

10 October 2024

TRANSFIGURED NIGHT



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SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall. The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron
Concertmaster

Harry Bennetts
Associate
Concertmaster

Alexandra Osborne
Associate
Concertmaster
Sophie Cole
Claire Herrick
Georges Lentz
Emily Long
Alexander Norton

SECOND VIOLINS

Emma Jezek
Assistant Principal

Victoria Bihun
Acting Assistant
Principal

Alice Bartsch
Emma Hayes
Shuti Huang
Monique Irik
Nicole Masters

VIOLAS

Tobias Breider
Principal

Rosemary Curtin
Jane Hazelwood
Felicity Tsai
Stephen Wright^o
Andrew Jezek^o
James Wannan*

CELLOS

Kaori Yamagami
Principal

Leah Lynn
Assistant Principal
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Adrian Wallis

DOUBLE BASSES

Alex Henery
Principal

Jaan Pallandi

TIMPANI

Antoine Siguré

Principal

Bold Principal

* Guest Musician

^o Contract Musician

[†] Sydney Symphony
Fellow

2024 CONCERT SEASON

Classics in the City
Thursday 10 October, 7pm

City Recital Hall,
Angel Place

TRANSFIGURED NIGHT LIFE UNDER VELVET SKIES

ANDREW HAVERON conductor
ANNA DOWSLEY mezzo soprano
MUSICIANS OF THE SYDNEY SYMPHONY ORCHESTRA

WOLFGANG AMADEUS MOZART (1756–1791)
Serenade No.6, Serenata notturna, K239 (1776)
i. Marcia (Maestoso)
ii. Menuetto – Trio
iii. Rondeau (Allegretto – Adagio – Allegro)

OTTORINO RESPIGHI (1879-1936)
Il tramonto (The Sunset) (1914)

ARNOLD SCHOENBERG (1874-1951)
Verklärte Nacht (Transfigured Night), Op.4 (1899)

Pre-concert talk
By Douglas Emery in the
Function Room Level 1
at 6.15pm

Estimated durations
Mozart – 13 minutes
Respighi – 16 minutes
Schoenberg – 30 minutes

The concert will run for
approximately one hour.

Cover image
Concertmaster Andrew Haveron
Photo by Nick Bowers

Principal Partner



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YOUR CONCERT AT A GLANCE

WOLFGANG AMADEUS MOZART (1756–1791) *Serenade No.6, Serenata notturna K239* (1776)

Mozart's *Serenata notturna* divides the orchestra after the manner of a Baroque concerto grosso. The *ripieno* (or main) group comprises first and second violins, viola and cello, with timpani; the *concertino* (or solo) group comprises two violins, viola and bass. It's in three movements, dispensing with the traditional slow movement, though there is a substantial slow episode in the finale.

The piece was completed in 1776, the year that Edward Gibbon published the first volume of *The Decline and Fall of the Roman Empire*, the Bolshoi Ballet was founded, and the United States declared independence. Contemporary music included JC Bach's *Die Amerikanerin* and six of Luigi Boccherini's String Quintets.



Portrait of Mozart in 1770, age 13, attributed to Giambettino Cignaroli (1706–1770).

OTTORINO RESPIGHI (1879–1936) *Il tramonto (The Sunset)* (1914)

Respighi is best known for large loud orchestral pieces and artful reconstructions of ancient airs and dance, but was possessed of his own lyrical gift, as heard in his setting of Shelley's poem *The Sunset*. A typical work of Romanticism, the text mingles eroticism and death: a young couple spend a night of love, vowing to watch the sunset the next night, but the young man dies, while the woman lives on in grief.

It was composed in 1914, the year that saw the election of Pope Benedict XV, the extinction of the passenger pigeon, and the start of World War I. Contemporary music included Prokofiev's First Violin Concerto, Lili Boulanger's *Trois morceaux pour piano*, and Ravel's Piano Trio.

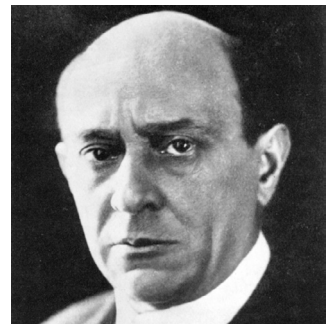


Ottorino Respighi in 1912

ARNOLD SCHOENBERG (1874–1951) *Verklärte Nacht (Transfigured Night), Op.4* (1899)

Schoenberg would go on to become, in some people's eyes, the villain who created nasty modern music. He, however thought of his work as emerging naturally from the music of Beethoven, Wagner and Brahms. *Transfigured Night* is a musical evocation, using an emotive musical language, of a hyper-Romantic poem in which a couple reaffirm their love under difficult circumstances in the radiance of a beautiful night.

It was composed in 1899, the year that saw Marconi's first radio transmission, the discovery of the skeleton of *Diplodocus*, and Fitzroy (the Lions) beat South Melbourne (the Swans) in the second ever VFL Grand Final. Contemporary music included Sibelius' First Symphony, Elgar's 'Enigma' Variations, and Amy Beach's Piano Concerto.



Arnold Schoenberg

ABOUT THE ARTISTS

ANDREW HAVERON conductor
Sydney Symphony Concertmaster,
Vicki Olsson Chair

Andrew Haveron is one of the most sought after violinists of his generation.

A laureate of some of the most prestigious international violin competitions, Andrew studied in London at the Purcell School and the Royal College of Music. Andrew is a highly respected soloist, chamber musician and concertmaster. As a soloist, Andrew has collaborated with conductors such as Jiří Bělohlávek, Sir Colin Davis, Sir Roger Norrington, David Robertson, Stanislaw Skrowachewski and John Wilson, performing a broad range of well-known and less familiar concertos with many of the UK's finest orchestras.

His performance of William Walton's Violin Concerto with the Sydney Symphony Orchestra in 2015 was nominated for a Helpmann Award. Andrew's playing has also been featured on many film and video-game soundtracks, including Disney's *Fantasia* game, which includes his performance of Vivaldi's *Four Seasons* with the Academy of St. Martin-in-the Fields. Andrew has also appeared recently in recitals around Australia with pianists Anna Goldsworthy, Piers Lane and Simon Tedeschi.

In 1999 Andrew was appointed first violinist of the internationally acclaimed Brodsky Quartet. A busy schedule saw the quartet perform and broadcast in their unique style all over the world. Amassing a repertoire of almost 300 works, they enjoyed collaborations with outstanding artists and commissioned many new works from today's composers, and were famed for their barrier-breaking cross-genre projects with Elvis Costello, Björk, Paul McCartney and Sting. Andrew recorded more than fifteen albums with the quartet, receiving numerous industry awards.

Andrew has also appeared with other chamber groups such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby and Ensemble Q.

Andrew is also in great demand as a concertmaster and orchestra director, and has worked with all the major symphony orchestras in the UK and many further afield. In 2007 he became concertmaster of the BBC Symphony Orchestra, broadcasting frequently on BBC Radio and enjoying many appearances at the BBC Proms including the famous Last Night. Joining the Philharmonia Orchestra in 2012 Andrew also led the World Orchestra for Peace at the request of its conductor Valery Gergiev, and again in 2018 at the request of Donald Runnicles. In 2004 Andrew received an honorary Doctorate from the University of Kent for his services to music.

In 2013, Andrew started in his current position of concertmaster of the Sydney Symphony Orchestra. He plays on a violin made in 1757 by GB Guadagnini; a generous loan to the Sydney Symphony Orchestra by Vicki Olsson for Andrew's use.



Andrew Haveron. Photo by Jez Smith.

ABOUT THE ARTISTS

ANNA DOWSLEY mezzo soprano

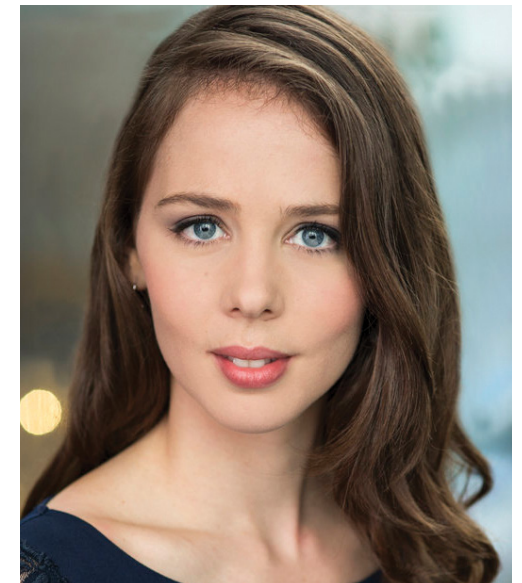
Anna Dowsley has established herself as one of the most exciting mezzo-sopranos to emerge from Australia in recent years. She has performed many leading roles with Opera Australia, has sung with major Australian orchestras and festivals around the country and in recent years has relocated to Germany to embark upon her European career.

At the end of 2020, after a year of cancellations and turbulence with the rest of the world, Anna finally began her relocation to Frankfurt, Germany with her husband, tenor Jonathan Abernethy. Since then she made her European debut as Zerlina (*Don Giovanni*) with Teatro Petruzzelli in Italy; her role debuts as Carmen (Staatstheater Nürnberg), Adalgisa (*Norma*, Teatro Carlo Felice in Genoa), Olga (*Eugene Onegin*, Opera Frankfurt) and Sister Helen (*Dead Man Walking*, Landestheater Detmold).

In Australia she has made numerous appearances with Opera Australia since her critically-acclaimed OA debut as Zaida (*Il Turco in Italia*), which was nominated for a Green Room Award. Other Opera Australia roles have included: Dorabella (*Così fan tutte*), Rosina (*The Barber of Seville*), Cherubino (*The Marriage of Figaro*), Zerlina (*Don Giovanni*), Siebel (*Faust*), Smeton (*Anna Bolena*), Flora (*La traviata*), Tebaldo (*Don Carlos*) and Zaida (*Il turco in Italia*).

With Sydney Chamber Opera, Anna performed the title role in Britten's *The Rape of Lucretia*. She has toured nationally with the Australian Chamber Orchestra, featured in Pinchgut Opera's innovative and beautiful opera film *A Delicate Fire*, and in 2023 made her Opera Queensland debut as Dorabella (*Così fan tutte*).

In 2024, Anna embarked upon a Musica Viva Australia nation-wide tour of William Bolcom's *Cabaret Songs* with pianist Michael Curtain, sang her first Dido (*Dido and Aeneas*) with Opera Queensland and made her debut with State Opera South Australia (*Così fan tutte*). Later in 2024, Anna moves her family's German home from Frankfurt to Oldenburg, where she takes up a full time Principal Artist position with Oldenburgisches Staatstheater.



Anna Dowsley. Photo by Andi Crown.

ABOUT THE MUSIC

WOLFGANG AMADEUS MOZART *Serenata notturna, K239*

In Salzburg Mozart wrote a great deal of occasional music, for social and ceremonial events – music designed to be performed once. The wonder is that so much of Mozart’s ‘utility’ music is great music. Most of the pieces don’t fit neatly into modern concert conventions. Where they are chamber pieces, they require extras such as horns; where orchestral, many of them are luxuriously but unmanageably long. The ‘Serenata notturna’ (as the title is spelled on the manuscript) is an exception, being neither long nor inconveniently scored. But the popularity it has gained in recent times owes most to its special character, and its memorable sounds and melodies.

This ‘nocturnal serenade’ is basically a *concerto grosso*, but with some unusual features. Scholars have noted the makeup of the *concertino* (soloists’) group – two violins, viola and double bass. This implies the conventions of outdoor performance – where the players would arrive and depart playing on the march. A cello cannot readily be played on the move, the argument goes, whereas the double bass can be strapped to the player, and so can the kettledrums. Indeed, this serenade begins with a march. On the other hand, Mozart’s autograph score bears the date January 1776, and it is unlikely that the music was played out-of-doors in winter. There are no clues in the Mozart family correspondence as to the occasion for which he wrote this piece. The evidence that the ‘serenade quartet’ in Salzburg consisted of two violins, viola and double bass, and no cello, rests in fact largely on this particular piece of Mozart’s. Since it was probably played indoors, it may be relevant that a cellist cannot play standing up, and sitting was disrespectful when the Archbishop was present (in the 18th century musicians usually played standing).



Portrait of Mozart in 1770, age 13, attributed to Giambettino Cignaroli (1706–1770).

Perhaps Mozart was using the conventions of outdoor music, with their suggestion of an *al fresco* style, as a substitute for the out-of-doors itself (*Notturmo* may have been the special Salzburg name for such music). The timpani are particularly prominent: the presence of these drums in the *ripieno* (large group) balances the double bass in the concertino. Mozart makes the most of the colours available from this combination of instruments. The first movement, a march, is restricted to a simple alternation of tonic and dominant because only two notes are available from the timpani (D and A in this key). The sound combination of pizzicato strings with timpani is particularly original. The minuet, a rather grand one, has a trio for the concertino alone; the final *Rondeau* really lets its hair down, especially in its episodes – one of them a poignant *adagio* leading to a sprightly contredanse. Mozart authority Alfred Einstein suggests that these episodes, contrasting so strikingly with the lively country dance of the returning refrain, are allusions to tunes known to the first audience, to whom they meant something amusing. One traveller observed that ‘the Salzburger’s spirit is exceedingly inclined to low humour. Their folksongs are so comical and burlesque that one cannot listen to them without side-splitting laughter.’

ABOUT THE MUSIC

OTTORINO RESPIGHI *Il tramonto (The Sunset)*

Best known these days – especially outside Italy – for blockbusting showpieces like the *Pines of Rome* and *Fountains of Rome*, Respighi was actually a musical all-rounder. He wrote some eleven operas, a comparable number of ballets and, in addition to a huge catalogue of orchestral works, a substantial body of chamber music. He had studied piano and violin as a child, and his early professional life included stints as a violist, notably in Russia where had some lessons with Rimsky-Korsakov. He was by nature a conservative and sought to resurrect a golden age of Italian culture in his works, particularly such popular favourites as the various sets of *Ancient Airs and Dances* written from 1917 on, and his part in the revival of Italian baroque music. This coincided with the rise of Italian chauvinism under Mussolini in the following decade, and indeed Respighi has been, unfairly, accused of writing a music to which Italian fascism marched; in fact Mussolini was supportive of those modernist trends in Italian music, spearheaded by Alfredo Casella, to which Respighi was temperamentally opposed.



Ottorino Respighi in 1912

After gradually gaining recognition as a composer, in 1913 Respighi settled in Rome to take up the position of professor of composition at the Liceo Musicale di Santa Cecilia (which later became the Conservatorio). One of the musicians for whom he enjoyed composing was singer Chiarina Fino-Savio, and in 1914 he produced this solo cantata for her. It is his second setting of a poem by the English Romantic, Percy Bysshe Shelley, though in an Italian version made by Roberto Ascoli. In later years Respighi’s wife, singer and composer Elsa Olivieri Sangiacomo, frequently performed the work.



The poet Percy Bysshe Shelley, painted by Alfred Clint, after Amelia Curran, and Edward Ellerker Williams (c. 1829, based on a work of 1819) © National Portrait Gallery, London.

A firmly Romantic work, Shelley’s 1816 poem grows out of a tale of love and death.

In *The Sunset*, two lovers (rather like those in Richard Dehmel’s *Verklärte Nacht*) are walking at twilight. Far from their love being unrequited, however, they have, in Shelley’s tactful phrase, been distracted by ‘the unreserve of mingled being’ and not seen the sunset. The man promises they will see it the next day, but in the morning he is found dead and cold; his lover lives on, eaten away by grief, yearning, like many a Wagnerian heroine, only to ‘drop in the deep sea of Love’ and find peace. Respighi responds in a late-Romantic musical idiom that shows him well aware of the work of post-Wagnerians like Richard Strauss and Mahler.

TEXT & TRANSLATION

Il tramonto

*Già v'ebbe un uomo, nel cui tenue spirto
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno stemprì)
la morte e il genio contendeano. Oh! quanta
tenera gioia,
che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama,
che allor solo conobbe l'abbandono
pieno e il concorde palpar di due creature
che s'amano,
egli addusse pei sentieri d'un campo,
ad oriente da una foresta
biancheggiante ombrato
ed a ponente scoperto al cielo!
Ora è sommerso il sole;
ma linee d'oro
pendon sovra le cineree nubi,
sul verde piano sui tremanti fiori
sui grigi globi dell' antico smirnio,
e i neri boschi avvogliono,
del vespro mescolandosi alle ombre. Lenta
sorge ad oriente
l'infocata luna tra i folti rami
delle piante cupe:
brillan sul capo languide le stelle.
E il giovine sussura: 'Non è strano?
Io mai non vidi il sorgere del sole, o Isabella.
Domani a contemplarlo verremo insieme.'*

The sunset

There late was One within whose subtle being,
As light and wind within some delicate cloud
That fades amid the blue noon's burning sky,
Genius and death contended.
None may know the sweetness of the joy
which made his breath fail,
Like the trances of the summer air,
When, with the lady
of his love, who then
First knew the unreserve
of mingled being,
He walked along the pathway of a field
Which to the east
a hoar wood shadowed o'er,
But to the west was open to the sky.
There now the sun had sunk,
but lines of gold
Hung on the ashen clouds, and on the points
Of the far level grass and nodding flowers
And the old dandelion's hoary beard,
And, mingled with the shades of twilight,
lay on the brown massy woods
- and in the east
The broad and burning moon lingeringly rose
Between the black trunks of the crowded trees,
While the faint stars were gathering overhead.
'Is it not strange, Isabel,' said the youth,
'I never saw the sun? We will walk here
To-morrow; thou shalt look on it with me.'

TEXT & TRANSLATION

*Il giovin e la dama giacquer
tra il sonno e il dolce amor
congiunti ne la notte:
al mattin gelido e morto ella trovò l'amante.
Oh! nessun creda che, vibrando tal colpo,
fu il Signore misericorde.
Non morì la dama, né folle diventò:
anno per anno visse ancora.
Ma io penso che la queta sua pazienza, e i
trepidi sorrisi,
e il non morir... ma vivere a custodia
del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia. Era, null'altro che a vederla,
come leggere un canto da ingegnoso bardo
intessuto a piegar
gelidi cuori in
un dolor pensoso.
Neri gli occhi ma non fulgidi più;
consunte quasi le ciglia dalle lagrime;
le labbra e le gote parevan
cose morte tanto eran bianche;
ed esili le mani e per
le erranti vene e le giunture rossa
del giorno trasparia la luce.
La nuda tomba,
che il tuo fral racchiude, cui notte e giorno
un'ombra tormentata abita,
è quanto di te resta, o cara creatura perduta!*

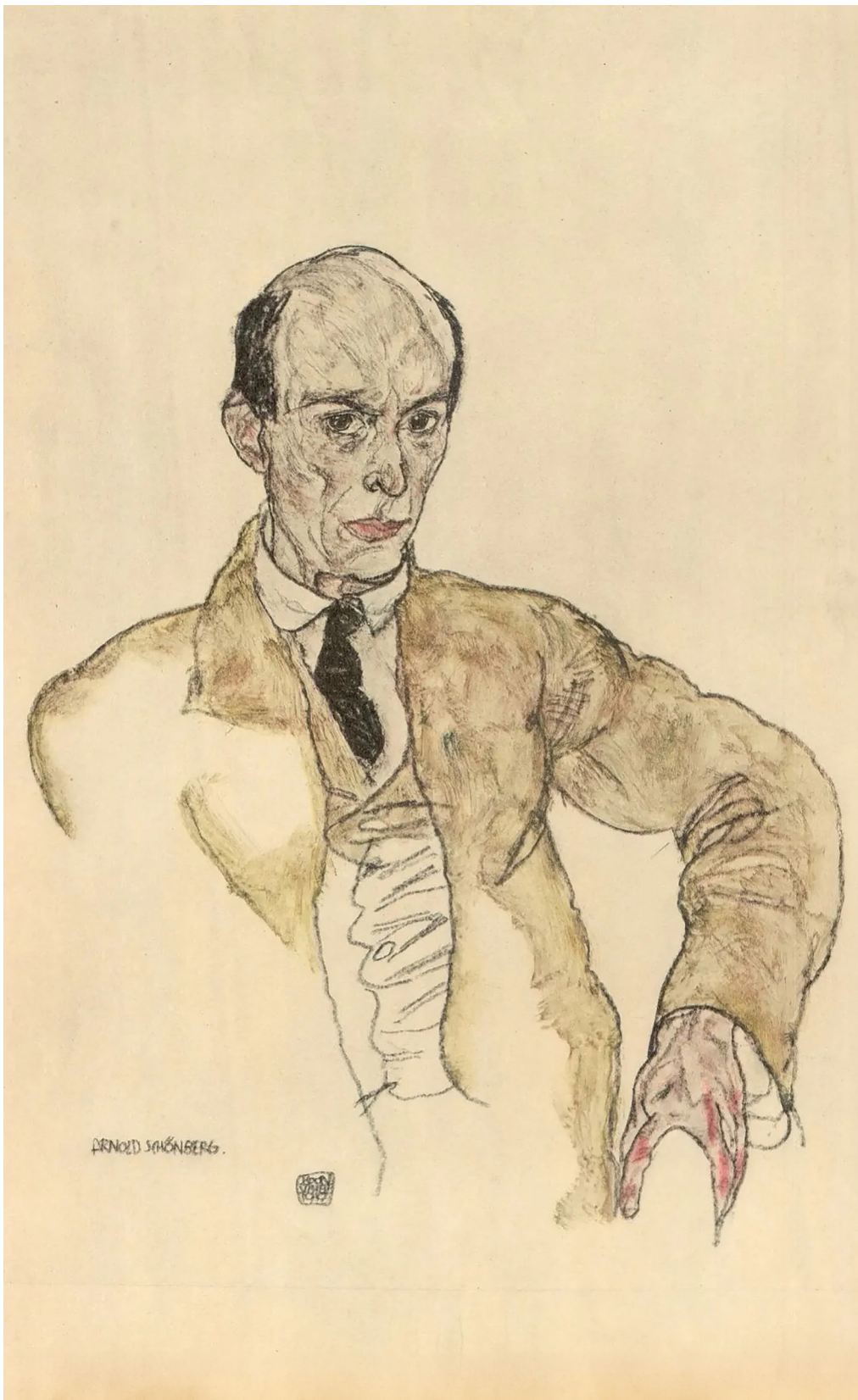
*'Ho tal retaggio, che la terra non dà:
calma e silenzio, senza peccato e senza passione.
Sia che i morti ritrovino
(non mai il sonno!) ma il riposo,
imperturbati quali appaion,
o vivano, o d'amore nel mar profondo scendano;
oh! che il mio epitaffio, che il tuo sia: Pace!'
Questo dalle sue labbra l'unico lamento.*

That night the youth and lady mingled lay
In love and sleep -
but when the morning came
The lady found her lover dead and cold.
Let none believe that
God in mercy gave that stroke.
The lady died not, nor grew wild,
But year by year lived on - in truth I think
Her gentleness and patience
and sad smiles,
And that she did not die, but lived to tend
Her aged father, were a kind of madness,
If madness 'tis to be unlike the world.
For but to see her were to read the tale
Woven by some subtlest bard,
to make hard hearts
Dissolve away in
wisdom-working grief;
Her eyes were black and lustreless and wan:
Her eyelashes were worn away with tears,
Her lips and cheeks were like
things dead - so pale;
Her hands were thin, and through their
wandering veins and weak articulations
might be seen day's ruddy light.
The tomb of thy dead self
Which one vexed ghost inhabits,
night and day,
Is all, lost child, that now remains of thee!

'Inheritor of more than earth can give,
Passionless calm and silence unreproved,
Where the dead find,
oh, not sleep! but rest,
And are the uncomplaining things they seem,
Or live, a drop in the deep sea of Love;
Oh, that like thine, mine epitaph were - Peace!
This was the only moan she ever made.

Translation: Roberto Ascoli

Percy Bysshe Shelley (1792–1822)



Portrait of Arnold Schoenberg (1917) by Austrian Expressionist painter Egon Schiele (1890–1918).

ABOUT THE MUSIC

ARNOLD SCHOENBERG *Verklärte Nacht* (Transfigured Night)

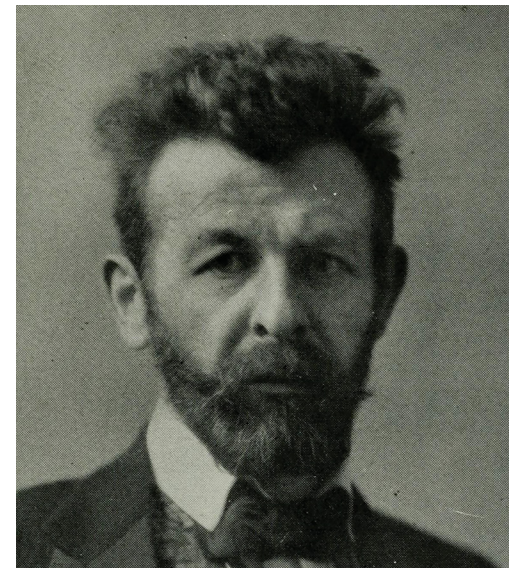
Transfigured Night (*Verklärte Nacht*), originally composed for string sextet (two each of violins, violas and cellos), was first performed in Vienna in 1902 by the augmented Rosé Quartet. The first audience was baffled, but the work soon became Schoenberg's most frequently performed music, and remains his most popular.

To an early critic, this music sounded 'as if someone had smeared the score of *Tristan und Isolde* while it was still wet.' *Transfigured Night* is neo-Wagnerian and late Romantic, but in retrospect we can see that there is continuity between the Schoenberg's modernist music with his seemingly cerebral 12-note technique, and the style of *Transfigured Night* – both in expressive content and musical technique. The sextet's tension between chromatic (that is, with extra notes foreign to the prevailing key) and diatonic (simpler major or minor chords) harmonies in a complex web of individual lines illustrates the problems which Schoenberg was to face as he pushed further along the same line of stylistic development.

By 1917 'amplified' performances of *Transfigured Night* for medium-sized string orchestra were being given with Schoenberg's approval, and in that year he issued a string orchestra version of the work, adding a double bass part and making other adjustments. In 1943 he again reworked the score for orchestral strings, with second thoughts on tempo, dynamics and tone colouring. Whether in this form or as a string sextet, *Transfigured Night* loads great expression into each line in the texture. Composer Egon Wellesz felt that this intensity was better conveyed with more than one player to each part, and Schoenberg's arrangements suggest that he agreed. Each strand is essential, and needs tensile strength to bear the weight of musical development and emotional expression. *Transfigured Night* when played by larger forces seems even closer to being, as has been suggested, a tone-poem or a music drama without words.



Arnold Schoenberg



Richard Dehmel poet of *Transfigured Night*, c.1905.
Photo by Rudolf Dührkoop (1848-1918)

ABOUT THE MUSIC

Transfigured Night was composed in three weeks in 1899 during a holiday spent with the composer Alexander Zemlinsky, whose sister Schoenberg was soon to marry. It was inspired by a poem of Richard Dehmel's, and possibly by Schoenberg's own love. The poem comes from a collection titled *Weib und Welt* (Woman and World, 1896). It is a conversation in a moonlit forest between two lovers, in which the woman tells the man she has conceived a child by another. The man, inspired by the radiance of the natural world, tells her that the warmth now uniting them will transfigure the child and make it theirs. They embrace, and walk on through the 'bright, lofty night'.

Schoenberg's own notes on *Verklärte Nacht*, written almost 50 years after he composed it, describe the work as 'program music, illustrating and expressing the poem by Richard Dehmel'. Yet Schoenberg's account is a rather free gloss of the poem, illuminating for what he read into it, and what he thought his music meant. Some excerpts will illustrate this:

the woman confesses a tragedy to the man in a dramatic outburst. She has married a man she did not love. She was unhappy and lonely in this marriage, but forced herself to remain faithful, and, finally obeying the maternal instinct, she is now with child from a man she does not love... In desperation she now walks beside the man with whom she has fallen in love, fearing his verdict will destroy her. But the voice of a man speaks, a man whose generosity is as sublime as his love.'

Schoenberg considered that his music 'can perhaps make you forget the poem,' which he thought many a reader in 1950 might call 'rather repulsive'. But he thought the poem should be appreciated 'because of its highly poetic presentation of the emotions provoked by the beauty of nature, and for the distinguished moral attitude in dealing with a staggeringly difficult problem.' (We reproduce the poem here.) But had Schoenberg forgotten the exact words of the poem, or did his own moralism read into them something different?

The structure of the 'symphonic' drama follows that of the poem itself: five sections, of which the first, third and fifth, describing the lovers' walking and the setting, frame two more extended statements, one by the woman, one by the man. The music can equally well be experienced as a large-scale single movement, in which the basic thematic motives heard at the beginning are transformed. Schoenberg learnt this method from Wagner, to whose music he had recently been introduced and 'converted' by Zemlinsky, having previously regarded himself as a Brahmsian. The most telling example of thematic transformation in *Transfigured Night* is in the closing pages, where the opening motif is delicately yet radiantly reworked: a *Liebesleben* (Love-Life) rather than a Wagnerian *Liebestod* (Love-Death). There are traces of Brahms' influence too, in the sextet form and the asymmetrical phrasing so characteristic of Schoenberg.

TEXT

Transfigured Night

Two figures walk through the bare, cold grove;
the moon glides with them,
they look into her face.
The moon glides over high oak trees.
No wisp of cloud shadows the light from the sky
which the black branches claw.
A woman's voice speaks:

I carry a child but he's not yours,
I walk in sin beside you.
I went far astray.
I no longer believed in fortune
and the longing for meaning to my life,
the joys and duties of motherhood
lay heavy upon me. I grew shameless
as my shuddering body yielded to the embrace
of an unknown man,
and that union has been blessed.
Now life has taken its revenge,
Now I have come face to face with you, ah you!

She stumbles on.
She looks up, the moon glides with them.
Her dark face is suffused with light.
The voice of a man speaks:

Let the child you have conceived
be no burden on your soul;
just see how the universe glistens!
Everything around it gleams.
You are drifting with me on a cold sea
but there is a special warmth flickering
from you to me, from me to you.
It will transfigure that stranger's child,
you will bear it to me, by me.
You kindled that radiance in me,
you have turned even me into a child.

He caught her round her strong hips.
Their breaths kissed in the air.
Two figures walk through the bright, lofty night.

Translation Symphony Australia
© 2002 from the original German poem
by Richard Dehmel

Notes by David Garrett © 2001/2017
(Mozart), © 2001/2004 (Schoenberg),
Gordon Kerry © 2008/11 (Respighi).

CONCERT DIARY

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OCTOBER 2024

Royal Caribbean
Classics Under the Sails

Friday 25 October, 7pm
Saturday 26 October, 7pm

Concert Hall,
Sydney Opera House

ELGAR'S ENIGMA VARIATIONS EXPRESSIVE BRILLIANCE

What is the enigma in Elgar's *Enigma* Variations? Many have speculated over the past 125 years, but the power and allure of this piece is no mystery. Rachmaninov's Third Piano Concerto features lyrical melodies and powerful passages that radiate brilliant musical colour. Superstar Japanese pianist Nobuyuki Tsujii performs this famous concerto with supreme virtuosity.

JS BACH arr. Sir Andrew Davis
Passacaglia & Fugue in C minor
RACHMANINOV Piano Concerto No.3
ELGAR Enigma Variations
NICOLAS ELLIS conductor
NOBUYUKI TSUJII piano



Emirates Masters Series
Emirates Thursday Afternoon
Symphony

Wednesday 30 October, 8pm
Thursday 31 October, 1.30pm
Friday 1 November, 8pm
Saturday 2 November, 8pm

Concert Hall,
Sydney Opera House

INGRID FLITER PERFORMS CHOPIN ROMANTIC ADVENTURES

Chopin's glittering First Piano Concerto captures the powerful feelings of youth. Written when he was 20, it's a bold, unselfconscious journey of the heart and one of just two works he composed for orchestra. Conducted by Eduardo Strausser, our soloist is the phenomenal Ingrid Fliter. One of the world's most celebrated interpreters of Chopin, she lands every captivating moment.

SCHUMANN Manfred: Overture
CHOPIN Piano Concerto No.1
MEDELSSOHN Symphony No.3, Scottish
EDUARDO STRAUSSER conductor
INGRID FLITER piano



NOVEMBER 2024

Emirates Masters Series
Emirates Thursday Afternoon
Symphony

Wednesday 27 November, 8pm
Thursday 28 November, 1.30pm
Friday 29 November, 8pm
Saturday 30 November, 8pm

Concert Hall,
Sydney Opera House

VASILY PETRENKO CONDUCTS THE RITE OF SPRING STRIKING BEAUTY

Paris in the early 20th century was a cultural explosion of art, literature and music. Most revolutionary of all was *The Rite of Spring*, and Stravinsky's masterpiece still thrills as a work of astonishing intensity. In a concert full of drama and striking orchestral textures, Camille Saint-Saëns' First Cello Concerto casts the cellist as our hero. German-Canadian cellist Johannes Moser is a noted interpreter of this work, his recording praised by *Gramophone* for its 'overwhelming passion'.

ELIZABETH YOUNAN Nineteen Seventy-Three
50 Fanfares Commission
SAINT-SAËNS Cello Concerto No.1
STRAVINSKY The Rite of Spring
VASILY PETRENKO conductor
JOHANNES MOSER cello



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Concertmaster
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Fiona Ziegler
Assistant
Concertmaster
*Webb Family Chair,
in memory of Dr Bill
Webb & Helen Webb*



Sun Yi
Associate
Concertmaster
Emeritus



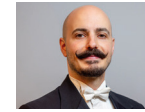
Jenny Booth



Brielle Clapson



Sophie Cole



Sercan Danis



Claire Herrick
*Russell & Mary McMurray
Chair*



Georges Lentz



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Harris Chair*



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

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& Dr Eileen Ong Chair*



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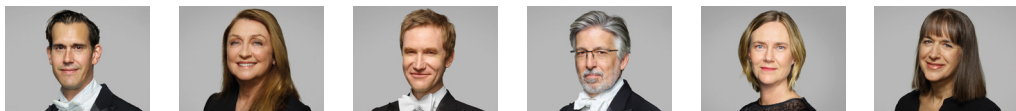


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Maja Verunica

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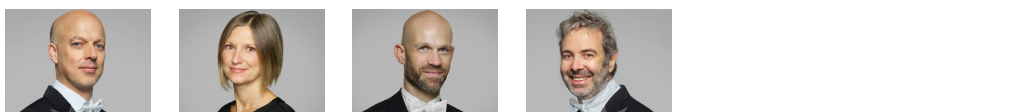


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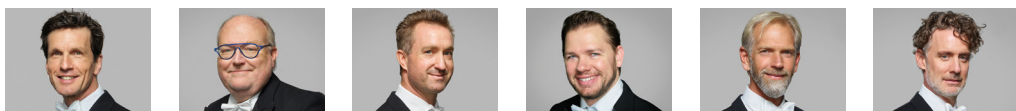


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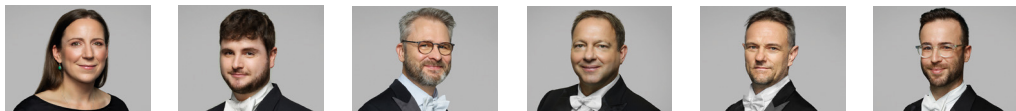
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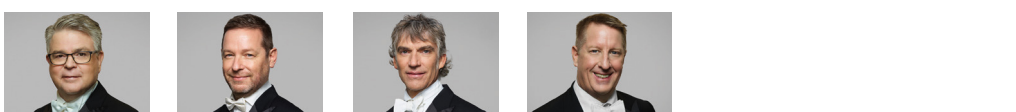
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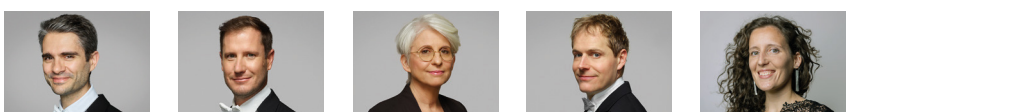
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