

# The curious case of Sibelius's piano music

My special interest in researching, performing and recording the piano music of Sibelius is a project which has developed and taken off over the past few years. It has brought so many exciting discoveries as well as continual surprises, leaving me with the overwhelming impression that this is a body of music which has, for whatever reason, been scandalously neglected. We are looking at a real treasure trove of more than 150 individual pieces, many of which are still relatively unknown and seldom performed.

The catalyst for my newly awakened interest came a few years ago when my girlfriend Mika gave me a CD, recorded in the 1990s on the composer's Steinway at Ainola by the Japanese pianist Izumi Tateno. This magical recording instantly aroused my curiosity and I could hardly believe that I'd never encountered pieces such as 'The Trees', Op. 75, or the mysterious and enigmatic *Esquisses* ('sketches'), Op. 114, composed in 1929. These had never been played by any of my fellow students at music college (or at school in Wells), heard at piano competitions or included in London recitals I'd been to at the South Bank or at Wigmore Hall, so it was no small wonder perhaps that they were off my radar entirely until a few years ago. Around the same time, back in 2012, I turned on Radio 3 at random and heard a scintillating recording of Sibelius's own piano transcription of *Finlandia* which completely blew me away, and I decided

on the spot that I was going to play it. Needless to say, there was some serious catching up to be done and so I quickly set about acquiring the scores to various pieces, some brought back from Japan by Mika, others ordered online from Finland and the remainder available here in Britain. It has been an endlessly absorbing and hugely rewarding project with my first CD released on Quartz last spring and the recording sessions for Vol. 2 scheduled to take place in Oxford later this summer.



*Piano Music, Volume 1*  
Kyllikki; Five Pieces ('The Trees'); Five Pieces ('The Flowers'); Five Romantic Pieces, Op. 101; Five Esquisses, Op. 114; Two Rondinos; Finlandia  
Joseph Tong, piano [Quartz QTZ 2111]

Having described the background to my own discovery of Sibelius's piano music and what has turned into a real passion, I would like to explore what makes his keyboard output distinctive and memorable, giving examples from some of the works which I personally find the most

compelling, and also touch upon possible reasons (there seem to be many) why this vast body of work has on the whole been so strangely and unjustly neglected.

Sibelius wrote for the piano regularly throughout the whole of his creative life, somewhat giving the lie to his often-quoted statement that he did not particularly feel drawn towards writing for the instrument because of its inability to sing. Compared with the violin perhaps, Sibelius was making a more general point it seems about the relative limitations of the piano as a melody-carrying instrument, in that the tone of a note will decay once played and furthermore cannot be altered once the hammer has struck the string. Although the violin was Sibelius's main instrument, by all accounts he was also a very gifted pianist (mesmerising private audiences at Ainola with his improvisations) and this natural sensitivity to tone colour, harmony and texture certainly comes through vividly in his own piano compositions. Having played many of them myself, I would not only conclude that Sibelius had a very natural way of writing for the piano, but also that he was



An extract from the manuscript of Sibelius's earliest piano piece, *Con moto, sempre una corda*, JS 52 (1885)  
Photo: © Leon Chia

a pioneer and that his own approach to composing for the instrument was highly original and different from that of any other composer.

Undoubtedly, writing for the piano was an integral and important strand of Sibelius's period of active creativity **from his youth period culminating in the *Florestan suite*, JS 82, of 1889**, memorable for its melodic charm and the simplicity of its opening two-part writing, through to the profound expression and (even to modern ears) startling harmonic language of the *Esquisses*, and also the final piano work he wrote, for four hands, *Rakkaalle Ainolle* ('To my beloved Aino'), JS 161, in 1931.

Because of the very large number of piano works written by Sibelius, and the well-documented financial difficulties experienced by the composer necessitating a regular supply of shorter works (destined primarily for the domestic music-making market) to his publishers, it is no great surprise therefore that not every work is a masterpiece. Certainly, it has to be said that some of the shorter pieces are pleasing and characterful enough but neither the most ground-breaking in their musical content nor memorable in their effect on the listener.

However, there are some absolute gems amongst them, as I have recently discovered. If Sibelius's reputation as a composer of large-scale piano works has suffered **from** negative critical opinion over the years then it is surely time to redress the balance and provide a more objective and positive appraisal of his remarkable output for the instrument, not least because it represents such an important and stylistically varied body of work.

Sibelius's piano style changed and developed rapidly throughout his creative life and there are so many different 'periods' reflected in his piano writing that there is

perhaps no such thing as a 'typical' Sibelius piano piece. Unfortunately, neither are there a handful of well-known 'blockbusters' with which Sibelius was able to set out his credentials as a piano composer to be reckoned with, following in the footsteps of Brahms, Schumann and Liszt.

Nevertheless, there are a number of shorter pieces which have become extremely popular with pianists and audiences alike, such as the glittering Impromptu in B minor, Op. 5 No. 5, the highly expressive Romance in D flat, Op. 24 No. 9, the poignant *Souvenir*, Op. 99 No. 3, or the *Scène romantique*, Op. 101 No. 5 with its touching evocation of a reconciliation.

So, which are the large-scale works that are the most memorable when heard in concert?

Without hesitation, I would say the early F major Sonata, Op. 12, dating from 1893 and the three movement dramatic work *Kyllikki*, Op. 41, written in 1904 **at the time of Sibelius and his family's move to Ainola**. They are very different works but what they share is a grand, late-romantic sweep, a full-blooded range of expression, a real sense of excitement and a comprehensive use of the piano's full resources. It is a shame that Sibelius was never to return to this style of vigorous, late-romantic piano writing because although they pose interpretative challenges for the performer, both the Sonata and *Kyllikki* are hugely enjoyable, virtuoso works which deserve to be heard in concert programmes far more frequently.

There is certainly something youthfully ambitious and a sense of daring and bold experimentation in the way the Sonata is conceived, and I feel strongly drawn towards this vibrant, youthful masterpiece. If the composer who throughout Sibelius's entire piano output might have subtly influenced him the most was Robert Schu-

mann, in the Op. 12 Sonata the inspiration appears to come more from Beethoven and Liszt. There is a confidence and brilliance to the melodic writing and a unique treatment of the left-hand accompaniment (and focus on its harmonic function) in the outer movements, creating a pulsating strumming effect using repeated alternating fifths or octaves in the bass, this feature of the work providing irresistible rhythmic momentum as well as enhancing its structural clarity. The opening of the sonata's first movement is instantly recognisable and wholly original (**though it is in an entirely different key and metre**, we might compare it with the opening movement of Beethoven's 'Pastoral' Sonata, Op. 28) and presents an inspired opening theme which leads the listener by way of some unexpected chromatic twists on an exuberant journey all the way through to the impassioned repeated *fortissimo* chords some 36 bars later. This is piano writing on an epic scale, showing an uncompromising and expansive approach as well as a natural command of the keyboard. Sibelius is not afraid to exploit the widest possible contrasts of dynamic or texture and does so to exhilarating effect, as he does when using the most beautiful spacing of simple, calming chords to herald the central development section. The extended development is once again right-hand dominated but altogether compelling in its melodic invention and moments of reflective stillness coupled with occasional harmonic daring. The return of the stamping rising octave theme in the bass, accompanied in the right hand by fearsome minor chords seems to recall symphonic writing, and Beethoven's ghost is never too far away, most notably in the memorable syncopated, falling semitone motif in the bass shortly before the flurry of quaver activity which leads to the recapitulation.

I was lucky enough to be able to discuss this amazing piece with Professor Erik T. Tawaststjerna last month during his visit to London in the spring of 2016, and one area we touched upon was how there are a number or potential pitfalls to avoid when striving to achieve a fully convincing performance. Taking a slightly flexible approach to the tempo in this movement is sometimes desirable because of the different character of many of its themes and the particular textures Sibelius chose for various sections, otherwise the results can be unrelenting and emphasise the technical demands somewhat to the detriment of the music itself; another important word of caution is that some performers take too fast an opening tempo and do so at their peril. Erik told me that his father Erik W. Tawaststjerna studied the sonata with the composer himself, who said that perhaps with hindsight he might have chosen *Allegro* rather than *Allegro molto* as a tempo marking – priceless advice gratefully received!

The leisurely slow movement is set in the tonic minor and again we see Sibelius writing for the piano in a highly original way. The opening chordal theme is memorable for its purity and simplicity of expression and returns later in the movement with a lavishly arpeggiated left-hand accompaniment. However, Sibelius has a surprise in store with a *leggiero Presto* theme which sparkles in the uppermost region of the piano register – this is a development of a very similar piano texture used fleetingly but also to great effect in *Florestan*, composed four years earlier. The striking contrast between the unadorned chordal writing of the outer sections and the distantly tinkling ‘sleigh-bell’ theme in the high register makes this a most unusual and characterful middle movement. The sonata’s finale is marked *Vivacissimo*

and is somewhat shorter than the other two movements, characterised by motor rhythms (often in the depths of the bass) and a bustling, energetic theme stated *pi-anissimo*, residing in the tenor register. The buoyant rhythm of the theme itself is the main element, but Sibelius also introduces a dignified, song-like melody in the sub-dominant key of B flat which is presented simply at first with an off-beat chordal accompaniment, and later returns (after the more fiery mini-development of the cheerful opening theme) in a fully-fledged and grandiose incarnation complete with sweeping accompaniment. A sudden modulation achieved seamlessly through left-hand tremolos leads to the exuberant coda, Sibelius adding spice to the underlying harmonies and urging the performer to go for broke with a *stringendo al Fine* instruction – providing a fittingly virtuoso ending to this magnificent sonata.

Another very absorbing piece and one which, like the sonata, makes a strong initial impact is *Kyllikki*. After the F major Sonata, *Kyllikki* (subtitled ‘Three Lyric Pieces’) is probably Sibelius’s most significant large-scale piano work and is a powerfully expressive triptych with programmatic associations, although this has always been a point of some conjecture.

In some ways there are similarities with the sonata in the full-blooded romanticism and richness of the piano textures. However, in *Kyllikki* Sibelius is remarkably succinct in the outer movements when further development of the inspired thematic material would certainly have been possible. For example, the opening *Allegro* (preceded by its ominous slow introduction) lasts only a little more than three minutes and is a whirlwind of high drama and eye-catchingly explosive piano writing, taxing the performer to the extreme in its fiery yet short-lived development



Sibelius at the Steinway piano in Ainola

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section and also in the defiant coda with its swirling arpeggiations.

Perhaps the two most likely reasons why *Kyllikki* has not been taken into the repertoire of more pianists over time are its fiendish and uncompromising contrary motion chromatic octave passages in the first movement's middle section, and the somewhat matter of fact and understated ending Sibelius chose for the final movement. This may well have been tongue-in-cheek given the mischievous and playful nature of much of the finale, but it doesn't quite seem to suit the work overall given its stature and overall dramatic power. It can however be made to work to charming effect as a 'throwaway' ending and what the composer probably had in mind was a lighter counterbalance to the stormy rhetoric of the opening *Allegro*.

The central slow movement (marked *Andantino*, so not to be taken too slowly) is very beautiful and its long opening melody creates a melancholic mood of brooding introspection.

Although Sibelius was at pains to deny that there was any particular programmatic background to these three 'Lyric Pieces' it would be hard not to connect them at least in a very broad sense with episodes from the *Kalevala* involving *Kyllikki* and *Lemminkäinen*.

Therefore it seems perfectly likely that the tempestuous opening *Largamente – Allegro* could be linked with *Lemminkäinen's* abduction of *Kyllikki* whereas the central movement seems to depict her sorrow whilst he has gone away to wage war. By contrast, the finale provides a sense of relaxation and light relief. Its lively, polka-type rhythm is perhaps a playful musical depiction of *Kyllikki* going dancing without permission; the unashamedly romantic and nocturnally suggestive *tranquillo* episode maintains some of the capriciousness and verve of the outer sections whilst also recalling the more serious character of the previous movement.

Sibelius was never again to return to the style of piano writing he used to great

effect in *Kyllikki*. All the more reason, therefore, to savour a riveting work in which he succeeded in crystallising entirely different moods and characters within its three contrasting movements, each one of them utterly memorable in its perceived portrayal of *Kyllikki*.

There are so many sets of piano pieces and individual works written by Sibelius as well as orchestral transcriptions (the best known of these being *Finlandia* and *Valse triste*) that I cannot hope to cover all of



Joseph Tong rehearsing on Sibelius's piano

them within this brief survey; this would inevitably mean skimming the surface and so I apologise if some of your favourite pieces have been left out.

Of course, *Finlandia*, Op. 26 (1899–1900) deserves special mention and is the most successful and frequently performed of Sibelius's orchestral arrangements. There are one or two slight alterations to the original orchestral score, for example the opening bars of the *Allegro* section preceding the entry of the rousing *fortissimo* theme. In addition to virtuoso semiquaver flourishes, double octave cascades and swirling arpeggiations, Sibelius also uses the different registers of the piano to great effect in recreating something of the warmth of the string sound in the hushed,

cantabile 'hymn-theme' and its subsequent development. The piano writing is so idiomatic and creates so many glittering 'orchestral' effects without ever becoming too awkward to play that it is possible to imagine that Busoni might have given Sibelius a few tips with the piano version of *Finlandia*, a thrilling finisher for any recital.

Having looked in some depth at the large-scale works, I will choose a representative selection of what for me are the most appealing and stylistically distinctive shorter works. These would include the three wonderful Sonatinas, Op. 67, works of incredible craftsmanship revealing classical poise and moments of playful humour in which not a note is ever wasted. These also contain some heartfelt, highly expressive slow movements of utter sincerity and simplicity as well as passages of contrapuntal ingenuity, most strikingly in the third Sonata in B flat minor. Just as these pieces could be described as 'neo-classical' in their structure and their frequent use of transparent two-part or three-part textures, the Sonatinas are not altogether too technically demanding to learn (the third being slightly more challenging than the others) and are just as suitable for students to explore as they are fascinating from an interpretative standpoint for top-flight performers: the great British pianist John Ogdon included the F sharp minor Sonata (No. 1) in his 1962 Wigmore Hall recital (I recently saw a copy of the printed programme) and they were also favourites of Glenn Gould, who recorded all three Sonatinas alongside *Kyllikki*. All three works are the most fantastic examples of what can be created using relatively few notes and the simplest of melodic ideas. In his Sonatinas, Sibelius gave his imagination free reign within the tight structural confines he had set himself

and the results are remarkable, with a concentration of musical expression which is truly touching (very much in the tradition of Schubert or Mozart) combined with a wonderful ear for voicing (a particular trait of Sibelius's piano writing) and harmonic pungency. The occasional 'clash' or passing discord within the part-writing may seem odd on first hearing but after becoming familiar with his harmonic language and style around this time (c. 1912) these are curiously captivating and satisfying. Here is an adventurous composer pushing the boundaries and showing that there is more than initially meets the eye within these radical 'miniature sonatas'.

Around the same time, Sibelius wrote his two Rondinos, Op. 68, these being short yet highly significant and characterful pieces. The G sharp minor *Andantino* is full of questioning pauses, sighing motifs and extremely delicate, *pianissimo* wind-ing melodies. The dynamic seldom rises above *piano* in this exquisite miniature which is startlingly forward-looking in its twisting chromatic harmonies, reminiscent of Scriabin in some ways but completely original in its tortured, innermost outpouring of expression. Its lively companion piece in C sharp minor is remarkable for its sharp dissonances and waspish humour. It breaks off suddenly at various points with tension-filled pauses adding to the level of excitement and general quirkiness of this hugely enjoyable 'étude' which ends with a rumbustious passage of rapid jumps for the pianist. A highly effective piece and a favourite with audiences, its nimble right hand tremolo effects (in tenths) in the top register resemble string-crossings on the violin.

Within a few years, Sibelius's style had evolved further and incorporated elements of impressionism and expressionism, as well as revealing an increasingly personal

response to nature. One of Sibelius's most popular sets of piano pieces 'The Trees' (1914–19) is a fine example of his later, highly cultivated piano style. The fragility of the gradually unfolding right-hand melody suggests the long-awaited flowering of the *Rowan*, while the absolute steadfastness of the *Solitary Fir Tree* was at the time interpreted as a symbol of Finland standing firm against Russian influence. In the dramatic middle section there is a brutal, pounding reminder of the earlier repeated-note motif, this time superimposed over a threatening chromatic figure in the bass, and further reminding us of the Fir's resilience. Within the next miniature, *The Aspen*, there is a growing harmonic ambiguity and an increasingly inward-looking expression. Of particular note are the tremolo passages, perhaps depicting branches quivering in the icy breeze, and the mournful 'cello' theme with its sparse accompanying chords. *The Birch* is the most energetic piece of the set, the favourite tree of the Finns which 'stands so white'. After a joyous opening melody set in the mixolydian mode, a *misterioso* section follows without a break, the harmonies hovering inconclusively before the piece ends somewhat enigmatically. The rich tenor register is the natural home for *The Spruce's* slow waltz theme is answered by an equally poignant melody in the soprano before the dramatic arpeggiations of the *risoluto* section recall the inner determination and strength of *The Solitary Fir Tree*. Of the five 'Tree' pieces it is *The Spruce* which the Finns perhaps feel most strongly drawn towards. Certainly it is an inspired piece with a wonderfully expressive melody, conveying a deep feeling of wistful melancholy.

Composed in 1916–17, the 'Flower' suite is distinctive and an indispensable companion set to the Trees. *Bellis* (The Daisy or Daisies) is music-box-like in style,

using the white keys of the piano and tiny, pinpointed staccatos to depict perhaps a cluster of daisies sparkling in the spring breeze. *Oeillet* (The Carnation) is more overtly romantic, a beautiful waltz with a brief minor variation and whimsical, decorative passages in the upper melody. *Iris* has a more improvisatory feel (complete with *pianissimo* runs and delicate trills) as well as a somewhat serious character while No. 4, *Aquileja* (The Columbine), has a rhythmically taut opening theme and later reveals some Schumannesque accompaniments and harmonic sequences. *Campanula* (The Bellflower) begins with a free introduction of resonating bells in the form of split octaves in the treble, later conveying a more nostalgic or times ruminative mood through expansive arpeggiations and expressive appoggiaturas before ending poignantly with distant, repeated bells in the top register.

The Five Romantic Pieces, Op.101 (1923–24) demonstrate a richer handling of the piano and Sibelius's growing preference for orchestral sonorities. The opening Romance is written in a suitably tender, heartfelt vein with its expansive melodic lines underpinned by rich chordal accompaniments. *Chant du Soir* on the other hand is more succinct and less lavish in texture and harmonies, though no less touching in its overall effect. A serenely unfolding *andante* introduction to *Scène lyrique* gives not a hint of what is to come: a rapid, polka-like vivace which rattles along in a violinistic fashion. *Humoresque* is full of swagger and comical touches such as teasing harmonic twists and hilarious 'crushed-note' chords, closing with a light-hearted, scampering coda. Calm is restored in the dignified and beautifully crafted *Scène romantique*, where Sibelius shows his mastery of the miniature forms and paces the imagined reconciliation to perfection.

Perhaps the most fascinating set of pieces stylistically is the 'late' group of five *Esquisses* (1929), a view shared by the composer David Matthews. These are the last pieces that Sibelius wrote for solo piano and remarkably, they were not published until 1973! Written towards the end of the composer's last active creative period, they explore modal tonality and other compositional devices such as tonal meditation (for example in *Forest Lake*) while reflecting an increasingly personal response to nature and forward-looking harmonic language, as well as a sensitive exploration of pedalling effects and layered piano textures. *Landscape* is pensive in mood, showing an element of counterpoint and featuring ninth chords prominently. *Winter Scene* is tonally and emotionally ambiguous, using various different scale modes, whilst its chord spacings highlight Sibelius's ear for piano sonority.

For me, the most striking of the set are *Forest Lake* and *Song in the Forest*. Beyond the immediate pictorial associations there lurks a darker, more disturbing undercurrent and blurred edges are perhaps what the composer had in mind when considering the important role of the sustaining pedal in both pieces. Finally, *Spring Vision* has a deceptively straightforward opening but its restless *animoso* theme also suggests that a feeling of springlike optimism may be no more than fleeting. After this set of 'sketches' all that is left is the piano duet Sibelius wrote for Aino's 60th birthday (1931) which I was fortunate enough to give the UK première of in Birmingham in 2015, with my brother Daniel.

It was no doubt never intended for performance in a concert hall, but is a beautiful work starting and ending very softly and rising by means of slow, parallel moving chords (a real test of the players' ensemble skills!) to a sustained highpoint of palpable





Joseph Tong performing on Sibelius's piano

strength, conviction and unshakeability, an eloquent testament to their long marriage and shared life at Ainola.

Perhaps this would be as good a point as any to mention my own visits to Ainola because these have made such a huge impression on me, not surprisingly, and enhanced my understanding of Sibelius's music. When I first visited Ainola in 2014 the greatest thrill, as you can imagine, was being given permission to play the composer's beautifully maintained Steinway (gifted to the composer in 1915 as a 50th birthday present, with the costs shared by 144 music lovers) for almost an hour. I had previously heard the piano through a recording made twenty years ago, but to feel the keys under my own fingers and marvel at the sound the instrument produced was both breathtaking and inspiring beyond words. Apparently, Sibelius mainly played his piano at night when he was trying out new ideas for his compositions. It was also used for private recitals by Wilhelm Kempff (1923) and Emil Gilels playing Shostakovich's Preludes and Fugues to Sibelius in 1952. Some of his pieces seemed so perfectly suited to the tone and touch

(fairly light) of the Steinway. It had a warm, lyrical tone as well as a special clarity, different from any other Steinway B that I'd played, meaning that precise articulation or a delicate, bell-like sonority was just as easily achievable as a harmonious, rich tone within chordal or arpeggiated passages for example, with the use of the sustaining pedal. The experience also convinced me that Sibelius may well have used the pedal extensively and in an experimental way at times, not only to join melodic lines and sustain textures or chords but also occasionally to achieve a slight overlapping or blurring of harmonies, particularly in his later compositions.

Returning to the piano music itself, its relative obscurity (compared with the piano output of Grieg, for example) may be in part due to the mixed messages Sibelius himself occasionally sent out either knowingly or otherwise, which have often been quoted and used as evidence that he was not a 'serious' piano composer. Also, the piano works were not (at least until the age of the internet) so readily available to browse in handy compilation editions which would have made quite a

difference to the inquisitive student or piano teacher looking to broaden their pupils' repertoire. More recently Breitkopf & Härtel have started publishing a 'complete edition' running to several volumes (in progress) and there is a useful and inexpensive Dover edition containing some of the best-known longer works, but apart from these a frustratingly piecemeal approach to the publication and availability of many of the different sets of pieces (this stems from the fact that Sibelius offered them to various different publishers who were then granted exclusivity) means that some have been somewhat difficult to obtain without making the necessary enquiries. In other words many of the piano pieces would have been unlikely to appear in all but the most specialist sheet music stores, nor would they perhaps have been in the collections held by music colleges and local music libraries.

Compared with the relative ease in obtaining volumes of piano music by other composers such as Grieg, Debussy or Rachmaninov, I would say this has been a contributory factor for the relative lack of general awareness and therefore appreciation of Sibelius's piano output.

The large number of shorter works and sets of miniatures which Sibelius wrote have inevitably contributed to received opinion that he was not really a 'serious' piano composer, as well as the fact that Sibelius was in debt for much of his active working life, fuelling the argument that he was obliged to dash off some of these pieces quickly simply in order to make ends meet. But, according to his secretary Santeri Levas, writing in 1960, 'Sibelius himself had a completely different view of his piano pieces. He appreciated them to the full and considered the opinion of the musical world unfair... "I know that they have a secure future, I know it despite the fact that

they have completely fallen into oblivion."

Sibelius even expressed the hope that one day his piano pieces might become as popular as those of Schumann. His frustration about the relative lack of recognition for his piano works seems heartfelt and genuine, completely contradicting his earlier 'off the cuff' remarks.

Sibelius's piano style is unlike any other and all the more memorable, it could be argued, for not following the more overtly virtuoso pianistic trends of composers such as Chopin, Schumann, Liszt and Rachmaninov. The pianist Glenn Gould summed it up beautifully when he said: 'Sibelius never wrote against the grain of the keyboard... In Sibelius's piano music everything works, everything sings – but on its own terms.'

Whatever the underlying reasons for the relative neglect of Sibelius's piano music, which to me is a source of amazement and continual surprise, I hope that 2015's anniversary celebrations will have prompted a resurgence of interest and perhaps a critical reappraisal of this rich seam of repertoire which spans virtually the entire period of Sibelius's creative life.

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The award-winning British pianist **Joseph Tong** enjoys a busy and varied career as a soloist, duo pianist, chamber musician, festival director and teacher. Educated at Wells Cathedral School, Cambridge University and the Royal Academy of Music, he made his Wigmore Hall début in 1997. In 2015 he gave a series of concerts in Finland including at Ainola and at Hämeenlinna Town Hall. His first Sibelius CD was released in 2015 [Quartz QTZ 2111].

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