revived. Or perhaps Sibelius eventually felt that a slackening in the previous section (m.133?) was not the solution and that *ravivando* would thus not be necessary. The transition from m.133 into m.134 is actually a delicate one. Two questions address themselves to the conductor or reader of the score: Does 133 lead to 134? Or does 133 mark the end of a section and 134 the beginning of the next? In order to deal with this question, we must again look beyond the revised 1980 Wilhelm Hansen edition and take stock of what is revealed in the manuscript materials.

Placement of the Metric Modulation

The struggle to understand this transition is connected to a degree with the struggle Sibelius himself seems to have had in settling upon where the metric modulation should occur. Consultation of the two-stave draft and connected sketches (HUL 0359/bottom of p.3 right side) is telling in this regard. In Example 3.4, we see the composer placing the metric modulation to 6/4 alternatively on G, F# (crossed out), and presumably Bb (though the note is barely legible).¹³

Example 3.4: HUL 0359/3



Accent vs. Diminuendo

Moving now to the printed form of this section and returning to the matter of the markings, we are confronted with a new set of problems having to do with editors' interpretation of Sibelius's markings in the Autograph Score. It is especially difficult to decipher whether the marking over the G in Oboe I and Clarinet I is a *diminuendo* or an *accent*. Interpretation of this marking naturally affects the transition.

¹³ HUL 0359/3 (bottom right). In the transcription, I have preserved the absence of stems in keeping with the manuscript material.

Example 3.5a: Wilhelm Hansen 1980



Example 3.5b: Breitkopf & Härtel



The first is from the Wilhelm Hansen revised edition (1980), the second from the Breitkopf & Härtel new critical edition. In the Autograph Score, the marking on F# is very similar to the one found on G. I would thus be inclined to side with Kari Kilpeläinen, the editor of the new critical edition. The hairpin found in Oboe II and Clarinet II is in the Hansen and Breitkopf editions, and is clearly attested in the Autograph Score. There is thus no disagreement.¹⁴

The accent on G may seem in some sense counterintuitive. In effect, the passage is in 3/2 and the G occurs on beat 3, a weak beat. Additionally, the G feels like it is too short, like it should be a 1/2 note long, as it is in mm.137 and 141. The G here is in fact polyvalent; it has a dual function as both resolution of F# to G (the fifth of the C9 harmony) and the first note of the next motivic cell. Indeed the ensuing melodic line (mm.134-135) covering the span of a 6th (G-A-Bb-C-D-E) is easily identified as related to the motive heard in mm.109-110. Seen as such, it becomes clear that the G initiates the upward moving line and is merely separated from it by a 1/8 rest. What we have here is

¹⁴ One wonders why Sibelius dropped the clearer triplet rhythmic value of A in the context of the metric modulation as found in the Orchestral Draft in favor of the present version. Does he intend for the A 1/8th note truly to be played as such? It seems unlikely.

the equivalent of an enjambment in poetry, where one line dovetails into the next.

Musically, there is an elision.

If we combine this knowledge with what we have gleaned from the Orchestral Draft and sketch materials, we see Sibelius moving away from clarity and stasis to ambiguity and motion. Given the compositional evolution of the passage, we know that this ambiguity cannot have been accidental. As we shall see time and again, Sibelius moves further and further away from the use of V-I cadences at structural downbeats as a means of propelling the piece forward.¹⁵ We are reminded here of the composer's own words quoted at the outset of this chapter: "In my symphonies, there is a compulsive sense of forward motion, which is what unifies them. Many conductors spoil their effect by emphasizing too many details at the expense of the overall structure."¹⁶

A tempo

Let us now move to the *a tempo* marking found solely in the Autograph Score at m.106. The marking is crossed out in pencil, but it is also circled.¹⁷ Furthermore, as reported by Kari Kilpeläinen, the marking is also in the Timpani, and Violin I and II parts of the original set of parts, where it is in fact not crossed out.¹⁸ This *a tempo*, which is inserted between *poco affrettando* (m.101) and *poco a poco affrettando il tempo al*

¹⁵ Such cadences are more freely used in sequences. This type of harmonic activity has been dealt with in greater detail by others, viz. Murtomäki, Howell, etc.

¹⁶ (9/21/1946) Michael Holmes, email message to author, March 9, 2006. That the symphonies are continually propelled forward has been underlined. However, to my knowledge, it has not been pointed out that the composer first seemed to "need" to articulate such "plain" harmonic markers only to chisel them away, like a sculptor, to create more structurally resonant ones such as C and G pedals, non-functional C9 chords, gaps and interruptions.

¹⁷ Neither in my notes from poring over in the materials in Helsinki, nor in Kari Kilpeläinen's critical commentary is mention made of whether the marking is in pencil or ink.

¹⁸ Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7*, 100.

(m.129/3) is not found in any of the printed versions of the score from the 1925 Wilhelm Hansen edition through the Breitkopf & Härtel new critical edition. In the versions without the *a tempo*, does the second *affrettando* build on the first? Or does the first merely apply to a specific, shorter section? In order to answer these questions, we will need to examine the structure of mm.93ff.

Mosaic Structure

As seen in the quote at the beginning of Chapter I, Sibelius likened his compositional practice to the search for the proper reconfiguration of scattered mosaic tiles flung down from heaven. The present section of the piece shows this principle in action, perhaps better than any other. Upon close examination, we see that the following strands or scraps of material are joined in various configurations to create a simultaneous sense of continuity and discontinuity (Example 3.6).

Example 3.6: mm.94-113

Example 3.6 consists of nine fragments of musical notation, labeled a through i, arranged vertically. Each fragment is in a 3/2 time signature. Fragment a is a single staff with a melodic line starting on a whole rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, and a triplet of F5, G5, A5. Fragment b is a single staff with a melodic line starting on a whole rest, followed by quarter notes Bb4, C5, D5, and a half note E5. Fragment c is a single staff with a melodic line starting on a whole rest, followed by quarter notes Bb4, C5, D5, and a triplet of E5, F5, G5. Fragment d is a single staff with a melodic line starting on a whole rest, followed by quarter notes G#4, A#4, B4, C#4, D#4, E4, and a half note F#4. Fragment e is a single staff with a melodic line starting on a whole rest, followed by quarter notes G#4, A#4, B4, C#4, D#4, E4, and a half note F#4. Fragment f is a single staff with a melodic line starting on a whole rest, followed by quarter notes G4, A4, Bb4, C5, D5, and a half note E5. Fragment g is a single staff with a melodic line starting on a whole rest, followed by quarter notes G3, A3, B3, C4, D4, E4, and a half note F4. Fragment h is a single staff with a melodic line starting on a whole rest, followed by quarter notes G4, A4, B4, C5, and a half note D5. Fragment i is a single staff with a melodic line starting on a whole rest, followed by quarter notes G4, A4, Bb4, C5, and a half note D5.

Seeing the motives in isolation brings their interrelatedness to light: (g) is (a) in diminution and (i) is a fragment of (a/g). One could say that (d) is (a) in retrograde. (f) could also be considered an embellished version of (i) in inversion—the initial long note and the escape tone to a degree mask the relation. (h) is a version of the circling motive (D-C-B-C) and anticipates material brought to the fore in m.133 and more fully throughout the *Vivacissimo*. Most of the melodic fragments can either be thought of as being in Dorian if taken in and of themselves, or Mixolydian if held in relation to the accompaniment.

Figure 3.2 reveals how the motivic material is shuffled around throughout this section, indeed like mosaic tiles flung on the floor as the composer himself claimed. It also provides a harmonic context for each phrase and assesses the degree of harmonic activity ('active' being so notated with half quote marks as an attenuation of active).

Figure 3.2: Mosaic-Like Construction of mm.94-133

1. mm.94-98: (a + b) + (a + c) – over F9 chord – static
2. mm.99-108: (d + e) x 5 – upward modulation (G#-B-E/C9) – active/chromatic
3. mm.109-114: (a + c' + g + f) – over C9 chord – static
4. mm.115-118: (h + i) x 4 – downward sequence: C9-Bb7-Ab7 – 'active'
5. mm.119-127: (a + b) + (a + c' + f + c' + g + c') – over F#9 – static¹⁹
6. mm.128-131: (h + i) x 4 – downward sequence: F#9-E7-D7-C9 – 'active'
7. mm.131-133: (a' + b') – over C9 – static

¹⁹ The Autograph Score contains an interesting marking at the spot equivalent to m.119, where (a) return in G Dorian or C Mixolydian. Here, *dolce* is written in large script in pencil above the Strings, essentially in the middle of the page. Paavo Berglund suggests that it seemingly applies to the whole ensemble. Kari Kilpeläinen in his critical notes to the new Breitkopf critical edition posits that whether the marking is for Strings only or the full ensemble is unclear. He further writes that it is “possibly for Sibelius’s conducting only, because it does not appear in other sources.” Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No. 7*, 101. I would add though that, regardless of its purpose or origin, this marking is crucial information as it serves to underline the interruption that this recurrence of thematic material represents after the downward sequencing of 7th chords. Furthermore, it is a hint as to how this material as a whole is to played.

Given the lack of development, the circularity of this “shuffling” of material affects one’s experience of time. One might say that it goes back and forth between the vertical and the horizontal, between ontological time and chronological time. Julian Anderson’s words about *Tapiola* are aptly descriptive of events here as well:

Sibelius’s habit, even in supposedly developmental sections, of simply letting a melodic-rhythmic cell grow progressively by gradual changes – bypassing the dialectical tension of developing variation – [also] results in a sense of organic transformation through large areas of time. Whilst not static (unlike ‘sound sheets’), these passages convey to the listener a keen sense of time being stretched out as the transformations take on a life of their own, heedless of traditional symphonic rhetoric.²⁰

From a harmonic standpoint, mm.99-108 exhibit a higher level of dramatic intensity than the rest of this section. This intensity is borne out in a fourfold manner: through rhythmic diminution, faster harmonic rhythm and chromatic harmonies, the composer’s trademark pulsating figure (in the Horns and Violas in unison) and the addition of the tempo marking *poco affrettando*. As revealed in the chart (Figure 3.2), this is also the only section between m.93 and m.133 in which the longest and most chromatic melodic cells, (d) and (e), are used.

In the Orchestral Draft, the pulsating figure in the Violas perdures through mm.106-108. Later Sibelius realized that utter stasis and the sense of time stopping were crucial to highlight the expressive core of the sonority achieved in m.107-108, viz. *Stylen B*, and for it to echo through the rest of the piece—notably in m.133 and especially in mm.508-509 where its significance is finally revealed (see Chapter II).

An important detail of the writing here is the dynamic marking for all parts entering on beat 2 in m.107: *poco f*. The Violins are presumably at *fff*. The expectation or

²⁰ Julian Anderson, “Sibelius and contemporary music,” in *The Cambridge Companion to Sibelius*, ed. Daniel M. Grimley, 196-216 (Cambridge: Cambridge University Press, 2004), 198.

the instinct would be to plough through with a *fff* entrance for the lower Strings (Viola, Cello, Bass) and Horns. Instead, Sibelius opts for a softer dynamic. The *poco f* dynamic serves to highlight the gesture and the sonority (*Stylem B*), which the all too obvious *fff* could not possibly have achieved. Thus, in the final form, we have a stunned, burning arrival on the Bb-D-F# augmented triad in m.107, which is defined and quelled only by the entrance of the lower Strings and the Horns entering on beat 2. These instruments complete the *C9/11Stylem B* sonority, while Horns II and III quote a fragment of the Trombone theme.

The relatedness of material between the descending scale in mm.104-107 and the downward leap of a sixth (D-F#) is plain to the eye and ear (Examples 3.7a and 3.7b). Both actually anticipate one of the primary strands of material found in the *Vivacissimo* section (e.g.: m.162). Some authors have isolated the circling motive (F#-G-A-G) heard in the bass at a barely audible dynamic (*pppp*), giving the effect of something sounding far away, *lontano*. I would however offer that the full motive is in fact present, albeit carefully dissimulated by a 4-octave separation (Example 3.7c). One might say that mm.99-105 are a presage of the *Vivacissimo*'s expressive tenor, somewhat akin to a brief thunderstorm warning of a greater storm to come.

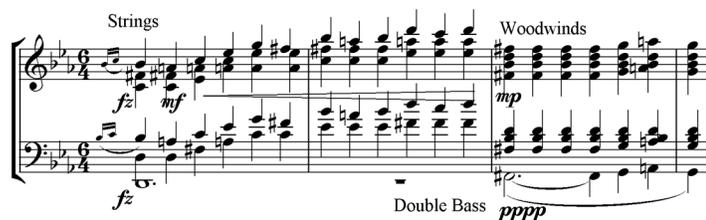
Example 3.7a: mm.104-108



Example 3.7b: mm.136-137



Example 3.7c: mm.185-186



Conclusions

In the preceding section, we saw that mm.93-129/3, irrespective of tempo markings, alternate harmonically static passages with harmonically active ones. We further saw that mm.99-108 exhibit the most harmonic activity. The downward sequences of 7th chords (mm.115-118 and mm.128-131) are only mildly active as compared to mm.99-108. Let us now return to the questions that were posed at the outset of this section: does *poco a poco affrettando il tempo al* build upon *poco affrettando*? Does the latter marking govern the whole of mm.101/3-129/3? What does awareness of the deleted *a tempo* reveal about the structure of the passage?

First and most straightforwardly, a reading of the situation would be to limit ourselves to the printed materials, ignore the prior (still uncertain?) presence of *a tempo*, and understand *poco affrettando* and *poco a poco affrettando il tempo al* as working cumulatively. If this is the correct interpretation, one could imagine that having

subtracted *a tempo*, Sibelius simply did not think to adjust the other terms to clarify the situation. He may have simply thought the matter self-evident.²¹ While plausible, this explanation is not particularly satisfying for the simple reason that it does not sufficiently take into account the structure of the passage.

Second, we could entertain that the natural expressiveness of the passage dictated the deletion of the marking. Simon Parmet, a Finnish conductor who was much in contact with Sibelius during his lifetime, wrote the following about this passage (m.106-108):

[It] is generally performed with a *ritenuto*, although no such indication is given in the score. As the *ritenuto* almost forces itself upon one in a performance of the symphony, it must correspond with a natural feeling for the music and can therefore be regarded legitimate.²²

It seems quite clear that, in spite of his direct contact with the composer, Parmet was not aware of the Autograph Score's marking at m.106. Was he not aware of the parts?

Regardless of the answer, Parmet voices a tendency that is borne out in countless recordings and performances of the symphony, both old and new. It may have well have been this natural *ritenuto* tendency of the music that Sibelius feared was inhibited by the *a tempo* marking. Perhaps he sensed that no marking could capture what only the moment of performance could offer at this particular point.

Still, this answer, though also plausible, is hardly more satisfying than the first. Just as it is impossible in a courtroom for members of a jury to erase from their memory a question or a matter that has been "stricken from the record," so also is it for us with the *a*

²¹ "The reason for the obscurity of my tempo indications was because I considered them self-evident, and that I didn't think that mistakes were possible." (6/18/1940) Michael Holmes, email message to author, March 9, 2006.

²² Simon Parmet, *The Symphonies of Sibelius: A Study of Musical Appreciation*, trans. Kingsley A. Hart (London: Cassell, 1959), 135.

tempo. As was pointed out above, the marking is both crossed out and circled. One can wonder which marking occurred first: the cross-out or the circling? It is possible that the markings were made after the initial performances, as Sibelius was preparing to send his materials to Wilhelm Hansen. One can conceive that he may have first circled the marking as if to emphasize it and then crossed it out. It is also possible to admit that he may have crossed it out only to decide later that he wanted to retain it after all. Whatever the case may have actually been, the deleted *a tempo* served in some sense to highlight the arrival on the C11-C9 *Stylen B* and the attendant quote of the Trombone Theme in the Horns.

If it had been (or is to be) retained, I would suggest that the *a tempo* would seem slightly misplaced. The return of cell (a) in m.109 would seem a more logical placement as it marks a return to the material that inaugurated this section in m.93. Furthermore, as we have stressed, acceleration (mm.101-105), deceleration (m.106) and then stasis (mm.107-108) are built into the music's notation through rhythmic diminution and augmentation. Because it is our view that the *poco affrettando*'s zone of activity is limited to mm.101-108 and since Sibelius eliminated *a tempo*, why did he retain *poco affrettando*? Perhaps knowing well the natural tendency of the musical material in this section, Sibelius later added *poco affrettando* (emphasis mine) as a preventive measure, to steer the overdriven conductor away from pushing the tempo too hard. As stated, rhythmic diminution and augmentation create a natural tightening and loosening of tempo.

In summa, given the circularity of the material in this section, its absence of development, it seems fitting to understand 1, 3, 5 and 7 of the above chart (Figure 3.2)

as being in the same tempo, viz. the *un pochett meno adagio* tempo achieved *subito* in m.93. Additionally 4 and 6 being merely sequential in nature do not have a harmonically warranted bent forward. *Poco affrettando* would therefore only refer to the stormy material of this section, m.101-108. In bars m.107-108, with time essentially stopping, whatever time was ‘borrowed’ in the acceleration would be ‘returned,’ a relaxation of tempo would naturally occur and the succeeding bars, mm.109ff, would resume in the tempo established at m.93. Thus to summarize, we have a steady tempo (mm.93-98) followed by a short wave of acceleration (mm.99-105) and a brief zone where time stops (mm.106-108), which is in turn followed by a ‘natural’ return to tempo (mm.109-129/2), itself followed by a longer wave of acceleration to the *Vivacissimo* (129/3-155).

MM.156-207

The Placement of *Vivacissimo*

The *Vivacissimo* section started out in the composer’s mind as *Vivace*, perhaps even through the initial performances. Indeed, one sees this tempo marking both in the Orchestral Draft and in the Autograph Score where it has become emended, without being crossed out, to *Vivacissimo*.²³ The change is an interesting one as it shows the composer moving away from pure symmetry of form, with two *Vivaces*, to create more structural tension and therefore more forward thrust through asymmetry.

There are three main strands of materials being circled around this section whose derivation is clear when set in apposition (Examples 3.8): mm.144-145 are related to

²³ The marking is also in the original set of parts. At the top of the same page is *Vivace* in the hand of Kusti Aerila, the person who copied out the parts. A review of the second performance (March 30, 1924) written by Moses Pergament seems to refer to this earlier marking as well. Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7*, x and 101-102.

mm.88-89 and mm.157-158 to mm.100-101. The derivation of the third strand was dealt with above (see Examples 3.7).

Example 3.8a mm.144-145



Example 3.8b: mm.88-89



Example 3.8c: mm.157-158



Example 3.8d: mm.100-101



In his popular book on the symphonies of Sibelius, Simon Parmet suggests that the true beginning of the *Vivacissimo* from a thematic standpoint is m.148. Seeing as the composer recycles through this very material at a later point (mm.169ff), the assertion is sensible. Beyond its theoretical relevance as to the structure of the piece, it also serves a practical and didactic function. Parmet is here seeking to steer fellow conductors away from a common pitfall, viz. seeing the downbeat of m.156 as too strong a structural downbeat. He writes:

Many conductors—indeed most—allow themselves to be led by the tempo indication in the score to believe that the new section begins at the same moment as the new tempo. As a result, at the *vivacissimo* they overemphasize what they consider to be the beginning of a new section by introducing a clearly distinguishable new tempo. Sibelius, however, has tried to avoid this by expressly placing ‘poco a poco affrettando il tempo al vivacissimo’

on page 19 [m.129/3]. He wants the transition to take place imperceptibly, so that the impression of a formal division does not arise in the wrong place.²⁴

Pushing Parmet's argument a bit further, one could even posit that the new section begins as early as m.136. Indeed mm.136-155 are recycled in modified form in mm.187-207—trimmed here, elongated there, but essentially the same material. Parmet admits that his suggestion of shifting one's perception of the *Vivacissimo*'s beginning can still not prevent misreadings. Nonetheless, his point has the value of bringing to light a characteristic of Sibelius's structural thinking in this piece—one which we will keep underlining—namely the search for seamlessness of transition: endings and beginnings dovetail one into another. Thus the composer's placement of the marking, if taken hand-in-hand with the knowledge that m.156 is not a structural downbeat, ensures the effect that “by the time the *Vivacissimo* tempo has been reached the listener can only observe in retrospect that a new section is already going on—a change of section has taken place during the tempo shift without notice.”²⁵ Here again, we see the composer blurring structural divides and seamlessly translating from one section to the next.

The Addition of Pedal Points

While the whole passage is fascinating from a harmonic standpoint, let it suffice for us to focus upon the pedal points in octaves in the French Horns that Sibelius added to the Autograph Score. They punctuate the texture and govern the entire passage at a deeper structural level (C in mm.174-180, G in mm.199-208). While they do appear in embryonic form in the sketches and the Orchestral Draft, they are not fully fleshed out. If we look at the entire progression of this passage, we note the presence of three pedal

²⁴ Parmet, 137.

²⁵ Murtoimaki, *Symphonic Unity*, 276.

points: G in mm.152-155, the aforementioned C in mm.174-180 and G once again in mm.199-208 (echoing mm.152-155).

The insertion of these pedal points shows Sibelius's formal thinking operating at once at the local/micro level and the large-scale/macro level. Starting at m.152, the music at the micro level is very fast-paced, the fastest section of the piece prior to the *Presto*. It is chromatic although the harmonic rhythm itself is relatively slow, and the phrasing is essentially though not consistently in groups of two bars and three bars. Thinking in terms of macro-beats, the bars governed by pedal points are phrased in groups of three, with the pedal note entering on the previous half-bar—on the pick-up (see mm.152, 174, 199). Thus, one could look at the music from the pick-up into m.152 as a large-scale anacrusis into m.155. The same applies to the later pedal points.

Naturally, these pedal points slow down the harmonic rhythm, but what is fascinating is noting how they exert this influence. The first pedal point is three bars long (G), the second is six bars long (C), and the third is nine bars long (G). The mere lengthening of the pedals brings to bear a telluric, downward pull on the music that gathers cumulative force and weight through the whole section in multiples of three. Furthermore, the phrasing in groups of three bars anticipates the $3/2$ of the succeeding section where one beat equals one bar of the preceding section. Thus, seen retrospectively from the vantage point of the *Adagio*, the pedal points last the equivalent of one bar, two bars and three bars, respectively. Sibelius is here working on two temporal levels at once: the surface fast level and the underlying slow level—the latter moving like magma below the surface.

In such a dramatic and breathless passage that is highly chromatic on the surface with elided cadence after elided cadence, these pedal points serve as markers showing the underlying and inevitable thrust of the passage as a progression toward the key of the second Trombone Theme: C minor.

MM.208-220

Let us examine the section leading up to the second statement of the Trombone Theme. In simply looking at the tempo markings, one notices that, from the Autograph Score to the published versions, there is roughly coincidence of events and measure numbers. The discrepancies have to do with whether the markings are *poco rallentando al* or *rallentando al*, *Adagio* or *Poco Adagio*, and whether the *Adagio* starts on m.221/3 or m.222. In the Orchestral Draft (HUL 0355), there are three differences: first, the marking *poco rallentando al* occurs later, less than two bars before the entrance of the Trombone; second, there is an additional marking (*allargando al*) at what would be a spot equivalent to m.209 in the later versions; third, rather than *Adagio* signaling the return of the Trombone Theme, Sibelius has written *Tempo I* on the downbeat of m.222.

Orchestral Draft

Looking in greater detail at the Orchestral Draft itself (HUL 0355), one notices three further things: first, it (and sketches found in HUL 0359) contains six fewer measures than the Autograph Score (Example 3.10, mm.214-219); second, the broadening of the tempo (here marked *allargando al*) begins with the second measure of the six-bar churning chromatic line; and third, *poco rallentando al* coincides with the metric modulation in m.220. One may wonder why both markings (*allargando* and *rallentando*) are present. Were they both initially part of the composer's conception?

Given the information at our disposal, it is impossible to ascertain if one marking may have come first, or if the two markings were intended to function as a pair or, further yet, if one was meant to supplant the other. What one can see from the evidence though is that, by the time Sibelius reached the Autograph Score, he felt that a broadening of tempo immediately upon reaching the chromatic line was too soon.

Example 3.10: mm.208ff

(Vivacissimo) Allargando al (Poco) rallentando al

208 (HUL 0355) (HUL 0349)

(Timpani) *ppp* *p* *pp*

(Strings) *ff* *mf* *f*

214 *pppp* *mf* *f* (♩ = ♩)

220 *quasi niente* (Trombones) *mf* *f* *mf*

(Poco) Adagio (HUL 0349) Adagio / Tempo I (WH edition / HUL 0355)

mm.201-208 Expanded in Autograph Score

Indeed in the Autograph Score, Sibelius has expanded the section leading to the metric modulation by adding a second utterance of the six-bar churning chromatic line (Example 3.10). These six measures become equivalent two measures at the metric modulation. Thus, three utterances of the line are heard before the Trombone enters interruptively in m.221, where there were only two in the Orchestral Draft (see the bracketed section in Example 3.10). It is quite plausible that the composer felt that three

utterances were needed to balance the three increasingly emphatic, even ferocious, outbursts in mm.201, 204, and 207 (Example 3.11). These outbursts themselves hark back to the two measures preceding the *Vivacissimo* (m.154-155), the first time this motive is heard. Finally, in the Autograph Score, *allargando al* is eliminated and the *poco rallentando*'s sway extended by the marking being pulled up seven bars to m.213.

Example 3.11: mm.201-208

The Metric Modulation

Returning to mm.208-220, one can say that in its final form, this section marks one of the many brilliant metric modulations in the piece, one in which essentially a bar in the section leading up to m.220 equals a beat in the subsequent section.²⁶ The brilliance of this section has not only to do with the event of the metric modulation itself,

²⁶ By way of aside, let us point out that the notation of the metric equivalency, dotted half note = dotted quarter note, found in the Autograph Score has been restored in the New Critical Edition. In both the 1925 and revised 1980 Wilhelm Hansen editions, the modulation was erroneously marked as: half note = dotted quarter note. Still it must be pointed out that the composer's own notation is strange to say the least. In effect, would it not have been more intelligible to write: whole note = half note OR dotted half note = quarter note?

but also and more significantly with the manner in which it is handled. As seen before, tempo marking and beginning of new material seldom coincide. In effect, by the Autograph Score stage, the *poco rallentando al* marking no longer aligns itself with the metric modulation as it had in the Orchestral Draft, nor does it begin at the outset of the second utterance of the six-bar chromatic line. Rather it encroaches upon the last measure of the first utterance (m.213). Likewise, the *Adagio* might have begun at m.220 and coincided with the metric modulation. But Sibelius, ever attentive to the needs of his material, is too subtle a composer for such obvious manipulations. Thus overlapping tempo changes, metric modulations, and new thematic material act in a sense like tectonic plates in friction subtly but dramatically affecting the experience of surface events. The dramatic urgency of this passage in its final form is heightened by the fact that the *rallentando* occurs over a mere 8 measures. To use an anachronistic simile, one could say that the effect is cinematic, akin to a rapid turn to slow motion in a movie.

Poco Adagio vs. Adagio

Two further matters must be dealt with in this section: *poco rallentando al* vs. *rallentando al*, and *Poco Adagio* vs. *Adagio* with the ancillary question of the marking's placement (mm.221/3 or m.222). We shall deal with the latter issue first. As one can see from the chart (see Figure 3.1), *Poco Adagio* only figures in the Autograph Score. It is crossed out in pencil above the strings, but is written out at the top of the score, albeit in a different hand, clearly not the composer's. The editors of the Wilhelm Hansen editions and of the new Breitkopf & Härtel edition have left out *Poco* from their scores. Given that there are no extraneous markings, the matter seems fairly clear. With the final statement of the Trombone Theme (m.475ff) being marked *Adagio*, the decision is

additionally strengthened for the structural balance it yields.²⁷ In the Autograph Score, *Poco* is written over the Trombone entrance in m.221/3 and *Adagio* in m.222. The new critical edition's decision to shift *Adagio* back to m.221/3 is clearly warranted as there is no reason to believe that Sibelius would have wanted the marking to slide forward merely because he subtracted *poco*. Furthermore, this choice continues to underscore Sibelius's overall tendency to avoid downbeats for important structural events.

Poco Rallentando Al vs. Rallentando Al

Turning now to the final matter in this section, one sees that the Autograph score reads ~~*poco*~~ *rallentando al*, which the 1925 and 1980 revised Wilhelm Hansen editions interpret as simply *Rallentando al*. However, the new Breitkopf & Härtel edition has reinserted *poco*.²⁸ In his brilliant and extremely detailed critical commentary, Kari Kilpeläinen, the editor of the symphony, writes: "*Poco* (of *Poco rallentando al*[']) has been crossed out in red and blue pencils, and the whole text is underlined in red pencil (by the publisher?)."²⁹ One should add that, at the top of this page in the Autograph Score, albeit in a different hand than the composer's (as was noted above for *Poco Adagio*), one reads *Poco rallentando al* and it is not crossed out.

²⁷ One may wonder if the composer inserted *Poco Adagio* (emphasis mine) because he knew that expressively this passage would potentially be faster given its dramatic drive, but decided against the matter after discovering that in performance it was different each time he conducted the piece and needed to remain so. Incidentally, the marking is also found in the original set of parts used prior to publication of the piece and is not crossed out. (see Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7*, 103).

²⁸ During my time poring over the manuscript materials at the Helsinki University Library (June 2009), I sadly must have glossed over this detail, as I have no notes relating to the matter. Furthermore, the facsimiles in my possession, which are naturally in black and white, are of no help in the matter.

²⁹ Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7*, 102.

Given the plethora of markings and what was stated above concerning how the music feels as it unfolds diachronically, the matter is a difficult one to parse. Mr. Kilpeläinen has made one possible decision, which is both grounded in the tangible evidence and makes sense as to what is going on musically. Furthermore, since all other accelerations and decelerations in the piece are marked “*poco...*” or “*pochett...*,” the decision is also consistent with the rest of the composer’s markings.

By way of aside, if one looks at Sibelius’s metronome markings (see Chapter IV, Figure 4.1), one reads that the *Vivacissimo* section should be taken at dotted half note = 152, which is extremely fast. I have never clocked this section at any tempo approaching 152, rather I found 136-140 (144) to be at the outer limits. If the metric modulation is truly equivalent as I have stated above to bar = beat, then *rallentando* is in fact only from 68-70 (76) down to 56, which is the composer’s metronome marking for the *Adagio*. Even though the *Rallentando* feels substantial, the composer has only in actuality given the listener, and even the performer, the illusion that it is so by this brilliant telescoping of time. Thus *poco rallentando* in practice makes sense, even if it is counterintuitive given how the music feels at this point in the piece’s unfolding.³⁰

³⁰ This section is an extremely delicate one to manage from a purely conducting standpoint. Given the breathless quality of the *Vivacissimo*, the conductor’s heart rate is up and having to slow down gradually albeit over a small span of time is difficult – clearly the affect desired by the composer!

MM.237-408

Orchestral Draft to Autograph Score

As can be seen from the chart (see Figure 3.1), in the Orchestral Draft *Poco a poco affrettando il tempo al* becomes *un pochett. affrettando il tempo al* (pushing the tempo a tiny bit), which in turn later becomes *poco a poco meno lento al* (little by little less slow) in the Autograph Score and subsequent published versions. The alteration is a matter of shading or gradation: one could say that *affrettando* speaks louder than *meno lento*. In the context of the Orchestral Draft's earlier arrival at the new tempo, m.244 (over seven bars), the composer's initial marking at m.237 is understandable. It seems that discerning where the tempo should commence did not come to the composer immediately. The sequence of events is impossible to grasp from the printed evidence, but one might posit the following scenario: having discarded m.244 for the arrival at *Allegro moderato*, he eventually settled upon m.258; sensing that the music needed to be faster, he subsequently inserted the marking *Allegro* in m.285, only to backpedal and decide that the arrival at m.285 needed to be in a more relaxed tempo, hence *Allegro moderato*.

Autograph Score Onward

In the Autograph Score, one notices that the sequence of tempi from the end of the C minor *Adagio* section to the *Allegro moderato* section has been figured out. Having settled upon a slower tempo for what has fittingly been called the "Pastorale" section of the symphony (mm.258-408), the composer adjusted the marking in m.237 (*Poco a poco meno lento*) to reflect the need for a more gradual change of tempo, one that would

extend over 21 bars (mm.237-258). The desired effect is thus a natural easing into the new tempo rather than an acceleration into it.

In the brief 7-bar section, mm.283-290, we have in rapid succession three different markings, all affecting tempo: *un pochett. affrettando*, *Allegro moderato*, and *poco a poco meno moderato*.

At m.290, one notices that what in the printed forms has become *Poco a poco meno moderato* was initially *p. a p. più agitato*. There are no other markings affecting tempo until *Vivace* at m.409. Between the two markings are 118 measures, which is a long span for a gradual acceleration. It may well be that the composer felt that *poco a poco più agitato* would have the effect of yielding too fast an acceleration over such a long span. Furthermore, *più agitato* has a very different tenor than *meno lento*. There is a gentler quality to the latter, which seems more in keeping with the overall gentle expressiveness of this whole section of the work.

Dolce e poco a poco più

Let us finally deal with the cryptic marking found at m.330/2: viz. *dolce e poco a poco più*. This is a strange marking for there seems to be a word or a symbol missing: *più* what? *più p?* *più dolce?* *più f?* *più animando?* According to Kari Kilpeläinen, the marking is found as stated above in the original parts uniquely in Violins I and II. In the 1925 Wilhelm Hansen edition, the marking has been reduced to *dolce* and is only found above Violin I.³¹ It is striking that neither Sibelius nor Julia Burt (his American editor), or anyone at Wilhelm Hansen, noticed the matter. In another sense, it is also not surprising, given the marking's lack of specificity. Seeing as it comes on the heels of the more

³¹ Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7*, 107.

tempestuous motivic material in this whole panel (mm.258-408), I would venture to say that the marking has nothing to do with tempo, at least not in an overt or explicit sense. Rather here, the composer simply means *più dolce*. In effect, mm.330/2-442 are a relaxation not so much of tempo but of mood and gradual return to the jovial “Pastorale” material. Furthermore, as evidence of a similar marking, I present what is found on the second page of HUL 0356, a sketch of the String chorale (mm.22ff in the published score). Here one reads: *piano ma poco a poco meno*. Given the context, clearly what is meant is *piano ma poco a poco meno piano*. Likewise, I would say that the same is quite possibly true in this instance, viz. that the missing word is simply a repetition of the first: *dolce*.

Conclusions

Having looked at the evolution of Sibelius’s thinking vis-à-vis tempo markings in this section of the piece (mm.237-408), one might say: this is all very interesting, but how does this knowledge potentially affect the performance or the conducting of this passage—its comprehension? The most significant way in which this evolution in the composer’s mind can be helpful to the conductor is that it steers him/her away from viewing m.244 as a point of strong structural arrival. It is indeed a point at which seemingly new material is uttered. However, one must ask: is it truly new material? Closer inspection reveals that the motivic material in m.244-246 is in fact not new (Examples 3.12). This circling motivic cell has occurred before. Here it is heard in diminution and with Db as the upper note, rather than D. Through diminution and rhythmic manipulation, the cell is disguised but to the ear it registers at some latent level as familiar.

Example 3.12a: mm.244-246

Example 3.12b: mm.94-98

Example 3.12c: mm.162-163

Returning to the m.237's *Poco a poco meno lento al*, one can assert that, in shifting the marking not just a few bars but a full 21 bars ahead, Sibelius shows that he viewed this section (mm.237-257) as, at least in some sense, transitional or as leading to the "Pastorale" material. It continues, albeit in a new expressive register, a new voice, the acceleration into the *Allegro molto moderato*. It is a section that is, as the Germans would say, *unterwegs*. Sibelius's alteration gives the music a sense of leading or leaning forward. It might be added that, both in Jussi Jalas's Study Score and his as yet untranslated book about the symphonies, one reads that Sibelius stated the following: "all the time the *Adagio*-feeling in the background. Not too fast."³² Thus the composer

³² Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7*, 113. The note about this section in the Critical Commentary clearly contains a mistake for it states that the quote from Sibelius appears also in a certain F-4 document. In all the materials listed by the editor, there is no such document. There is however a J-4 document, which is Jalas's book about the symphonies of his father-in-law. It seems logical to assume that F-4 is a slip and that J-4 is the intended reference.

himself is herewith underlining what I am purporting, namely that m.244 is not a strong structural downbeat.

Finally, one should also mention that this knowledge of course affects how the same material, found later at m.322-330 but transposed up a major 3rd and significantly telescoped (only 8 bars), is to be played.

M.520

In the Autograph score at m.520, one reads the marking *poco allargando* in ink—the marking is crossed out in pencil. According to Kari Kilpeläinen, it also figures in the original set of orchestral parts, which were used at the première in Stockholm and other pre-publication performances.³³ This section does not figure in the Orchestral Draft (HUL 0359). As we shall deal with the ending of the piece in greater detail in Chapter V, let it suffice for us to say at this juncture that the marking does figure in drafts for both of the endings that preceded the final version. It thus clearly was part of the composer's initial conception that arrival at *Tempo I* required further relaxation of tempo. It is quite possible that the reason he eliminated the marking was simply that he felt it to be superfluous: the relaxation into the *Tempo I* would take care of itself and did not need to be prescribed. The latter marking indicates a return to the piece's opening tempo and perhaps intimates that the final four bars are to be in a slower tempo than the events following the *Largamente molto*. As we shall see in the following chapter, this assertion is to a degree supported by the composer's own words. It also gives a sense of the level of tempo flexibility desired by the composer.

³³ Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No. 7*, 113.

CONCLUDING REMARKS

In nuce, we have seen that Sibelius, over and over again, withdraws or displaces cadential points or tempo markings, in an effort to give the piece an overall sense of organic inevitability. By creating gaps, interruptions, or by providing continuity of a different order through the insertion of pedal points or other harmonically static but echoic sonorities (*stylems*), the composer is building a resonant and meaningful structure.

Donald Francis Tovey describes the experience of listening to Sibelius with vivid pictorial detail when he writes in his typical laconic tone but also deeply perceptive ear:

If the listener feels that unformed fragments of melody loom out of a severely discordant fog of sound, that is what he is meant to feel. If he cannot tell when or where the tempo changes, that is because Sibelius has achieved the power of moving like aircraft, with the wind or against it. [...] He [Sibelius] moves in the air and can change his pace without breaking his movement.³⁴

Let us end this section with the composer's own words, which began this chapter: "In my symphonies, there is a compulsive sense of forward motion, which is what unifies them. Many conductors spoil their effect by emphasizing too many details at the expense of the overall structure."³⁵

³⁴ As quoted in Byron Adams, "'Thor's Hammer': Sibelius and British Music Critics, 1905-1957," in *Jean Sibelius and His World*, ed. Daniel M. Grimley, 125-157 (Princeton and Oxford: Princeton University Press, 2011), 150.

³⁵ (9/21/1946) Michael Holmes, email message to author, March 9, 2006.

CHAPTER IV

SIBELIUS'S METRONOME MARKINGS AND TEMPO

The reason for the obscurity of my tempo indications was because I considered them self-evident, and that I didn't think that mistakes were possible. (6/18/1940)

Tempo changes are usually very slight in my works. Do only as much that it plays itself. Even if I wrote into the score "un pochettino" or "un pochissimo," some exaggeration happens naturally. (8/24/1940)

In the performance of my works, the tempo should almost never change too often (or too drastically). (12/22/1942)¹

INTRODUCTION: THE PROBLEM

When I first became acquainted with the symphonies of Sibelius, I must have been in my late teens, early 20's. The acquaintance initially was purely aural, as I had no scores readily available for consultation. While the Second Symphony and the first movement of the Fifth Symphony captivated me, it was the Seventh that exerted an abiding power of fascination over me. There was something profound—of a sacred nature—about the experience of it.

As I listened to different recordings, I kept noticing that there was one section in particular that elicited markedly different tempo readings from conductor to conductor. The passage in question is the transition from what might be termed the introduction (mm.1-21) to the extended chorale (mm. 22-59) that leads to the first Trombone Theme (Example 4.1).

¹ Michael Holmes, email message to author, March 9, 2006.

Example 4.1: mm.21-23

In some recordings, the chorale began in the same tempo as the previous material, after which would ensue a very gradual large-scale *accelerando* to m.60, the arrival at the first Trombone Theme. In others, a *rallentando* was inserted in m.21, coinciding with the Woodwind descending line. At m.22, the Strings would commence playing substantially *subito più mosso*. The abruptness of the shift seemed to lack organic sense. Two related questions sprang to mind: Why the sudden tempo change at the String chorale in some cases? Why the *accelerando* in others? It is with these two ancillary questions and with a few others pertaining to the difficult issue of tempo in the Finn's valedictory symphony that I shall deal in the foregoing chapter.

As anyone familiar with the score of the Seventh Symphony knows, there are no unequivocal answers to the aforementioned questions. In effect, there is only one tempo marking between mm.1 and 93, namely the opening marking: "Adagio (1/4 note)." The next tempo marking, *un pochett. meno adagio*, only occurs at m.93. The score bears no hint of any tempo change or *accelerando* at mm.21-22's structural seam.

What is the etiology of the problem? It is possible that the early performance history of the piece, perhaps even originating with Sibelius himself who conducted the première of the piece in Sweden and a number of other places, left its mark on musicians' psyches. Unfortunately, the only extant recording of Sibelius conducting dates from

1939.² Thus, we have no aural lifeline to the composer's intentions for the Seventh Symphony. It is also possible that the problem is simply built into the piece itself.

OTTO KLEMPERER'S LETTER TO SIBELIUS

In early September 1926, as he was preparing to conduct the German première of the Seventh Symphony, Otto Klemperer penned a letter to Sibelius excerpted here:

It concerns your wonderful Seventh Symphony, whose music has delighted me so much that I am considering performing it in the symphony concert of the Staatskapelle here and in New York (where I will be in January and February). The concert in Wiesbaden is already on 20 September. [...] The quarter-note motion in the Adagio can presumably give way to a more flowing movement occasionally over the course of the introduction. On page 20 6/4 is presumably Allegro ordinario. Here, from the fourth measure, I do not understand precisely how the second violins and the violas are supposed to play! But surely staccato. Or portamento? [...] What tempo do you picture for the last measure on p.36. Presumably quasi Allegro, and likewise the fifth measure on p.46. The Presto on p.64, seventh measure, is presumably very fast, decidedly faster than the Vivacissimo on p.23.³

One could focus on any of these fascinating remarks by Otto Klemperer who shows himself, as might be expected, to be a keenly perceptive reader of the score. However, the sentence I wish to highlight is the third: “The quarter-note motion in the Adagio can presumably give way to a more flowing movement occasionally over the course of the introduction.”⁴ Exactly what is meant by “introduction” is unclear. One could also quibble with the imprecision of “occasionally.” Still the remark obtains in

² For the occasion, the reclusive composer came out of retirement – he had not conducted in 12 years – to conduct his “Andante Festivo” to be broadcast at that year’s World’s Fair in New York City.

³ Tomi Mäkelä, *Jean Sibelius*, trans. Steven Lindberg (Woodbridge: The Boydell Press, 2011), 58. Given the conductor’s status and Sibelius’s desire to have his music performed, one would assume that Sibelius did in fact answer. Dr. Mäkelä in an email message mentions that there is no record of a reply in the Sibelius archives. Efforts on my part to track down such a response in the Klemperer archives yielded no fruit.

⁴ Ibid, 58.

remaining pertinent to the main concern of this chapter, namely that the handling of tempo in the opening of the Seventh Symphony is a delicate matter.⁵

Though deprived of Sibelius's answer to Klemperer's query, we do have access to a number of documents in which Sibelius responds to the fraught question of tempo in his symphonies, and in particular the Seventh. We shall analyze these documents and, building upon what was gleaned in the previous chapter attempt to offer a potential solution to the problem, one that—it is hoped—honors and clarifies the composer's intentions. We shall not deal with all the metronome markings with equal attention. Rather, our focus will be to understand those that may seem problematic.

TEMPO: SIBELIUS IN HIS OWN WORDS

Before we proceed to look at these documents, let us pay heed to Sibelius's own words about tempo. Sibelius was not doctrinaire or dogmatic about the interpretation of his music.⁶ He knew well that a multiplicity of true or honest interpretations inheres in a work of art, provided that each interpretation is grounded in the details of the score and guided by what one might term the "informed intuition" of the performers, conductor and players alike. And as to tempo, he is reported to have said: "In my works, there is no 'absolute tempo,' and one can only define it approximately. [...] I have given out my metronome markings only to prevent the crudest mistakes."⁷ In a letter to German

⁵ It underscores my assertion about the natural tendency of the music. While I have clocked about a dozen performances, I believe it would be outside the bounds of the present study to draw tables of recorded tempi.

⁶ "The same piece can be performed in so many different ways. For example, Kajanus presented my 1st Symphony in a Tchaikovskyan style, Leo Funtek gave it the drama of an opera, someone else may treat it lyrically, and all would be just as correct; the main thing is that the performance has a life and logic behind it." (2/24/1945) Michael Holmes, email message to author, March 9, 2006.

⁷ Sibelius conversation (5/19/1940). Michael Holmes, email message to author, March 9, 2006.

conductor Hans Weissbach from sometime in the fall of 1934, we read: “[...] I very much dislike giving metronome indications, because ~~the so often~~ it is, as you know, so difficult to take down tempi [referring to the process of taking down tempi from recordings with a metronome]. It is all approximate.”⁸ Most pointedly, in an undated draft letter (recipient unknown), Sibelius writes: “I do not want any ~~metronome in~~ metronome specifications, because they always inhibit a personal conception.”⁹ In spite of such statements, when pressed by conductors about their performances, he would often respond that this or that section was either too slow or too fast—clearly tempo mattered to him.¹⁰

I should clarify that I am not attempting to set up parameters that would elicit the *definitive* performance of the piece. I do not believe in such a thing. In fact, in my view such an attempt would be wrong-headed and quite nefarious to the life and expressive coherence of the work. Music must be thought anew and recreated afresh every time for it not to become reified, ossified, or static. My concern is merely to bring to light questions—especially ones pertaining to time and tempo—that confront the conductor when approaching this piece. The aim of this chapter will thus not be to arrive in a positivist manner at a putative absolute or Ur-metronome marking, but rather to wrestle with the matter and wrest from it a clearer understanding of the relationship among the tempi, so that the structure and expressive core of the work may most readily come to light. Let us now move to the aforementioned documents dealing with metronome markings.

⁸ Mäkelä, *Sibelius*, 59.

⁹ Mäkelä, *Sibelius*, 62.

¹⁰ According to Tomi Mäkelä, “Issues of tempo were Sibelius’s favorite subject, on which he made detailed statements in letters all his life.” Tomi Mäkelä, *Jean Sibelius*, trans. Steven Lindberg (Woodbridge: The Boydell Press, 2011), 58.

THE SOURCES

In 1942, Breitkopf & Härtel published a short article titled “Jean Sibelius: Metronombezeichnungen zu seinen Symphonien” (Jean Sibelius: Metronome Markings to His Symphonies). The article was also published in the Finnish periodical *Musiikkitieto* in January 1943. Subsequently in 1950, David Cherniavsky published the same information in an article titled “Sibelius’s Tempo Corrections” in *Music & Letters*.¹¹ The metronome markings were the composer’s own responses to repeated tempo queries and, as mentioned above, were designed as correctives to what the composer perceived as gross misinterpretations of his intentions. In the foregoing section, we shall deal with information gleaned from Cherniavsky’s article and other sources pertaining to metronome markings in an attempt better to understand how the structure of this “Parsifal”¹² of a symphony unfolds.

The aforementioned metronome markings are reproduced below as found in Cherniavsky’s article (Figure 4.1):¹³

¹¹ Kari Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No.7*, 94-95.

¹² Serge Koussevitzky, as quoted by Dr. Ilkka Oramo in program notes for the Los Angeles Philharmonic: <http://www.laphil.com/philpedia/piece-detail.cfm?id=450> (accessed 3/10/2012).

¹³ David Cherniavsky, "Sibelius's Tempo Corrections," *Music and Letters* 31 (1950), 55. Page numbers correspond to the original edition of the symphony, published by Editions Wilhelm Hansen, copyright 1925.

Figure 4.1: Sibelius's Metronome Markings

<i>Seventh Symphony</i>	
Adagio.....	 = 76
(From D gradually until next tempo)	
Un pochett. meno Adagio (p.12).....	 = 76
Poco affrett (p.13)	 = 84
6/4 (p.20)	 = 104
(gradually until next tempo)	
Vivacissimo (p.23)	 = 152
Adagio (p.30)	 = 56
Allegro molto moderato (p.40).....	 = 76
Allegro moderato (p.42)	 = 84
Vivace (p.59)	 = 126
Presto (p.64)	 = 160
Adagio (p.68)	 = 56

One is only too grateful for such a chart from the notoriously diffident composer.¹⁴ However, while it provides important clues as to his structural conception, to anyone with more than an aural knowledge of the piece, it leaves a number of unanswered questions:

1. There is no *accelerando* marking in the score between D and *un pochett. meno Adagio*; is it missing from the score?
2. Is $1/4 = 76$ to $1/2 = 76$ really *un pochett. meno Adagio* (emphasis is mine)? This is twice as fast; is something missing from the score?
3. Is the third metronome marking at *poco affrett.* essentially *subito più mosso*? Or is $1/2 = 84$ arrived at by an implied *accelerando*? Or further still, is it the tempo achieved at the end of the acceleration? If so, where is 84 reached?
4. What is the tempo of the first so-called Trombone theme at mm.60ff?
5. What is meant by *Tempo I* at m.522, four bars from the end?
6. Are there two *Adagio* tempi, the opening and that of the Trombone themes?

¹⁴ "It is rather impossible to explain art with words, therefore I don't like to speak about my music. When I do I regret it the next day. The listener has unlimited possibilities of misunderstanding me and limited possibilities of understanding me." Quoted in Cherniavsky, "Sibelius's Tempo Corrections," 53.

These questions may seem to smack of pedantry, but a closer examination of them, it is hoped, will reveal that their answers affect both the unfolding of the piece as a whole and unified organism, and the perception of its structure through time. We shall not deal with all the markings with equal attention. Many of the metronome markings are quite clear, especially from *Vivacissimo* onward,¹⁵ and in fact raise few salient questions, though they may be surprising in terms of how fast they are. The markings that will concern us on the main are the first four. We will deal with the ending's tempo in the chapter devoted to that section of the piece (Chapter IV).

Let us begin with the matter of the opening tempo. In Cherniavsky's article, Sibelius states that it should be $1/4 = 76$. However, consultation of other extent sources muddies rather than clarifies the situation. In effect, in Sibelius's "Handexemplar" (HUL 1793, the composer's own copy of the first edition), one reads after the tempo marking "*Adagio* (1/4)" the following metronome marking: $1/4 = 66$. The date of the marking is unclear, but presumably it would be roughly from the time of the symphony's publication process, thus sometime in 1925.¹⁶

In what may potentially be a draft version of the metronome markings document submitted to Breitkopf & Härtel (containing the same information as Cherniavsky's

¹⁵ Kari Kilpeläinen reports that, in what was likely a draft for the Breitkopf & Härtel article, the tempo here is dotted half = 138, in blue ink in an unknown hand, as are all the markings in the document. Later Sibelius added the marking dotted half = 152 in pencil. Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No. 7*, 101-102. This information was confirmed in an email from Mr. Kilpeläinen, dated 6/16/2011. Furthermore, the faster marking is also to be found in Jussi Jalas's notes from conversations with his father-in-law and in his own study score. The original marking is a good deal slower and indeed much closer to the *Vivace* tempo than the later 152. By way of aside, most tempos that I have clocked for this section are in the vicinity of 138-140. In fact, not a single recording that I am aware of plays this section at 152.

¹⁶ In an email dated 6/16/2011, Kari Kilpeläinen confirmed that the marking is indeed in the composer's hand.

article), one reads the marking $1/4 = 50$, “in ink, in an unknown hand,” 50 was subsequently added in pencil by the composer (possibly to confirm the marking?). In the composer’s son-in-law, conductor Jussi Jalas’s notes taken from discussions with the composer, one finds the marking $1/4 = 76$ with the added parenthetical note in German: *allmählich vorwärts zu* – (gradually forward to –). Finally, in Jalas’s own study score of the symphony, the marking $1/4 = 76$ is crossed out and corrected to 56.¹⁷

Further intriguing, yet no more illuminating, information is provided by the following notes or drafts of notes from Sibelius to conductors Sir Basil Cameron and Teodor Blumer. The first from October 1949 reads: “When performing this symphony it is important, that the beginning and the end are conducted very adagio.”¹⁸ The second, undated, reads: “Please take the beginning (about 80 to the beat) in the same tempo as you make the broad Adagio at the end.”¹⁹

THE SOURCES INTERPRETED

What is one to make of all this seemingly contradictory information? Kari Kilpeläinen, the editor of the new critical edition of the symphony, reports that Sibelius submitted the metronome markings to Breitkopf very reluctantly and adds that the composer later said that they were incorrect.²⁰ Should this be our final answer? Even though they do not answer the question, Sibelius’s own words quoted above are helpful

¹⁷ Information from the composer’s score was gleaned by me through direct examination of the Autograph Score. For the rest of the information, all material is from the critical notes of the new Critical Edition of the Seventh Symphony in Kilpeläinen, “Preface, Introduction, Critical Commentary,” in *Symphony No. 7*, 93-115.

¹⁸ Ibid, 97 (note 8).

¹⁹ Original as quoted by Kilpeläinen: “nehmen Sie bitte den Anfang (etwa 80 Takte) in demselben Zeitmass wie Sie den breiten Adagio im Schluss machen.” Ibid, 97 (note 8).

²⁰ Ibid, 96.

reminders: “In my works, there is no ‘absolute tempo,’ and one can only define it approximately.”²¹ The preceding remark is in fact well attested in the five different metronome markings we have discovered for the opening from the various sources. Listed here in ascending order—50, 56, 66, 76, 80—they represent a wide range of tempi. Such a range underscores that there is indeed no ‘absolute tempo.’ But what can be gleaned from these scraps of information?

At this juncture, it is interesting to note that while the composer gives multiple and wide-ranging metronome markings for the opening (these given over time), he does not give any information about other tempi, at least not in any sources of which I am aware. Is one to understand all tempi in a similar proportional relation to that given in the chart listed above (Fig.4.1)? Or is the question irrelevant? Though not irrelevant, it is not fully answerable with the information we have. However, the thoughts contained in the composer’s notes to conductors Sir Basil Cameron and, in more specific terms, Teodor Blumer about taking the beginning in the same tempo as the broad *Adagio* at the end, give a strong hint as to at least one crucial tempo relation, namely that the opening and the ending are to be taken in the same tempo. It must be added though that the composer’s words are not completely clear since the marking *Adagio* does not appear at the end of the piece, only at the final recurrence of the Trombone Theme. The final marking is in fact *Tempo I*. One assumes that the composer made this remark without

²¹ Michael Holmes, email message to author, March 9, 2006.

consulting the score, and that it is to the latter marking that he is referring. One could also say that $1/4 \text{ note} = 80$ is hardly ‘very adagio.’²²

Without thoroughly delving into the fraught topic of overall structure—whether it is modified sonata form, rondo form, rotational form, arch form—with which others have dealt brilliantly, one can safely affirm with Murtomäki that “the sacral trombone theme in Adagio is the binding element of the Seventh Symphony.”²³ Indeed, one might add that it exerts centripetal and centrifugal forces on the entire symphony, gravitationally pulling toward and away from C (major and minor), the key of the Trombone Theme. Its three utterances function in a sense as centers or points of articulation around which the whole piece revolves.

Returning to the tempo marking for the second and third utterances (m.221/3 and m.476/1, respectively), we know them to be marked *Adagio*, the term occurring within the duration of the first note (D above middle C). One can safely deduce that the tempo for these two utterances ought to be the same. If one looks at Sibelius’s own tempo chart, one receives confirmation of this obvious assertion. Both *Adagios* are marked $1/2 = 56$. For structural reasons and given the composer’s fascination with structure and the “profound logic” uniting all elements of a symphony, it would seem fitting that the first utterance beginning in m.60 also be in the same tempo. This would of course not have to be the case, perhaps this option is indeed too obvious, but it seems like a tenable proposition.

²² The fastest tempo I have clocked for the opening is in fact Thomas Beecham’s 1955 ‘live’ recording with the Royal Philharmonic Orchestra, which in fact takes a brisk $1/4 \text{ note} = 76$. The norm is in the vicinity of 50-60.

²³ Murtomäki, *Symphonic Unity*, 293.

It is here that the discrepancies among all these markings appear in a clearer light. The real question is: Are the opening *Adagio* and the first utterance of the Trombone Theme in the same tempo? For the integrity of the structure to be maintained, one would have to say: no. Assuming that the tempo for the Trombone Theme in mm.60ff should relate to that of the two later utterances, the consequent question would naturally be: how does one arrive at that faster tempo, a tempo that according to the metronome markings could be anywhere from 10 clicks on the metronome to two times as fast as the opening?

WAVES OF ACCELERATION AND DECELERATION

In Sibelius's metronome markings (see Figure 4.1), we read under the first marking, in parentheses, "From D gradually until next tempo." Turning to Jussi Jalas's notes from conversations with his father-in-law, we see the words "*allmählich vorwärtz zu* –". As they are without direct referent, these words are cryptic.²⁴ Indeed, it is unclear as to whether they are to affect the whole opening section of the piece through to the next tempo marking (*un pochett. meno adagio* in m.93) or whether they are meant for a passage somewhere in between these two points: figure D (as listed in the metronome markings above), m.22, or any other point. They do nonetheless reveal that the composer viewed there to be some wave of acceleration urging the opening panel forward. Thus, whether it is a consistent acceleration throughout mm.1-93 or one that commences somewhere further into the piece, there is little doubt that the composer wished that there

²⁴ From an email dated 6/16/2011, Kari Kilpeläinen confirmed that the notes are not connected to a score and therefore it is impossible to discern to which section they might refer.

be some form of acceleration, which is not notated in the score.²⁵ The questions that immediately spring to mind are: when did the composer decide that a wave of acceleration was needed for the structure of the piece to hold together? Why did the composer not add this marking to the proofs he was given by Wilhelm Hansen, his publisher, prior to publication?

One can conjecture a few scenarios as possible answers:

1. The composer only came upon this approach to his own score after he had performed it numerous times and only after he had submitted all materials to Wilhelm Hansen for publication. Let us not forget the Jalas notes date from substantially later than the publication of the piece. In effect the piece was published in 1925 and these notes date from the 1940's. It is quite possible that the composer only came upon this solution to his own piece after multiple hearings and/or upon rethinking it himself.
2. Perhaps he only later discovered that his own approach in performance, with quite flexible a tempo, very naturally included this *accelerando*. It is known that "[i]n those days the tempi were a good deal more flexible than they are now, and Sibelius clearly approved wholeheartedly of this."²⁶ He may have thought it unnecessary to include the marking, given that it 'felt' natural or was self-evident to him (see quote at the opening of this chapter).
3. Perhaps spelling out precisely where this *accelerando* should commence in such highly episodic material was difficult even for the composer to define. It would be something more appropriately left to the moment of performance.
4. Still another option, related to the previous, may be that Sibelius did not want to steer conductors too powerfully in one direction or another. He may not have

²⁵ In an email conversation (6/23/2011), Kari Kilpeläinen acceded that in general there are many more tempo changes in Sibelius's music than are indicated in the score. Walter Legge hinted at the same in conversation about the 4th Symphony (reference). Both are borne out in the composer's words.

²⁶ Risto Väisänen quoted in Vesa Sirén, "Sibelius correspondence to Armas Järnefelt discovered," *Helsingin Sanomat*, September 12, 2004.

wanted to spell out precisely where this *accelerando* should occur or perhaps even whether it should occur at all. (I remind the reader here of Sibelius's aforementioned words about inhibiting individual interpretation.)

5. It is well known that he was not a particularly assiduous proofreader, so perhaps the matter was an oversight.²⁷ The present matter however has less to do with careless proofreading than perhaps a desire to allow the piece to evolve on its terms. Furthermore, since none of the manuscript materials bears this *accelerando*, to ascribe this "omission," if that is what it is, to negligence on the composer's part seems untenable.

We unfortunately have no way of knowing with certainty either why the composer did not communicate this possibly missing marking to his publisher or where it should have been placed. However, what is clear is that the composer felt that an *accelerando* at some point in the opening panel was necessary. A conductor is forced to make such a decision, basing it on his or her careful study of the score and knowledge of all other available evidence. Thus, in the subsequent section, I will take a stand on the matter, grounding my decision in the structure of the piece as I see it, viz. as a series of waves of acceleration and deceleration around the three statements of the Trombone Theme.

TWO ADAGIOS?

By way of reminder, the composer's marking for the 2nd and 3rd Adagios is $1/2 =$

56. From all the source materials we have mentioned thus far, irrespective of agreement, it is evident that none of them reports a metronome marking that even approaches $1/2 =$

²⁷ Timo Virtanen writes "[w]hat also makes the question about Sibelius's "final intentions" *vis-à-vis* the printed editions complicated is that he obviously was not always a very willing, scrupulous or systematic proofreader of his works." Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No. 7*, vi.

56 ($1/4 = 112$) for the opening, the fastest is $1/4 = 80$ ($1/2 = 40$). That there are indeed two *Adagios* seems an unavoidable conclusion: the opening *Adagio* and the Trombone Theme *Adagio*. If so, why didn't the composer simply use a different marking for the opening, for instance *Molto Adagio* or *Largo*, reserving *Adagio* for the Trombone Theme? The question is of course unanswerable, but it certainly would have made his intentions far clearer for this seems to be precisely what his chart is implying.

One could further ask: Is this discrepancy merely a leftover from the composer's initial conception of the opening? As mentioned in the previous chapter, Sibelius first notated the whole opening (mm.1-20) in note values twice as long as those in the final printed version. The opening pulse would have been the $1/2$ note and the String chorale (m.22ff) would thus have continued in the same $1/2$ note pulse as the opening. When the composer revised his conception of the opening from $1/2$ note to $1/4$ note pulse, he did not alter the notation of any material from m.22 on. Thus presumably, since no tempo marking hints at a change of "takt", the quarter note would continue governing the music's unfolding. If Sibelius had wanted a faster tempo, would he not have indicated so in the score? One can merely answer with definiteness that the struggle of how to handle this passage was part of the composer's own compositional process. Wrestling with the material is in fact part of the expressive core of this passage.

A POTENTIAL SOLUTION TO THE PROBLEM

I now offer the following as a potential solution to the question of tempo. There are only a few additions and these are italicized for legibility. They are mine to be certain, and I therefore take responsibility for whatever may be erroneous in them. But they are anchored in the score and manuscript sources, and thus it is hoped that they at least to

some degree honor and perhaps even clarify the composer's wishes, which after all is the impetus for suggesting them in the first place. It is possible that my answer is just the opposite of what Sibelius wanted. It may well be that he himself was unsure about how to treat the arrival at the Trombone Theme or rather preferred to leave it sufficiently open-ended for the decision to come from the soul of each conductor. Let the reader judge for himself or herself.

Since the opening 21 measures of the piece are highly episodic—a number of different ideas and affects are woven together—a natural tendency of this section is for it to be in a flexible tempo, each idea having its own relation to time, one more horizontal and chronological, one more vertical and ontological. The first time a sustained thought occurs and an expressive idea is prolonged is with the chorale inaugurated by the Violas and Cellos in m.22. It is thus my feeling that the most natural place for a marking of *poco a poco affrettando il tempo al* to occur is m.22. *Adagio* would then fall on m.60 with the entrance of the trombone. Of course, this very gradual wave of acceleration (mm.22-60) is not solely forward driven. The music itself asks for a natural ebb and flow of energy. However, the overall tendency of the music seems to be to move ahead, from a 1/4 note pulse to a 1/2 note pulse. Since the composer himself writes of the opening and the ending needing to be “very adagio,” let us use that marking for the opening and closing Tempo I. In keeping with my remarks in Chapter III, I have inserted one more marking, one that Sibelius himself had at one point included in his Autograph Score, namely the *a tempo*, which I have shifted to m.119 (see p.60-68 for reasoning).

The layout in Figure 4.2 seeks to be somewhat depictive of the flow of the piece. Thus, the steady tempi are in bold face and the periods of acceleration and deceleration in

plain face. The slower tempi are on the left, the faster on the right. However, since the figure does not take into account approximate duration, it does not purport to be a graphic representation of the piece's unfolding through time. The purpose is to show gradation of tempo and the ebb and flow of time over the course of the piece.

Figure 4.2: Proposed Tempo Revisions

<i>m.1-21</i> – <u>MOLTO ADAGIO</u> OR <u>LARGO</u> (Tempo flessibile)	
<i>mm.22-60</i> – <i>poco a poco affrettando il tempo al</i>	
<i>m.1-93</i> – ADAGIO	
<i>m.93</i> – un pochett. meno adagio	
<i>m.101</i> – poco affrettando	
<i>m.119</i> – <u>a tempo</u>	
<i>m.129/3</i> – Poco a poco affrettando il tempo al	
	<i>m.156</i> – Vivacissimo
<i>m.213</i> – Poco rallendendo al	
<i>m.221/3</i> – ADAGIO	
<i>m.237</i> – Poco a poco meno lento al	
<i>m.258</i> – Allegro molto moderato	
<i>m.283</i> – un pochett. affrettando	
<i>m.285</i> – Allegro moderato	
<i>m.290</i> – Poco a poco meno moderato	
<i>m.409</i> – Vivace	
	<i>m.449</i> – Presto
<i>m.463</i> – Poco a poco rallentando al	
<i>m.476</i> – ADAGIO	
<i>m.496</i> – Largamente molto	
<i>m.522</i> – Tempo I: <u>MOLTO ADAGIO</u> OR <u>LARGO</u>	

MM.21-22

In closing, let us deal with the section that initially brought up the whole question of metronome markings in the first place, namely the transition to the String chorale that leads to the first Trombone Theme. We shall look at this section both from a technical and an expressive/semantic standpoint.

The transition from m.21 to m.22 is difficult to negotiate. The following questions arise as to one's handling of it: Does the descending Flute and Bassoon line lead to the String chorale or does it represent the ending of the first panel? Or both? Should there be time before the entrance of the Strings? Should the line relax? Or should it move right

into m.22? Should there be a *ritardando*, and then an easing into the new tempo? It is not our place to answer all these questions. They are for the most part for each conductor to ascertain according to his or her sensibility and depending on his or her understanding of the overall structure of the piece. We can however point to ways of approaching the matter.

First, we note of course that there is no marking in the score to suggest that this section might be suddenly faster. Here let us again turn to the manuscript sources for hints as to the evolution of the piece and to reasons why this transition may seem difficult. As mentioned above, in what was likely the composer's 'original' conception of the opening (see Chapter III), the notation of the first 13 bars was essentially in note values twice as long as the final version. The tempo marking above the staff was initially *Poco Adagio*, but *Poco* is crossed out. This tempo marking is the only one that figures in the draft. Therefore, in that document, the scalar ascent and the first three pitches of the chorale would have logically been in the same tempo—nothing in the music would indicate otherwise. The relatedness of m.22 to the opening scalar ascent is plain: a rising scalar pattern starting on G, though here harmonized and slightly embellished, and functioning as an anacrusis to m.23.

Thus because of the relatedness of material and the piece's genesis, it is in a sense in its DNA to want to step forward at this juncture. The 1/2 note pulse, one might say, is "crying out." Does that mean one should respond to it, yield to it? I would say "No" for the simple fact that Sibelius did not adjust all the subsequent material to compensate for his revision of the opening. Clearly the composer did struggle to come to terms with the

proper notation of this opening and only later in the compositional process settled on the printed version.

The beauty of this transition, born in a sense of this compositional struggle, must not be overlooked or underemphasized: a little like handling a butterfly, a very precarious endeavor. To my knowledge, it has not been pointed out that the way this introductory panel (mm.7-21) starts and ends is identical in its use of the same pairing of instruments: Flutes and Bassoons. Another aspect of the beauty of this passage is that the ambitus of the melodic patterns, starting on D and falling to rest on A is also the same (compare m.8 to m.21). In m.21, however, it ends on a non-chord tone as if asking a question. An additional detail to point out is Flute I and Bassoon I playing the melodic fragment in octaves, a prolepsis one might suggest of the ending, mm.508ff. Furthermore it is interesting to observe Sibelius avoiding a cadential figure altogether by limiting the final notes in m.21 to a non-functional dyad, G-A. All that we really have are descending thirds—the lower line mirroring the upper line in augmentation. It would seem ill advised for the line to halt here. Its connection to the succeeding material is implicit in the rising ending G-A. Ending with a 1/4 note and 1/4 rest shows the sensitivity of the composer who understands the formidable task of going inward. Let us simply imagine the G-A dyad being a 1/2 note long. The sense of being brought to a place of humility and simplicity would be lost. The way Sibelius very sparingly but deliberately uses silence, here only a 1/4 rest, is strikingly powerful. The innocence of the gesture is disarmingly poignant. It is like a child looking up at one and asking the most benign but at heart the most fundamental of questions in hopes of a real answer. Perhaps it is better to think of a

yielding at this juncture—the silence of the 1/4 rest pregnant with meaning, or more aptly, pregnant with the hope of meaning, of answer.

At this juncture, the Viola and Cello sections take over from the Flutes and Bassoons—full sections continuing in the same expressive mode and matching the dynamic of four solo instruments account in part for the marking *mezza voce* (half voice). What seems natural is to start in a slow, perhaps a slightly uncomfortably slow tempo (the same as the descending woodwind line) and then, as the music progresses and opens up, simply to allow things to move forward organically rather than mechanically or willfully. The *tenuto* marks throughout would underline and support this reading.

This opening of the chorale has a considered feel to it, each note is important, as in a familiar prayer where one has suddenly sensed for the first time the true meaning of each word. The music turns deep, inward and sustained—sustained in the sense of *sostenuto* but also in the sense of a continuous thought or focus. Until here, the music had been episodic—by turn dreamy, mythical, grand. Here, with the descending figure in the Flutes and Bassoons and then Violas and Cellos taking over, it becomes suddenly very human and remains in this expressive voice until the Trombone Theme. The choice of the Violas over Violins, which could have covered the line, albeit in a rougher more masculine tone, is telling. There is a warmth, but also a humility and mutedness to the sound of the instrument.

The hymn that emanates takes on the arduous task of answering the wordless question posed by the Flute and Bassoon and leads the way to the moment of encounter, one might call it the epiphanic moment in m.60: the entrance of the Trombone. Throughout this chorale, the texture expands upward and downward. If this is indeed a

prayer, which to me it seems to be, then one could say that as in prayer, with hands folded, head down albeit without self-pity, the eyes are poignantly and gradually lifted up toward the moment of encounter, of epiphany, or the dream of epiphany. Sibelius himself said that *mm.50ff*, as one approaches the moment when the Trombone glowingly pierces through the middle of the texture, should be played as if “before the face of God.”²⁸

²⁸ Sibelius to Jussi Jalas, in Kilpeläinen, "Preface, Introduction, Critical Commentary," in *Symphony No. 7*, 113.

CHAPTER V

THE ENDING: “MUCH MORE POETIC, MUCH MORE POETIC!”¹

Composing has been the guiding line in my life, and it still is so. My work has the same fascination for me as when I was a young man, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer if he takes his art seriously. The demands one makes on oneself have increased in the course of the years. Greater sureness makes one scorn solutions that come too easily, that follow the line of least resistance, in a higher degree than formerly. One is always faced with new problems. **The thing that has pleased me most is that I have been able to reject** (emphasis mine).²

As Sibelius’s language matured and deepened, it became increasingly inward and poetic. In rehearsal, Sibelius in fact often pleaded with orchestras for more poetry. Increased poeticism is evident in all aspects of the composer’s output, but particularly in the endings of the symphonies and tone poems, from at least the time of the Fourth Symphony onward. This deepening of expressive language, this fervent search for expressive truth—“it has to do with life and death”³—and the musical means to articulate it, placed great demands on the deeply self-critical composer and brought about increased compositional struggle.

This wrestling has been underlined throughout this study, but it is nowhere more evident than with the ending of the Seventh Symphony. In effect, if one looks at the sources, one notices three different versions for pp.98-101 of the Autograph Score (HUL 0349)—equivalent to mm.501-525 in the printed score. That each version made its way

¹ Vesa Sirén, "Jean Sibelius conducts," *Finnish Music Quarterly*, February 2001. Sibelius’s daughter, Katarina Ilves, is reported to have quoted her Father as encouraging the orchestra in such fashion.

² Ekman, 243.

³ Sibelius’s actual words as reported by Santeri Levas are: “My God! In the course of my life I have got to hear more than enough on that score. Furtwangler even once remarked in all seriousness that I was no symphonist at all, but an Impressionist. I used to say in response to this kind of comment: ‘What are your forms to me?’ This is nothing to do with form: it has to do with life and death.” And further, “My symphonies were a terrible struggle. But now they are as they must be.” Levas, 83.

to this latter stage of the compositional process is evidence of the composer's uncertainty as to which most effectively brought the piece to a close. It should be noted that the first and second versions exist also in a form likely intended to go along with the Orchestral Draft. There are also sketches for the same material. No prior versions of the final version exist or have survived.

In the foregoing chapter, we will explore the compositional evolution of the ending. We will then draw out salient features of each of the earlier versions and underline the ways in which the final version uses aspects of each. Finally we will discuss the significance of the revisions and suggest ways in which this information might prove of interpretive use to the conductor approaching the poetry of this ending and of the piece in general. Before looking specifically at the Seventh's ending, let us take a sideways glance at the endings of the Fourth and Fifth Symphonies to contextualize the poetic nature of Sibelius's language.

ASIDE: THE FOURTH AND FIFTH SYMPHONIES

Symphony No.4, Op.63, A minor

Let us consider the final page of the score. It is well known, after three oboe outcries spelling a descending 7th (B-C), the piece draws to a close with a series of A minor chords played by the Strings and marked *mf dolce*. Karajan has described Sibelius's Fourth Symphony as "one of the very few symphonies that ends in complete disaster."⁴

⁴ David Pickett, "The Fourth Symphony: Ending and Beginning in Complete Disaster," in *Sibelius Forum II: Proceedings from the Third Jean Sibelius Conference. Helsinki, December 7-10, 2000*, ed. Matti Huttunen, Kari Kilpeläinen and Veijo Murtomäki (Helsinki: Sibelius Academy, 2003), 93.

When Sir Thomas Beecham set out to record the symphony, he contacted the composer to ask him about the ending. Beecham had listened to Georg Schneevoigt's recording of the piece, which takes a certain number of liberties with the score. Here are Beecham's words: "At the close of this movement the conductor makes a *rallentando poco a poco*. He also makes a marked *diminuendo* during these last six bars, ending *pp*. This seems good and natural, but it is not marked in the score. What does Professor Sibelius want here?" To which Sibelius responded: "From Letter S on, gradually more calm until 1/2 note = 100. From Letter W until the end 1/2 = 100. The last six bars: *mf*. As solemn as possible and without *ritardando* (tragic, without tears, definite)." ⁵

Irrespective of the metronome marking, which may seem somewhat fast, one can assert that Sibelius's choice for the ending was not something haphazardly stumbled upon, rather one born out of a conviction of the musical material's expressive needs. This ending is difficult, but only inasmuch as a difficult poem by Gerard Manley Hopkins for instance requires multiple readings until one can grasp what is at stake. It is difficult in the acuteness of its poeticism. What might it mean to end one of the darkest pieces in the symphonic repertoire with seemingly peremptory A minor chords played *mf dolce*? No facile answer will do, but we know from Sibelius's words to Beecham that he meant what he wrote.

Symphony No.5, Op.82, E-flat Major

The ending of the Fifth Symphony is no less poetic in its perplexing bareness. As is well known, after five bars of *Un pochettino stretto*, the piece ends essentially in

⁵ "Die 6 letzte Takte: mf. So ernst wie möglich und ohne ritardando (tragisch, ohne Tränen, unwiederruflich)." Ibid, 89.

silence with a series of chords for full orchestra punctuating or, one might even say, puncturing this silence. What has been fascinatingly and convincingly suggested is that this ending is in fact a harmonization of the “Swan Theme,” which itself remains silent.⁶ One is reminded of Schumann’s beautifully poetic piano pieces where a line is inserted in the score, only to be heard silently by the pianist as he/she plays the piece. The Fifth Symphony of Sibelius ends in a similarly poignant and poetic fashion. Seen in this light, the silence is pregnant with meaning and should not be shortened by acceleration or double-timing.

THE SEVENTH: COMPOSITIONAL EVOLUTION

Let us now return to the Seventh Symphony. As mentioned in the introduction to this paper, Sibelius rarely dated his manuscripts. Thus establishing a definite or definitive chronology is impossible. Still it is possible to ascertain from the written evidence a plausible chronology. It has been suggested that HUL 0354 was composed first, followed by HUL 0353.⁷ It was only after both these versions had been discarded that the composer reworked the ending a third time, using elements of each of the preceding versions, to come up with the version that we now know from the printed score. As we shall see below, there is indeed a neat and logical progression to this scenario. However, one may wonder whether it is too evident or too linear a progression. I would venture to say that the process was likely more circuitous or circular, more improvisatory. It could

⁶ I unfortunately cannot trace the reference.

⁷ For further details, see Kari Kilpeläinen, "Sibelius's Seventh Symphony: An Introduction to the Manuscript and Printed Sources," in *The Sibelius Companion*, ed. Glenda Dawn Goss, trans. and revised James Hepokoski, 239-270 (Westport, Connecticut: Greenwood Press, 1996) and F. William II Pavlak, "Sibelius's Seventh Symphony: Genesis, Design, Structure, and Meaning" (Master of Music Thesis, University of North Texas, 2004).

well be that Sibelius worked simultaneously on both endings. William Pavlak has aptly described the situation as follows:

[The] music's narrative course and the history of its composition mirror one another to a remarkable degree. The teleological forces that governed both processes led inexorably to a final compositional confrontation where the Symphony's culmination needed to be deduced from its inherent syntactical and semantic content.⁸

The First Ending (HUL 0354)

Let us make a few observations about this ending (Example 5.1). The first thing one notices is that the melodic line reaches up to G in m.3, rather than halting on F# as it does in the final version. The stirring *Affettuoso* passage of the final version is absent altogether, as is the consequent quote of the Trombone Theme. Starting in m.4, a sequential pattern is initiated ending on a fully diminished chord (vii^o7 of C).

It is here (m.10ff) that the music bifurcates in a totally different direction. With a metric modulation where 1/2 note = dotted 1/4 note, the meter changes strikingly from 3/2 to 12/8 remaining so to the end—nowhere before in the piece has there been a compound meter with the 1/8 note as the pulse, neither has a 4-beat time signature been used. In mm.11-12, one notices the Ab-G-F# circling motive in Violin I and Cello played in syncopation as an ostinato over a simple I6-V7 chordal oscillation in C. Furthermore, dissimulated in the texture, one clearly sees a fragment of the Trombone Theme (D-C-G-C) in Violin II and Viola. The tenderness and demulcent quality of these bars is undeniable.

A G7 chord leads surprisingly to a double pedal point (C-Bb)—the notes only a second apart played by Bassoons, Horns and Trombones. In mm.13ff, one sees the melodic material that echoes the opening Flute theme here assigned to Strings. In contour

⁸ Pavlak, 245.

it is close to the final version. Gradually the C in the bass is withdrawn leading to the *Valse triste* quote. The final cadence in C, 3 bars from the end, is prepared only by V7/V-V on the last two 1/8 notes of m.16. The final D-C/B-C of the printed version is absent. Here, Sibelius opts for a triumphal ending in C. At a total of 19 measures long, this ending is shorter than both the second ending and the final ending.

13

Bsn. 1 & 2 *mf* *p*

Hn. 2 *mf* *p*

Hn. 4 *mf* *p*

3 Tbn. *pp*

Timp. *mf*

Vln. I *mp* *crescendo* *poco f*

Vln. II *mp* *crescendo* *poco f*

Vla. *mp* *crescendo* *poco f*

Vc. *mp* *crescendo* *poco f*

Cb. *mf dim. p* *p*

16

Fl. 1 & 2 *mp cresc.* *f* *più f* *ff* *ff*

Ob. 1 & 2 *mp cresc.* *f* *più f* *ff* *ff*

Cl. 1 & 2 *mp cresc.* *f* *più f* *ff* *ff*

Bsn. 1 & 2 *mp cresc.* *f* *più f* *ff* *ff*

Hn. 1 *f* *più f* *ff* *ff*

Hn. 2 *f* *più f* *ff* *ff*

Hn. 3 *f* *più f* *ff* *ff*

Hn. 4 *f* *più f* *ff* *ff*

3 Tpts. *f* *più f* *ff* *ff*

3 Tbn. *f* *più f* *ff* *ff*

Timp. *p* *poco f* *f* *più f* *f* *ff* *ff*

poco allarg. **Adagio molto**

Vln. I *mp* *cresc.* *f* *più f* *ff* *ff*

Vln. II *mp* *cresc.* *f* *più f* *ff* *ff*

Vla. *mp* *cresc.* *f* *più f* *ff* *ff*

Vc. *mp* *cresc.* *f* *più f* *ff* *ff*

Cb. *mp* *cresc.* *f* *più f* *ff* *ff*

The Second Ending (HUL 0353)

Let us now turn to the Second Ending (Example 5.2). First, it is evident that this version is a good deal longer than the First Ending and the final version. It is in fact 29 measures long. Even from a cursory glance, it is evident that this version is closer to the final version than its predecessor. The first five bars ending on the Bb-F# dyad are in fact identical to the final version.

Following the two statements of the dyad is a two-fold utterance of a melodic line that extends upward in stepwise motion beyond the confines of the circling motive: F#-G-Ab-Bb. Below the second utterance, heard in Bassoon, Horn and Cello, is a fragment of the Trombone Theme. The accompanying harmony is surprisingly dissonant. In mm.14-19 is a fragment of the Flute Theme in C major, followed by a second full statement of the melody as found in the final version at mm.511-518—the instrumentation is markedly thicker with many doublings of parts. As the melodic line wends its way down to Eb, it leads right to the final cadence. The *Valse triste* quote is here completely absent. The bass merely descends in stepwise motion down to C: F-Eb-Db-C. The final five bars are all over a C pedal.

Regarding the final five bars, we notice that the D-C resolution is not expressly stated, though one could argue that it is implied in that the C in the Winds could be heard as a resolution to the Strings' D when it is released two bars from the end. The final sequence of chords, if one takes into account the Brass interjections, is strikingly dissonant: iv7-vii^o7(+C)-I. There is no V7/V-V7-I cadence as there had been in the First Ending or would eventually be in the final version. Further details are the shortness of the C major chord (1/4 note in length) and the fact that the full ensemble crescendos to *ffz*. It is interesting that while the circling motive (Ab-G-F# or its retrograde) is removed from

this version, the pitch Ab keeps exerting an influence in these final bars—it is present in all harmonies apart from the final tonic C major chord.

Example 5.2: HUL 0353

The musical score for Example 5.2: HUL 0353 is presented in a standard orchestral layout. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, and Bassoon 1 & 2. The brass section consists of Horns in F 1-4, Trumpets in Bb 1-3, and Trombones 1-2. The percussion part features Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 3/4 time with a key signature of one flat (Bb). The woodwinds and brass are mostly silent, with a notable horn line in the final bars. The strings play a melodic line with various dynamics and articulations, including *pp*, *cresc.*, *mp*, *mf*, *div.*, *cresc.*, *dim.*, and *p*. The piece concludes with the tempo marking *Allegretto*.

Fl. 1 *p* *cresc.* *mf*
 Ob. 1 *p* *mf* *g*
 Cl. 1 *mf*
 Bsn. 1
 Hn. 1 *dim.* *p*
 Hn. 2 *dim.* *p*
 Hn. 3 *dim.* *p*
 Hn. 4 *dim.* *p*
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 1 & 2
 Tbn. 3
 Timp. *p*
 Vln. I *dim.* *p*
 Vln. I *dim.* *p*
 Vln. II *dim.* *p*
 Vln. II *dim.* *p*
 Vla. *p*
 Vla. *p*
 Vc. *dim.* *p*
 Vc. *dim.* *p*
 Cb.

(?) Illegible pencil markings
 Tremolando parts in Viola (undecipherable) and Cello are in Pencil

poco allargando ?

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Timp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

ff
ff
ff
mf cresc.
ff
mf
crescendo
cresc.
ff
mf
crescendo
cresc.
ff
mf
crescendo
cresc.
ff
pp
ff
ff
ff
ff
p cresc.
ff
pp
ff
ff
ff
ff
p cresc.
ff
pp
ff
ff
ff
p cresc.
ff
p cresc.
ff
ff
ff
ff
p cresc. molto
ff
p
cresc.
ff
ff
ff
ff
mf cresc. molto
ff
mf
cresc. molto
ff
mf
cresc. molto
ff
mf
cresc. molto
ff
mf
cresc. molto
ff
f
f
mf cresc. molto
ff

arco

(Note: Below the staff in this whole area are various undecipherable scribbles in pencil)

The Final Ending (Autograph Score, HUL 0349)

Displeased with his first two efforts at bringing the piece to its conclusion, Sibelius returned to the drawing board. As is clear from setting the different endings alongside one another, the final version borrows elements from each of its predecessors. At 25 measures, it is more concise than the Second Ending and more elaborate than First.

By way of some details, this version foregoes the meter change of the First Ending to stay in 3/2. It excises the complete Trombone Theme quote in favor of a fragment given solely to Horn I, thereby creating an echo of mm.107-108. The orchestration is pared down—doublings are avoided—to create a purer color palette. The central importance of the circling motive is affirmed by its reinsertion at the *Affettuoso*, which in turn is considerably shortened. The Trombone Theme fragment played by the first Horn, rather than reaching up to F and even G, remains suspended on E for what seems like an eternity before that pitch (E) gains its functionality as a 7-6 suspension by resolving down to D. The duration of the suspension hints at exhaustion, as if the tune fragment were reaching for something of which it was unsure. When the D in the Horn dovetails into or rather is taken over by the Bassoon to initiate the return to the opening's Flute Theme, the moment registers as one of profound release (we have discussed the poignancy of this passage in Chapter II).

As in the Second Ending, the Flute and Bassoon wend their way down to Eb at which point the *Valse triste* quote from the First Ending is inserted with its V7/V-V7-I cadence in C. Here, however, the composer elongates the note values and thereby stretches the temporal length of the cadence. The circling motive (D-C/BC) is given full voice in the Strings alone. Dynamics are carefully scaled so that the Trumpets,

Trombones, and Timpani diminuendo to *mf*, while the Woodwinds and Horns hold *ff*. All the while, the Strings crescendo into the silence. The release is no longer a *ffz* 1/4 note as it had been in the Second Ending, but a resonant *ff* 1/2 note that rings into the silence.

SIGNIFICANCE OF THE REVISIONS AND THE SEMANTIC LEVEL

As usual, the sculptural [is] more prominent in my music. Hence the hammering on the ethical line that takes hold of me entirely and on which I must concentrate and hold out.⁹

The previous section was mainly descriptive in nature. Let us now look in some detail at the significance of Sibelius's revisions. We shall also take stock of how these revisions might be significant for the conductor approaching this piece. We shall deal with them in the order in which the events occur in the piece itself.

Affettuoso

For the final version, Sibelius retains the Second Ending's first six bars up to and including the first bar of the *Affettuoso*, but considerably reworks the material thereafter, chiseling it down as stated above.

The Bb-F# Dyad

The first three bars of this segment (mm.501-503) are parallel to mm.85-87 (Example 5.3a). There the melodic line had reached up to G. Thus, when in mm.501-503 (Example 5.3b) the line is unable to do so and remains locked on F#, to be more precise on the dyad Bb-F#, one's expectations are dashed and the moment registers as tragic, as utter failure, entrapment.

⁹ Ekman, p.238.

Example 5.3a: mm.85-87

Example 5.3b: mm.501-503

It bears pointing out that this is the only instance in the symphony where the dyad Bb-F# is found alone, stripped of any harmonic context. In m.107, the two pitches were part of a sonority that sounded at first like an augmented triad (Bb-D-F#), but was reinterpreted as a C11 chord with the entrance of the Horns and low Strings. Eventually the C9 function of the chord was brought to light with the F#'s resolution upward to G. Here, since the D is absent, the baldness or bareness of the Bb-F# dyad is all the more striking. Its double utterance (mm.504 and 505) effects in some sense a severing from the catastrophic events that have just transpired (end of the final *Adagio* through *Largamente molto*). It is saying: there is no resolution in the expected manner. Furthermore and almost paradoxically, the dyad ends up sounding gradually like a major third due to its being unmoored harmonically. It feels timeless—a whole note in such a slow tempo impedes one's sense of time's forward progress—and has a strange sweetness to it, even though it is akin to the final sighs before tears start to flow.

The Circling Motive's Reappearance

The perception of a major third quickly vanishes with the reappearance of the circling motive at the *Affettuoso*. The motive harks back to its many occurrences throughout the symphony, but given its rhythmic notation, it reminds one in particular of

A Strange Tenderness

The marking itself (*Affettuoso*) bears highlighting in that it occurs nowhere else in the Seventh Symphony and, to my knowledge, only four other places in Sibelius's symphonies and tone poems.¹⁰ According to the *Oxford Dictionary of Musical Terms*, the *Harvard Dictionary of Music*, and the *Pocket Oxford Italian Dictionary*, *affettuoso* signifies “affectionately” or “tenderly.” In each instance, the marking seems to be at odds with the musical context. But in fact, it signals a deep expressive shift by coloring the material in a startling way. It would be easier to interpret the marking as meaning “with affect” or “with emotion,” in which case it would merely be another way of saying *espressivo* or *appassionato*. The more difficult, but also the more revelatory reading of the marking is precisely to understand it as meaning “tenderly.”

Furthermore, the placement of the marking shows the composer's sensitivity to his material. Indeed, the more obvious placement would have been for it to coincide with the entrance of the Horns and Bassoon at m.508. By placing it two bars earlier, after the dyads' sighs and above the circling motive, Sibelius is anticipating the release that will come when the dyad regains its function as part of the C11/9 *stylem* sonority. This reading of the expressive marking is further substantiated by the absence of accents or tenutos (save one in m.507 on the G).

In one of my scores, I have written at this very spot: “vale of tears—veil of tears.” I think these are my words, as I cannot find any substantiation for them elsewhere. The entrance of the Horns, and then the Trombones, is a moment of profound catharsis, unlike

¹⁰ It is found twice in the Finale of the First Symphony, Op.39 in E minor (figures H and W), once in the fourth movement of the Fourth Symphony, Op.63 in A minor (figure M), and once in the opening movement of the Fifth Symphony, Op.82 in E-flat major (six bars after J).

any other I can think of. The melding of instrumental colors at m.508 is akin to the blurring of sight when one's eyes well up with tears. A strange tenderness pervades this passage as the Ab-G-F# form of the haunting and pervasive circling motive is here brought to rest.

Trombone Theme and Flute Theme

We have written in detail about the poignancy of the Trombone Theme fragment being conjoined to the Flute Theme of the opening (see Chapter II). Instrumental doublings are jettisoned in favor of four distinct instrumental colors, each used for separate strands of material: the Strings, the Horns, the Trombones and the Flute-Bassoon pairing. Trombones provide chordal support in mm.508-510 and coalesce into the Violas-Cellos on the resolution in m.510. A detail in the specificity of Sibelius's writing is the resolution in mm.509-510. Its beauty and poignancy is magnified in that the Bb is never resolved in the 'proper' register. The pitch is just gradually withdrawn, fading into the texture to leave primacy to the G-F[♯] resolution, but it is not left unresolved. In effect, the resolution is given but is veiled in that it is achieved two octaves below the expected register, in the Violas and Cellos (m.510). The cumulative nature of expectation granted but not in the expected manner contributes to the bittersweet expressiveness of this ending.

The Flute Theme—Aspects of Notational Evolution

Here we will look at the evolution of the Flute Theme from embryonic form in the sketches to full elaboration in the Autograph Score. Given the sheer amount of pages on which the Flute motive and its derivatives appear, one can conclude that the composer

was fascinated by the potential of this material.¹¹ I shall only focus on two of the last pages of sketchbook HUL 0359: p.25 and p.28. It must be borne in mind that the sketch material is not dated, may be incomplete or may well have simply been shorthand for the composer. Thus, exactly when and how the final form emerged from the composer's consciousness is impossible to know with certainty. Still, aspects of the notational evolution bear pointing out for what they reveal of the composer rhythmically manipulating and distending his material to blur a clear sense of time or to create a more fluid sense of time.

“How do you wring spontaneity from its opposite?”¹² From something very symmetrical and time-bound in its sketch form, the Flute Theme emerges as timeless and asymmetrical in its final form. The earlier forms (Examples 5.5a, 5.5b and 5.5c) are rhythmically steady and emphasize the natural tendencies of the meter. An intermediary step is found in the two-stave piano draft (Example 5.7). The final form (Example 5.8a) displaces the downbeat and stretches time to the point that it is difficult to discern what the meter or the tempo is. Through very controlled manipulation of rhythm, Sibelius creates a sense of timelessness, a suspension of time, or a sense that the line is spontaneously being improvised.

¹¹ The amount of material in these sketches could warrant individual treatment in a paper.

¹² Jeremy Denk, "Flight of the Concord: A pianist confronts the recording studio," *The New Yorker*, February 6, 2012, 27. Admittedly, the author is writing about performing Charles Ives's *Concord Sonata*, but the idea is so carefully articulated and so immediately relevant to Sibelius's handling of time, that it warrants use here.

Example 5.5a: HUL 0359/25 (Sketches)

Allegro

(?)

Example 5.5b: HUL 0359/25

Allegretto mod.

Example 5.5c: HUL 0359/25

Introduktion misterioso (Rhythm uncertain) (Rhythm uncertain)

Example 5.6a: HUL 0359/28

Example 5.6b: HUL 0359/28

dolce (?) markings unclear

pp

Example 5.7: HUL 0359/1 (two-stave piano draft)

(?)

Example 5.8a: mm.7-9 (final version)

mp

Example 5.8b: m.11 (final version)

mf

Example 5.8c: mm.93-94 (final version)

mp

As is obvious from the first two examples taken from HUL 0359/25 (Examples 5.5a and 5.5b), Sibelius seems at some point to have considered including this material in the fast paced sections of the piece. That these tempo markings (*Allegro* and *Allegretto moderato*) do not correspond to any found in the Orchestral Draft, Autograph Score, or final printed versions, attests to the fact that this sketch material stems from an earlier stage in the piece's elaboration. However, the fact that the theme in some guise is associated with multiple sections of the piece reveals how pervasive Sibelius felt its influence to be. In the previous chapter, we wrote about the allusive nature of the D6/F7 *stylem*, which is inseparable from this theme, and suggested that the sonority itself gives the illusion of hearing the Flute theme even when it is in fact not there. Finally, at the bottom of HUL 0359/25 is the marking "Introduktion misterioso" (Example 5.5c), which is significant in that it reveals the expressive connotations the composer associated with what would become the opening Flute Theme. It is plain to the eye that Examples 5.5b, 5.5c, 5.6a and 5.7 were antecedent versions of the final form of the Flute Theme (Example 5.8a), and that Examples 5.5a and 5.6b are earlier elaborations of what would become Examples 5.8b and 5.8c.

The final statement of the Flute Theme in mm.511-518 (Example 5.10) melds aspects of all previous utterances of the theme (Examples 5.8a, 5.8b, and 5.8c). The long D, which at the opening had a dreamy quality, here has a sense of exhaustion, wistfulness in it. The line dropping down to G rather than the expected A stirring adds to this affect. The exhaustion is further expressed in the trochaic rhythm with its typically Sibelian rests—this figure recalling m.11 and mm.92-93 but cast in a duskier hue. The line extending beyond its opening ambit (D-G vs. D-A) and wending its way "flat-ward"

composer's process of inserting the *Valse triste* quote in the First Ending, deleting it in the Second, and reinserting it in the final version is revelatory. Furthermore, to my knowledge, this is the only direct self-quote in Sibelius's oeuvre. Thus its presence shows the deliberateness of the gesture and strongly suggests semantic implications. Although it is no longer recognizable as a waltz because of the slowness of the tempo, the reference is unmistakable and clearly chosen.

Example 5.11: *Valse Triste*, mm.518-520 (final version)

The image shows a musical score for two parts: Violin I & II and Viola, Cello & Bass. The Violin part is written in a treble clef with a 3/4 time signature. The Viola, Cello & Bass part is written in a bass clef. Both parts are marked with 'mp dolce'. The Viola, Cello & Bass part is also marked with 'pizz.' (pizzicato). The score shows a pulsating figure with constant syncopation. The Violin part consists of a series of eighth notes with a syncopated rhythm. The Viola, Cello & Bass part consists of a series of eighth notes with a syncopated rhythm, mirroring the Violin part.

The passage is marked *dolce* and has a soothing quality. Unlike what some have claimed, the pulsating figure with its constant syncopation found in all the Strings but the Doublebasses is not new.¹⁵ A few bars prior in the final statement of the Trombone Theme (see mm.487-494), it had a keening and pained quality. It is now reinterpreted and given a demulcent and comforting, if exhausted, quality. It is something akin to a tender “berceuse.” We are tempted to ask: “Tendrement bercé par la mort?” (Tenderly cradled by death?). In spite of the composer’s diffidence, one could entertain such a possibility. Given the expressive tenor, it would be Death looked at not in “Fear and Trembling” or dumb resignation, but in quiet acquiescence.

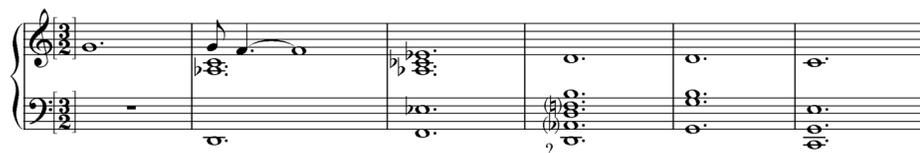
One should add that this pulsation in fact harks back to the opening of the piece (mm.1-2) where the Doublebasses play the ascending scalar passage in octaves with the

¹⁵ Pavlak, 259.

Cellos but offset by one 1/8 note. By way of detail, it is interesting to note that it is not until the Autograph Score that this Bass line is added, thereby creating a frictional pull on the line. Not only does it add weight to the ascending scale like a chain around a prisoner’s ankle, but it also functions like an echo of the opening at the end of the symphony, albeit in a completely different expressive register. In the first instance, being in the lowest instrument, this rhythmic notation acted in a way as an impediment to the forward motion of the line. At the end, the syncopation or pulsation has shifted upward, away from the bass line. Here, the Bass thoroughly ‘free’ of shackles slowly swings on the beat while the rest of the strings gently rub against it.

The passage has harmonic significance in that it brings to a close the “flat-ward” sway of Ab and Eb over the piece, and represents a “laying to rest” of two of the pitches that caused the initial harmonic disruption in m.3. The seismic tremors caused by this disruption are sensed over the entirety of the piece. As was mentioned in Chapter II, much of the piece’s harmonic argument has to do with the playing out and resolution of the opening’s Ab minor chord. By way of aside, it bears mentioning that the composer had considered at some point a different final cadence, one that employed the pitches of this Ab minor sonority (Example 5.12).

Example 5.12: HUL 0359/20



The chord in the third bar, let us call it a F7b5, uses all the pitches of the disruptive Ab minor sonority. One can conjecture that Sibelius felt it was not sufficient

merely to restate the pitches vertically.¹⁶ The chord itself and its tonal area needed to be uttered, prolonged and resolved one last time for the piece to cadence convincingly in C major. And it is not insignificant that Sibelius chose to revisit Ab through its parallel major. In these *Valse triste* bars, the grip of Ab is softened through the use of the parallel major (Ab major) and the aforementioned gentle rocking figure. Once the disruptive pitches have been ‘laid to rest,’ the music turns thoroughly diatonic—in this case, to the purity of C major, all the white keys on the piano. The avoidance of the pitch Cb through this foray into Ab major withholds the resolution of this pitch, whose reinterpretation as B enables the final String gesture: the B-C resolution.

THE CIRCLING MOTIVE AND ORGANIC UNITY/CONTINUITY

In my beginning is my end.¹⁷

As we have seen throughout this paper, the circling motive has such a pervasive influence on the material and flow of the piece that it might even be termed circling impulse. In the preceding section, we glimpsed Sibelius revisiting one last time the Ab-G-F# form of the motive. In the foregoing section, we will look at the organic unity provided by Sibelius’s handling of the motive in its D-C-B form to reveal that the final form of the ending was in fact contained in the DNA of the piece—the unfolding of its theme—and can be traced back to the opening bars.

¹⁶ It is also possible that this sketch was merely ‘shorthand’ for the composer and that he never had any intention for chords to last merely as notated.

¹⁷ T.S. Eliot quoting Guillaume de Machaut in "Four Quartets," in *Collected Poems: 1909-1962*, 173-209 (New York, San Diego, London: Harcourt Brace & Company, 1991), 182.

Aspects of the Circling Motive

The excerpts listed in Example 5.13 provide an overview of the composer's handling of the figure at various points of the symphony.

Example 5.13: The Circling Motive

Example 5.13a: mm.94ff

Oboe 1
mp
mp
p

Clarinet 1
mp

Cello
mp
mf

Example 5.13b: mm.162-163

ppp
Doublebass

Example 5.13c: mm.244-246

Violin 1
rfz
poco f
mf

Example 5.13d: mm.487-488

Violin 1
mf

Example 5.13e: mm.522-525

Violins
f
ff

Violas & Cellos
ff
f
ff

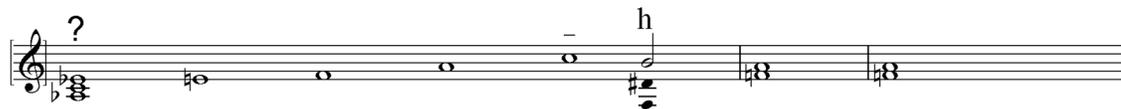
In all cases, the dissonant pitch (B) occurs on a strong beat and is prolonged in time, while the resolution (C) occurs on a weak beat and is deemphasized. In the

composer's rewriting of the ending, we truly get a glimpse of him listening attentively to the needs of his themes, as he himself said. Thus, for the final cadence, he realizes that he must bring back the circling motive and stretch it or extend it over time (Example 5.13e). To communicate release from the motive's maddening self-enclosure, he breaks it apart and crescendo through the resolution to C into the succeeding silence, thereby depicting in most poignant terms a sense of being set free.

The Beginning

The excerpt quoted below (Example 5.14) represents the opening of the symphony at an earlier compositional stage. The material comes from the final page of the sketchbook HUL 0359. The Ab chord that follows the scalar ascent is major not minor. In shorthand, Sibelius notates the rise to C and, seemingly, underlines the 'rightness' of the pitch B sounding simultaneously with C by writing the pitch's name above the line (H in German and Scandinavian countries is B natural). So far as I can tell, this is a unique instance of Sibelius writing a pitch's name in these sketches. It is as if he is saying to himself: "Yes, this is it! This is what we need!"

Example 5.14: HUL 0359/28



Alex Ross relates a similar occurrence in Bruckner's autograph score to his own valedictory symphony, the Ninth, where he "writes 'gut' over a weird harmony

combining F major with the note B, as if he were saying to posterity, ‘Yes, this is what I want’.”¹⁸ Surprisingly similar sonorities!

The melding or overlaying of sonority in m.6 of the final version of the symphony (Example 5.15)—F major in the Woodwinds and Horns, B-D# (an enharmonic spelling of Cb-Eb) in the Strings—hints early on in the piece at the centrality of B and C’s struggle to vie for primacy. The C in the first Horn rings out into the succeeding silence (not unlike the ending); although it is answered tenderly, perhaps somewhat timorously, by the Flute in the same register one bar later, one could say that the C-B tension of this opening rings on in the listener’s ear and casts a spell on his or her overall experience of the unfolding of the piece until the tension is resolved at the end.

Example 5.15: mm.1-7

By resolving the B downward and leaving the D# unresolved, Sibelius denies these tendency tones their ‘proper’ resolution—one that they will not receive in full until the final bars of the piece. But Sibelius’s voice-leading in mm.6-7 is so carefully controlled that it gives the illusion of resolution. The B-A descending line in the Violins crescendos into the silence of m.7. However, as is obvious from Example 5.15, it could

¹⁸ Alex Ross, "The Stone Carver," *The New Yorker*, August 1, 2011, 75.

be said that it is taken over by Flute II, while the C of Horn I is answered by the D of Flute I. The same material (D#-B) stated quasi-canonically an octave below in the Violas and Cellos crescendos into a quarter rest and collapses inward to F-A.

Once F major is reached in m.5 beat 2, it is essentially prolonged through mm.8-9. Thus, the sonority in m.6 (D#-B over F major) is coloristic in nature since it does not behave functionally. Its striking dissonance is softened by Sibelius's careful orchestration and subtle control of dynamics, and is turned into a startling harmonic event. It is a wondrous and unique event—the sonority as such never recurs in the piece. Let us for a moment examine it. Upon closer look, its relatedness to the C11/9 *stylem* becomes apparent (Example 5.16). Sibelius masks the relation in four distinct ways: by withholding the 9th (G in this case), by resolving the 11th (B) downward to A, by revoicing the chord—the fifth being placed in the uppermost voice to create the C-B m2 dissonance—and by allowing the dyad only gradually to emerge—it starts *p* on an off-beat and crescendos to *f*.

Example 5.16



Having claimed the relatedness of these two sonorities, we can safely further assert that the D#-B dyad anticipates and is a transposed form of the Bb-F# dyad at mm.503ff. This sonic echo is far less obvious, but is there if only latently sensed. In mm.5ff, F major is stated, then the dyad is overlaid upon it, whereas at the end, the dyad is first stated alone and only two bars later is it conjoined to the C chord to which it

belongs. Thus a chiastic structure is apparent. Such structure is operative at a further level. In effect, if one takes m.6 and places it alongside mm.522-525, one notices that m.6's canon is answered chiastically in m.522: Violas and Cellos are answered by Violins. Furthermore, the B left unresolved in both octaves in m.6 is resolved not canonically but homophonically at the end, thereby further strengthening the sense of resolution.

One might add that, if one looks at the first utterance of the Trombone Theme, one will notice that the ending is in some sense contained *in nuce* in the theme itself (see bracketed notes in Example 5.17).

Example 5.17: mm.60ff

The musical score for Example 5.17, mm. 60ff, is presented in two systems. The first system features two staves: the upper staff is for Trombone I and the lower staff is for Horn I + Woodwinds. The time signature is 3/2. The Trombone I part begins with a melodic line that includes a triplet of eighth notes. The Horn I + Woodwinds part enters with a melodic line marked *poco f dolce*. The second system continues the Trombone I part, which includes a triplet of eighth notes and a dynamic marking of *dim.* followed by *cresc.* and *tfz*. The system concludes with a dynamic marking of *p*.

THE EXPRESSIVE TENOR OF THE FINAL MEASURES

Well, the end of the Seventh Symphony is a very bleak affair. After the hurricane, the wind screeching through the music, Sibelius finally begins to pray, but the undertakers are already there. The last bar is like closing the coffin lid. But then think of the trombone tune: it gets smashed to pieces during the piece. It's as though all human ideas are doomed to the most appalling failure.

It has to be dark, almost mahogany-colored. It's hair-raising. The violin pizzicato D [bar 521] is the end of the world. In the final chord [of the Seventh Symphony], Sibelius writes the strings *fortissimo*, and then the brass *fortissimo* but *diminuendo*, but that doesn't seem to work. It withdraws support, and no amount of strings can compensate for the loss of the brass at that point. I alter the final slightly, by not allowing the brass to fade away too far. They drop down so that the strings can be heard, but then come back up again. It sounds more final that way.¹⁹

With these evocative words, Sir Colin Davis reveals a shocking lack of trust that he is not the only one to share regarding the enigmatic end of the Seventh Symphony. Neither Serge Koussevitzky who made the first recording of the piece in 1934 nor Eugene Ormandy who may well hold the record for total number of performances could quite admit that the ending obtained as notated in the score. Both conductors, who were early champions of the Finn, add a Trumpet to strengthen the Violin line at the end (D-C and B-C). Others have shown varying levels of mistrust of the composer's wishes thereby showing their lack of confidence in his poetic genius. Mravinsky in his recording adds Trombones to the Cello line—at least this is what my ear perceives. The choice is at least a little more cogent given the significance of that instrument for the symphony. Still the result falls flat to my ear, simply because Sibelius's remarkable choice is not trusted.

I have not written this criticism to dismiss such brilliant musicians, but merely to make a point about the ending, namely that Sibelius had experimented with these very options himself and jettisoned them. And it is here that we must revisit the composer's

¹⁹ Daniel M. Grimley, "Performing Sibelius: Sir Colin Davis and Osmo Vänskä in conversation with Daniel M. Grimley," in *The Cambridge Companion to Sibelius*, ed. Daniel M. Grimley, 229-242 (Cambridge: Cambridge University Press, 2004), 232 and 234-5.

two antecedent attempts at bringing the symphony to a close. In effect, the First Ending closes the piece triumphantly, while the Second somewhat more enigmatically with the Tutti C major *ffz* chord lasting a 1/4 note rams headlong into a wall. Here, the expressive tenor is difficult to decrypt: Does it spell a final desperate outcry, raging fury or utter abject failure? Possibly all three, but it is difficult to discern. Regardless of how these alternative endings are to be interpreted, the important information that can be gleaned from these manuscript materials is that Sibelius chose or felt compelled to set down a final gesture that was not only far more poetic but also more organic. In William Pavlak's words quoted above, "the Symphony's culmination needed to be deduced from its inherent syntactical and semantic content."²⁰

As is plain to the eye and was described above, the dynamics are carefully graded in these final bars. Trumpets, Trombones and Timpani diminuendo to *mf*, and the Woodwinds and Horns hold *ff*, while the Strings crescendo to *ff*, ringing out into the succeeding silence. The gesture is highly visual in nature and spells, at least to my ear, a sense of taking flight, of being released, borne aloft. It is the simultaneity of these contrary events—dynamic "stasis," diminuendo and crescendo—that spells such a gesture. Alex Ross writes: "In the last bars, the note B aches for six slow beats against the final C-major chord, like a hand outstretched from a figure disappearing into light."²¹ I would venture to say that the hand is reaching or being pulled toward the light. Thus in some sense, it is less the B thrusting toward C and the subsequent silence than the silence exerting a magnetic pull on the whole of the line. Perhaps it is better to say that the

²⁰ Pavlak, 245,

²¹ Alex Ross, "Apparition from the Woods: The Loneliness of Jean Sibelius," in *The Rest Is Noise: Listening to the Twentieth Century*, 157-177 (New York: Farrar, Straus and Giroux, 2007), 169.

moment is a mix of both. That the chthonic and the heavenly or spiritual exert contrary forces but eventually work in consort to enable release is one of the ways in which this ending is so deeply poignant. In the Second Ending, it is human agency thrusting toward C and being met by void, while, in the First Ending, it is simply blind triumphalism. Here, the balance is more delicate, but also more clear-eyed—the gesture more ambiguous and ‘felt’, at once more human and more sacred. The event registers as yearning transfigured.

Alex Ross’s words about Bruckner’s Ninth Symphony could well be used for Sibelius’s Seventh: “At the end of his [compositional] life, [he] backed away from grandiose affirmations; like any struggling soul, he suffered fear and doubt, and in the [Seventh] he managed to encompass not only a huge musical architecture but also an agonized interior world. The result, paradoxically, is even more godlike than before.”²²

²² Alex Ross, "The Stone Carver," *The New Yorker*, August 1, 2011, 75.

CHAPTER VI

EPILOGUE: “BEFORE THE FACE OF GOD”

[These] symphonies of mine are more in the nature of professions of faith than my other works.¹

A symphony is not just a ‘composition’ in the ordinary meaning. It’s rather a confession of faith at different stages of one’s life.²

If one interprets the first movement of the Fourth Symphony as symbolizing a struggle to victory, from darkness to light, from nothingness to life, or from turmoil to serenity (somehow all the same poetic idea), then this idea is not really an extra-musical symbol: it is intrinsically part of the compositional idea [...].³

In the previous chapter, we ended with the suggestion that the final gesture of the symphony, the last occurrence of the circling motive split apart, evokes poetically the idea of release—a spiritual or sacred dimension is invoked. In this Epilogue, I will seek to touch upon aspects of the sacred in the Seventh Symphony by delving into the symbolic and semantic levels: “Before the Face of God.” Sibelius’s own words and Edward Laufer’s perceptive comments about the Fourth Symphony, as quoted above, will remain at the forefront of our thinking.

When speaking about the difficulty of composing, Sibelius compared the task to Jacob’s wrestling with the angel.⁴ The reference is to the story found in Genesis 33:22-33, which states: “a man wrestled with Jacob until daybreak.” Though injured by “the

¹ From a letter dated 20 May, 1918, quoted in Karl Ekman, *Jean Sibelius: His Life and Personality*, trans. Edward Birse (London: C.F. Roworth Ltd., 1936), 239.

² Sibelius diary entry, 5 November 1910, quoted in Glenda Dawn Goss, *Sibelius: A Composer's Life and the Awakening of Finland* (Chicago: The University of Chicago Press, 2009), 422.

³ Edward Laufer as quoted in Timo Virtanen, *Jean Sibelius, Symphony No.3: Manuscript Study and Analysis* (Helsinki: Sibelius Academy, 2005), 124.

⁴ “My symphonies have been like Jacob wrestling with the angel. But now they are as they should be.” In personal recollections by Sibelius's secretary, Santeri Levas, 1960, as quoted from *Jean Sibelius in His Own Words*, “About his own compositions,” http://www.sibelius.fi/english/omin_sanoin/ominsanoin_17.htm, (accessed February 13, 2012).

man” who has been unwilling to reveal his identity, Jacob refuses to let go of him until he blesses him. Only after “the man” has departed does Jacob realize that he had been fighting with none other than God or God’s emissary. He then names the place of the struggle Peniel (“The face of God” in Hebrew) “for I have seen God face to face, and yet my life is preserved.”

Given Sibelius’s words about his symphonies being “professions of faith” and the approach to the Trombone Theme in the Seventh (mm.52ff) needing to be played as if “before the face of God,” one is tempted to entertain that the composition is reflexively dealing with itself. It is about the act of composing, of creating, seen almost as a sacred rite or ritual. Just as the tone poem *Luonnotar* had been about the creative process itself, so perhaps this piece could be seen as a continuance of that expression. It is thus plausible to imagine that the composer is expressing in musical terms what it was like for him to compose. When the compositional process was smooth, Sibelius spoke as if he had been in direct contact with the Almighty. When he struggled, he was in utter despair.

While the piece may have to do with the compositional process, at a more fundamental level, what the Seventh is about is yearning—yearning for connection and reconciliation with the sum of his person, yearning for deliverance from whatever spiritual, emotional or social shackles bound him: depression, alcoholism, fear of death, financial problems, the recent losses of his friend Axel Carpelan and his dear brother Christian, his sister Linda being confined to a mental institution, his own failings as a husband and father, etc.

Sibelius was brought up a strict Lutheran household where sin and guilt seem to have been underlined over the Love of God. In spite of his having distanced himself from

his stiflingly oppressive religious background, he did not abandon the idea of the Holy, the Sacred—he himself said: “How a man can get along without religion I can’t understand,” adding that “[The] essence of man’s being is his striving after God.”⁵ Furthermore, there are many instances from conversations to journals where he references God in a deistic or theistic sense, without expressing adherence to any particular creed.⁶

Naturally each one of us has his own concept of God. I have always found that the Almighty reveals Himself to me most clearly through my musical understanding, in that wonderful artistic logic that I seldom notice as I compose but can recognize afterwards—when the composition is finished.⁷

Thus, one could potentially say that Sibelius absorbed the essence of the religious ideas and narratives of his youth, and transmuted them into his own poetic musical narratives and utterances. One of the main ways in which one sees and hears this remnant of his background is in the presence of chorales in his music.

Throughout his symphonies, tone poems, and incidental music, Sibelius regularly quotes chorale-like or motet-like passages that sound like religious music of a previous era.⁸ These function as light in the midst of utter darkness, radiating glowingly if

⁵ Levas, 44.

⁶ One such conversation reveals that the composer was not unfamiliar with theological discourse. “‘Christ must have been a wonderful man,’ at which point he suddenly fell silent and laughed to himself. ‘I would never have dared to say that in my parents’ house. My mother knew nothing worse than that one should deny the divinity of the Savior.’” Levas, 45-46.

⁷ Levas, 46.

⁸ Some examples would be: Symphony No.2 (Movement 2, so-called “Christus” passage in F# major); Symphony No.3 (Finale); Symphony No.4 (Movement 3); Symphony No.6 (the Palestrina-like opening for the piece and the chorale in the Finale); *Night Ride and Sunrise* (at the end, possible connection with a “Christus” theme as suggested by Virtanen: see Timo Virtanen, *Jean Sibelius, Symphony No.3: Manuscript Study and Analysis* (Helsinki: Sibelius Academy, 2005); the stirring “Andante Festivo.” The latter piece was obviously dear to the composer as he reused it, albeit transposed to C major, in a later piano composition, Op.103/1 (The Village Church), see Glenda Dawn Goss, *Sibelius: A Composer's Life and the Awakening of Finland* (Chicago: The University of Chicago Press, 2009), 423.

evanescently (cf. the Fourth Symphony's bleak third movement). In most cases, these chorales are mere fragments and none is based upon a pre-existing melody, rather they have a sonic trait that manifests their filiation. In the Seventh, there is the long String chorale (mm.22-50), which as we suggested in Chapter III has the quality of a prayer. The Trombone Theme itself, at least in its first incarnation (mm.60ff), has a hymnic character. There is a lustral quality to these chorales that bespeaks comfort, purity (without the moralistic connotations), presence.

By bringing these elements of Sibelius's language to the fore, I am seeking to highlight the spiritual core at the center of his music, which is not accidental and is in fact crucial to understanding its meaning. I am not intimating that Sibelius was a Christian, or even a religion-less Christian—"deeply spiritual, but not religious," to use a contemporary coinage, might more aptly describe him, though he was a Freemason. Rather I am suggesting that there was something that he kept from his upbringing, albeit in a transmuted or transfigured form, that he found deeply affecting and comforting.

Turning specifically to the Seventh Symphony, religious tropes are often used to describe metaphorically the impact of the work: Murtomäki refers to the "sacral trombone theme,"⁹ Koussevitzky to "Sibelius's Parsifal."¹⁰ Simon Vestdijk has stated that, "by its spiritual dimension and artistic mastery, the Seventh is 'one of the greatest eschatological documents in European music.'"¹¹ Vestdijk's words, which first seemed

⁹ Murtomäki, *Symphonic Unity*, 293.

¹⁰ Serge Koussevitzky, as quoted by Dr. Ilkka Oramo in program notes for the Los Angeles Philharmonic: <http://www.laphil.com/philpedia/piece-detail.cfm?id=450> (accessed 3/10/2012).

¹¹ Vestdijk quoted in Marc Vignal, *Jean Sibelius* (Paris: Editions Fayard, 2004), 897. Translation is mine.

bloated to me, have over time acquired a positive resonance. We shall now deal with their relevance.

Eschatology (eschatos = end or final) in Christian Theology has to do with matters pertaining to End Times when there will be a summation of all things, and is related to Apocalyptic. Apocalyptic literature in the Bible and other religious sources is born out of a crisis in the present and deals with the revelation of what will succeed this period of crisis. “Apocalypstein” in Greek means to reveal or unveil. The thrust of apocalyptic literature is to depict—in language that is visionary and poetical—the redemption and liberation that will be in “final” times. Invariably the trajectory is from darkness and destruction to light and restoration/redemption. Utterance is not literal, but highly metaphorical and symbolical.

In order to understand the symbolism of the Seventh Symphony, in particular the choice of the Trombone for the main voice, we must mention a few apocalyptic texts: 1 Corinthians 15:51-55, 1 Thessalonians 4:16, Matthew 24:31, Revelation 11:15-19. In Luther’s German Bible (1545) and the Swedish Bible (1917), likely akin to what the Swedish-speaking Sibelius would have known,¹² the word that is translated in English as “trumpet” is translated as “trombone”—“Posaune” in German and “basun” in Swedish.¹³ Exactly what that instrument was in Luther’s time is beside the point; what is significant is the use of the word. The translational trend was clearly initiated by Luther and followed by his Scandinavian disciples, for all the texts listed above reveal the same

¹² “The Good Book read by the Sibelius family had been translated into the language of the household by disciples of Martin Luther, Olaus Petri (1493-1552) and his brother Laurentius (1494-1573). The Petri version of the Bible was in use in Finland right up to 1907, when the Gustaf V translation appeared.” Goss, *Sibelius*, 21.

¹³ The word is “salpiggos” in the original Greek text or “tromba” in the Vulgate, the Latin translation of the Bible.

discrepancies between English and German/Swedish. While a look at all the texts would be illuminating, it is with the first (1 Corinthians 15:51-55) that we will concern ourselves since it is most directly relevant to our purpose. This text is particularly familiar for its settings by Handel in Messiah's Bass recit/aria "Behold I Tell You a Mystery / The Trumpet Shall Sound," and Brahms in movement VI of his Deutsches Requiem, "Siehe, ich sage euch ein Geheimnis...zu der Zeit der letzte Posaune."

Considering the composer's background, it is quite possible, even likely, that he had more than a passing familiarity with the Bible. Furthermore, given the conservatism of the family's religious practice, it is also conceivable that eschatological texts and related matters were the subject of conversation in the Sibelius household.¹⁴ It is therefore not implausible that these texts were familiar to him. The Corinthians passage would have at least been known to him through the aforementioned Handel and Brahms pieces if not directly through reading of the Holy Writ.

The 1 Corinthians 15 passage reads as follows:

⁵¹Listen, I will tell you a mystery! We will not all die (sleep), but we will all be changed,
⁵²in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised imperishable, and we will be changed. ⁵³For this perishable body must put on imperishability, and this mortal body must put on immortality. ⁵⁴When this perishable body puts on imperishability, and this mortal body puts on immortality, then the saying that is written will be fulfilled:

"Death has been swallowed up in victory."

⁵⁵"Where, O death, is your victory?

Where, O grave, is your sting?"

It is not necessary to deal with the theological details of the text. But given what I have brought to the fore about the composer's depicting a 'taking flight', the connection of this text with the end of the symphony seems inevitable. One may legitimately ask

¹⁴ Glenda Dawn Goss reports that letters between Sibelius's mother Maria and a relative are chock full of biblical quotations from the Psalms, the book of Daniel (an early apocalyptic text), 1 Timothy, 1 John, etc. Goss, *Sibelius*, 20.

though: is it truly tenable that Sibelius is expressing in his own way what might occur after death, a re-uniting with the Deity? Could this piece therefore be a continuance of the Resurrection theme that Timo Virtanen purports is potentially at the heart of the Third Symphony, also in C major?¹⁵

It will be recalled that, in the final pages of the Third's Finale, the chorale that has been at the core of the movement is heard one last time over a 27-measure C-tonic pedal and a 17-measure hypnotically pulsating B-C ostinato in the Strings. The symphony closes in a downward arpeggiation of a C major chord: sol-mi-do. Given the presence of the B-C kernel at the end of both symphonies, the aforementioned narrative connection is conceivable. But one could perhaps more broadly aver that Sibelius arrogates the biblical narrative and distills its essence—its symbology (the Trombone) and ideational level (resurrection/transfiguration)—translating it into his own musical mythopoetic world. Here the Trombone signals an Epiphany, a moment of Encounter with the Divine, and the idea of resurrection is itself vividly transfigured into musical terms that powerfully convey a sense of release into Light, the Beyond, the Infinite—call it God if you will. That there is a spiritual core to this piece and to its ending is undeniable.

Glenda Dawn Goss writes:

And he gave the most unforgettable role to the trombone, whose historical associations powerfully evoke the mysteries of religion and the supernatural. When its deep-toned pronouncements make their sonorous entrances—a mystical three in all—no one with any religious instruction of any kind can doubt that they have heard a voice from another world.¹⁶

¹⁵ Timo Virtanen, *Jean Sibelius, Symphony No.3: Manuscript Study and Analysis* (Helsinki: Sibelius Academy, 2005).

¹⁶ Goss, *Sibelius*, 422.

One of the most striking features of the “mystical” Trombone Theme to me is its protean quality. I mean by this that the instrument itself, as symbolic of the Divine, weaves its way seamlessly through the feature: appearing suddenly, then almost imperceptibly disappearing—as was mentioned in Chapter I, the theme is essentially a composite line shared by a number of instrumental groups. I find this to be profoundly and stirringly close to the experience anyone may have of connectedness to the heart of things, the Divine. It is ever fleeting—appearing, almost announced, out of nowhere, then painfully vanishing only to reemerge poignantly at the most astonishing time. Indeed, the Trombone emerges from the texture, one might even say pierces through it, only to fade or recede confoundingly into the background.

In the Seventh, the first moment of Encounter or Epiphany occurs in mm.60ff. The first four measures, essentially a prolonged C major chord, are a beautifully controlled evocation of stillness in motion. Sibelius could well have simply had the orchestra sustain a C major chord. Instead, to give the simultaneous sense of motion and stasis—a sense of Eternal Now—he orchestrates the bass line as follows (Example 6.1):

Example 6.1

The musical score for Example 6.1 shows the bass line for six instruments: Bassoon, Trombone 2, Trombone 3, Timpani, Violoncello, and Double Bass. The music is in 3/4 time and consists of four measures. The Bassoon part starts with a forte (*f*) dynamic and features a melodic line with slurs. Trombone 2 and Trombone 3 parts start with a mezzo-forte (*mf*) dynamic and feature a similar melodic line. The Timpani part starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern with slurs. The Violoncello part starts with a forte (*f*) dynamic and features a melodic line with slurs. The Double Bass part starts with a forte (*f*) dynamic and features a melodic line with slurs. Dynamics change from *f* to *mf* in the first measure, to *dim.* in the second measure, and to *p* in the third measure.

As is evident, the bass spells a C chord, but it is ever in rotational motion. It is like the earth rotating round its axis. One is reminded of T.S. Eliot's words: "the light is still / At the still point of the turning world."¹⁷

The second Trombone Theme in C minor reaches into dark territory. As mentioned in Chapter II, the Trombone is here trapped in the D-C fragment of the circling motive, unable to reach up to E or Eb. This section might be described most acutely as the Jacob-wrestling-with-the-Angel section. The final Trombone Theme, once again in C major, leads to the harrowing and catastrophic events of mm.487ff. The mirror of ultimate Encounter reflects back an image that it is difficult to accept: the ashes and dust of one's life. But the narrative does not end here. The Encounter at the core is loving and merciful.

It is here, after the *Affettuoso*'s sighs, that *Stylisms B* and *A*, in that order, are conjoined. One might say that this symbolizes clear-eyed acceptance of the path taken and reconciliation with the sum of one's life. If the *Valse triste* quote is indeed a reference to Death, then the final gesture, the flight into light and the great silence—the silence is notationally part of the piece—could well suggest an awakening from death to new life: "Death and Transfiguration."¹⁸

In closing, I would add that, in writing this document, I have found my own process matching to a great extent Sibelius's own compositional process. I am here referring to the mosaic-like construction where all the material seems to have been cast on the floor for discernment of proper concatenation. As anyone writing about music, I

¹⁷ Eliot, 180.

¹⁸ It is interesting that the Richard Strauss tone poem, *Tod und Verklärung*, is in the same key: C major.

have been confronted with the inexhaustibility of the piece and been reminded time and again that its core cannot thoroughly be translated into words.

[..] Words strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision, will not stay in place,
Will not stay still.¹⁹

These words would have found favor with the great Finn. Meaning indeed occurs in the event of performance—truly “before the face of God.”

¹⁹ T.S. Eliot, 180.

APPENDIX

PERFORMANCE HISTORY

The two-part appendix of the paper deals with performance history of the Seventh Symphony. In the foregoing two tables, it will be easily noticed how little the piece has been performed by some of the major orchestras of the world outside of the composer's homeland.¹ At a deeper level, in assembling a selected compendium of performances revealing entire programs, I hope to provide my colleagues in the field with a potentially valuable resource for the imaginative programming of this singular work.

In all, there are 24 orchestras from the US, the UK, Germany, Austria, the Netherlands, Finland, Norway and Sweden, represented here in a total of 416 programs. Many of the parties I contacted were extremely gracious and responded to my queries promptly, eager to be of assistance. I have acknowledged each person who was helpful to me in this task at the top of this paper in my acknowledgements.

It must be stated that the information contained here, while thorough, does not pretend to be exhaustive. Indeed, some of the orchestras were unable to provide complete performance history either because the information had been lost or inadequately recorded, or because personnel limitations prevented them from undertaking such work. Finally, a small group of significant ensembles were altogether unresponsive to my queries. Thus, I have incomplete histories for the following: Hallé Orchestra, London Symphony Orchestra, Royal Philhamonic Orchestra, Finnish Radio Symphony. I have all the (recorded) performance dates but no program information for the following: City of

¹ To cite two examples: the New York Philharmonic and the Chicago Symphony have each performed the piece a mere 10 times.

Birmingham Symphony Orchestra, Lahti Symphony, Philadelphia Orchestra. For all other ensembles, the information is complete. By nature of the project, it cannot help but be a work in progress—perhaps to be turned into an online resource.

The first table (Appendix A) provides information about premières of the piece and is organized chronologically. The second far more extensive table (Appendix B) presents the stated performance history and is organized alphabetically by orchestra. For each orchestra, the information is given in chronological order. Unless otherwise noted, information was gleaned through direct contact with the archivists or librarians of the stated ensembles.²

As mentioned, the reports do not claim to be exhaustive. In spite of the incomplete nature of the information, there is still much to be gleaned. It is hoped that the resource may prove to be interesting information for conductors as they ponder programming the symphony.³

² Kari Kilpeläinen's critical commentary to the New Critical Edition published by Breitkopf & Härtel provides an excellent summary of early performance history and reception in Scandinavia. Further information can also be found in Erik Tawaststjerna's massive biography of the composer (volume III of the English translation by Robert Layton) and also in Marc Vignal's excellent recent biography of the composer (one of the rare works in French,). Furthermore, Appendix C to Laura Jean Gray's doctoral dissertation "*The Symphonic Problem*": *Sibelius Reception in England Prior to 1950*" provides an excellent resource for performance history by select orchestras in the UK through 1993. For each of these works, see bibliography for exact reference.

³ A study of such trends would be something for a separate paper. Analysis of performance trends would also be interesting in that it would reveal the ebb and flow of Sibelius being in and out of favor with performers. Such studies also go beyond the bounds of the present paper. One final note, the omission of French orchestra may seem odd given that I am fluent in French. However, given that Sibelius's music has never taken hold on French soil, I elected not to contact any French ensembles. It is possible that the winds may have started to turn there.

APPENDIX A: PREMIERES IN CHRONOLOGICAL ORDER

Orchestra/Conductor	Date Performed	Composer	Program
Royal Stockholm Philharmonic Orchestra			
Sibelius, Jean	3/24/1924	Sibelius, Jean	Symphony No.1, E minor, Op.39
		Sibelius, Jean	Violin Concerto, D minor, Op.47
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105 WORLD PREMIERE PERFORMANCE</i>
Gothenburg Symphony			
Rangström, Ture	11/5/1924	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Kuula, Toivo	Trälens Son, Symphonic Legend
		Madetoja, Leevi	Österbottnisk rapsodi
Philadelphia Orchestra			
Stokowski, Leopold	4/3/1926, 4/4/1926, 4/5/1926	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Boston Symphony Orchestra			
Koussevitzky, Serge	12/10/1926,	Bach, C.P.E. (<i>transc. Maximilian Steinberg</i>)	Concerto for Orchestra, D major
	12/11-16/1926	Stravinsky, Igor	The Firebird: 1911 suite, plus Berceuse (Lullaby), plus closing sections
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Sibelius, Jean	Finlandia, Op.26

New York Philharmonic Orchestra

Klemperer, Otto	1/13/1927, 1/16/1927	Brahms, Johannes	Academic Festival Overture, Op.80
		Mozart, W.A.	Piano Concerto No.21, C major, K.467
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Stravinsky, Igor	Suite No.2 for Small Orchestra
		Strauss, Richard	Salome: "Dance of the Seven Veils," Op.54

Helsinki Philharmonic Orchestra

Kajanus, Robert	4/25/1927	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Sibelius, Jean	Tapiola, Op.112
		Sibelius, Jean	Rakastava, Op.14
		Sibelius, Jean	The Tempest: Overture, Op.109

Oslo Philharmonic

Grüner-Hegge, Odd	10/1/1931	Dvořák, Antonín	Carnival Overture, Op.92
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Atterberg, Kurt	Eleven
		Palmgren, Selim	Piano Concerto No.2
		Rimsky-Korsakov, Nikolai	Capriccio espagnol, Op.34

Hallé Orchestra

Harty, Sir Hamilton	12/10/1931	Bax, Arnold	Overture to a Picaresque Comedy
		Beethoven, Ludwig van	Piano Concerto No.4, G major, Op.58
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Franck, César	Symphonic Variations for Piano and Orchestra
		Mussorgsky, Modest	Pictures at an Exhibition

London Symphony Orchestra

Harty, Sir Hamilton	10/9/1933	Handel, G.F. (<i>arr. Sir Hamilton Harty</i>)	Concerto for Orchestra, D major
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Mozart, W.A.	Divertimento No.17, D major, K.334: Allegro, Variations and Rondo
		Berlioz, Hector	Le Corsaire: Overture, Op.21
		Delius, Frederick	The Walk to Paradise Garden
		Kodály, Zoltán	Háry János: Suite

Concertgebouw Orchestra

Walter, Bruno	10/21/1934	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Tchaikovsky, P.I.	Violin Concerto in D, Op.35
		Mussorgsky, Modest (<i>orch. Ravel</i>)	Pictures at an Exhibition

Chicago Symphony Orchestra

Harty, Sir Hamilton	1/27/1936, Milwaukee concert	Handel, G.F. (<i>arr. Sir Hamilton Harty</i>)	Royal Fireworks Music: Suite
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Haydn, F.J.	Symphony, B-flat
		Dvořák, Antonín	Symphony No.9, E minor, Op.95, "From the New World"

Los Angeles Philharmonic

Klemperer, Otto	11/3/1938, 11/4/1938	Mozart, W.A.	Die Entführung aus dem Serail: Overture, K.384
		Mozart, W.A.	Violin Concerto No.4, D major, K.218
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Schumann, Robert	Violin Concerto, D minor
		Haydn, F.J.	Symphony, D major (B&H No.5), Op.93 ?

San Francisco Symphony

Beecham, Sir Thomas	1/3/1941, 1/4/1941	Delius, Frederick	Summer Night on the River
		Bizet, Georges	La jolie fille de Perth: Suite
		Handel, G.F. (<i>arr. Sir Thomas Beecham</i>)	The Faithful Shepherd (Il Pastor Fido): Suite
		Mozart, W.A.	Symphony No.31, D major, K.297, "Paris"
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Minnesota Orchestra

Mitropoulos, Dimitri	1/24/1941	Mozart, W.A.	Symphony No.35, D major, K.385, "Haffner"
		Bloch, Ernest	"Schelomo," Hebraic Rhapsody for Cello and Orchestra
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Schmitt, Florent	The Tragedy of Salome, Op.50

Cleveland Orchestra

Szell, George	3/18/1948, 3/20/1948	Barber, Samuel	The School for Scandal: Overture, Op.5
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Beethoven, Ludwig van	Violin Concerto, D major, Op.61

National Symphony Orchestra

Mitchell, H.	2/1/1949, 2/2/1949	Mozart, W.A.	Die Entführung aus dem Serail: Overture, K.384
		Beethoven, Ludwig van	Symphony No.4, B-flat major, Op.60
		Wagner, Richard	Concertino for Harp and Orchestra
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Lahti Symphony

Similä, Martti	1/23/1952	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
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Berlin Philharmonic

Barbirolli, Sir John	1/18/1961, 1/19/1961,	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
	1/20/1961	Beethoven, Ludwig van	Piano Concerto No.3, C minor, Op.37
		Brahms, Johannes	Symphony no.2, D major, Op.73

Baltimore Symphony Orchestra

Silverstein, Joseph	10/28/1982, 10/29/1982,	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
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Vienna Philharmonic (premiere may have occurred in 1949, see prose)

Bernstein, Leonard	10/1/1988, 10/2/1988 - program order uncertain	Mozart, W.A.	Symphony No.25, G minor, K.183
		Mahler, Gustav	Kindertotenlieder
		Bernstein, Leonard	Prelude, Fugue and Riffs
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Leipzig Gewandhaus Orchestra

Blomstedt, Herbert	1/31/2002	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Bruckner, Anton	Symphony No.5, B-flat major

APPENDIX B: PERFORMANCE HISTORY BY ORCHESTRA

Orchestra/Conductor	Date Performed	Composer	Program
Baltimore Symphony Orchestra			
Silverstein, Joseph	10/28/1982, 10/29/1982,	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Curry, William Henry	1/6/1983	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Dausgaard, Thomas	6/12/2008, 6/13/2008,	Sibelius, Jean	En Saga, Op.9
	6/14/2008, 6/15/2008	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Rachmaninov, Sergei	Piano Concerto No.3, D minor, Op.30
Berlin Philharmonic			
Barbirolli, Sir John	1/18/1961, 1/19/1961,	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
	1/20/1961	Beethoven, Ludwig van	Piano Concerto No.3, C minor, Op.37
		Brahms, Johannes	Symphony no.2, D major, Op.73
Karajan, Herbert von	9/21/1967	Bach, J.S.	Brandenburg Concerto No.1, F major, BWV 1046
		<i>Sibelius, Jean</i>	<i>Symphony no.7, C major, Op.105</i>
		Tchaikovsky, P.I.	Piano Concerto No.1, B minor, Op.23
Davis, Sir Colin	6/19/1976, 6/20/1976	Schubert, Franz	Symphony No.4, C minor, D.417, "Tragic"
		Bloch, Ernest	"Schelomo," Hebraic Rhapsody for Cello and Orchestra
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Dohnányi, Christoph von	3/10/1987, 3/11/1987	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Beethoven, Ludwig van	Piano Concerto No.2, B-flat major, Op.19
		Janáček, Leoš	Sinfonietta, Op.60
Berglund, Paavo	2/12/1988, 2/13/1988	Sibelius, Jean	Kuolema: "Scene with Cranes," Op.44 No.2
		Sibelius, Jean	Kuolema: "Valse Triste," Op.44 No.1
		<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
		Mozart, W.A.	Clarinet Concerto, A major, K.622
		Beethoven, Ludwig van	Symphony No.1, C major, Op.21

Schirmer, Ulf	2/3/1995, 2/4/1995, 2/5/1995, 2/6/1995	Beethoven, Ludwig van Shostakovich, Dmitri Nielsen, Carl <i>Sibelius, Jean</i>	Coriolan Overture, Op.62 Violin Concerto No.2, C# minor, Op.129 Helios Overture, Op.17 <i>Symphony No.7, C major, Op.105</i>
Salonen, Esa-Pekka	12/19/2001, 12/20/2001, 12/21/2001	<i>Sibelius, Jean</i> Saariaho, Kaija Debussy, Claude	<i>Symphony No.7, C major, Op.105</i> Gaal Theatre Images pour Orchestre
Berglund, Paavo	5/21/2003, 5/22/2003, 5/23/2003	Sibelius, Jean Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Rakastava, Op.14 Violin concerto, D minor, Op.47 Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	11/17/2003, Kennedy Center, American Tour	Goebbels, Heiner <i>Sibelius, Jean</i> Schubert, Franz	New Work... <i>Symphony No.7, C major, Op.105</i> Symphony No.9, C major, D.944, "The Great C major"
Rattle, Sir Simon	5/22/2010	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.5, E-flat major, Op.82 Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>

Boston Symphony Orchestra

Koussevitzky, Serge	12/10/1926, 12/11-16/1926	Bach, C.P.E. (<i>transc. Maximilian Steinberg</i>) Stravinsky, Igor <i>Sibelius, Jean</i> Sibelius, Jean	Concerto for Orchestra, D major The Firebird: 1911 suite, plus Berceuse (Lullaby), plus closing sections <i>Symphony No.7, C major, Op.105</i> Finlandia, Op.26
Koussevitzky, Serge	1/7/1927, 1/8/1927	Bach, C.P.E. (<i>transc. Maximilian Steinberg</i>) <i>Sibelius, Jean</i> Wagner, Richard Wagner, Richard Wagner, Richard Wagner, Richard	Concerto for Orchestra, D major <i>Symphony No.7, C major, Op.105</i> Lohengrin: Prelude to Act I Götterdämmerung: "Siegfried's Funeral March" Siegfried: "Forest Murmurs," Act II Die Meistersinger von Nürnberg: Prelude

Koussevitzky, Serge	1/30/1931, 1/31/1931	Elgar, Edward <i>Sibelius, Jean</i> Strauss, Richard	Introduction and Allegro for String Quartet and String Orchestra, Op.47 <i>Symphony No.7, C major, Op.105</i> Symphonia domestica, Op.53
Koussevitzky, Serge	2/6/1931	Bach, J.S. (arr. Riccardo <i>Pick-Mangiagalli</i>) Bach, J.S. (arr. Riccardo <i>Pick-Mangiagalli</i>) <i>Sibelius, Jean</i> Strauss, Richard	Prelude (Adagio) for String Orchestra Prelude (Vivace) for String Orchestra <i>Symphony No.7, C major, Op.105</i> Symphonia domestica, Op.53
Koussevitzky, Serge	2/24/1931	<i>Sibelius, Jean</i> <i>Sibelius, Jean</i> Tchaikovsky, P.I.	Finlandia, Op.26 <i>Symphony No.7, C major, Op.105</i> Symphony No.4, F minor, Op.36
Koussevitzky, Serge	3/6/1931	<i>Sibelius, Jean</i> <i>Sibelius, Jean</i> Wagner, Richard Debussy, Claude Ravel, Maurice	Finlandia, Op.26 <i>Symphony No.7, C major, Op.105</i> Tristan und Isolde: "Prelude and Liebestod" Prélude à "L'après-midi d'un faune" La valse
Koussevitzky, Serge	4/21/1933, 4/22/1933	Markevich, Igor <i>Sibelius, Jean</i> Tchaikovsky, P.I.	Rebus: Ballet (Boston premiere) <i>Symphony No.7, C major, Op.105</i> Symphony No.5, E minor, Op.64
Koussevitzky, Serge	3/8/1935, 3/9/1935	<i>Sibelius, Jean</i> Lazar, Filip Ravel, Maurice Ravel, Maurice Ravel, Maurice	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.3, Op.23 (American premiere) Le tombeau de Couperin Daphnis et Chloé: Suite No.1 Daphnis et Chloé: Suite No.2
Koussevitzky, Serge	3/28/1935, ?	Brahms, Johannes Schumann, Robert <i>Sibelius, Jean</i> Ravel, Maurice	Academic Festival Overture, Op.80 Piano Concerto, A minor, Op.54 <i>Symphony No.7, C major, Op.105</i> Daphnis et Chloé: Suite No.2
Koussevitzky, Serge	4/2/1935, 4/3-6/1935	Ravel, Maurice Schumann, Robert <i>Sibelius, Jean</i> Ravel, Maurice	Le tombeau de Couperin Symphony No.4, D minor, Op.120 <i>Symphony No.7, C major, Op.105</i> Daphnis et Chloé: Suite No.2

Koussevitzky, Serge	3/19/1937, 3/20/1937	Haydn, F.J. Berezovsky, Nicolai <i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	Symphony No.94, G major, "Surprise" Symphony No.3, Op.21 <i>Symphony No.7, C major, Op.105</i> Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 Finlandia, Op.26
Koussevitzky, Serge	4/1/1937	Bach, J.S. <i>Sibelius, Jean</i> Brahms, Johannes	Brandenburg Concerto No.2, F major, BWV 1047 <i>Symphony No.7, C major, Op.105</i> Symphony No.1, C minor, Op.68
Koussevitzky, Serge	8/14/1937	Haydn, F.J. <i>Sibelius, Jean</i> Rimsky-Korsakov, Nikolai	Symphony No.88, G major <i>Symphony No.7, C major, Op.105</i> Scheherazade, Op.35
Koussevitzky, Serge	1/27/1939, 1/28/1939	<i>Sibelius, Jean</i> Saint-Saëns, Camille Bloch, Ernest Scriabin, Alexander	<i>Symphony No.7, C major, Op.105</i> Cello Concerto No.1, A minor, Op.33 "Schelomo," Hebraic Rhapsody for Cello and Orchestra The Poem of Ecstasy, Op.54 (Symphony No.4)
Koussevitzky, Serge	8/18/1940	Haydn, F.J. <i>Sibelius, Jean</i> Brahms, Johannes	Symphony No.88, G major <i>Symphony No.7, C major, Op.105</i> Symphony No.1, C minor, Op.68
Koussevitzky, Serge	12/6/1940, 12/7/1940, 1/11/1941	Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean	Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i> Symphony No.2, D major, Op.43
Koussevitzky, Serge	8/17/1941	<i>Sibelius, Jean</i> Prokofiev, Sergei Tchaikovsky, P.I.	<i>Symphony No.7, C major, Op.105</i> Lieutenant Kijé: Suite, Op.60 Symphony No.5, E minor, Op.64
Koussevitzky, Serge	4/18/1946, 4/19/1946, 4/20/1946	Khachaturian, Aram <i>Sibelius, Jean</i> Wagner, Richard Brahms, Johannes	Piano Concerto <i>Symphony No.7, C major, Op.105</i> Parsifal: "Good Friday Spell" Variations on a Theme by Haydn, Op.56a

Koussevitzky, Serge	12/17/1948, 12/18/1948	Bach, C.P.E. (<i>transc. Maximilian Steinberg</i>) Sibelius, Jean Wagner, Richard Wagner, Richard Wagner, Richard Wagner, Richard	Concerto for Orchestra, D major <i>Symphony No.7, C major, Op.105</i> Tristan und Isolde: "Prelude and Liebestod" Götterdämmerung: "Siegfried's Funeral March" Die Meistersinger von Nürnberg: Introduction to Act III Die Meistersinger von Nürnberg: Prelude
Munch, Charles	12/22/1955, 12/23/1955	Bach, J.S. Bach, J.S. Mozart, W.A. Sibelius, Jean Sibelius, Jean	Christmas Oratorio: Sinfonia (?) Christmas Oratorio: Sinfonia and Chorale (?) Symphony No.35, D major, K.385, "Haffner" <i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47
Burgin, Richard	1/24/1956	Berlioz, Hector Hanson, Howard Sibelius, Jean Brahms, Johannes	Le carnaval romain: Overture, Op.9 Elegy to the Memory of Serge Koussevitzky, Op.44 <i>Symphony No.7, C major, Op.105</i> Symphony No.4, E minor, Op.98
Munch, Charles	2/7/1956, 2/8/1956	Beethoven, Ludwig van Sibelius, Jean Copland, Aaron Debussy, Claude Strauss, Richard	Leonore Overture No.2, Op.72a <i>Symphony No.7, C major, Op.105</i> Symphonic Ode (rev. 1955) Prélude à "L'après-midi d'un faune" Don Juan, Op.20
Munch, Charles	10/4/1957, 10/5/1957	Mozart, W.A. Sibelius, Jean Brahms, Johannes	Symphony No.40, G minor, K.550 <i>Symphony No.7, C major, Op.105</i> Symphony No.4, E minor, Op.98
Munch, Charles	7/30/1965	Vivaldi, Antonio Sibelius, Jean Honegger, Arthur Roussel, Albert	Concerto for Two Violins and Cello, D minor, Op.3 No.11, "L'Estro Armonico" <i>Symphony No.7, C major, Op.105</i> Symphony No.4, "Deliciae Basilienses" Bacchus et Ariane: Suite No.2, Op.43
Munch, Charles	3/18/1966, 3/19/1966	Handel, G.F. (<i>transc. Sir Hamilton Harty</i>) Sibelius, Jean Mozart, W.A. Roussel, Albert	Water Music: Suite <i>Symphony No.7, C major, Op.105</i> Symphony No.41, C major, K.551, "Jupiter" Suite in F major, Op.33

Davis, Sir Colin	1/3/1975, 1/4-7/1975, 1/14-17/1975 (Trip)	Berlioz, Hector Mendelssohn-Bartholdy, Felix Elgar, Edward <i>Sibelius, Jean</i>	"Waverly Overture," Op.1 Symphony No.4, A major, Op.90, "Italian" Serenade in E minor for String Orchestra, Op.20 <i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	3/6/1980, 3/7-11/1980, 3/18-22/1989 (Trip)	Sibelius, Jean <i>Sibelius, Jean</i> Brahms, Johannes	Pohjola's Daughter, Op.49 <i>Symphony No.7, C major, Op.105</i> Symphony No.2, D major, Op.73
Pappano, Antonio	4/12/2001, 4/13-14/2001	Walton, William <i>Sibelius, Jean</i> Brahms, Johannes	Scapino, Comedy Overture <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.1, D minor, Op.15
Berglund, Paavo	3/25/2004, 3/26-30/2004	Mahler, Gustav (<i>arr. Benjamin Britten</i>) Britten, Benjamin Sibelius, Jean <i>Sibelius, Jean</i>	"What the Wild Flowers Tell Me" (Symphony No.3, Minuet) Violin Concerto, Op.15 Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>

Chicago Symphony Orchestra

Harty, Sir Hamilton	1/27/1936, Milwaukee concert	Handel, G.F. (<i>arr. Sir Hamilton Harty</i>) <i>Sibelius, Jean</i> Haydn, F.J. Dvořák, Antonín	Royal Fireworks Music: Suite <i>Symphony No.7, C major, Op.105</i> Symphony, B-flat Symphony No.9, E minor, Op.95, "From the New World"
Harty, Sir Hamilton	1/28/1936	<i>Sibelius, Jean</i> Haydn, F.J. Dvořák, Antonín	<i>Symphony No.7, C Major, Op.105</i> Symphony, B-flat major Symphony No.9, E minor, Op.95, "From the New World"
Beecham, Sir Thomas	7/12/1941	Bizet, Georges Handel, G.F. (<i>arr. Sir Thomas Beecham</i>) Mozart, W.A. <i>Sibelius, Jean</i>	La jolie fille de Perth: Suite The Faithful Shepherd (Il Pastor Fido): Suite Flute Concerto No.2, D major, K.314 <i>Symphony No.7, C major, Op.105</i>

Hannikainen, Tauno	7/15/1947	Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean	Finlandia, Op.26 <i>Symphony No.7, C major, Op.105</i> Symphony No.2, D major, Op.43
Hannikainen, Tauno	2/22/1949	Handel, G.F. Oldberg, Arne <i>Sibelius, Jean</i> Prokofiev, Sergei	Concerto Grosso No.10, D minor Dramatic Overture, "Paolo and Francesca", Op.21 <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.3, C major, Op.26
Ormandy, Eugene	6/28/1956	Handel, G.F. (<i>arr. Eugene Ormandy</i>) <i>Sibelius, Jean</i> Bizet, Georges Bizet, Georges Saint-Saëns, Camille Tchaikovsky, P.I. Irish Air Kreisler, Fritz Ravel, Maurice	Concerto for Orchestra, D major <i>Symphony No.7, C major, Op.105</i> "Agnus Dei" "Ouvre ton coeur" "Mon coeur s'ouvre" "None but the Lonely Heart," Op.6/6 "Believe Me If All Those Endearing Young Charms" The Old Refrain Daphnis et Chloé: Suite No.2
Ormandy, Eugene	1/11/1968, 1/12/1968, 1/13/1968, 1/15/1968 Milwaukee	<i>Sibelius, Jean</i> Casella, Alfred Roussel, Albert Strauss, Richard	<i>Symphony No.7, C major, Op.105</i> Paganiniana, Op.65 Bacchus et Ariane: Suite No.2, Op.43 Don Quixote, Op.35
Slatkin, Leonard	11/9/1978, 11/10/1978, 11/11/1978	Mozart, W.A. <i>Sibelius, Jean</i> Bernstein, Leonard Chávez, Carlos	Serenata Notturna, K.239 <i>Symphony No.7, C major, Op.105</i> Jeremiah Symphony (No.1) FIRST PERFORMANCE Sinfonia India (Symphony No.2)
Ling, Jahja	2/28/1991, 3/1/1991, 3/2/1991	Schoenberg, Arnold <i>Sibelius, Jean</i> Beethoven, Ludwig van	Five Pieces for Orchestra, Op.16 <i>Symphony No.7, C major, Op.105</i> Symphony No.7, A major, Op.92
Franck, Mikko	12/19/2002, 12/20/2002, 12/21/2002	Rautavaara, Einojuhani Copland, Aaron Sibelius, Jean <i>Sibelius, Jean</i>	Isle of Bliss Clarinet Concerto En Saga, Op.9 <i>Symphony No.7, C major, Op.105</i>

City of Birmingham Symphony Orchestra

(Dates only. Archives begin in 1944 previous performances likely)

Weldon, George	11/9/1944	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	4/8/1945	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	12/9/1945	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	2/14/1946	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	11/7/1946	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	3/10/1947	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	7/24/1947	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	2/12/1948	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	11/11/1948	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	11/16/1948	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	3/31/1949	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	3/23/1950	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Weldon, George	10/5/1950	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Schwarz, Rudolf	2/26/1953, 2/28/1953	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Schwarz, Rudolf	7/7/1954	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Schwarz, Rudolf	3/11/1955	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	5/3/1956	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	6/21/1956	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Schwarz, Rudolf	7/9/1956	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	2/24/1957	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Schwarz, Rudolf	7/22/1957	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Schwarz, Rudolf	3/18/1958	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Davies, Meredith	3/20/1958	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	7/25/1958	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	3/22/1959	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Davies, Meredith	11/5/1959	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	7/14/1960	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rignold, Hugo	1/14/1962	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rignold, Hugo	2/13/1964, 2/15/1964	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rignold, Hugo	5/19/1964	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	10/18/1965	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Rignold, Hugo	1/6/1966	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	5/2/1967	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	11/16/1967	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	2/2/1968	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Gray, Harold	5/1/1968	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rignold, Hugo	10/31/1969, 11/1/1969	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Handford, Maurice	10/26/1971, 10/28/1971	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	11/30/1982	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	12/8/1982	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	5/2/1983	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	8/23/1983	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	9/5/1985	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	9/28/1985, 10/1/1985, 10/4/1985, 10/8/1985, 10/9/1985, 10/12/1985	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	6/14/1986	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	9/11/1986	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	9/4/1987, 9/12/1987, 9/15/1987, 9/17/1987, 9/18/1987	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	2/23/1993, 2/24/1993, 2/25/1993	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Rattle, Sir Simon	3/30/1993, 4/1/1993	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Berglund, Paavo	5/1/1999, 5/5/1999, 5/6/1999, 5/12/1999, 5/13/1999	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	5/2/2000	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	11/5/2002	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	9/22/2007	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Inkinen, Pietari	10/29/2007	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Cleveland Orchestra

Szell, George	3/18/1948, 3/20/1948	Barber, Samuel <i>Sibelius, Jean</i> Beethoven, Ludwig van	The School for Scandal: Overture, Op.5 <i>Symphony No.7, C major, Op.105</i> Violin Concerto, D major, Op.61
Szell, George	11/3/1949, 11/5/1949	Bach, J.S. (<i>arr. Robert Scholz</i>) Mozart, W.A. <i>Sibelius, Jean</i> Falla, Manuel de	The Art of the Fugue: Three Fugues Piano Concerto, E-flat major, K.271 <i>Symphony No.7, C major, Op.105</i> The Three-Cornered Hat: Three Dances
Szell, George	4/1/1965, 4/3/1965, 5/23/1965 on Tour in Helsinki	Weber, Carl Maria von Mozart, W.A. <i>Sibelius, Jean</i> Wagner, Richard	Oberon: Overture Piano Concerto, C major, K.503 <i>Symphony No.7, C major, Op.105</i> Die Meistersinger von Nürnberg: Prelude
Dohnányi, Christoph von	1/29/1987, 1/30/1987, 1/31/1987	<i>Sibelius, Jean</i> Prokofiev, Sergei Janáček, Leoš	<i>Symphony No.7, C major, Op.105</i> Violin Concerto No.1, D major, Op.19 Sinfonietta for Orchestra, Op.60
Dohnányi, Christoph von	2/11/1987, Carnegie Hall Tour	<i>Sibelius, Jean</i> Prokofiev, Sergei Janáček, Leoš	<i>Symphony No.7, C major, Op.105</i> Violin Concerto No.2, Op.63 Sinfonietta for Orchestra, Op.60
Ling, Jahja	12/5/1991, 12/7/1991	Sheng, Bright <i>Sibelius, Jean</i> Vivaldi, Antonio Bach, J.S. Kodály, Zoltán	H'un ("Lacerations") <i>Symphony No.7, C major, Op.105</i> Violin Concerto, G minor, Op.8 No.8 Violin Concerto No.2, E major, BWV 1042 Dances of Galánta
Ashkenazy, Vladimir	2/21/2002, 2/22/2002, 2/23/2002	<i>Sibelius, Jean</i> Mahler, Gustav	<i>Symphony No.7, C major, Op.105</i> Das Lied von der Erde
Ogden, Jayce	5/7/2009, 2/8/2009, 2/9/2009	Mozart, W.A. <i>Sibelius, Jean</i> Haydn, F.J. Hindemith, Paul	Horn Concerto No.1, D major, K.412 <i>Symphony No.7, C major, Op.105</i> Horn Concerto No.1, D major Symphonic Metamorphosis on Themes of Carl Maria von Weber

Concertgebouw Orchestra

Walter, Bruno	10/21/1934	<i>Sibelius, Jean</i> Tchaikovsky, P.I. Mussorgsky, Modest (<i>orch.</i> <i>Ravel</i>)	<i>Symphony No.7, C major, Op.105</i> Violin Concerto in D, Op.35 Pictures at an Exhibition
Ormandy, Eugene	11/27/1969, 11/30/1969	Berlioz, Hector <i>Sibelius, Jean</i> Hindemith, Paul Debussy, Claude	Le carnaval romain: Overture, Op.9 <i>Symphony No.7, C major, Op.105</i> Concert Music for String Orchestra and Brass, Op.50 La mer
Sanderling, Kurt	10/28/1981, 10/29/1981	<i>Sibelius, Jean</i> Mozart, W.A. Schubert, Franz	<i>Symphony No.7, C major, Op.105</i> Piano in D minor, K.466 Symphony No.4, C minor, D.417, "Tragic"
Sanderling, Kurt	10/31/1981	<i>Sibelius, Jean</i> Nielsen, Carl Schubert, Franz	<i>Symphony No.7, C major, Op.105</i> Clarinet Concerto Symphony No.4, C minor, D.417, "Tragic"
Slatkin, Leonard	2/7/2001, 2/8/2001, 2/9/2001, 2/12/2001	Stravinsky, Igor <i>Sibelius, Jean</i> Elgar, Edward	Symphonies of Winds (1947 version) <i>Symphony No.7, C major, Op.105</i> Violin Concerto, B minor, Op.61
Gilbert, Alan	6/20/2003, 6/21/2003	Wagemans, Peter-Jan <i>Sibelius, Jean</i> Barber, Samuel Ravel, Maurice	"Het zwarte licht en het heldere duister uit," Symphony No.7 (Premiere) <i>Symphony No.7, C major, Op.105</i> Violin Concerto, Op.14 Rapsodie espagnole

Finnish Radio Symphony Orchestra

(incomplete)

Fougstedt, Nils-Erik	10/16/1956	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Kletzki, Paul	6/11/1958, Sibelius-week	<i>Sibelius, Jean</i> <i>Sibelius, Jean</i>	En Saga, Op.9 <i>Symphony No.7, C major, Op.105</i>
Berglund, Paavo	6/7/1961, Sibelius-week concert week recording (live)	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Hannikainen, Tauno	12/8/1965, Jean Sibelius 100th Anniversary Concert	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Berglund, Paavo	6/7/1968	Järnefelt, Armas <i>Sibelius, Jean</i>	Berceuse <i>Symphony No.7, C major, Op.105</i>

Berglund, Paavo	9/24/1969	Merikanto, Aarre Mozart, W.A. <i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	Largo for Orchestra Violin Concerto No.5, A major, K.219 <i>Symphony No.7, C major, Op.105</i> Finlandia, Op.26 Lemminkäinen Suite: "Lemminkäinen's Return," Op.22/4
Segerstam, Leif	6/1/1978, Tour: St Petersburg	<i>Sibelius, Jean</i> Kokkonen, Joonas Mussorgsky, Modest Rimsky-Korsakov, Nikolai Mussorgsky, Modest	<i>Symphony No.7, C major, Op.105</i> The Last Temptations: Two Monologues Boris Godunov: "Boris's Monologue," Act II Sadko: Song of the Viking Guest Pictures at an Exhibition
Saraste, Jukka-Pekka	2/4/1987	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Saraste, Jukka-Pekka	9/19/1989	<i>Sibelius, Jean</i> Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Lemminkäinen Suite, Op.22
Saraste, Jukka-Pekka	5/25/1993, Concert recording (live) St Petersburg	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.3, C major, Op.52 Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	6/4/2006, Bergen Music Festival, Norway	Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	10/6/2010	Fagerlund, Sebastian Sibelius, Jean <i>Sibelius, Jean</i>	Ignite (FRSO commission - Premiere) Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	10/9/2010, Tour	Dvořák, Antonín Mahler, Gustav <i>Sibelius, Jean</i>	Cello Concerto, B minor, Op.104 "Adagio," Symphony No.10, F-sharp major <i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	10/10/2010, 10/11/2010 Tour	Schumann, Robert Mahler, Gustav <i>Sibelius, Jean</i>	Cello Concerto, A minor, Op.129 "Adagio," Symphony No.10, F-sharp major <i>Symphony No.7, C major, Op.105</i>
Oramo, Sakari	10/13/2010, 10/14/2010 Tour	Saariaho, Kaija Mussorgsky, Modest <i>Sibelius, Jean</i>	Clarinet Concerto Night on Bald Mountain <i>Symphony No.7, C major, Op.105</i>

Gothenburg Symphony

Rangström, Ture	11/5/1924	<i>Sibelius, Jean</i> Kuula, Toivo Madetoja, Leevi	<i>Symphony No.7, C major, Op.105</i> Trälens Son, Symphonic Legend Österbottnisk rapsodi
Mann, Tor	12/9/1925	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Symphony No.1, E minor, Op.39 Night Ride and Sunrise, Op.55
Rosenberg, Hilding	1/9/1936	<i>Sibelius, Jean</i> Strauss, Richard Rosenberg, Hilding	<i>Symphony No.7, C major, Op.105</i> Don Juan, Op.20 Symphonie Concertante
Hellstenius, John	2/1/1940	Beethoven, Ludwig van <i>Sibelius, Jean</i> Liljefors, Ingemar Mozart, W.A.	Symphony No.4. B-flat major, Op.60 <i>Symphony No.7, C major, Op.105</i> Rhapsody for piano and orchestra Die Zauberflöte: Overture, K.620
Eckerberg, Sixten	11/20/1940	Mussorgsky, Modest <i>Sibelius, Jean</i> Bassani, G.B. Handel, G.F. Handel, G.F. Riisager, Knudåge	Songs and Dances of Death <i>Symphony No.7, C major, Op.105</i> La Serenata: Aria Concerto Grosso, G minor, Op.6 No.6 Rinaldo: Argante's aria Partita for orchestra
Eckerberg, Sixten	2/1/1945	Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean	Violin Concerto, D minor, Op.47 <i>Symphony No.7, C major, Op.105</i> Tapiola, Op.112
Garaguly, Carl von	1/10/1946	Saint-Saëns, Camille <i>Sibelius, Jean</i> Zetterqvist, Carl	Symphony No.3, C minor, Op.78, "Organ Symphony" <i>Symphony No.7, C major, Op.105</i> Svit I Polyfon Stil (Suite in polyphonic style)
Malko, Nicolai	3/18/1952	<i>Sibelius, Jean</i> Nystroem, Gösta Roussel, Albert	<i>Symphony No.7, C major, Op.105</i> Ouverture symphonique Piano Concerto, Op.36
Eckerberg, Sixten	2/6/1955	Grieg, Edvard <i>Sibelius, Jean</i> Koch, Erland von	Piano Concerto, A minor, Op.16 <i>Symphony No.7, C major, Op.105</i> Musica Malincolica for string orchestra

Eckerberg, Sixten	9/29/1955	Stenhammar, Wilhelm <i>Sibelius, Jean</i> Jensen, Ludvig Irgens	Sången, Op.44 <i>Symphony No.7, C major, Op.105</i> Passacaglia
Eckerberg, Sixten	5/13/1959	<i>Sibelius, Jean</i> Milhaud, Darius	<i>Symphony No.7, C major, Op.105</i> Concerto for Flute, Violin and Orchestra
Eckerberg, Sixten	8/17/1960	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Historical Scenes: Overture, Op.25/1 Historical Scenes: Scene, Op.25/2 <i>Symphony No.7, C major, Op.105</i>
Frandsen, John	11/7/1968	<i>Sibelius, Jean</i> Höföding, Finn Lalo, Edouard	<i>Symphony No.7, C major, Op.105</i> Evolution, Op.31 Symphonie espagnole, Op.21
Eckerberg, Sixten	2/7/1974	<i>Sibelius, Jean</i> Goldmark, Karl Sibelius, Jean Mozart, W.A.	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, A minor, Op.28 Night Ride and Sunrise, Op.55 Don Giovanni: Overture, K.527
Krenz, Jan	1/22/1981, 1/23/1981	Bartók, Béla <i>Sibelius, Jean</i> Handel, G.F.	Concerto for Orchestra <i>Symphony No.7, C major, Op.105</i> Concerto Grosso, D major, Op.6 No.5
Järvi, Neeme	1/26/1984, 1/27/1984, 1/28/1984	Sibelius, Jean Haydn, F.J. <i>Sibelius, Jean</i> Tubin, Eduard	<i>Symphony No.7, C major, Op.105</i> Cello Concerto, D major, Op.101 Tapiola, Op.112 Estnisk Danssvit
Dausgaard, Thomas	9/29/1995, 9/30/1995	Brahms, Johannes Shostakovich, Dmitri <i>Sibelius, Jean</i>	Symphony No.3, F major, Op.90 Cello Concerto No.1, G major, Op.126 <i>Symphony No.7, C major, Op.105</i>
Järvi, Neeme	4/10/1996	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Symphony No.5, E-flat major, Op.82
Järvi, Neeme	1/12/2002	Szymanowski, Karol <i>Sibelius, Jean</i> Tchaikovsky, P.I. Tchaikovsky, P.I.	Violin Concerto No.2, Op.61 <i>Symphony No.7, C major, Op.105</i> Capriccio Italien, Op.45 Sleeping Beauty Suite, Op.66a

Järvi, Neeme	8/20/2003	Tchaikovsky, P.I. <i>Sibelius, Jean</i> Mozart, W.A. Tchaikovsky, P.I.	Romeo and Juliet <i>Symphony No.7, C major, Op.105</i> Concerto for Two Pianos No.10, E-flat major, K.365 Francesca da Rimini, Op.32
Venzago, Mario	10/10/2006	Stenhammar, Wilhelm Mozart, W.A. <i>Sibelius, Jean</i> Verdi, Giuseppe Sibelius, Jean Sibelius, Jean	Excelsior! Clarinet Concerto, A major, K.622 <i>Symphony No.7, C major, Op.105</i> La Forza del Destino: Overture (Venzago version) Kuolema: "Valse Triste," Op.44 No.1 Lemminkäinen Suite: "Lemminkäinen's Return," Op.22/4

Hallé Orchestra

Harty, Sir Hamilton	12/10/1931	Bax, Arnold Beethoven, Ludwig van <i>Sibelius, Jean</i> Franck, César Mussorgsky, Modest	Overture to a Picaresque Comedy Piano Concerto No.4, G major, Op.58 <i>Symphony No.7, C major, Op.105</i> Symphonic Variations for Piano and Orchestra Pictures at an Exhibition
Beecham, Sir Thomas	11/4/1937	<i>Sibelius, Jean</i> Beethoven, Ludwig van Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Symphony No.5, C minor, Op.67 Symphony No.2, D major, Op.73
Barbirolli, Sir John	4/25/1945	Barbirolli, Sir John <i>Sibelius, Jean</i> Schubert, Franz	An Elizabethan Suite for Strings and Four Horns <i>Symphony No.7, C major, Op.105</i> Symphony No.9, C major, D.944, "The Great C major"
Barbirolli, Sir John	2/23/1949, 2/24/1949	Mozart, W.A. Rachmaninov, Sergei <i>Sibelius, Jean</i> Tildesley, Richard Tchaikovsky, P.I.	Le nozze di Figaro: Overture, K.492 Piano Concerto No.4, G minor, Op.40 <i>Symphony No.7, C major, Op.105</i> Legend No.1 for String Orchestra Symphony No.4, F minor, Op.36
Barbirolli, Sir John	5/10/1950, 5/11/1950	Beethoven, Ludwig van Ibert, Jacques <i>Sibelius, Jean</i> Brahms, Johannes	The Consecration of the House: Overture, Op.124 Flute Concerto <i>Symphony No.7, C major, Op.105</i> Symphony No.1, C minor, Op.68

Barbirolli, Sir John	12/1/1950	Brahms, Johannes Mozart, W.A. <i>Sibelius, Jean</i> Beethoven, Ludwig van Falla, Manuel de Bizet, Georges	Academic Festival Overture, Op.80 Piano Concerto No.23, A major, K.488 <i>Symphony No.7, C major, Op.105</i> Three Equali for Four Trombones Nights in the Gardens of Spain L'arlésienne Suite No.1 & 2: Overture, Menuet, Adagietto and Farandole
Weldon, George	5/1/1955	Elgar, Edward Tchaikovsky, P.I. <i>Sibelius, Jean</i> Rimsky-Korsakov, Nikolai	Cockaigne Overture (In London Town), Op.40 Piano Concerto No.1, B-flat minor, Op.23 <i>Symphony No.7, C major, Op.105</i> Le coq d'or: Suite
Barbirolli, Sir John	4/17/1957, 4/18/1957, 4/20/1957	Bach, J.S. Schumann, Robert Wolf, Hugo <i>Sibelius, Jean</i>	Brandenburg Concerto No.3, G major, BWV 1048 Piano Concerto, A minor, Op.54 Corregidor Suite <i>Symphony No.7, C major, Op.105</i>
Barbirolli, Sir John	3/19/1958, 3/20/1958	Britten, Benjamin Britten, Benjamin Britten, Benjamin <i>Sibelius, Jean</i> <i>Sibelius, Jean</i>	Peter Grimes: Four Sea Interludes, Op.33a (conducted by the composer) Les illuminations, Op.18 (conducted by the composer) The Prince of the Pagodas: Pas de Six (conducted by the composer) Pohjola's Daughter, Op.49 <i>Symphony No.7, C major, Op.105</i>
Barbirolli, Sir John	12/8/1965, 12/9/1965, 12/10/1965	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Symphony No.5, E-flat major, Op.82
Handford, Maurice	1/11/1967, 1/12/1967	Gershwin, George Mozart, W.A. <i>Sibelius, Jean</i> Schubert, Franz Strauss, Richard	Cuban Overture Eine kleine Nachtmusik, K.525 <i>Symphony No.7, C major, Op.105</i> Symphony No.8, B minor, D.759, "Unfinished" Der Rosenkavalier: Suite, Op.59
Jalas, Jussi	3/18/1971	<i>Sibelius, Jean</i> Kokkonen, Joonas Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Cello Concerto Symphony No.1, C minor, Op.68

Davies, Meredith	5/10/1974	Sibelius, Jean <i>Sibelius, Jean</i> Brahms, Johannes	Finlandia, Op.26 <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.1, D minor, Op.15
Davies, Meredith	5/26/1974	<i>Sibelius, Jean</i> Sibelius, Jean Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Finlandia, Op.26 Piano Concerto No.1, D minor, Op.15
Handford, Maurice	10/10/1976	Elgar, Edward Beethoven, Ludwig van Sibelius, Jean <i>Sibelius, Jean</i>	Introduction and Allegro for String Quartet and String Orchestra, Op.47 Piano Concerto No.3, C minor, Op.37 Pohjola's Daughter, Op.49 <i>Symphony No.7, C major, Op.105</i>
Handford, Maurice	12/7/1976	Bernstein, Leonard Beethoven, Ludwig van Sibelius, Jean <i>Sibelius, Jean</i>	Candide: Overture Symphony No.6, F major, Op.68. "Pastoral" Pohjola's Daughter, Op.49 <i>Symphony No.7, C major, Op.105</i>
Handford, Maurice	12/10/1976	Bernstein, Leonard Rachmaninov, Sergei Sibelius, Jean <i>Sibelius, Jean</i>	Candide: Overture Piano Concerto No.3, D minor, Op.30 Pohjola's Daughter, Op.49 <i>Symphony No.7, C major, Op.105</i>
Groves, Sir Charles	1/24/1980, 1/25/1980, 1/27/1980	Haydn, F.J. Bridge, Frank Liszt, Franz <i>Sibelius, Jean</i>	Symphony No.83, G minor, "The Hen" The Sea (symphonic suite) Piano Concerto No.1, E-flat major <i>Symphony No.7, C major, Op.105</i>
Handford, Maurice	7/11/1984	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i> Tchaikovsky, P.I. Tchaikovsky, P.I.	Finlandia, Op.26 Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 <i>Symphony No.7, C major, Op.105</i> Rococo Variations for Cello and Orchestra, A major, Op.33 Francesca da Rimini, Op.32
Berglund, Paavo	9/28/2000	Strauss, Richard <i>Sibelius, Jean</i> Brahms, Johannes	Till Eulenspiegels lustige Streiche, Op.28 <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.2, B-flat major, Op.83

Elder, Sir Mark	11/24/2007	Sibelius, Jean	Night Ride and Sunrise, Op.55
		Sibelius, Jean (<i>orch. Jussi Jalas</i>)	"Flickan kom ifrån sin älsklings möte" Op.42/1
		Sibelius, Jean	"Våren flyktar hastigt"
		Sibelius, Jean	"Säv, säv, susa," Op.36/4
		Sibelius, Jean	"Svarta Rosor," Op.36/1
		Sibelius, Jean	Luonnotar, Op.70
		Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>
Elder, Sir Mark	3/18/2010, 3/19/2010	Bax, Arnold	Spring Fire
		Chopin, Frederic	Piano Concerto No.2, F minor, Op.21
		Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>

Helsinki Philharmonic Orchestra

Kajanus, Robert	4/25/1927	Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>
		Sibelius, Jean	Tapiola, Op.112
		Sibelius, Jean	Rakastava, Op.14
		Sibelius, Jean	The Tempest: Overture, Op.109
Kajanus, Robert	4/19/1928	Sibelius, Jean	Symphony No.4, A minor, Op.63
		Sibelius, Jean	Tapiola, Op.112
		Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>
Kajanus, Robert	4/30/1931	Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>
		Sibelius, Jean	Symphony No.6, D minor, Op.104
		Sibelius, Jean	Symphony No.3, C major, Op.52
Thierfelder, Helmuth	10/20/1933	Weber, Carl Maria von	Taika-ampuja: Overture
		Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>
		Graener, Paul	Sinfonia breve, Op.96
		Liszt, Franz	Les Préludes
Schnéevoigt, Georg	4/6/1934	Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>
		Mozart, W.A.	Violin Concerto No.5, A major, K.219
		Ranta, Sulho	Nymfi soittaa
		Elgar, Edward	Enigma variations, Op.36

Schnéevoigt, Georg	5/18/1934	<i>Sibelius, Jean</i> trad. Sibelius, Jean Raitio, Väinö Sibelius, Jean Pacius, Fredrik Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> God save the King/Queen Luonnotar, Op.70 Joutsenet, Op.15 Symphony No.2, D major, Op.43 Maamme Soluppgång, Op.37/3
Schnéevoigt, Georg	5/29/1934, Queen's Hall, London	Elgar, Edward Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	Cockaigne Overture (In London Town), Op.40 Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 <i>Symphony No.7, C major, Op.105</i> Pohjola's Daughter, Op.49 Symphony No.1, E minor, Op.39
Schnéevoigt, Georg	9/9/1934	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Serenade No.2 for Violin and Orchestra, G minor, Op.69 King Kristian II Suite, Op.27 Finlandia, op.26
Koussevitzky, Serge	9/13/1935	Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean	Tapiola, Op.112 <i>Symphony No.7, C major, Op.105</i> Symphony No.2, D major, Op.43
Schnéevoigt, Georg	9/29/1935	<i>Sibelius, Jean</i> Wagner, Richard Wagner, Richard Wagner, Richard	<i>Symphony No.7, C major, Op.105</i> Lohengrin: Aria Tannhäuser: Overture Tristan un Isolde: "Prelude and Liebestod"
Schnéevoigt, Georg	11/5/1937	Bach, J.S. <i>Sibelius, Jean</i> Tchaikovsky, P.I. Respighi, Ottorino	Brandenburg Concerto No.3, G major, BWV 1048 <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.1, B-flat minor, Op.23 Gli uccelli
Schnéevoigt, Georg	9/16/1938	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Historical Scenes No.1, Op.25 Historical Scenes No.2, Op.66 Finlandia, Op.26 Violin Concerto, D minor, Op.47

Schnéevoigt, Georg	9/8/1939	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Lemminkäinen Suite: "Lemminkäinen in Tuonela," Op.22/3 Lemminkäinen Suite: "Lemminkäinen and the Maidens of the Island," Op.22/1 Finlandia, Op.26
Järnefelt, Armas	9/13/1940	<i>Sibelius, Jean</i> Lindberg, Oskar Franck, César Beethoven, Ludwig van Beethoven, Ludwig van	<i>Symphony No.7, C major, Op.105</i> Jungfru Maria Rédemption: Air de l'Archange Piano Concerto No.4, G major, Op.58 Leonore Overture No.3, Op.72b
Hannikainen, Tauno	12/29/1940	Handel, G.F. <i>Sibelius, Jean</i> Wagner, Richard Sibelius, Jean Wagner, Richard Pingoud, Ernest	Passacaglia <i>Symphony No.7, C major, Op.105</i> Träume Kaiutar (The Echo Nymph), Op.72/4 Schmerzen La flamme éternelle
Schnéevoigt, Georg	3/14/1941	Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean	Finlandia, Op.26 <i>Symphony No.7, C major, Op.105</i> Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 Lemminkäinen Suite: "Lemminkäinen in Tuonela," Op.22/3 Lemminkäinen Suite: "Lemminkäinen and the Maidens of the Island," Op.22/1 Symphony No.2, D major, Op.43
Järnefelt, Armas	3/13/1942	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Humoresques Nos.1-2, Op.87b Humoresques Nos.3-6, Op.89 Symphony No.2, D major, Op.43
Schnéevoigt, Georg	5/7/1943	<i>Sibelius, Jean</i> Viski (?) Melartin, Erkki	<i>Symphony No.7, C major, Op.105</i> Enigma (?) Symphony No.5, A minor, Op.90, "Sinfonia Brevis"
Järnefelt, Armas	10/3/1943	<i>Sibelius, Jean</i> Raitio, Väinö Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Runoelma (Poème), Op.7 The Dryad, Op.45/1 Lemminkäinen Suite: "Lemminkäinen's Return," Op.22/4

Jalas, Jussi	1/9/1944	Sibelius, Jean Handel, G.F. <i>Sibelius, Jean</i>	Tapiola, Op.112 Organ Concerto No.10, G minor, Op.7/4 <i>Symphony No.7, C major, Op.105</i>
Similä, Martti	10/6/1944	Kuula, Toivo Merikanto, Aarre Raitio, Väinö Madetoja, Leevi Madetoja, Leevi Sibelius, Jean <i>Sibelius, Jean</i>	Prelude and Fugue Scherzo Kuutamo Jupiterissa (symphonic poem), Op.24 "Lähtö" "Ijät' hirsykyjä päin" "Höstkväll," Op.38/1 <i>Symphony No.7, C major, Op.105</i>
Similä, Martti	10/22/1944	Bach, J.S. Haydn, F.J. <i>Sibelius, Jean</i>	Prelude and Fugue Oboe Concerto, C major, Hob.VIIg:C1 <i>Symphony No.7, C major, Op.105</i>
Schnéevoigt, Georg	12/14/1945, 12/16/1945	<i>Sibelius, Jean</i> Saint-Saëns, Camille Prokofiev, Sergei	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.2, G minor, Op.22 Classical Symphony, D major, Op.25
Garaguly, Carl von	2/7/1947, 2/9/1947	Rangström, Ture <i>Sibelius, Jean</i> Sibelius, Jean Ringbom, Nils-Erik	Divertimento elegiaco <i>Symphony No.7, C major, Op.105</i> Tapiola, Op.112 Symphony No.2
Raybould, Clarence	2/29/1948	Handel, G.F. <i>Sibelius, Jean</i> Britten, Benjamin	Water Music <i>Symphony No.7, C major, Op.105</i> The Young Person's Guide to the Orchestra, Op.34
Similä, Martti	10/29/1948, 10/31/1948	<i>Sibelius, Jean</i> Bax, Arnold Schumann, Robert Copland, Aaron	<i>Symphony No.7, C major, Op.105</i> Phantasy for Viola and Orchestra Piano Concerto, A minor, Op.54 Billy the Kid: Suite
Jalas, Jussi	11/24/1950	<i>Sibelius, Jean</i> Mozart, W.A. Ravel, Maurice Ravel, Maurice	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.24, C minor, K.491 Concerto for the Left-hand, D major Boléro

Jalas, Jussi	12/10/1950	Sibelius, Jean Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Karelia Overture, Op.10 Serenade for Violin and Orchestra No.1, D major, Op.69 Serenade for Violin and Orchestra No.2, G minor, Op.69 <i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	6/13/1951	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Pohjola's Daughter, Op.49 <i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	6/13/1952	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Luonnotar, Op.70 En Saga, Op.9 Symphony No.2, D major, Op.43
Stokowski, Leopold	6/17/1953, 6/18/1953	Sibelius, Jean Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Finlandia, Op.26 Symphony No.1, E minor, Op.39 Pelléas et Mélisande, Op.46 <i>Symphony No.7, C major, Op.105</i>
Beecham, Sir Thomas	6/17/1954, 6/18/1954	Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.6, D minor, Op.104 Tapiola, Op.112 The Tempest: Suite No.1, Op.109 The Tempest: Suite No.2, Op.109 <i>Symphony No.7, C major, Op.105</i>
Hannikainen, Tauno	2/11/1955	Bach, J.S. <i>Sibelius, Jean</i> Wieniawski, Henri Strauss, Richard	Chaconne from Violin Partita No.2, D minor <i>Symphony No.7, C major, Op.105</i> Violin Concerto No.2, D minor, Op.22 Die Liebe der Danae
Hannikainen, Tauno	12/8/1955	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Violin Concerto, D minor, Op.47 <i>Symphony No.7, C major, Op.105</i>
Hannikainen, Tauno	10/4/1957, 10/5/1957	Sibelius, Jean Kajanus, Robert Järnefelt, Armas	<i>Symphony No.7, C major, Op.105</i> Overture Sinfonica Isänmaan kasvot (Cantata)

Hannikainen, Tauno	6/11/1959	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Lemminkäinen Suite, Op.22
Hannikainen, Tauno	10/21/1960, 10/26/1960, 10/27/1960, 10/28/1960, 10/30/1960, 11/2/1960	<i>Sibelius, Jean</i> Sibelius, Jean Kilpinen, Yrjö Rautavaara, Einojuhani Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Kullervo's Lament, Op.7 Fjeldlieder A Requiem in Our Time, Op.3 Lemminkäinen Suite, Op.22
Pesonen, Urpo	12/8/1961	Merikanto, Aarre Meriläinen, Usko Sibelius, Jean <i>Sibelius, Jean</i>	Pan (symphonic poem) Piano Concerto The Tempest: Overture, Op.109 <i>Symphony No.7, C major, Op.105</i>
Hannikainen, Tauno	10/12/1962	<i>Sibelius, Jean</i> Mozart, W.A. Stravinsky, Igor	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.22, E-flat major, K.482 Petrushka
Watanabe, Akeo	11/22/1963	<i>Sibelius, Jean</i> Saint-Saëns, Camille Mayuzumi, Toshiro Koyama, Kiyoshige Strauss, Richard	<i>Symphony No.7, C major, Op.105</i> Cello Concerto No.1, A minor, Op.33 Essay for Strings Kobiki-uta Till Eulenspiegels lustige Streiche, Op.28
Barbirolli, Sir John	9/12/1965, 9/13/1965, 9/14/1965, 9/16/1965, 9/17/1965	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Symphony No.1, E minor, Op.39
Panula, Jorma	9/20/1965, 9/21/1965, 9/22/1965, 9/24/1965, 9/25/1965, 9/27/1965	<i>Sibelius, Jean</i> Moszumanska-Nazar, Krystyna Rautavaara, Einojuhani Sibelius, Jean Ligeti, György Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Hexaèdre A Requiem in Our Time, Op.3 Pelléas et Mélisande, Op.46 Apparitions "Höstkväll," Op.38/1 Luonnotar, Op.70 Symphony No.1, E minor, Op.39

Panula, Jorma	9/28/1965, 9/29/1965, 10/1/1965, 10/3/1965, 10/4/1965, 10/5/1965	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Pelléas et Mélisande, Op.46 "Höstkväll," Op.38/1 Luonnotar, Op.70 Symphony No.1, E minor, Op.39 Symphony No.5, E-flat major, Op.82
Hannikainen, Tauno (With Finnish Radio Symphony Orchestra)	12/8/1965 Jean Sibelius 100th Anniversary Concert	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Symphony No.5, E-flat major, Op.82
Krenz, Jan	3/18/1971	Brahms, Johannes Mendelssohn-Bartholdy, Felix <i>Sibelius, Jean</i>	Haydn Variations, Op.56a Violin Concerto, E minor, Op.64 <i>Symphony No.7, C major, Op.105</i>
Jalas, Jussi	9/2/1971	Sibelius, Jean Wagner, Richard Wagner, Richard <i>Sibelius, Jean</i>	The Oceanides, Op.73 Tristan und Isolde: "Liebestod" Götterdämmerung: "Brünnhilde's Immolation" <i>Symphony No.7, C major, Op.105</i>
Berglund, Paavo	9/21/1977, 9/22/1977	Haydn, F.J. <i>Sibelius, Jean</i> Brahms, Johannes	Symphony No.102, B-flat major <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.2, B-flat major, Op.83
Watanabe, Akeo	12/10/1981	Sibelius, Jean Grieg, Edvard <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Piano Concerto, A minor, Op.16 <i>Symphony No.7, C major, Op.105</i>
Watanabe, Akeo	1/28/1982, 1/29/1982	Sibelius, Jean Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Symphony No.4, A minor, Op.63 Violin Concerto, D minor, Op.47 <i>Symphony No.7, C major, Op.105</i>
Watanabe, Akeo	2/9/1982	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Violin Concerto, D minor, Op.47 <i>Symphony No.7, C major, Op.105</i>
Kamu, Okko	10/7/1982	Beethoven, Ludwig van Bergman, Erik <i>Sibelius, Jean</i>	Symphony No.5, C minor, Op.67 Ananke, Op.97 <i>Symphony No.7, C major, Op.105</i>

Berglund, Paavo	1/18/1984, 1/19/1984	<i>Sibelius, Jean</i> Mendelssohn-Bartholdy, Felix Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, E minor, Op.64 Symphony No.2, D major, Op.73
Berglund, Paavo	9/3/1984, 9/5/1984	<i>Sibelius, Jean</i> Liszt, Franz Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.2, A major Symphony No.2, D major, Op.73
Berglund, Paavo	9/6/1984, 9/8/1984, 9/9/1984, 9/10/1984, 9/11/1984, 9/12/1984	<i>Sibelius, Jean</i> Mendelssohn-Bartholdy, Felix Liszt, Franz Sibelius, Jean Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, E minor, Op.64 Piano Concerto No.2, A major Symphony No.4, A minor, Op.63 Symphony No.2, D major, Op.73
Berglund, Paavo	9/14/1984, 9/15/1984, 9/16/1984	<i>Sibelius, Jean</i> Liszt, Franz Sibelius, Jean Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.2, A major Symphony No.4, A minor, Op.63 Symphony No.2, D major, Op.73
Kamu, Okko	12/6/1987	Tuomela, Tapio <i>Sibelius, Jean</i> Järnefelt, Armas Sibelius, Jean Pacius, Fredrik	Aikamme Finlandia <i>Symphony No.7, C major, Op.105</i> Isänmaan kasvot (cantata) Finlandia, Op.26 Maamme
Berglund, Paavo	1/14/1988, 1/18/1988 (Japan Tour)	Sibelius, Jean Kokkonen, Joonas <i>Sibelius, Jean</i>	Symphony No.2 D major, Op.43 Cello Concerto <i>Symphony No.7, C major, Op.105</i>
Halffter, Cristobal	11/26/1992	Berio, Luciano Halffter, Cristobal <i>Sibelius, Jean</i> Halffter, Cristobal	"Ritrata notturna di Madrid" di Luigi Boccherini Concerto a quatro for Saxophone Quartet and Orchestra <i>Symphony No.7, C major, Op.105</i> Tiento del primer tono y batalla imperial
Kamu, Okko	10/6/1994, 10/6/1994, 10/6/1994	Mahler, Gustav Mahler, Gustav Sallinen, Aulis <i>Sibelius, Jean</i>	"Adagio," Symphony No.10, F-sharp major Kindertotenlieder Sunrise Serenade for Two Trumpets and Orchestra <i>Symphony No.7, C major, Op.105</i>

Kamu, Okko	10/10/1994	Mahler, Gustav Kokkonen, Joonas Sibelius, Jean <i>Sibelius, Jean</i>	"Adagio," Symphony No.10, F-sharp major Cello Concerto Tapiola, Op.112 <i>Symphony No.7, C major, Op.105</i>
Segerstam, Leif	9/18/1996	Sibelius, Jean Rimsky-Korsakov, Nikolai Prokofiev, Sergei <i>Sibelius, Jean</i>	Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 Piano Concerto, C minor, Op.30 Piano Concerto No.1, D-flat major, Op.10 <i>Symphony No.7, C major, Op.105</i>
Segerstam, Leif	9/24/1996	Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	Karelia Suite, Op.11 <i>Symphony No.7, C major, Op.105</i> Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 Symphony No.5, E-flat major, Op.82
Segerstam, Leif	9/13/1999	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean Segerstam, Leif	<i>Symphony No.7, C major, Op.105</i> Norden, Op.90/1 Arioso, Op.3 "Säv, säv, susa," Op.36/4 "Var det en dröm," Op.37 Electric confrontations
?	5/17/2000	Mahler, Gustav <i>Sibelius, Jean</i>	Symphony No.1, D major <i>Symphony No.7, C major, Op.105</i>
Segerstam, Leif	9/29/2001	Sibelius, Jean <i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	Finlandia, Op.26 <i>Symphony No.7, C major, Op.105</i> Symphony No.2, D major, Op.43 Karelia Suite: "Alla Marcia," Op.11/3

Segerstam, Leif	12/15/2001	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean Merikanto, Oskar Merikanto, Oskar Kuula, Toivo Sibelius, Jean Respighi, Ottorino	<i>Symphony No.7, C major, Op.105</i> "Souda, souda sinisorsa" "Lastu lainehilla" Ristilukki, Op.27/1 Andante Festivo "Vallikorvan laulu" "Merellä" "Syystunnelma" "Ein etsi valtaa loistoa ylimääräisenä" La feste Romane
Segerstam, Leif	9/26/2002	Sibelius, Jean Marttinen, Tauno Liszt, Franz <i>Sibelius, Jean</i>	Symphony No.3, C major, Op.52 Piano Concerto No.4 Piano Concerto <i>Symphony No.7, C major, Op.105</i>
Franck, Mikko	8/9/2003	Rossini, Gioachino Lindberg, Christian Linkola, Jukka <i>Sibelius, Jean</i>	William Tell Overture Trombone Concerto, "Helikon Wasp" Trombone Concerto <i>Symphony No.7, C major, Op.105</i>
Berglund, Paavo	10/15/2003	Rachmaninov, Sergei Sibelius, Jean <i>Sibelius, Jean</i>	Rhapsody on a Theme of Paganini, Op.43 Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>
Segerstam, Leif	6/2/2005, 6/3/2005	Rautavaara, Einojuhani <i>Sibelius, Jean</i> Tubin, Eduard Sibelius, Jean	Cantus arcticus, Op.61 <i>Symphony No.7, C major, Op.105</i> Symphony No.2, "The Legendary" Karelia Suite: "Alla Marcia," Op.11/3
Berglund, Paavo	4/26/2006, 4/27/2006	Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.4, A minor, Op.63 <i>Symphony No.7, C major, Op.105</i>
Segerstam, Leif	9/22/2007	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.5, E-flat major, Op.82 Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>

Storgårds, John	9/30/2009, 10/1/2009	Hillborg, Anders Madetoja, Leevi Palmgren, Selim Sibelius, Jean <i>Sibelius, Jean</i>	Exquisite Corpse Suksy, Op.68 (Autumn song cycle) En sällsam fågel, Op.95 Luonnotar, Op.70 <i>Symphony No.7, C major, Op.105</i>
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Lahti Symphony

Similä, Martti	1/23/1952	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Berglund, Paavo	12/7/1955	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Pesonen, Urpo	4/7/1962, 4/11/1962	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Bister, Hannu	1/20/1982	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	4/24/1987	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Tang, Muhai	12/13/1990, 12/14/1990	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/10/1992	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	8/5/1993	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/27/1993	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/20/1997	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/30/1999, 10/1/1999	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	10/10/1999	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/8/2000	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/21/2002	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	6/16/2005	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/10/2005	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	12/9/2005, 12/11/2005, 12/12/2005, 2/13/2005	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	9/30/2006	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	2/26/2007, 3/2/2007	Sibelius, Jean Schumann, Robert Kokkonen, Joonas <i>Sibelius, Jean</i>	Tapiola, Op.112 Piano Concerto, A minor, Op.54 The Last Temptations: Interludes <i>Symphony No.7, C major, Op.105</i>
Vänskä, Osmo	8/13/2007, 8/15/2007	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Kamu, Okko	12/5/2008, 12/6/2008, 12/8/2008	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Kamu, Okko	5/6/2009, 5/9/2009	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Leipzig Gewandhaus Orchestra

Blomstedt, Herbert	1/31/2002	<i>Sibelius, Jean</i> <i>Bruckner, Anton</i>	<i>Symphony No.7, C major, Op.105</i> <i>Symphony No.5, B-flat major</i>
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London Symphony Orchestra (incomplete)

Harty, Sir Hamilton	10/9/1933	Handel, G.F. (<i>arr. Sir Hamilton Harty</i>) <i>Sibelius, Jean</i> Mozart, W.A. Berlioz, Hector Delius, Frederick Kodály, Zoltán	Concerto for Orchestra, D major <i>Symphony No.7, C major, Op.105</i> Divertimento No.17, D major, K.334: Allegro, Variations and Rondo Le Corsaire: Overture, Op.21 The Walk to Paradise Garden Háry János: Suite
Sargent, Sir Malcolm	2/26/1950	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Symphony No.5, E-flat Major, Op.82
Collins, Anthony	3/8/1953	Mozart, W.A. Schubert, Franz (<i>orch. Anthony Collins</i>) Collins, Anthony <i>Sibelius, Jean</i>	Le nozze di Figaro: Overture, K.492 Grand Duo Violin Concerto No.1 <i>Symphony No.7, C major, Op.105</i>
Maazel, Lorin	8/21/1962	Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i>
Previn, André	10/6/1970	Sibelius, Jean <i>Sibelius, Jean</i> Beethoven, Ludwig van	Pelléas et Mélisande, Op.46 <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.5, E-flat major, Op.73, "Emperor"
Atherton, David	3/17/1972, 3/19/1972, 3/20/1972	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	4/28/1976, 4/29/1976	Mozart, W.A. Beethoven, Ludwig van <i>Sibelius, Jean</i>	Symphony No.40, G minor, K.550 Rondo for Piano and Orchestra, B-flat <i>Symphony No.7, C major, Op.105</i>

Davis, Sir Colin	1/6/1992	Stravinsky, Igor Grieg, Edvard Sibelius, Jean <i>Sibelius, Jean</i>	Concerto in E-flat, "Dumbarton Oaks" Piano Concerto, A minor, Op.16 Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 <i>Symphony No.7, C major, Op.105</i>
Morris, Wyn	2/1/1992, date uncertain	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	12/10/1992	Sibelius, Jean Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Pohjola's Daughter, Op.49 Violin Concerto, D minor, Op.47 Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 <i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	4/24/1994, 4/27/1994	Schumann, Robert Schumann, Robert Sibelius, Jean <i>Sibelius, Jean</i>	Overture, Scherzo and Finale, Op.52 Piano Concerto, A minor, Op.54 En Saga, Op.9 <i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	2/23/1995	Stravinsky, Igor <i>Sibelius, Jean</i> Tippett, Sir Michael	Violin Concerto, D major <i>Symphony No.7, C major, Op.105</i> Symphony No.4
Davis, Sir Colin	11/23/1997, 11/25/1997, 11/27/1997	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.6, D minor, Op.104 Violin Concerto, D minor, Op.47 <i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	12/5/1997, 12/12/1997 (Tour)	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Pappano, Antonio	7/9/2003	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	9/19/2003, 9/21/2003, 9/24/2003, 9/25/2003	Beethoven, Ludwig van MacMillan, James <i>Sibelius, Jean</i>	Violin Concerto, D major, Op.61 The World's Ransoming <i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	10/7/2003, 10/9/2003, 10/14/2003, 10/15/2003, (Tour)	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Los Angeles Philharmonic

Klemperer, Otto	11/3/1938, 11/4/1938	Mozart, W.A. Mozart, W.A. <i>Sibelius, Jean</i> Schumann, Robert Haydn, F.J.	Die Entführung aus dem Serail: Overture, K.384 Violin Concerto No.4, D major, K.218 <i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor Symphony, D major (B&H No.5), Op.93 ?
Klemperer, Otto?	11/21/1938, 11/22/1938, 11/23/1938	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Wallenstein, Alfred	1/13/1949, 1/14/1949	Cimarosa, Domenico Haydn, F.J. <i>Sibelius, Jean</i> Franck, César Ravel, Maurice	The Secret Marriage: Overture Piano Concerto, D major, Hob.XVIII: 11 <i>Symphony No.7, C major, Op.105</i> Symphonic Variations for Piano and Orchestra La valse
Wallenstein, Alfred	1/8/1953, 1/9/1953	Haydn, F.J. <i>Sibelius, Jean</i> Mozart, W.A. Strauss, Richard Korngold, Erich Wolfgang	Armida: Overture <i>Symphony No.7, C major, Op.105</i> Violin Concerto No.5, A major, K.219 Don Juan, Op.20 Violin Concerto, D major, Op.35
Hendl, Walter	7/25/1961	<i>Sibelius, Jean</i> Viotti, Giovanni Battista Bartók, Béla Respighi, Ottorino	<i>Symphony No.7, C major, Op.105</i> Violin Concerto No.22, A minor Violin Concerto No.1 The Pines of Rome
Munch, Charles	2/10/1966, 2/11/1966	Bach, J.S. Chopin, Frederic <i>Sibelius, Jean</i> Roussel, Albert	Brandenburg Concerto No.4, G major, BWV 1048 Piano Concerto No.1, E minor, Op.11 <i>Symphony No.7, C major, Op.105</i> Suite in F major, Op.33
Davis, Sir Andrew	1/30/1975, 1/31/1975, 2/2/1975	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, D minor, Op.47 Symphony No.5, E-flat, Op.82
Berglund, Paavo	1/23/1986, 1/24/1986, 1/25/1986, 1/26/1986	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Violin Concerto, D minor, Op.47 <i>Symphony No.7, C major, Op.105</i>

?	3/31/1988, 4/1/1988, 4/2/1988, 4/3/1988	<i>Sibelius, Jean</i>	Symphony No.7, C major, Op.105
Miller, David Alan	1/26/1990, 1/27/1990, 1/28/1990	Copland, Aaron Powell, Mel Nielsen, Carl <i>Sibelius, Jean</i>	Our Town: Music from the Film Duplicates: A Concerto for Two Pianos and Orchestra (1989) Premiere Flute Concerto (1926) <i>Symphony No.7, C major, Op.105</i>
Salonen, Esa-Pekka	1/18/1996, 1/19/1996, 1/20/1996	Grisey, Gérard Beethoven, Ludwig van <i>Sibelius, Jean</i>	L'icône paradoxale (Premiere) Piano Concerto No.1, C major, Op.15 <i>Symphony No.7, C major, Op.105</i>
Salonen, Esa-Pekka	1/11/2001, 1/12/2001, 1/13/2001, 1/14/2001	Berg, Alban Ravel, Maurice Stenhammar, Wilhelm Stenhammar, Wilhelm Sibelius, Jean Alfvén, Hugo Grieg, Edvard <i>Sibelius, Jean</i>	Three Pieces for Orchestra, Op.6 Shéhérazade "Flickan knyter i Johannenatten" "Flickan kom ifrån sin älsklings möte" Op.42/1 "Demanten på marssnön" Op.36/6 "Skogen sover" Op.28/6 "Fra Monte Pincio" Op.39/1 <i>Symphony No.7, C major, Op.105</i>
Salonen, Esa-Pekka	3/13/2001, 3/14/2001, 3/17/2001, 3/20/2001, 3/28/2001	Ravel, Maurice <i>Sibelius, Jean</i> Beethoven, Ludwig van	Ma mère l'oye <i>Symphony No.7, C major, Op.105</i> Symphony No.7, A major, Op.92
Salonen, Esa-Pekka	8/15/2002	Ravel, Maurice <i>Sibelius, Jean</i> Stravinsky, Igor Ravel, Maurice	Ma mère l'oye <i>Symphony No.7, C major, Op.105</i> Agon La valse
Salonen, Esa-Pekka?	8/24/2002, 8/27/2002, 9/4/2002 Tour	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Salonen, Esa-Pekka	5/5/2006	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Salonen, Esa-Pekka	10/18/2007, 10/19/2007	Sibelius, Jean Stucky, Steven <i>Sibelius, Jean</i>	Symphony No.4, A minor, Op.63 Radical Light (premiere) <i>Symphony No.7, C major, Op.105</i>
Salonen, Esa-Pekka?	11/2/2007, 11/8/2007, 11/12/2007, 11/13/2007, Tour	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Minnesota Orchestra

Mitropoulos, Dimitri	1/24/1941	Mozart, W.A. Bloch, Ernest <i>Sibelius, Jean</i> Schmitt, Florent	Symphony No.35, D major, K.385, "Haffner" "Schelomo," Hebraic Rhapsody for Cello and Orchestra <i>Symphony No.7, C major, Op.105</i> The Tragedy of Salome, Op.50
Mitropoulos, Dimitri	3/24/1944	Handel, G.F. (<i>arr. Max Seiffert</i>) <i>Sibelius, Jean</i> Krenek, Ernst Debussy, Claude Stravinsky, Igor	The Star Spangled Banner Concerto Grosso for Strings, D minor, Op.6 No.10 <i>Symphony No.7, C major, Op.105</i> Cantata for War Time, Op.95 (Women's Choir and Orchestra) Three Nocturnes Circus Polka
Skrowaczewski, Stanislaw	3/20/1969, 3/21/1969	<i>Sibelius, Jean</i> Schoenberg, Arnold Beethoven, Ludwig van	<i>Symphony No.7, C major, Op.105</i> A Survivor from Warsaw, Op.46 Piano Concerto No.5, E-flat major, "Emperor"
Zinman, David	3/1/1989, 3/2/1989, 3/3/1989, 3/4/1989	Torke, Michael Mozart, W.A. Fauré, Gabriel <i>Sibelius, Jean</i>	Ecstatic Orange (premiere) Piano Concerto No.23, A major, K.488 Pelléas et Mélisande: Suite, Op.80 <i>Symphony No.7, C major, Op.105</i>
Wigglesworth, Mark	1/21/2000, 1/22/2000	Copland, Aaron <i>Sibelius, Jean</i> Berg, Alban Strauss, Richard	Quiet City <i>Symphony No.7, C major, Op.105</i> Violin Concerto Salome: "Dance of the Seven Veils," Op.54

National Symphony Orchestra

Mitchell, H.	2/1/1949, 2/2/1949	Mozart, W.A. Beethoven, Ludwig van Wagner, Richard <i>Sibelius, Jean</i>	Die Entführung aus dem Serail: Overture, K.384 Symphony No.4, B-flat major, Op.60 Concertino for Harp and Orchestra <i>Symphony No.7, C major, Op.105</i>
Mitchell, H.	3/2/1949, 3/2-6/1949 (Tour)	Mozart, W.A. <i>Sibelius, Jean</i> Milhaud, Darius Beethoven, Ludwig van	Die Entführung aus dem Serail: Overture, K.384 <i>Symphony No.7, C major, Op.105</i> Suite provençale, Op.152b Symphony No.5, C minor, Op.67
Mitchell, H.	1/10/1951	Rossini, Gioachino <i>Sibelius, Jean</i> Rimsky-Korsakov, Nikolai Beethoven, Ludwig van	Il Signor Bruschino: Overture <i>Symphony No.7, C major, Op.105</i> Capriccio espagnol, Op.34 Violin Concerto, D major, Op.61
Mitchell, H.	4/14/1954, 4/15/1954	Bach, J.S. <i>Sibelius, Jean</i> Beethoven, Ludwig van	"Sinfonia," Cantata BWV 31, "Der Himmel lacht! Die Erde jubiliert" <i>Symphony No.7, C major, Op.105</i> Symphony No.9, D minor, Op.125, "Choral"
Jalas, Jussi	12/14/1955	<i>Sibelius, Jean</i> <i>Sibelius, Jean</i> <i>Sibelius, Jean</i> <i>Sibelius, Jean</i>	Rakastava, Op.14 (1911 version) <i>Symphony No.7, C major, Op.105</i> Finlandia, Op.26 Symphony No.2, D major, Op.43
Mitchell, H.	1/2/1962, 1/3/1962	Berlioz, Hector Brahms, Johannes Ginastera, Alberto <i>Sibelius, Jean</i>	Béatrice et Bénédict: Overture Concerto for Violin and Cello, A minor, Op.102 Piano Concerto No.1, Op.28 <i>Symphony No.7, C major, Op.105</i>
Rostropovich, Mstislav	1/8/1987, 1/9/1987, 1/10/1987, 1/13/1987	Berlioz, Hector <i>Sibelius, Jean</i> Brahms, Johannes	Les Francs-juges: Overture, Op.3 <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.1, D minor, Op.15
Ashkenazy, Vladimir	5/29/2008, 5/30/2008, 5/31/2008	<i>Sibelius, Jean</i> <i>Sibelius, Jean</i> <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 The Oceanides, Op.73 <i>Symphony No.7, C major, Op.105</i>

New York Philharmonic Orchestra

Klemperer, Otto	1/13/1927, 1/16/1927	Brahms, Johannes Mozart, W.A. <i>Sibelius, Jean</i> Stravinsky, Igor Strauss, Richard	Academic Festival Overture, Op.80 Piano Concerto No.21, C major, K.467 <i>Symphony No.7, C major, Op.105</i> Suite No.2 for Small Orchestra Salome: "Dance of the Seven Veils," Op.54
Walter, Bruno	10/29/1942, 10/30/1942	<i>Sibelius, Jean</i> Mendelssohn-Bartholdy, Felix Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Violin Concerto, E minor, Op.64 Symphony No.4, E minor, Op.98
Szell, George	12/7/1950, 12/8/1950, 12/10/1950	Weber, Carl Maria von Barber, Samuel <i>Sibelius, Jean</i> Strauss, Richard	Oberon: Overture Essay No.1, Op.12 <i>Symphony No.7, C major, Op.105</i> Don Quixote, Op.35
Bernstein, Leonard	3/24/1960, 3/25/1960, 3/27/1960	Pergolesi, Giovanni Stravinsky, Igor <i>Sibelius, Jean</i> Brahms, Johannes	Concertino No.3 for Strings, A major Pulcinella Suite <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.1, D minor, Op.15
Bernstein, Leonard	3/26/1960	Pergolesi, Giovanni Brahms, Johannes Stravinsky, Igor <i>Sibelius, Jean</i>	Concertino No.3 for Strings, A major Piano Concerto No.1, D minor, Op.15 Pulcinella Suite <i>Symphony No.7, C major, Op.105</i>
Bernstein, Leonard	10/7/1965, 10/8/1965, 10/9/1965, 10/11/1965	<i>Sibelius, Jean</i> Chávez, Carlos Saint-Saëns, Camille	<i>Symphony No.7, C major, Op.105</i> Violin Concerto Symphony No.3, C minor, Op.78, "Organ Symphony"
Maazel, Lorin	11/3/1977, 11/4/1977, 11/5/1977, 11/8/1977	Druckman, Jacob <i>Sibelius, Jean</i> Shostakovich, Dmitri	Chiaroscuro <i>Symphony No.7, C major, Op.105</i> Symphony No.5, D minor, Op.47
Ormandy, Eugene	12/10/1981, 12/11/1981, 12/12/1981, 12/15/1981	<i>Sibelius, Jean</i> Ravel, Maurice Brahms, Johannes	<i>Symphony No.7, C major, Op.105</i> Daphnis et Chloé: Suite No.2 Symphony No.4, E minor, Op.98

Davis, Sir Colin	3/23/1995, 3/24/1995, 3/25/1995	Sibelius, Jean Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.6, D minor, Op.104 En Saga, Op.9 Karelia Suite, Op.11 <i>Symphony No.7, C major, Op.105</i>
Davis, Sir Colin	4/22/2004, 4/23/2004, 4/24/2004	Berlioz, Hector Berlioz, Hector Berlioz, Hector Berlioz, Hector Sibelius, Jean Sibelius, Jean (<i>orch. Jussi Jalas</i>) Sibelius, Jean Sibelius, Jean (<i>orch. I. Hellman</i>) Sibelius, Jean (<i>orch. I. Hellman</i>) Berlioz, Hector <i>Sibelius, Jean</i>	Les Francs-juges: Overture, Op.3 La Damnation de Faust: "Que l'air est étouffant!...Autrefois..." Les nuits d'été: "Vilanelle," Op.7/1 Les Troyens: "Ah! Je vais mourir...Adieu, fière cité" Rakastava, Op.14 Kaiutar (The Echo Nymph), Op.72/4 "På veranden ved hafvet" Op.38/6 "Demanten på marssnön" Op.36/6 "Svarta Rosor" Op.36/1 Les nuits d'été: "L'île inconnue," Op.7/6 <i>Symphony No.7, C major, Op.105</i>

Oslo Philharmonic

Grüner-Hegge, Odd	10/1/1931	Dvořák, Antonín <i>Sibelius, Jean</i> Atterberg, Kurt Palmgren, Selim Rimsky-Korsakov, Nikolai	Carnival Overture, Op.92 <i>Symphony No.7, C major, Op.105</i> Eleven Piano Concerto No.2 Capriccio espagnol, Op.34
Beecham, Sir Thomas	6/1/1955	Handel, G.F. (<i>arr. Sir Thomas Beecham</i>) Mozart, W.A. <i>Sibelius, Jean</i> Delius, Frederick Berlioz, Hector	The Faithful Shepherd (Il Pastor Fido): Suite Symphony No.38, D major, K.504, "Prague" <i>Symphony No.7, C major, Op.105</i> Summer Night on the River Le corsaire: Overture, Op.21
Sjöen, Alf	11/1/1975	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Berglund, Paavo	9/1/1983	<i>Sibelius, Jean</i> Barber, Samuel Mozart, W.A. Haydn, F.J.	<i>Symphony No.7, C major, Op.105</i> Knoxville Summer of 1915, Op.24 Three Concert Arias Symphony No.92, G major, "Oxford"
Berglund, Paavo	9/1/1997	<i>Sibelius, Jean</i> Strauss, Richard Haydn, F.J.	<i>Symphony No.7, C major, Op.105</i> Oboe Concerto, D major Symphony No.92, G major, "Oxford"
Ashkenazy, Vladimir	11/1/2002	Valen, Fartein Lindberg, Magnus Sigurbjörnsson, Thorkell Thommessen, Olav Anton <i>Sibelius, Jean</i>	Le cimetière marin Corrente 2 Columbine Trumpet Concerto <i>Symphony No.7, C major, Op.105</i>
Saraste, Jukka-Pekka	9/1/2009	<i>Sibelius, Jean</i> <i>Sibelius, Jean</i> <i>Sibelius, Jean</i>	Pohjola's Daughter, Op.49 <i>Symphony No.7, C major, Op.105</i> Symphony No.1, E minor, Op.39

Philadelphia Orchestra (dates only)

Stokowski, Leopold	4/3/1926, 4/4/1926, 4/5/1926	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	1/26/1940, 1/27/1940	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	2/12/1940, 2/13/1940	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	10/22/1940, 10/23/1940, 10/29/1940	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	11/13/1940	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Stokowski, Leopold	12/6/1940, 12/7/1940	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	5/10/1941	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	11/17/1944, 11/18/1944, 11/20/1944, 11/21/1944	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	12/7/1945, 12/8/1945 (broadcast)	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	1/17/1947, 1/18/1947, 1/20/1944, 1/21/1947	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Ormandy, Eugene	3/24/1950, 3/25/1950, 3/28/1950	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	5/1/1950, 5/3/1950, 5/4/1950	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	3/16/1951, 3/17/1951	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	4/2/1951	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	3/6/1953, 3/7/1953, 3/9/1953, 3/10/1953	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	6/17/1955, Helsinki	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	10/26/1955	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	12/26/1955, 12/27/1955 In honor of Sibelius 90th birthday	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	3/16/1956, 3/17/1956, 3/20/1956, 3/21/1956	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	4/30/1956	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	4/22/1960, 4/23/1960, 4/25/1960, 4/26/1960, 5/4/1960, 4/7/1960	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Jalas, Jussi	12/17/1965, 12/18/1965	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	12/28/1965, 12/29/1965, 1/3/1966	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	10/20/1967, 10/21/1967, 10/23/1967, 10/24/1967	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	4/25/1968	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	12/11/1970, 12/12/1970, 12/14/1970	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	4/23/1976, 4/24/1976, 4/26/1976, 4/29/1976	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	4/7/1978, 4/8/1978, 4/11/1978	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ormandy, Eugene	5/29/1978, 6/2/1978	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Vonk, Hans	12/7/1990, 12/8/1990, 12/10/1990, 12/11/1990	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Zinman, David	11/25/1994, 11/26/1994, 11/29/1994	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Sawallisch, Wolfgang	4/27/2000, 4/28/2000, 4/29/2000, 5/1/2000, 5/2/2000	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>

Royal Philharmonic Orchestra (UK Incomplete)

Groves, Sir Charles	3/25/1984	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ashkenazy, Vladimir	1/5/1987, 1/9/1987, 1/16/1987, 1/20/1987, 1/23/1987, 1/24/1987, US Tour	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ashkenazy, Vladimir	10/19/1987, 10/20/1987 German Tour	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Ashkenazy, Vladimir	10/27/1987	<i>Sibelius, Jean</i> Prokofiev, Sergei Ravel, Maurice Ravel, Maurice	<i>Symphony No.7, C major, Op.105</i> Violin Concerto No.2, G minor, Op.63 Ma mère l'oye (Mother Goose Suite) Rapsodie espagnole
Ashkenazy, Vladimir	8/25/1988, 8/27/1988 Edinburg Festival + Helsinki Festival	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Judd, James	9/3/1996	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Davies, Sir Peter Maxwell	4/23/1997, 4/25/1997	<i>Sibelius, Jean</i>	<i>Symphony No.7, C major, Op.105</i>
Stravinsky, Marius	12/7/2009	Kazadiev <i>Sibelius, Jean</i> ... Yerkimbekov, Serik <i>Sibelius, Jean</i>	Kyz-Kuu Violin Concerto, D minor, Op.47 Kazakh piece Minaret Suite <i>Symphony No.7, C major, Op.105</i>

Royal Stockholm Philharmonic Orchestra

Sibelius, Jean	3/24/1924	Sibelius, Jean Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Violin Concerto, D minor, Op.47 <i>Symphony No.7, C major, Op.105 WORLD PREMIERE PERFORMANCE</i>
Sibelius, Jean	3/30/1924	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> King Kristian II Suite, Op.27 Lemminkäinen Suite: "The Swan of Tuonela," Op.22/2 Kuolema: "Valse Triste," Op.44 No.1 Romance for String Orchestra, C major, Op.42 Finlandia, Op.26
Rangström, Ture	11/20/1927	Grétry, A-E-M Bach, W.F. Hasse, J. (<i>arr. Georg Göhler</i>) Rangström, Ture Rangström, Ture Rangström, Ture Rangström, Ture <i>Sibelius, Jean</i>	L'épreuve villageoise: Ouverture Sinfonia for Two Flutes, 2 Violins, Viola and Continuo, F major Piramus and Tisbe: Ballet Suite Den mörka blomman: "Den mörka blomman" Den mörka blomman: "Bön till natten" Legender, Ballader, Romanser: "En gammal nyårsvisa" (no.3) Legender, Ballader, Romanser: "En båt med blommor" (no.8) <i>Symphony No.7, C major, Op.105</i>
Koussevitzky, Serge	9/18/1935	Bach, C.P.E. (<i>transc. Maximilian Steinberg</i>) <i>Sibelius, Jean</i> Tchaikovsky, P.I.	Concerto for Orchestra, D major <i>Symphony No.7, C major, Op.105</i> Symphony No.5, E minor, Op.64
Rosenberg, Hilding	11/8/1939	Mozart, W.A. Purcell, Henry (<i>arr. Arthur Bliss</i>) <i>Sibelius, Jean</i> Mendelssohn-Bartholdy, Felix Rosenberg, Hilding	Die Zauberflöte: Overture, K.620 Set of Act Tunes and Dances for Strings <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.1, G minor, Op.25 Plastiska scener, Op.75, from Orfeus I Sta'n
Garaguly, Carl von	2/23/1944	Pergament, Moses <i>Sibelius, Jean</i> Brahms, Johannes	Hebraic Rhapsody <i>Symphony No.7, C major, Op.105</i> Violin Concerto, D major, Op.77

Garaguly, Carl von	2/21/1945	Brahms, Johannes <i>Sibelius, Jean</i> Schumann, Robert	Haydn Variations, Op.56a <i>Symphony No.7, C major, Op.105</i> Piano Concerto, A minor, Op.54
Garaguly, Carl von	2/23/1945	Brahms, Johannes <i>Sibelius, Jean</i> Kallstenius, E. Mozart, W.A.	Haydn Variations, Op.56a <i>Symphony No.7, C major, Op.105</i> Passacaglia enarmonica, Op.31 Violin Concerto No.4, D major, K.218
Garaguly, Carl von	3/13/1946	Rangström, Ture <i>Sibelius, Jean</i> Rachmaninov, Sergei	Divertimento elegiaco for String Orchestra <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.3, D minor, Op.30
Garaguly, Carl von	12/6/1950	Sibelius, Jean Sibelius, Jean (<i>orch. Jussi Jalas</i>) Sibelius, Jean <i>Sibelius, Jean</i>	Symphony No.1, E minor, Op.39 Hymn till Thais Koskenlaskjian morsiamet, Op.33, "Forsfararens brudar" <i>Symphony No.7, C major, Op.105</i>
Ehrling, Sixten	10/17/1951, 10/19/1951	<i>Sibelius, Jean</i> Bartók, Béla Beethoven, Ludwig van	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.3, Sz. 119 Symphony No.5, C minor, Op.67
Fougstedt, Nils-Erik	12/11/1952	Klami, Uuno Rangström, Ture <i>Sibelius, Jean</i> Sibelius, Jean	Kalevala Suite Op.23, "Bilder ur Kalevala" Partita for Violin and Orchestra, B minor <i>Symphony No.7, C major, Op.105</i> Sandels, Op.28 Rev. (1915)
Ehrling, Sixten	3/9/1955	Pergament, Moses <i>Sibelius, Jean</i> Rachmaninov, Sergei	"Den judiska sången" <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.3, D minor, Op.30
Ehrling, Sixten	3/11/1955	Pergament, Moses <i>Sibelius, Jean</i> Tchaikovsky, P.I.	"Den judiska sången" <i>Symphony No.7, C major, Op.105</i> Piano Concerto No.1, B minor, Op.23
Kletzki, Paul	5/1/1957, 5/2/1957	Alfvén, Hugo <i>Sibelius, Jean</i> Beethoven, Ludwig van	Dalarapsodi, Op.48, Swedish Rhapsody No.3 <i>Symphony No.7, C major, Op.105</i> Violin Concerto, D major, Op.61

Gui, Vittorio	9/25/1957, 9/27/1957	<i>Sibelius, Jean</i> Mozart, W.A. Beethoven, Ludwig van	<i>Symphony No.7, C major, Op.105</i> Piano Concerto No.22, E-flat major, K.482 Symphony No.4, B-flat major, Op.60
Ehrling, Sixten	1/11/1961	Lidholm, Ingvar Haydn, F.J. Tchaikovsky, P.I. <i>Sibelius, Jean</i>	Riter (Premiere) Cello Concerto No.2, D major, HVIIb:2 Rococo Variations for Cello and Orchestra, A major, Op.33 <i>Symphony No.7, C major, Op.105</i>
Panula, Jorma	10/4/1965	<i>Sibelius, Jean</i> Sibelius, Jean Sibelius, Jean Sibelius, Jean	<i>Symphony No.7, C major, Op.105</i> "Höstkväll" (Autumn evening), Op.38/1 Luonnotar, Op.70 Symphony No.1, E minor, Op.39
Segerstam, Leif	4/28/1971, 4/29/1971	Rosenberg, Hilding Liszt, Franz <i>Sibelius, Jean</i> Stravinsky, Igor	Djufar Piano Concerto No.2, A major <i>Symphony No.7, C major, Op.105</i> Chant du rossignol
Krenz, Jan	10/26/1972, 10/28/1972, 10/29/1972	Brahms, Johannes <i>Sibelius, Jean</i> Mussorgsky, Modest Mussorgsky, Modest Mussorgsky, Modest	Schicksalslied, Op.54 <i>Symphony No.7, C major, Op.105</i> Boris Godunov: "Coronation Scene" Boris Godunov: "Boris's Monologue," Act II Boris Godunov: "The Death of Boris"
Segerstam, Leif	5/25/1977, 5/26/1977	Sibelius, Jean Britten, Benjamin <i>Sibelius, Jean</i> Verdi, Giuseppe Verdi, Giuseppe Verdi, Giuseppe	Kuolema: "Scene with Cranes," Op.44 No.2 Serenade for Tenor Horn and Strings, Op.31 <i>Symphony No.7, C major, Op.105</i> Oberto, Conte di San Bonifacio: "Ciel che feci..." Luisa Miller: "Oh, fede negar potessi...Quando le sere ai placido..." Recitativ and aria from Act IV of "I vespri siciliani"
Berglund, Paavo	5/22/1979	Smetana, Bedřich Smetana, Bedřich Grieg, Edvard <i>Sibelius, Jean</i>	Ma Vlast: "From Bohemia's Woods and Fields" (no.4) Ma Vlast: "Sárka" (no.3) Piano Concerto, A minor, Op.16 <i>Symphony No.7, C major, Op.105</i>
Ahronovitch, Yuri	2/20/1985, 2/21/1985, 2/23/1985	<i>Sibelius, Jean</i> Mahler, Gustav	<i>Symphony No.7, C major, Op.105</i> Das Lied von der Erde

Oramo, Sakari	11/2/1994, 11/3/1994	Sigurbjörnsson, Thorkell <i>Sibelius, Jean</i> Mozart, W.A. Strauss, Richard	Rúnir för valthorn och orkester "Nio variationer över ett gammalt tema" (Premiere) <i>Symphony No.7, C major, Op.105</i> Symphony No.32, G major, K.318 Tod und Verklärung, Op.24
Swensen, Joseph	3/12/1998	Mahler, Gustav Börtz, D. <i>Sibelius, Jean</i>	"Adagio," Symphony No.10, F-sharp major Sånger om döden för sopran <i>Symphony No.7, C major, Op.105</i>
Gilbert, Alan	10/24/2002, 10/26/2002	Danielsson, C. Hillborg, Anders Beethoven, Ludwig van Mahler, Gustav Mahler, Gustav Mahler, Gustav Mahler, Gustav <i>Sibelius, Jean</i>	Festivo Exquisite Corpse original (2002) Premiere Symphony No.4, B-flat major, Op.60 Des Knaben Wunderhorn: "Rheinledenchen" Des Knaben Wunderhorn: "Lob des Verstandes" Des Knaben Wunderhorn: "Das irdische Leben" Des Knaben Wunderhorn: "Wo die schönen Trompeten blasen" <i>Symphony No.7, C major, Op.105</i>
Ashkenazy, Vladimir	11/8/2006, 11/9/2006	<i>Sibelius, Jean</i> <i>Sibelius, Jean</i> <i>Sibelius, Jean</i>	Symphony No.3, C major, Op.52 Symphony No.6, D minor, Op.104 <i>Symphony No.7, C major, Op.105</i>

San Francisco Symphony

Beecham, Sir Thomas	1/3/1941, 1/4/1941	Delius, Frederick Bizet, Georges Handel, G.F. (<i>arr. Sir Thomas Beecham</i>) Mozart, W.A. <i>Sibelius, Jean</i>	Summer Night on the River La jolie fille de Perth: Suite The Faithful Shepherd (Il Pastor Fido): Suite Symphony No.31, D major, K.297, "Paris" <i>Symphony No.7, C major, Op.105</i>
Krips, Josef	12/15/1965, 12/16/1965, 12/17/1965	Berlioz, Hector Dvořák, Antonín <i>Sibelius, Jean</i>	Harold en Italie, Op.16 Violin Concerto, A minor, Op.93 <i>Symphony No.7, C major, Op.105</i>
Ling, Jahja	3/17/1982, 3/18/1982, 3/19/1982, 3/20/1982	Saint-Saëns, Camille Weber, Carl Maria von <i>Sibelius, Jean</i> Fallá, Manuel de	Piano Concerto No.5, F major, Op.103, "Egyptian" Der Freischütz: Overture <i>Symphony No.7, C major, Op.105</i> The Three-Cornered Hat: Three Dances

Blomstedt, Herbert	2/17/1993, 2/18/1993, 2/19/1993, 2/20/1993	<i>Sibelius, Jean</i> Prokofiev, Sergei Debussy, Claude Stravinsky, Igor	<i>Symphony No.7, C major, Op.105</i> Violin Concerto No.2, G minor, Op.63 Prélude à "L'après-midi d'un faune" The Firebird Suite (1919 version)
Blomstedt, Herbert	3/9/1993, Carnegie Hall + European Tour: 3/14/1993, 3/17/1993, 3/19/1993, 3/22/1993	Dukas, Paul Harbison, John <i>Sibelius, Jean</i> Stravinsky, Igor Sibelius, Jean	The Sorcerer's Apprentice Oboe Concerto (SFS commission) <i>Symphony No.7, C major, Op.105</i> The Firebird Suite (1919 version) Kuolema: "Valse Triste," Op.44 No.1 (encore)
Blomstedt, Herbert	3/18/1993, European Tour	<i>Sibelius, Jean</i> Bruckner, Anton	<i>Symphony No.7, C major, Op.105</i> Symphony No.4, E-flat major, "Romantic"
Tilson Thomas, Michael	9/30/1999, 10/1/1999, 10/2/1999, 10/3/1999	<i>Sibelius, Jean</i> Tilson Thomas, Michael Ives, Charles Ives, Charles Ives, Charles Ives, Charles Ives, Charles Ives, Charles Ives, Charles Ives, Charles Ives, Charles (<i>arr. Michael Tilson Thomas</i>) Ives, Charles Ives, Charles (<i>arr. David Del Tredici</i>) Ives, Charles Ives, Charles (<i>arr. Michael Tilson Thomas</i>) Ives, Charles Ives, Charles Ives, Charles (<i>arr. John Adams</i>) Ives, Charles Ives, Charles	<i>Symphony No.7, C major, Op.105</i> Whitman Songs (Premiere) "From the Steeples and the Mountains" "The Things Our Fathers Loved" "The Pond" "Memories: A. Very Pleasant, B. Rather Sad" Three Places in New England: "The Housatonic at Stockbridge" (9/30 & 10/1) "Charlie Rutlage" "The Circus Band" Three Places in New England (10/2 & 3) Three Places in New England: "Putnam's Camp" "In Flanders Fields" "They Are There!" "Tom Sails Away" Psalm 100 "Fugue," Symphony No.4 (9/30 & 10/1) Serenity "General William Booth Enters into Heaven" The Unanswered Question

Tilson Thomas, Michael	2/28/2008, 2/29/2008, 3/1/2008	Tilson Thomas, Michael Tilson Thomas, Michael <i>Sibelius, Jean</i> Shostakovich, Dmitri	Agnegram Notturmo (premiere) <i>Symphony No.7, C major, Op.105</i> Symphony No.9, E-flat, Op.70
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Vienna Philharmonic

Bernstein, Leonard	10/1/1988, 10/2/1988 - program order uncertain	Mozart, W.A. Mahler, Gustav Bernstein, Leonard <i>Sibelius, Jean</i>	Symphony No.25, G minor, K.183 Kindertotenlieder Prelude, Fugue and Riffs <i>Symphony No.7, C major, Op.105</i>
Harding, Daniel	11/15/2008, 11/16/2008, 11/17/2008	<i>Sibelius, Jean</i> Staar, René Schumann, Robert	<i>Symphony No.7, C major, Op.105</i> Just an Accident? A Requiem for Anton Webern and other Victims of the Absurd Symphony No.2, C major, Op.61

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