

# Sibelius Volume I 1865 1905 Tawaststjerna Erik

The Rest Is Noise Series: Dance of the Earth: The Rite, the Folk, le Jazz Sibelius, 1865-1905 Scandinavian Studies Finnish Music Quarterly Catalogue Sibelius Volume I: 1865-1905 The Times Literary Supplement The Nation The British Library General Catalogue of Printed Books 1976 to 1982 National Union Catalog Subject Catalog Subject Catalog, 1977 British Catalogue of Music, 1957-1985 The Spectator Great Masters of the Violin Kalevala 1835-1985 Library of Congress Catalogs Sibelius The Times Literary Supplement Index Current Book Review Citations Alex Ross Erik Tawaststjerna Philip Martin Music Books Erik Tawaststjerna British Library Library of Congress Library of Congress Michael D. Chapman Boris Schwarz Library of Congress Robert Layton

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this is a chapter from alex ross s groundbreaking history of twentieth century classical music the rest is noise further extracts are available as digital shorts accompanying the london southbank festival programme

with unrestricted access to sibelius papers diaries and letters this first volume takes us up to the period of the second symphony and the violin concerto with perceptive and

searching studies of the music including a number of early works the burning of the boat the kullervo symphony and the two versions of en saga

includes proceedings of the society

erik tawaststjerna embarked on his authoritative study of sibelius in 1960 and it occupied him for over a quarter of a century his book differs from other work on the composer in one important respect he had unrestricted access to the composer s papers diaries and letters as well as the advantage of numerous conversations with the composer s widow and other members of the family thus his researches can justifiably claim to have thrown entirely fresh light on the great finnish composer far from the remote personality of the sibelius legend sibelius emerges as a highly colourful figure translated by robert layton himself a sibelius specialist this first volume the first of three takes us up to the period of the second symphony and the violin concerto with perceptive and searching studies of the music including a number of early works the burning of the boat the kullervo symphony and the two versions of en saga a remarkable and deeply impressive book the english text unquestionably succeeds in giving a subtle and scholarly rendering of a profound study of sibelius and his music

includes entries for maps and atlases

when the new york philharmonic s radio audience was polled in 1935 the most popular composer was jean sibelius whose music held a unique fascination for listeners of the 1930s 40s and 50s having passed through a period of coolness on the part of the musical establishment in the 1990s sibelius s music again enjoys widespread critical appreciation along with greater exposure than ever before in concert programs worldwide meanwhile our knowledge of the man and the sources of his music has expanded and deepened it is this new awareness that the author has distilled into this thoroughly revised edition of his groundbreaking biography more clearly than ever sibelius emerges as an artist who drew inspiration from two crucial sources nature and mythology he belonged to a generation of

composers who could still use music to capture an emotional response to landscape weather the natural rhythms of the world even more central to his creativity was his involvement with finnish myth as codified in the national epic poem the kalevala this haunting world of warriors and enchantments provided sibelius with the program for a series of memorable symphonic poems from the poignant swan of tuonela to the majestic tapiola his artistic development was intertwined with his use of mythology to an extent unparalleled since wagner christened johan and called janne by his relatives and friends sibelius took the name jean in imitation of a seagoing uncle who used the french form of his name when abroad it seems an odd choice for a composer who led the least cosmopolitan of lives he took an interest in the revolutionary new directions of twentieth century music but for himself he pursued the development of a personal voice in the context of the traditional symphonic idiom and because he remained true to his inner vision his music remains radiantly alive this book is a revealing guide to the life and to the works above all he provides illuminating analyses of the music both tracing the formal means that sibelius developed at each new phase of his career and identifying the events and experiences that left an imprint on this extraordinary musical personality

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