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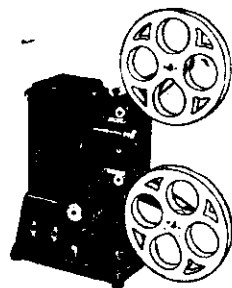
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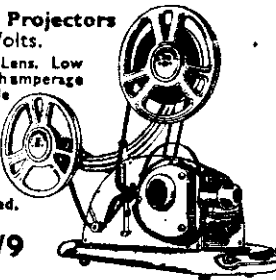
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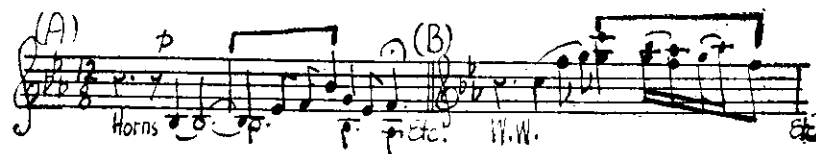
42 MERCER STREET WELLINGTON

# KNOW YOUR CLASSICS

THIS is one of a further series of articles written for "The Listener" by BESSIE POLLARD. As with the preceding series, published some time ago, the aim is to help the student and the interested listener towards a more complete appreciation of good music.

## (6) Symphony No. 5 in E Flat, Op. 82 (Sibelius)

SIBELIUS'S *Fifth Symphony in E Flat*, which appeared in 1915, is a complete relaxation in form, mood and style from the austere and severely disciplined *Fourth* of the year 1911. The orchestration of the *Fifth* is again reticent, employing strings, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, and tympani; there are three movements, the Scherzo being dropped (although some authorities say that Sibelius has telescoped the Scherzo into the opening movement). The thematic material is extremely simple throughout. The work begins with a horn theme ("A" below), which might be regarded as the germ of the whole movement; later, a wood-wind motif ("B" below) evolves into an important sub-theme. The notes marked with brackets (both "A" and "B" below) play an important role in the working-out of the movement.



Later, the wood-winds give out a new subject ("A" below). After all the main material has made its appearance, we hear a typical Sibelian undulating bass figure ("B" below) above which is a sharply-accented motif ("C" below) —



After an extended working-out, followed by an animated passage, the solo trumpet announces a new variant of the horn theme heard at the very outset of the movement —



The trumpet melody is subjected to very ingenious imitative development, and the movement ends with joyous references to the main theme.

The second movement is, in essence, a set of variations. It begins with gentle chords in clarinets, bassoons and horns; then plucked violas and cellos merely suggest the slender basic theme which is ultimately heard in the flute ("A" below) carrying on, after a small digression, as in "B" below —



The Finale has been described as one of the most impressive things in modern symphonic literature. At the beginning we hear the interval of a fourth which dominates the main theme given out by violas ("A" below); while another impressive theme is the full-blooded, simple horn melody ("B" below) which really forms the main support of this movement —



*Symphony No. 5 in E Flat, Op. 82, by Sibelius, will be heard from Station 2YZ Napier, at 3.15 p.m., on Tuesday, February 1.*