

SYDNEY
SYMPHONY
ORCHESTRA

Scottish Fantasy

BRUCH AND MENDELSSOHN

7, 8 & 9 MARCH

SYDNEY OPERA HOUSE



 sydney symphony
orchestra
David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner

CONCERT DIARY

MARCH



Pictures At An Exhibition

A SYDNEY SYMPHONY FAMILY EVENT

MUSSORGSKY orch. Goehr Pictures at an Exhibition

Benjamin Northey conductor

Andy Dexterity mime artist

Sun 17 Mar, 1pm
Sun 17 Mar, 2.45pm
Sydney Opera House



Alessio Bax performs Mozart

MOZART Piano Concerto No.27 in B flat, K595

BEETHOVEN Symphony No.8

Andrew Haveron violin-director • **Alessio Bax** piano

Mozart in the City
Thu 21 Mar, 7pm
City Recital Hall



Alessio Bax in Recital

JS BACH Concerto in D minor, BWV 974 (after Marcello)

RACHMANINOFF Corelli Variations

DALLAPICCOLA Annalibera's Musical Notebook

LISZT St Francis of Assisi's Sermon to the Birds, S175/1

LISZT Dante Sonata

Alessio Bax piano

International Pianists in Recital
Mon 25 Mar, 7pm
City Recital Hall



Barry Douglas performs Brahms

MILLS Aeolian Caprices

SIBELIUS Symphony No.7

BRAHMS Piano Concerto No.2

Lawrence Renes conductor

Barry Douglas piano

Meet The Music
Wed 27 Mar, 6.30pm
Thursday Afternoon Symphony
Thu 28 Mar, 1.30pm
Emirates Metro Series
Fri 29 Mar, 8pm
Great Classics
Sat 30 Mar, 2pm
Sydney Opera House



Haydn and Beethoven

HILDEGARD OF BINGEN Improvisation on 'Ave Generosa'

HAYDN arr. Oguey Cor Anglais Quintet (after the

'Gypsy Rondo' Piano Trio)

BEETHOVEN arr. Boersma Serenade in D, Op.8

Musicians of the Sydney Symphony Orchestra

Cocktail Hour
Fri 29 Mar, 6pm
Sat 30 Mar, 6pm
Utzon Room,
Sydney Opera House

APRIL



Simone Lamsma performs Beethoven's Violin Concerto

BEETHOVEN Violin Concerto

TCHAIKOVSKY Symphony No.4

Alexander Shelley conductor

Simone Lamsma violin

Abercrombie & Kent
Masters Series
Wed 3 Apr, 8pm
Fri 5 Apr, 8pm
Sat 6 Apr, 8pm
Mondays @ 7
Mon 8 Apr, 7pm
Sydney Opera House



David Drury

CONCERT HALL GRAND ORGAN RECITAL

Program includes...

JS BACH Prelude and Fugue in C minor, BWV 546

SAINT-SAËNS Fantaisie No.1

SAINT-SAËNS arr. Lemare Danse macabre

David Drury organ

Tea & Symphony
Fri 5 Apr, 11am
Sydney Opera House



Harry Potter and the Order of the Phoenix™ in Concert

Experience the film with a live orchestra. *Classified M.*

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Wed 10 Apr, 7pm
Thu 11 Apr, 7pm
Fri 12 Apr, 7pm
Sat 13 Apr, 2pm
Sat 13 Apr, 7pm
Sydney Opera House



sydney symphony orchestra

David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

THURSDAY 7 MARCH, 1.30PM

TEA & SYMPHONY

FRIDAY 8 MARCH, 11AM

GREAT CLASSICS

SATURDAY 9 MARCH, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL



Scottish Fantasy

Asher Fisch *conductor*

Tianwa Yang *violin*

RICHARD STRAUSS (1864–1949)

Macbeth, Op.23 TrV 163

MAX BRUCH (1838–1920)

Scottish Fantasy for violin and orchestra, Op.46

Introduction (Grave – Adagio cantabile)

Allegro –

Andante sostenuto

Finale (Allegro guerriero)

INTERVAL

FELIX MENDELSSOHN (1809–1847)

Symphony No.3 in A minor, Op.56 Scottish

Andante con moto – Allegro un poco agitato – Andante con moto –

Vivace non troppo –

Adagio – Allegro vivacissimo – Allegro, maestoso assai

Friday: Bruch and Mendelssohn only, without interval



Saturday's concert will be broadcast on ABC Classic on 17 March at 2pm.

.....
Pre-concert talk by David Larkin in the Northern Foyer 45 minutes before the performance (Thurs, Sat only).

.....
Approximate durations: 18 minutes, 30 minutes, 20 minute interval, 40 minutes.

.....
The concert will conclude at approximately 3.30pm (Thursday), 12.20pm (Friday), 4pm (Saturday).



Cover image:
Tianwa Yang (Photo by Andrej Grilc)



ABOUT THE MUSIC

Richard Strauss

Macbeth, Op.23 TrV 163

In the early 19th century, the Romantic movement saw a renewed interest in the work of Shakespeare in continental Europe. Among the leading German writers of the movement was August Wilhelm Schlegel, who set to work on performable verse translations of Shakespeare. (The enterprise was completed after his death by poet Ludwig Tieck and his daughter, Dorothea.) The young Mendelssohn, who had a family connection with the Schlegels, was of course fascinated by *A Midsummer Night's Dream*, and as the century wore on artists across Europe continued to be drawn to those plays which touched on Romantic staples like 'Gothic' settings and supernatural events; composers as diverse as Berlioz, Thomas and Verdi made Shakespearean operas, while Liszt embodied *Hamlet* in a symphonic poem.

In 1887 the young Richard Strauss – a recent convert to the music of Liszt and Wagner – set to work on his first official tone-poem, *Macbeth*. For various reasons, however, he put the finished work in a drawer while he worked on *Tod und Verklärung* and *Don Juan*, so that *Macbeth* only received its first performance after the two other works. Strauss was dissatisfied with the piece – having enjoyed the luxury of having the Meiningen Orchestra run through it for his benefit four times one afternoon – and after its official premiere in Weimar in 1890 revised it heavily. The final version was given its premiere in Berlin in 1892.

Shakespeare's tale – of a brave man whose ambitious fantasies (and those of his wife) lead him to murder a king, usurp the crown, and become a corrupt and brutal tyrant consumed by guilt – pushes numerous Romantic buttons with its witches, wild Scottish landscapes and medieval castles. Strauss, however, chose not to depict the action of the play in sequential detail; only two characters – Macbeth and Lady Macbeth – are specifically identified. Formally the piece is an extended sonata design.

It opens in a way that would become familiar in many later works, with what is sometimes called a 'nature theme' featuring intervals of the perfect fourth and fifth. As well as immediately evoking an imaginary ancient world, this ringing, tonally stable music, in the view of Strauss scholar Norman Del Mar, represents 'kingliness'. It might also offer us a glimpse of the uncorrupted Macbeth whom we meet at the start of the play, though Macbeth himself is depicted, according to Strauss, in the two themes that follow on from the fanfare: one a striving melody that quickly mounts over two octaves, and a rhythmically emphatic melody heard first in the bass. An energetic bridge passage using these three elements might suggest the memory of the recent battle. When Lady Macbeth appears, Strauss inscribes her speech from Act I, Scene v ('Hie thee hither/ that I might pour my spirits in thine ear') above her first theme, a luminous quiet passage in simple chords from the winds, which is

Keynotes



Richard Strauss in 1900

R STRAUSS

Born Munich, 1864

Died Garmisch-Partenkirchen, 1949

Richard Strauss wrote two symphonies as a teenager, but this was not the musical genre that captured his imagination. Instead he made his name in the theatre and with the evocative and storytelling possibilities of the symphonic poem as invented by Liszt. Even Strauss' *Alpine 'Symphony'* and the *'Symphonia' domestica* are large-scale symphonic poems with an underlying narrative.

MACBETH

Shakespeare's noisiest play, *Macbeth* is full of battles, wild weather, bird calls and the cries of dying people – perfect for musical treatment. Strauss had explored the symphonic poem in the early *Aus Italien*, but *Macbeth*, which focuses on music that ranges from the bright heraldic music of kingship to the darker textures that explore the corruption of the natural order, was his first mature symphonic poem.

then contrasted with a syncopated agitato theme accompanied by whirling sextuplets. Strauss develops these themes in a counterpoint that he learned from his study of Wagner (he conducted *Tristan und Isolde* for the first time in 1892, and 'it was the happiest day of my life'); Del Mar likens this to a conversation between the couple that begins amicably but becomes more agitated as Lady Macbeth pours her spirits in her husband's ear. Three powerful statements of the 'kingly' fanfare interrupt the section and from this critical moment the music becomes ever more turbulent, suggesting bloody violence, and events like the 'knocking on the gate'. But as Del Mar argues, Strauss is less interested in Macbeth's deeds than in his psychological state as his idealism is degraded, leaving him with only his courage.

The original version concluded with a march of triumph, representing Macduff holding 'the usurper's cursed head', but Strauss was prevailed upon by his mentor Hans von Bülow (who found the piece 'maddening and numbing but in the end a work of genius') to remove it. Instead, once the tumult and the shouting dies, a mournful cor anglais introduces a quiet, introspective coda, with the hint of a distant march (the advancing army, perhaps), a brief melodic swell and a final statement of Macbeth's first theme before a sudden simple cadence.

GORDON KERRY © 2016

Macbeth calls for an orchestra of 3 flutes [1 doubling piccolo] 3 oboes [1 doubling cor anglais] 3 clarinets [1 doubling bass] 3 bassoons [1 doubling contrabassoon], 4 horns, 4 trumpets (including 1 bass trumpet) 3 trombones, tuba, timpani, 2 percussion and strings.

The Sydney Symphony Orchestra gave the first Australian performance of Strauss' *Macbeth* on 22 March 1941 under Percy Code, and more recently on 4 September 1952 under Eugene Goossens.

'Strauss is less interested in Macbeth's deeds than in his psychological state as his idealism is degraded, leaving him with only his courage.'

Max Bruch

Scottish Fantasy for violin and orchestra, Op.46

Introduction (Grave – Adagio cantabile)

Allegro –

Andante sostenuto

Finale (Allegro guerriero)

Tianwa Yang violin

Had you been singing in a British or German choir (or even a Colonial one) in the 19th century, you would have recognised instantly the name of Max Bruch. Some larger choirs still sing his works occasionally; but today it is more likely that you will associate his name with three works for soloist and orchestra: his *Kol nidrei* for cello, the Violin Concerto No.1, and the *Scottish Fantasy*.

Born in Cologne on 6 January (Twelfth Night) 1838, Max Bruch began his musical studies as a pianist. His precocious talent was recognised very early on by musicians such as Moscheles. Later, as well as holding numerous posts as Music Director in Germany, Bruch spent three years (1880-83) in England, as Conductor of the Liverpool Philharmonic Society.

The *Scottish Fantasy* was written during the winter of 1879, a year before his departure for Britain. Perhaps he was influenced by the contemporary German fascination for the stories of Ossian (the fake Celtic bard whose works were written in the 18th century by James Macpherson) or by Mendelssohn's 'Scottish' works – the Third Symphony and the *Hebrides* Overture. One source asserts that Bruch was influenced by the German translations of Sir Walter Scott; another that he had acquired the folk anthology *The Scots Musical Museum*, compiled by James Johnson and Robert Burns. Bruch said in an interview in the early 1900s:



Keynotes

BRUCH

Born Cologne, 1838

Died Berlin, 1920

More than any other German composer, Bruch was the true successor of Mendelssohn, and their respective violin concertos share a family likeness. Bruch's next best-known work is his *Kol nidrei*, an Adagio on Hebrew Melodies for cello and orchestra. On the strength of that work alone (Bruch was a Protestant Christian), his music was later banned by the Nazi party.

SCOTTISH FANTASY

Bruch's first violin concerto is probably the most popular Romantic concerto in the repertoire. Bruch's writing for the instrument was profoundly influenced by two virtuosos: Pablo Sarasate and Joseph Joachim. Composed for Bruch's upcoming sojourn in Britain, the *Scottish Fantasy* – a concerto in all but name – was inspired by these players, and by the beauties of the Scottish folk tunes that underpin the main themes.

A good folk tune is more valuable than 200 created works of art. I would never have come to anything in this world if I had not, since my 24th year, studied the folk music of all nations with seriousness, perseverance and unending interest.

‘A good folk tune is more valuable than 200 created works of art.’

Perhaps he had been examining British folk music in preparation for his new post in Liverpool. The first performance of the *Scottish Fantasy* took place in Liverpool on 22 February 1881, with the composer conducting and Joseph Joachim the soloist.

The influence of Pablo Sarasate, whose playing had inspired Bruch in the first place, and of Joachim, who advised Bruch during the writing of the work, can be sensed in the frenzy of the *Allegro guerriero*.

Originally entitled ‘Fantasie in E flat, for violin with orchestra and harp; using Scotch folksongs freely’, the *Scottish Fantasy* uses four traditional Scottish melodies. A reviewer of the Heifetz recording of the 1960s commented:

...such melodies may be present if the Habsburg whispers of the score are parted and a careful scrutiny made of the features. To all intents and purposes however, this is a highly Germanic piece, a virtuoso concerto.

The soloist leads in the orchestra with the tune *Auld Rob Morris*, played in the manner of a funeral march, evolving into a lyrical *Adagio cantabile*. The *Dusty Miller*, a dance tune, is the musical basis of the *Allegro* second movement, with its bagpipe-like drones. The orchestra and the soloist share the theme, tossing it back and forth with abandon. Sitting further from the home key, the middle section of the *Allegro* sounds questioning; but the spirit of the opening brushes any concerns away, returning with the brighter-sounding brass joining the fun of the drone. Before the conclusion of this orchestral skirl, the flute and the violin break into unison song.

In the *Andante sostenuto*, once more following straight on from the previous movement, the violin indulges in a resigned confession, sighing, *I’m a doun for a lack o’ Johnnie*. The tune is taken up by the orchestra.

The last movement, by complete contrast, bellows with pride. It is based on two themes, the first a Scottish-sounding tune that is an original work of Bruch, played by the harp and elaborated upon by the violin. The second is the battle song *Scots wha’ hae wi’ Wallace bled*, which is played by the orchestra and then by the violin, using triple stopping and other virtuosic techniques. *Auld Rob Morris* returns briefly before the orchestra has its last fling.

JILLIAN HARDING, SYMPHONY AUSTRALIA © 1999

The *Scottish Fantasy* calls for an orchestra of solo violin, double winds, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, 2 percussion, harp and strings.

This is the first performance of the *Scottish Fantasy* by the Sydney Symphony Orchestra.

Felix Mendelssohn

Symphony No.3 in A minor, Op.56 *Scottish*

Andante con moto – Allegro un poco agitato – Andante con moto – Vivace non troppo –

Adagio – Allegro vivacissimo – Allegro, maestoso assai

Like the Piano Concerto No.1, the *Italian* Symphony and the *Hebrides* Overture, this work dates from the period of Mendelssohn's 'Grand Tour' – a period of roughly four years during which the composer, entering his twenties, toured Britain and Europe.

Sometime in the summer of 1828, Mendelssohn's parents decided that their young man needed to travel to broaden his mind. Unlike so many 19th-century composers Mendelssohn was born into middle class comfort. His home was a cultural hub, and it could be asked how much more broadening was needed by someone whose family home buzzed with the company of people such as the scientist Alexander von Humboldt, the philosopher Hegel, the actor Eduard Devrient, and music critic and theorist Adolph Bernhard Marx, among others. In any case Felix left Berlin on 10 April 1829 bound for England, Scotland and Wales. In the metropolis, Mendelssohn was enthusiastically received as a concert and salon pianist, but he also spent time touring and observing, soaking up the sights and sounds of fascinating new environments. Mendelssohn's correspondence from the time includes some beautifully descriptive travel writing. He said vividly of London, for example, that it was 'the most grandiose and complicated monster that the world has to offer'.

In the summer of 1829 Mendelssohn and Carl Klingemann, with whom he had roomed on arrival in London, set off for Scotland. There he was taken in by the wild atmosphere of the country. He wrote home from Blair Atholl (3 August), for example:

A wild affair. The storm is howling, blustering, and whistling around outside causing doors to slam shut down below and blowing the shutters open, but one can't tell whether the sounds of water are from the rain or from the blowing spray, since both are raging. We're sitting here around the burning hearth which I poke a bit from time to time making it flare up. Otherwise, the room is large and empty, water is dripping down along one of the walls; the floor is thin, and conversation from the servants' quarters can be heard echoing up from below; they're singing drunken songs and laughing – dogs are barking as well.

A few days later, undaunted by the weather, Mendelssohn set sail for the Hebrides, where he visited Fingal's Cave and made a sketch for what later became the *Hebrides* Overture. The Third Symphony can also be traced to a sightseeing visit, this time to Holyrood House, Edinburgh, about which Mendelssohn wrote:

The chapel beside it has now lost its roof. It is overgrown with grass and ivy, and at the altar Mary was crowned Queen of Scotland. Everything is ruined, decayed and open to the sky. I believe I have found there the beginning of my Scottish Symphony.

Keynotes



MENDELSSOHN

Born Hamburg, 1809

Died Leipzig, 1847

Felix Mendelssohn is often called the 19th-century Mozart: he was a child prodigy, composing masterpieces such as the Octet and the *Midsummer Night's Dream* Overture when he was 16 and 17; his music has a classical sensibility; and he died in his 30s, his tremendous activity as composer, pianist, conductor and administrator having taken its toll on a fragile constitution. Some have said that he never quite recaptured the genius of the two teenage masterworks, but his Violin Concerto proved them wrong.

THIRD SYMPHONY

Some of the first inspirations for this work came to Mendelssohn when the young composer was undertaking the continental gentleman's traditional Grand Tour of Europe and Britain. While in Scotland he was impressed by the landscape, sense of tragic history and the wildness of some of the people. He made explicitly pictorial music out of scenes like Fingal's Cave in the *Hebrides* Overture; the Third Symphony also started after visits to sites like Edinburgh's Holyrood Castle, but unlike the Italian Symphony, the Scottish Symphony (as Mendelssohn thought of it) does not use any local material or seek to depict particular places.

Mendelssohn continued to work on this and the *Hebrides* Overture during his travels, but in Italy, understandably, his mind turned more to the *Italian* Symphony. As he said, 'Who can wonder that I find it difficult to return to the Scottish mood?'

It is probably in terms of overall mood that the *Scottish* Symphony most noticeably reveals its original impetus. One can perhaps glimpse, through the overall sombreness, the Scottish landscape 'looking so stern and robust, half-wrapped in haze of smoke or fog', but this work is not as pictorial as the *Hebrides* Overture.

Although many of Mendelssohn's works during the period bore the sign of literary or pictorial inspiration, his aesthetic probably owes more to the philosophy of a family friend, Hegel, who was to say in *Vorlesung über die Aesthetick* (Lecture on Aesthetics, Berlin, 1836) that the composer 'should devote equal attention to two aspects – musical structure, and the expression of an admittedly indeterminate content.' It is probably towards the creation of a piece which is satisfying on purely musical terms that the composer directed his energy in this instance. The symphony is composed in the standard symphonic four-movement plan, but structurally, Mendelssohn was trying to break new ground, not only linking the four movements, but relating them through some cross-referencing of themes.

The first movement rarely leaves the minor mode, even for the lyrical second subject. The second movement is an example of the fleet-footed *scherzando* style which we have typically come to associate with the composer of the Octet and *A Midsummer Night's Dream*. The finale provides an affirmative conclusion but also binds the work together thematically. Here we may recognise the music of the opening – purged of its brooding, but retaining its regal quality.

How Scottish is the work? Certainly there are no bagpipe competitions, though Mendelssohn wrote home about one:

[the bagpipers] with long red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands...passing along the half-ruined grey castle on the meadow, where Mary Stuart lived in splendour and saw Rizzio murdered...

And there is no folksong quotation, which would have been the easiest way to make a Scottish association. The nearest Mendelssohn actually comes to folk-like sources is in the scherzo, where the main melody could be thought to possess a 'folkish' pentatonicism. Even so perceptive a critic as Schumann, hearing this symphony and thinking it was the *Italian*, was moved to remark on how appropriately it portrayed its subject! It was, he said, 'so beautiful as to compensate a listener who had never been in Italy' – which should console those listeners who simply wish to enjoy the superbly well-written music.

G.K. WILLIAMS, SYMPHONY AUSTRALIA © 1999

The *Scottish* Symphony calls for an orchestra of double winds, 4 horns, 2 trumpets, timpani and strings.

The Sydney Symphony Orchestra first performed Mendelssohn's *Scottish* Symphony on 26 April 1941 under Percy Code and more recently in April 2004 under Christopher Franklin.

'The chapel beside it has now lost its roof. It is overgrown with grass and ivy, and at the altar Mary was crowned Queen of Scotland... I have found there the beginning of my *Scottish* Symphony.'

ABOUT THE MUSIC

Scotland in the Music Imagination

Samuel Johnson summed up the 18th-century English view of Scotland saying that the 'the noblest prospect which a Scotchman ever sees, is the high road that leads him to England!' But while much of Scotland was primitive by European standards, the country was in rapid transition, boasting thinkers such as David Hume, Adam Smith and Robert Burns. Burns was active in the forging of a national literature based on folk-tradition (sometimes imaginary, like the popular poems, set to music by Schubert and others, of the ancient Celtic bard, Ossian, which were a massive hoax). At the turn of the century, Walter Scott would become a best-selling novelist and inspiration for numerous operas like *Lucia di Lammermoor*, with his tales of doomed passion set in decaying castles and wild, inhospitable landscapes.

Ahead of most other European countries, Scotland also sought to preserve its folk-song heritage, with printed anthologies appearing as early as 1790. Having visited Britain, Joseph Haydn lent his weight to the movement (and helped out a struggling publisher) by making arrangements for voice and piano trio. Soon Beethoven and Weber followed suit, setting, among others Burns and Scott. Scotland was therefore on the European radar as the Romantic movement unfolded in the early 19th century.

So it is not surprising to see an impressionable young composer like Mendelssohn revelling in Scotland's breathtaking coastal formations, the medieval ruins, the outlandish modes of dress and speech. He made his most 'picturesque' response to Scotland in the *Hebrides* Overture, though in the 'Scottish' Symphony there is no attempt at depiction, and no use of folk material. It is a very different enterprise from Max Bruch's *Scottish Fantasy*, which makes traditional tunes the basis for a richly elaborated Romantic score, and throws in a harp for extra Celticness.

The tunes in Mendelssohn's symphony tunes can do all sorts of service: Erich Wolfgang Korngold freely adapted the finale for Max Reinhardt's film of *A Midsummer Night's Dream*, supplementing Mendelssohn's own score. Shakespeare – especially the Shakespeare of medieval tragedies like *King Lear* or *Macbeth* – was an essential part of the Romantic furniture, and his noisiest play, *Macbeth* was irresistible to the young tone-poet Richard Strauss, who brought a Wagnerian intensity and power to his imagination of the doomed kingdom.

Scottish song remained attractive to composers like Ravel and Britten, but the country also produced its own composers, such as Hamish McCunn who composed *The Land of the Mountain and Flood* in 1886. In our own day, Scottish history, legend and the sounds of its native music have inspired contemporary masterpieces by composers such as James MacMillan (*The Confession of Isobel Gowdie*), Judith Weir (*The Vanishing Bridegroom*) and Sally Beamish (*The Singing*).



Glen Coe, Scotland



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THE ARTISTS



Asher Fisch *conductor*

Asher Fisch has been Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO) since 2014, with his position now extended to 2023. Former posts include Principal Guest Conductor of the Seattle Opera (2007-2013), Music Director of the New Israeli Opera (1998-2008), and Music Director of the Wiener Volksoper (1995-2000).

Asher Fisch conducts a wide repertoire comprising operatic and symphonic works ranging from Gluck to contemporary composers. Recent performances have included Wagner's *Tristan und Isolde* in concert to celebrate WASO's 90th anniversary and the world premiere of Paul Stanhope's Trombone Concerto. Recordings include *Shining Knight* (music of Wagner, Griffes and Barber) with Stuart Skelton, Ravel's *L'Heure espagnole*, and *Dolce Vita* (Italian repertoire) with Jonas Kaufmann. He has twice recorded Wagner's *Ring Cycle* – with the Seattle Opera (2014) and State Opera of South Australia (2007). An accomplished pianist, he has recorded Liszt's Wagner transcriptions.

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kapellmeister at the Berlin State Opera. He has appeared at major opera houses such as the Metropolitan Opera and La Scala, and with orchestras such as the Berlin Philharmonic, Boston Symphony, London Symphony, Gewandhaus Orchestra, and Orchestre National de France, among others.



Tianwa Yang *violin*

Tianwa Yang was raised in Beijing and began studying violin at the age of four. She was accepted at Beijing's Central Conservatory of Music as a student of Lin Yaoji at the age of 10. At 13, she recorded the 24 Paganini Caprices, making her the youngest artist to release these works. In 2003 she was awarded a scholarship to study chamber music in Germany, marking the beginning of her European career.

Tianwa has performed with many orchestras across the globe, including the London Philharmonic, Warsaw Philharmonic, Orchestre philharmonique de Strasbourg and Detroit, Seattle and Baltimore Symphony Orchestras among others. She has recently appeared with the Shanghai Symphony, Aarhus Orchestra and Orquesta Sinfónica de Navarra.

Tianwa Yang's large repertoire is reflected in recordings which range from the concertos of Castelnuovo-Tedesco to Mendelssohn's violin concertos. Her CD of Ysaÿe's Sonatas for Solo Violin won the ECHO Klassik Instrumentalist of the Year Award in 2015. She has just released volume 1 in a CD series of the violin concertos of Wolfgang Rihm, appearing with the State Philharmonic Orchestra of Rheinland-Pfalz and Christoph-Mathias Mueller. Tianwa performs on a Guarneri del Gesù (1730) on loan from the Rin Collection in Singapore.

SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF CONDUCTOR AND ARTISTIC DIRECTOR

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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.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the Sydney Symphony Orchestra has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.

THE ORCHESTRA



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PHOTO: JAY FRAM

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PHOTO: KEITH SAUNDERS

Justice Jane Mathews AO pictured with percussionist Timothy Constable, who says "the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!"



FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM
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Learning & Engagement

PHOTO: ANTHONY GEERNAERT



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Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony Orchestra commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

STEVE REICH Music for Ensemble and Orchestra
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In memory of my father, Emil
Hilton, who introduced me to
music
Lynette Hilton
Geoff Hogbin
Andrew & Carmella Hollo
Mrs Suzzanne &
Mr Alexander Houghton
Mr David Hughes
Heather & Malcom Hughes
Dr Mary Johnsson
Mr Michael Jones
Cynthia Kaye
Kim & Megan Kemmis
Mrs Leslie Kennedy
M Keogh
Dr Henry Kilham
Jennifer King
Susan Kitchin & John Woolford
Ms Margaret Kyburz
Ms Sonia Lal
Tania Lamble
Eugen Lamotte & Duncan George
Mr Patrick Lane
The Laing Family
Ms Elaine M Langshaw
Dr Allan Laughlin
Olive Lawson
A le Marchant
Dr Leo & Mrs Shirley Leader
Mr Cheok F Lee
Catherine Leslie
Liftronic Pty Ltd
Anne Loveridge
Panee Low
Elaine MacDonald
Frank Machart
Melvyn Madigan
Mrs Silvana Mantellato
Alison Markell
Alastair McKean
Ms Margaret McKenna
Ross McNair & Robin Richardson
I Merrick
Mr John Mitchell
Kenneth Newton Mitchell
Mr Alan Hauserman & Ms Janet
Nash
Mr John R Nethercote
John & Verity Norman
Mr Graham North
Mr Adrian O'Rourke
Kate Parsons
Dr Kevin Pedemont
Jane Purkiss
The Hon. Dr Rodney Purvis AM QC
& Mrs Marian Purvis
Mr Dongming & Mrs Ji Yi Ren
Kim & Graham Richmond
Catherine H Rogers
Mrs Karen Roser
Agnes Ross
Kaye Russell
Peter & Edith Ryba
Mrs Daniela Shannon
Mrs Diane Shteinman AM
Ian & Jan Sloan
Maureen Smith
Charles Solomon
Mrs Jennifer Spitzer
Dr Vladan Starcevic
Cheri Stevenson
Mr Ian Taylor
Pam & Ross Tegel
Mr Ludovic Theau
Daryl & Claire Thorn
Alma Toohey
Hugh Tregarthen
Gillian Turner & Rob Bishop
Kathryn J Turner
Ms Kristina Vesik OAM
Mr & Mrs Waddington
Lynette Walker
In memory of Don Ward
Mr Edward West
In memory of JB Whittle
P & B Williamson
In memory of Trevor Williamson
Don & Heather Wilson
Sue Woodhead
Dawn & Graham Worner
Ms Juliana Wusun
Paul Wyckaert
L D & H Y
Joyce Yong
Anonymous (50)

VANGUARD COLLECTIVE

Justin Di Lollo *Chair*
Taine Moufarrige
Founding Patron
Seamus Robert Quick
Founding Patron
Chris Robertson & Katherine Shaw
Founding Patrons
Paul Colgan
Oscar McMahon
Shefali Pryor

VANGUARD MEMBERS

Duncan & Wendy Abernethy
Laird Abernethy
Luan Atkinson
Attila Balogh
Jemma Basso
Andrew Baxter
Belinda Bentley
Dr Victoria Beyer
Adam Blake
Deryn Bliss
Daniel Booth
Dr Andrew Botros
Christie Brewster
Nikki Brown
Chloe Burnett
Sandra Butler
Alicia Cabrera
Jacqueline Chalmers
Dharma Chandran
Tanya Costello
Alex Cowie

Anthony Cowie
Peter Creeden
Roslyn Farrar
Matthew Fogarty
Matthew Garrett &
Courtney Thomason
Sam Giddings
Julia Glaser
Lisa Gooch
Janice Hailstone
Jennifer Hoy
Katie Hryce
Inside Eagles Pty Ltd
Amelia Johnson
Virginia Judge
Aernout Kerbert
Dr John Lam-Po-Tang
Robert Larosa
Carl McLaughlin
Henry Meagher
Sabrina Meier
Jemma Morris
Sarah Morrisby
Rod Naylor
Julia Newbould

Alex Nicholas
Alasdair Nicol
Simon Oaten
Adrian O'Rourke
Connie Picos
Samyuktha Pillai
Joel Pinkham
Neil Power
Kate Quigg
John Quinn
Katie Robertson
Alvaro Rodas Fernandez
Wouter Roesems
Rachel Scanlon
Cassandra Scott
Vanessa Louise Sheedy
Mischa Simmonds
Daniel Soo
Tim Steele
Luke Storrer
Ben Sweeten
Sandra Tang
Ian Taylor
Kimon Tellidis
Robyn Thomas
Russell Van Howe &
Simon Beets
Amanda Verratti
Aurora Voss
James Whelan
Irene Willis
Adrian Wilson
Dr Danika Wright

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



Australian Government



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The Sydney Symphony Orchestra is assisted by the NSW Government through Create NSW.

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



FOUNDATIONS



TECHNOLOGY PARTNER



GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



COMMUNITY & INDUSTRY PARTNERS



VANGUARD PARTNER



EVENT PARTNER



REGIONAL TOUR PARTNER

