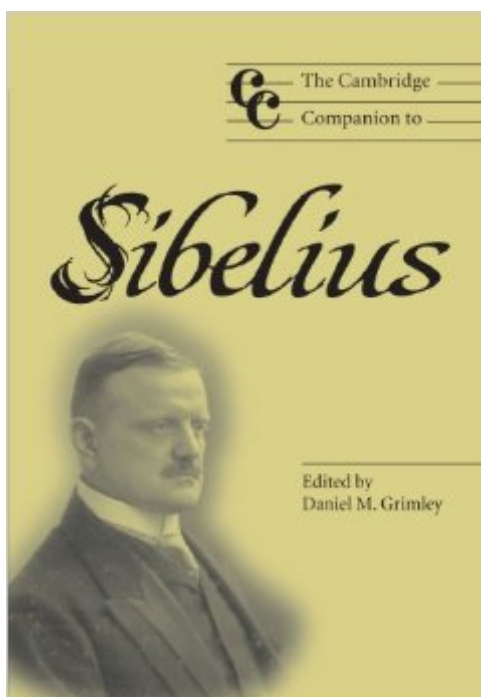


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The Cambridge Companion To Sibelius (Cambridge Companions To Music)



Synopsis

This Companion provides an up-to-date introduction to the life and music of Finland's greatest composer, Jean Sibelius (1865-1957). Divided into four sections, it explores Sibelius's early career, his major musical achievements, historical reception and influence, and the performance and interpretation of his work. Sibelius emerges as one of the most striking figures in twentieth-century music. The book will be of interest to performers and the general public as well as serious scholars.

Book Information

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Customer Reviews

The CAMBRIDGE COMPANION TO SIBELIUS is a 2004 collection of fifteen papers by some of the most prominent Sibelius scholars from the English-speaking world and Finland. Unlike some entries in this series, this book's appeal goes beyond academics and will be great fun for ordinary Sibelius fans too, provided they have some training in music theory. The editor Daniel M. Grimley has divided the contributions into four parts: "Forging a voice: perspectives on Sibelius's biography", "Musical works", "Influence and reception" and "Interpreting Sibelius". Not everything in this collection interested me, so I'll limit my comments to the chapters I paid especial attention to. Arnold Whittall's "The later symphonies" examines the musical drama and stylistic progressions (and retentions) from the Third on. Whittall takes the opportunity to respond to James Hepokoski's Cambridge Music Handbook analysis of the Fourth and Fifth. Jukka Tiilikainen's "The genesis of the Violin Concerto" gives not only the external facts of this great piece's commission and premiere, but

also takes the reader through Sibelius's writing process, looking at the manuscripts. The author was able to take the first version of the concerto (recorded only once on a BIS disc) into account and describe how Sibelius revised the piece to produce the version we normally know.

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