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# MISO

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## SEASON OPENING GALA

SATURDAY 3 MARCH 2018

### CONCERT PROGRAM

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Melbourne Symphony Orchestra



Principal Partner



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## MELBOURNE SYMPHONY ORCHESTRA

### Welcome to the MSO 2018 Season Opening Gala

By giving the upbeat to Carl Vine's *Microsymphony* Sir Andrew Davis starts one of the richest seasons in MSO's history. It will be an exciting journey with surprising encounters, as well as meeting dear old friends along the way.

Our Season Opening Gala presents everything the 2018 season has to offer in a nutshell. There is (Australian) music of our time: Sir Andrew Davis starts his traversal of some of MSO Composer in Residence Carl Vine's major symphonic works with the compact, but emotionally expansive *Microsymphony*.

Next, we present a meeting of two musical giants. Sir Andrew Davis and Brazilian piano legend Nelson Freire share the stage for the first time in their long careers to perform Beethoven's much loved Fifth Piano Concerto.

After the intermission one of the world's leading *Heldentenors*, Australia's own Stuart Skelton, makes a welcome return to Hamer Hall to perform three of his signature stage roles: *Fidelio*, *Siegfried* (*Die Walküre*) and *Otello*.

We will hear this wonderful singer again next week when he takes on the title role in Elgar's monumental oratorio *The Dream of Gerontius*, whilst the complete first act of *Die Walküre*, a miniature drama in itself, will be this season's Opera in Concert.

Sir Andrew Davis and I would like to invite you to share our musical passions and hope

you will leave Hamer Hall energised and inspired – not just tonight, but after every MSO concert!

### Ronald Vermeulen Director of Artistic Planning

Join Ronald Vermeulen and MSO Composer in Residence, Carl Vine AO for a pre-concert conversation on stage from 6.15 - 6.45pm tonight.

### You might be interested in

Carl Vine's music will feature on a number of concert programs this year. Keep an eye out for Sir Andrew Davis conducting his colourful and virtuosic Concerto for Orchestra on 10 and 12 May, as well as the world premiere of a new Symphony on 30 August and 1 September.

**Wagner: *Die Walküre*, Act 1**  
Sir Andrew Davis conducts the first act of Wagner's *Die Walküre* on 25 August with Eva-Maria Westbroek, Frank van Aken and Daniel Sumegi.

### For further listening we recommend

On CD you can enjoy Nelson Freire in a benchmark recording of Beethoven's Piano Concerto No.5 with the Leipzig Gewandhaus Orchestra and Riccardo Chailly (Decca 0289 478 6771 5).

Stuart Skelton has recorded the role of Siegmund to great critical acclaim in a recent recording of *Die Walküre*, conducted by Jaap van Zweden (Naxos 8.660394-97)

## ARTISTS

Melbourne Symphony Orchestra  
Sir Andrew Davis conductor  
Nelson Freire piano  
Stuart Skelton tenor

Vine Symphony No.1 *Microsymphony*

Beethoven Piano Concerto No.5 *Emperor*

### INTERVAL

Beethoven *Fidelio*: 'Gott! Welch Dunkel hier!'

Wagner *Götterdämmerung*:  
*Dawn and Siegfried's Rhine Journey*

Wagner *Die Walküre*:  
'Winterstürme wichen dem Wonnemond'

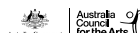
Verdi *Otello*: *Ballabile*

Verdi *Otello*: 'Niun mi tema'

Please note this performance will be recorded  
and broadcast on Foxtel Arts

foxtel  
arts

Melbourne  
Symphony  
Orchestra



Running time 2 hours and 10 minutes, including a 20-minute interval.

In consideration of your fellow patrons, the MSO thanks you for dimming the lighting on your mobile phone.

## MELBOURNE SYMPHONY ORCHESTRA



Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia's longest-running professional orchestra. Engaging more than three million people each year, the MSO reaches a variety of audiences through live performances, recordings, TV and radio broadcasts and live streaming. As a truly global orchestra, the MSO collaborates with guest artists and arts organisations from across the world. Its international audiences include China, where MSO will tour in May 2018 and Europe, where the MSO toured in 2014.

The MSO performs a variety of concerts ranging from core classical performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne's largest outdoor venue, the Sidney Myer Music Bowl. The MSO also delivers innovative and engaging programs to audiences of all ages through its Education and Outreach initiatives.

The MSO has also collaborated with non-classical musicians including Burt Bacharach, Nick Cave, Sting, Tim Minchin, Ben Folds and DJ Armand Van Helden.

## MEET THE CONDUCTOR



### SIR ANDREW DAVIS

Chief Conductor of the Melbourne Symphony Orchestra, Sir Andrew Davis is also Music Director and Principal Conductor of the Lyric Opera of Chicago. He is Conductor Laureate of both the BBC Symphony Orchestra and the Toronto Symphony, where he has also been named interim Artistic Director until 2020.

In a career spanning more than 40 years he has conducted virtually all the world's major orchestras and opera companies, and at the major festivals. Recent highlights have included *Die Walküre* in a new production at Chicago Lyric.

Sir Andrew's many CDs include a *Messiah* nominated for a 2018 Grammy, Bliss's *The Beatitudes*, and a recording with the Bergen Philharmonic of Vaughan Williams' *Job/Symphony No.9* nominated for a 2018 BBC Music Magazine Award.

With the MSO he has just released a third recording in the ongoing Richard Strauss series, featuring the *Alpine Symphony* and *Till Eulenspiegel*.

## MEET THE ARTISTS



### NELSON FREIRE PIANO

Nelson Freire was born in Boa Esperança, Brazil. A finalist at the first International Piano Competition of Rio de Janeiro, Nelson Freire received a grant from Brazilian president Juscelino Kubitschek and went to study in Vienna under Bruno Seidlhofer.

At 19, he was awarded the Dinu Lipatti Medal. He has performed in over 70 countries, and his recordings have won awards such as the Diapason d'Or, Grand Prix du Disque, and a Latin Grammy for *Nelson Freire: Brasileiro*. Nelson Freire has performed with orchestras such as the Berlin Philharmonic, New York Philharmonic, and Leipzig Gewandhaus Orchestra.

Nelson recorded the Beethoven *Emperor* Concerto with the Gewandhaus Orchestra and Riccardo Chailly. His most recent recording is of Brahms's Piano Sonata No.3 and a selection of shorter works. He is a Chevalier de la Légion d'Honneur.



### STUART SKELTON TENOR

Winner of the 2014 International Opera Awards for Best Male Singer and two Helpmann Awards, Stuart Skelton appears on the leading concert and operatic stages of the world. His repertoire encompasses roles from Wagner's *Lohengrin*, *Parsifal*, *Rienzi*, *Siegfried* and *Erik* to Richard Strauss's *Kaiser* and *Bacchus*, Janáček's *Laca*, Saint-Saëns' *Samson*, Beethoven's *Florestan* and Britten's *Peter Grimes*.

Recent performances have included *Tristan (Tristan und Isolde)* for the Metropolitan Opera, English National Opera, and at the Baden-Baden Festival with the Berlin Philharmonic, *Lohengrin* for Opéra National de Paris, *Laca (Jenůfa)* for Bavarian State Opera, Mahler's *Das Lied von der Erde* with the Metropolitan Opera Orchestra, *Fidelio* at the BBC Proms, *Peter Grimes* at Edinburgh Festival, and *Siegfried (Die Walküre)* at the Royal Opera House, Covent Garden. His recordings include Beethoven's 9th Symphony with Sir Charles Mackerras and the Scottish Chamber Orchestra and live recordings of *Die Walküre* with both the State Opera of South Australia and Seattle Opera, as well as a new recording under the baton of Jaap van Zweden.

## PROGRAM NOTES

### **CARL VINE** COMPOSER IN RESIDENCE (born 1954)

#### *Microsymphony* (Symphony No.1)

*Microsymphony* is one in a series of works of various durations and instrumental forces which are all concerned with the condensation of motif and gesture. Although symphonic in intent and instrumentation, the work's compactness and overall duration demand the diminutive prefix 'Micro'.

The principal 'theme' to *Microsymphony* is a four-note duet that is first heard in the third bar of the work. This motif outlines two chords a tritone (or augmented fourth) apart that contain both major and minor thirds. The entire work, then, follows as a series of explorations of the symmetry and ambivalence of this one motif.

The work deals principally with transformation. Chords become major, minor or both, and then mutate completely. Rhythms become more or less complex against the prevailing pulse and then propel into new pulses and new rhythms.

Carl Vine © 2003  
First performed by the Melbourne Symphony Orchestra on 22 March 1995 under the direction of Vernon Handley, and most recently on 8-10 May 2003 with MSO Conductor Laureate, Hiroyuki Iwaki.

### **LUDWIG VAN BEETHOVEN** (1770-1827)

#### Piano Concerto No.5 in E flat, Op.73 *Emperor* *Allegro* *Adagio un poco mosso* – *Rondo (Allegro)*

#### **Nelson Freire** piano

In May 1809 Napoleon's armies occupied Vienna for the second time and with considerable violence. Beethoven took shelter with his brother Caspar Carl and his wife Johanna, and to protect his failing hearing spent the bombardment of 11 and 12 May with pillows over his ears in the cellar. Beethoven wrote to his publisher, 'What a destructive, disorderly life I see and hear around me: nothing but drums, cannons and human misery in every form.'

By this time Beethoven's deafness made it impossible for him to perform with an orchestra, so the concerto's first performance in Leipzig in 1811 was given by a young organist, Friedrich Schneider. Given the political circumstances, it is hardly surprising that the concerto is, in Alfred Einstein's words, the 'apotheosis of the military concept' in Beethoven's music. Biographer Maynard Solomon quotes Einstein as saying that the audience 'expected a first movement in four-four time of a military character; and they reacted with unmixed pleasure when Beethoven not only fulfilled but far surpassed their expectations'.

In the Fifth Concerto, Beethoven solved the problem of how to exploit the soloist's virtuosity without downgrading the role of the orchestra, while constructing the kind of musical argument and drama which was so crucial to the Classical style. This is

achieved partly through masterstrokes like the very opening gesture: a single chord is sounded by the orchestra, to which the piano responds in such flamboyant style, creating a sense of uncertainty about how and when the orchestra will rejoin the music, and what form the actual thematic material will take.

A standard practice in much Classical music was to get louder and more agitated in the lead-up to a point of structural significance, but Beethoven made those moments even more dramatic. The overwhelming impression left by the first movement of the Fifth Concerto is of ceremonial grandeur and pomp – hence the nickname (not authorised by Beethoven) of *Emperor*. But the massive scale of the first movement is made possible by the frequent contrast of the 'military', with its characteristic march rhythms, and the reflective.

Moreover, Beethoven prepares the movement's climactic moments with what scholar William Kinderman calls 'the withdrawal of the music into a mysterious stillness'. The piano's opening flourishes, for instance, seem for a moment to be about to wander off into realms of improvisation before the energetic first theme is announced impatiently by the band. To prepare the moment of recapitulation, where the opening material returns, Beethoven again allows the music to become rarified and serene: a passage of ever-quieter scales and trills gives way to a pastoral dialogue between the winds and the bell-tones of the piano.

The short, central Adagio movement, rightly described as 'dreamlike' by one writer, is in B major, which in terms of Classical tonal logic is a fair way away from the 'home' key of E flat. And its

mood couldn't be further from the military episodes, despite its material being dominated by the scales and trills that featured in the first movement.

A justly celebrated instance of 'the withdrawal of the music into a mysterious stillness' occurs at the transition from the slow movement into the finale. The transition is almost imperceptible – Beethoven changes a note here or there to subtly change the direction of the music as it seems to fade, and the piano begins ruminating on a common chord which will ultimately flower as the final movement's bounding theme, which again is contrasted with moments of deep calm. Whatever the misery in which Beethoven wrote this work, or its immediate political context, it turns out to be another ode to joy.

Gordon Kerry © 2003  
First performed by the Melbourne Symphony Orchestra on 26 June 1943 with conductor E.J. Roberts and soloist Joyce Greer, and most recently in May 2017 with Benjamin Northey and Stefan Cassomenos.

## PROGRAM NOTES

### LUDWIG VAN BEETHOVEN

(1770 - 1827)

*Fidelio*: Act II: 'Gott! Welch' Dunkel hier!'

Stuart Skelton tenor

In 1803, Beethoven was enraged when his 'ideal democrat' Napoleon crowned himself Emperor of France. Beethoven famously crossed out Napoleon's name on the title page of his Third Symphony, which he had dedicated to him. Later that year Emanuel Schikaneder commissioned an opera from Beethoven, recommending a libretto based on Jean-Nicolas Bouilly's 1798 'rescue play with songs', *Léonore, ou l'amour conjugal*.

Inspired by a true story, the subject spoke to the composer's disappointment in Napoleon, whose interference in Western Europe's international system was leading to political instability and, consequently, injustices born of rivalries and vendettas. Beethoven's rescue opera would follow in the tradition of Grétry's *Richard Coeur de Lion* (1784), Cherubini's *Les Deux Journées* (1800) and Paer's *Leonora*, written on the same libretto in 1804, all of which directly influenced *Fidelio*. The title was chosen to distinguish it from other settings of Bouilly's original.

*Fidelio*'s premiere in 1805 at the Theater an der Wien was attended principally by troops from the French army then occupying Vienna. Unappreciated, the production was withdrawn after only three performances. Reduced from three acts to two, after another two badly received performances in 1806, again Beethoven withdrew it.

Disenchanted, Beethoven put the score aside until 1814, when, with a reworked libretto and major changes to every aria

and ensemble, *Fidelio* reached its definitive form. During the process the composer wrote to Treitschke, the third librettist: 'This opera will win me a martyr's crown.' Instead, it won him a hero's crown. Schubert was amongst the enthusiastic opening night audience and an extended series of performances followed both in Vienna and beyond.

With an introduction of symphonic complexity, the opening of Act 2 finds political prisoner Florestan in both the deepest, darkest dungeon of the prison and in deepest, darkest despair. Throughout the opening recitative Beethoven's shifting chromatic harmonies leave us in no doubt about Florestan's instability of mind and uncertainty of situation. The *adagio cantabile* opening of the aria briefly finds solid tonal ground as he recalls the honest fulfilment of duty which has led to his incarceration. The pace quickens as the phantasy of rescue by his 'angel' Leonora turns into a frantic hallucination after which he collapses exhausted back into the gloom.

Some blame for the disappointing early reception of *Fidelio* could be levelled at the tenors portraying Florestan: Friedrich Demmer in 1805 and Joseph Röckel in 1806, neither of whom truly mastered the role. The final section of the aria 'Gott! Welch' Dunkel hier!' is a mountain that many tenors still struggle to climb. In 1814, Giulio Radicchi, with his 'pure, musical and extremely flexible voice', had great success in the role, which arguably encouraged Wagner's later development of the *Heldentenor*.

Robert Mitchell © 2018  
First performed by the Melbourne Symphony Orchestra on 29 & 31 October 1960 with Henry Krips & Ken Neate.

### RICHARD WAGNER

(1813-1883)

*Götterdämmerung*: Act I: *Dawn Music* and *Siegfried's Rhine Journey*

On completing one of Western civilization's greatest works of art, Wagner could no longer refer to it simply as opera. He subtitled his mighty 15-hour *Der Ring des Nibelungen* 'a stage festival play for three days and a preliminary evening'. Rejecting established operatic conventions, Wagner employed 'leitmotifs' – literally leading or guiding motifs – as building blocks to shape the form of the work as a whole, bringing an essential cohesion to his expansive musico-dramatic vision. Wagner refused to name the leitmotifs individually, trusting them to create their effect subliminally. However, a number of musicologists have identified between 70 and 90 leitmotifs since *The Ring*'s premiere at Bayreuth in 1876.

The orchestra is as important a character in *The Ring* as any of its gods, giants, dwarfs or humans. Its contribution goes far beyond mere accompaniment, enriching the dramatic complexity via the leitmotifs. All four music-dramas of *The Ring* include orchestral interludes that are pivotal to the development of the epic's unfolding plot. Although *Dawn Music* and *Siegfried's Rhine Journey* are often dovetailed together in concert, in the opera they bookend the great scene of the Prelude to Act 1 of *Götterdämmerung* in which Brünnhilde farewells Siegfried before he sets out to fulfil his hero's destiny.

As dawn breaks quietly, we hear part of the motif labelled by Robert Donington as 'Siegfried's heroic deeds'. A hint of the motif relating to the love between Siegfried's parents, half-brother and sister, Siegmund and Sieglinde, leads to a full statement of 'heroic deeds' followed by increasingly ecstatic repetitions of the motif 'Brünnhilde as loving woman'. An embedded reference in major mode to the *Ride of the Valkyries* indicates that Brünnhilde's horse, Grane, is present. It is now broad daylight, and the music conjures the image of Siegfried resplendent in his glittering hero's armour.

Siegfried now sets out on his Rhine Journey that will lead to the events that bring about a cataclysmic change in world order very different from that which he and Brünnhilde anticipate. Throughout the Journey the sequence of leitmotifs builds a wonderful sound picture beginning with 'heroic deeds' and, when Siegfried disappears from view, 'loving woman', which softens with each repetition to express Brünnhilde's solitude. The journey proper is announced by a simpler version of 'heroic deeds': 'Siegfried's horn call'. According to Donington, the related motifs of 'masculinity', 'Valhalla' and 'the Rhine' are heard during the journey, along with references to the 'Magic Fire', 'the Rhinegold' and finally, in a gesture of foreboding, 'grief and woe'.

Robert Mitchell © 2018  
First performed by the Melbourne Symphony Orchestra on 15 April 1939 with conductor Bernard Heinze, and most recently on 27 August 2009 with Sir Andrew Davis.

## PROGRAM NOTES

*Die Walküre*: Act 1: 'Winterstürme wichen dem Wonnemond'

Stuart Skelton tenor

Wagner liked to promote himself as a unique genius who appeared fully developed with no apparent musical predecessor – save one: Beethoven. Having, like Beethoven, raised the opera orchestra to a yet greater level of importance, Wagner also rejected the established mode of rhymed verse for his libretti. The librettist/composer reverted to a system of old German epic verse: *Stabreim*, which has each line divided in half, each half having its own set of alliterative sounds underpinning the structure.

*Stabreim* is clearly evident throughout Siegmund's impassioned love song 'Winterstürme wichen dem Wonnemond' from Act 1 of *Die Walküre*. Despite this, these 60 bars come closer to a traditional aria than any others in *The Ring*. It is more than halfway through the aria that a leitmotif is introduced – the 'love of Siegmund and Sieglinde', which is also related to 'joy' and 'innocence'. The orchestra also reverts to its traditional role of accompanist throughout, often doubling the vocal line. Wagner's setting of his text is deliberately syllabic – one note to each syllable – buoying the ecstatic fervour of Siegmund's expression of love in which Spring enters the moonlit room and dispels Winter.

Robert Mitchell © 2018  
The Melbourne Symphony Orchestra first performed Act 1 in 2012 with Markus Stenz and Stuart Skelton. The MSO will perform the complete Act 1 of *Die Walküre* (Opera in Concert) on Saturday 25 August.

**GIUSEPPE VERDI**  
(1813-1901)

*Otello*: Act II: Ballabili

*Allegro vivace – Canzone Araba – Invocazione di Allah – Cancone Greca – Danza – La Muranese – Canto Guerriero*

Were it not for the persuasive powers of his publisher Giulio Ricordi along with co-conspirator, librettist Arrigo Boito, Verdi may have been true to his word and retired from operatic composition in 1872 after *Aida*. The successful conspiracy resulted in two of the crowning glories of 19th-century Italian opera: *Otello* (1887) and *Falstaff* (1893).

Having fallen out with Verdi 20 years earlier, especially because of his enthusiasm for Wagner, Boito had to restore the composer's trust in him. He succeeded by distilling the almost 3,500 lines of Shakespeare's *Othello* into a libretto that honoured the original with fewer than 800. Confining the action to the original's Cyprus scenes, it focuses on the three principal protagonists: Otello, Iago and Desdemona.

After the Milan premiere, which garnered 20 curtain calls for the composer, *Otello* was soon presented internationally. It was not until 1894, however, that it reached the Paris Opéra. The most influential subscribers to the Opéra, the infamous Jockey Club, insisted that there be a ballet sequence in any but the first act of every opera. Their insistence had caused the withdrawal of Wagner's *Tannhäuser* in 1861 because its ballet sequence was in Act 1.

With their influence still holding sway 33 years later, Verdi was forced to oblige them with the 'Ballabili', which was to be inserted into the Venetian Ambassadors' scene of Act 3. Verdi supplied a carefully scripted scenario for its seven continuous sections and timed the whole ballet at five minutes and 59 seconds. It is the last music that Verdi composed for the theatre.

After a short fanfare section comes the 'Arabian Song', in which lowly Turkish slave-girls dance reluctantly. At the short 'Invocation of Allah' (announced by the horns) they collapse to reveal beautifully attired girls who dance the quiet, formal 'Greek Song' and aristocratic 'Dance'. The music enlivens with the arrival of 'The People of Murano' and a sudden change of time introduces the 'Warrior's Song', danced first by men alone, and then as a closing energetic danse générale. The 'Ballabili' is unsurprisingly somewhat French in style, with hints of Saint-Saëns' 'Bacchanale' from *Samson et Dalila* and the 'Habanera' from Bizet's *Carmen*. But its similarity to the ballet music for *Aida* stamps it as classic mature Verdi.

Robert Mitchell © 2018  
First performed by the Melbourne Symphony Orchestra in August 1940 with Georg Schneevoigt, and most recently on 17 February 2007 with Oleg Caetani.

*Otello*: Act IV: 'Niun mi tema'

Stuart Skelton tenor

Of the final 21 lines uttered by Othello in the play's final scene, only two are addressed to the dead Desdemona. The others are concerned with how the army general Othello wishes to be remembered by his Venetian overlords.

Boito's treatment of the scene gives Otello 17 much shorter lines, 14 of which are addressed to the wife he has just slain. Boito has reduced the importance of Otello's colour and religion to the drama by concentrating on the psychological states that drive his emotions and actions. At first Boito considered calling the opera *Iago* because of his dominant position as the main dramatic character. But as Verdi argued: 'Iago, it is true, is the devil, the driving force; but it is Otello who acts: he loves, he is jealous, he kills and he kills himself.'

Musically, the final scene recalls themes from earlier in the opera. This and aspects of the orchestration led to a repetition of former accusations of 'Wagnerism', which infuriated Verdi. He did, however, agree with many of the ideas expressed in Wagner's theoretical writings, and attended a performance of *Tannhäuser* (during which he admitted to dozing). There is no doubt, however, that Verdi's *Otello* is quintessential Italian opera in all its glory.

Robert Mitchell © 2018  
First performed by the Melbourne Symphony Orchestra on 6 and 7 June 1956 with Clive Douglas & Miklos Gafni.

## LIBRETTO

### BEETHOVEN

*Fidelio*: Gott! Welch' Dunkel hier!  
(God! What darkness here!)

Gott! Welch' Dunkel hier!  
O grauenvolle Stille.  
Od' ist es um mich her:  
Nichts lebet ausser mir.  
O schwere Prüfung! –  
Doch gerecht ist Gottes Wille!  
Ich murre nicht!  
Das Mass der Leiden steht bei dir.

In des Lebens Frühlingstagen  
Ist das Glück von mir geflohn!  
Wahrheit wagt' ich kühn zu sagen,  
Und die Ketten sind mein Lohn.  
Willig duld' ich alle Schmerzen,  
Ende schmäählich meine Bahn;  
Süsser Trost in meinem Herzen;  
Meine Pflicht hab' ich getan!

Und spür' ich nicht linde,  
Sanft säuselnde Luft?  
Und ist nicht mein Grab mir erhellet?  
Ich seh', wie ein Engel im rosigen Duft  
Sich tröstend zur Seite mir stellet,  
Ein Engel, Leonoren, der Gattin, so gleich,  
Der führt mich zur Freiheit ins  
himmlische Reich.

Libretto by Joseph Sonnleitner

God! What darkness here!  
Oh, horrible silence.  
Bleakness all around me:  
Nothing lives but I.  
Oh, burdensome trial! –  
Yet, God's will is just!  
I complain not!  
You hold the measure of suffering.

In the springtime of life  
Happiness deserted me!  
Truth I boldly dared to speak,  
And chains are my reward.  
Willingly, I endure every pain,  
And end my miserable way;  
Sweet comfort in my heart;  
My duty I have done!

And don't I feel a soft,  
Gently murmuring breeze?  
And is my grave not cast in light?  
I see, how an angel, in floral aroma  
Stands comforting by my side,  
An angel, so like my wife Leonora,  
Who will lead me to freedom,  
to heavenly realms.

English translation by Brian Long  
© Symphony Services International

### WAGNER

*Die Walküre*: Winterstürme wichen  
dem Wonnemond'  
(Winter's storms gave way to the moon  
of delight)

Winterstürme wichen  
dem Wonnemond,  
in mildem Lichte leuchtet der Lenz;  
auf linden Lüften leicht und lieblich,  
Wunder webend er sich wiegt;  
durch Wald und Auen weht sein Atem,  
weit geöffnet lacht sein Aug': –  
aus sel'ger Vöglein Sange süss er tönt,  
holde Düfte haucht er aus;  
seinem warmen Blut entblühen  
wonnige Blumen,  
Keim und Spross entspringt seiner Kraft.  
Mit zarter Waffen Zier bezwingt  
er die Welt;  
Winter und Sturm wichen  
der starken Wehr:  
wohl musste den tapfern Streichen  
die strenge Türe auch weichen,  
die trotz'ig und starr uns trennte von ihm. –

Zu seiner Schwester schwang er sich her;  
die Liebe lockte den Lenz:  
in unsrem Busen barg sie sich tief;  
nun lacht sie selig dem Licht.  
Die bräutliche Schwester befreite  
der Bruder;  
zertrümmert liegt, was je sie getrennt:  
jauchzend grüsst sich das junge Paar:  
vereint sind Liebe und Lenz!

Libretto by Richard Wagner

Winter's storms gave way  
To the moon of delight,  
Spring shines in the mild light;  
And over soft airs she gently sways,  
Weaving wonders;  
Her breath flows through woods and fields,  
Her eyes wide-open laugh: –  
She resonates in blessed birds' songs,  
She breathes sweet perfumes;  
Beautiful flowers blossom from  
her warm blood,  
Seeds and buds emerge from her power.  
She subjugates the world with  
tender weapons;  
Winter and storm yielded to  
her mighty force:  
And to her playful powers  
Had also given way this strong door,  
Which stubborn and stiff divided  
us from her. –  
She joined her sister;  
Love allured the spring:  
She was shrouded deep in our chests,  
Now she laughs happily in the light.  
The brother rescued bride and sister;  
  
In ruins now lies what divided them:  
Joyfully the couple greet each other:  
United are love and spring!

English translation: Birgit Balean  
© Symphony Services International

## LIBRETTO

### VERDI

*Otello*: 'Niun mi tema' (Let no one fear me)

Niun mi tema  
s'anco armato mi vede. Ecco la fine  
del mio camin...Oh! Gloria! Otello fu.

E tu...come sei pallida! e stanca,  
e muta, e bella,  
pia creatura nata sotto maligna stella.  
Fredda come la casta tua vita...  
e in cielo assorta.

Desdemona! Desdemona!...  
Ah...morta! morta! morta!...

Ho un'arma ancor!

Pria d'ucciderti...sposa...ti baciai.  
Or morendo...nell'ombra...  
in cui mi giacio...  
Un bacio...un bacio ancora...ah!...  
un altro bacio...

Libretto by Avigo Boito

Let no one fear me  
even though I'm armed. This is the end  
of the road for me... Oh! Glory!  
Othello is no more.

And you... how pale you are! And tired,  
and silent, and lovely  
pious creature born under a cursed star  
cold as your chaste life  
and ascended into heaven.

Desdemona! Desdemona!  
Ah... she's dead! Dead! Dead!

I still have a weapon!

Before I killed you... wife... I kissed you.  
Now dying... in the shadow...  
where I lie...  
A kiss... one more kiss... ah!...  
another kiss...

English translation by Matthew Absolom  
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Melbourne Symphony Orchestra

# Month of Giving

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Melbourne Symphony Orchestra

## Month of Giving

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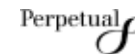
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