# Article information:

Symphony of Sorrowful Songs review – Gorecki’s triptych retains its visceral power in thoughtful staging | Classical music | The Guardian
<https://www.theguardian.com/music/2023/apr/28/gorecki-symphony-of-sorrowful-songs-review-english-national-opera>

# Article summary:

1. Henryk Górecki's Third Symphony, known as the Symphony of Sorrowful Songs, has retained its visceral power and continues to connect with people beyond the concert hall.

2. Isabella Bywater's staging of the piece for English National Opera features stunning imagery, including a granitic geometric wedge that transforms into a closely knit mesh curtain of ropes through which actors can enter and exit.

3. The production is powerfully sung by Nicole Chevalier and led by Lidiya Yankovskaya in a refreshingly unsentimental reading of the score, making it an affecting piece of contemporary music theatre from a resurgent opera company thinking outside the box.

# Article rating:

Appears moderately imbalanced: The article provides some useful information, but is missing several important points or pieces of evidence that would be required to present the discussed topics in a balanced and reliable way. You are encouraged to seek a more balanced perspective on the presented issues by exploring the provided research topics and looking at different information sources.

# Article analysis:

The article provides a positive review of the English National Opera's staging of Henryk Górecki's Third Symphony, also known as the Symphony of Sorrowful Songs. The author praises Isabella Bywater's thoughtful staging, which uses mesmerizing video design and haunting lighting to create stunning imagery that resonates with the work's themes of motherhood and suffering. The author also commends Nicole Chevalier's powerful singing and Lidiya Yankovskaya's unsentimental reading of the score.

However, the article does not provide any critical analysis or exploration of potential biases or missing points of consideration. For example, while the author notes that Górecki had witnessed war first-hand and visited Auschwitz in 1945, they do not delve into how this may have influenced his shift from post-Webern serialism to sparer textures and Renaissance-inspired harmonies. Additionally, while the author mentions Pierre Boulez's negative reaction to the Third Symphony at its premiere, they do not explore any counterarguments or perspectives on why some modernists may have rejected Górecki's new style.

Furthermore, the article contains promotional content for both Górecki's Third Symphony and the English National Opera's production without providing a balanced assessment of potential risks or drawbacks. While the author notes that the production might have benefited from greater stillness at times, they ultimately present it as an affecting piece of contemporary music theatre from a resurgent opera company thinking outside the box.

Overall, while the article provides a positive review of Górecki's Third Symphony and its staging by the English National Opera, it lacks critical analysis and exploration of potential biases or missing points of consideration.

# Topics for further research:

* Henryk Górecki's shift from post-Webern serialism to sparer textures and Renaissance-inspired harmonies
* The influence of Górecki's first-hand experience of war and visit to Auschwitz on his music
* Counterarguments or perspectives on why some modernists may have rejected Górecki's new style
* Potential risks or drawbacks of the English National Opera's production of Górecki's Third Symphony
* The historical and cultural context of Górecki's Third Symphony and its themes of motherhood and suffering
* The role of video design and lighting in contemporary music theatre productions.

# Report location:

<https://www.fullpicture.app/item/db739776da44fcf0855450ba01ba9d62>