

16 September  
Sydney Opera House

# BEETHOVEN 7 & BRUCH'S VIOLIN CONCERTO



“SYDNEY”  
“SYMPHONY”  
“ORCHESTRA”

Principal Partner





**GREAT CLASSICS**  
Saturday 16 September, 2pm

Concert Hall,  
Sydney Opera House

# BEETHOVEN 7 & BRUCH'S VIOLIN CONCERTO

EXHILARATING & POWERFUL

**MARK WIGGLESWORTH** conductor  
**EMILY SUN** violin

**RICHARD WAGNER (1813–1883)**

***Tannhäuser* (1845)**

i. Overture and *Venusberg Music*

**MAX BRUCH (1838–1920)**

**Violin Concerto No.1, Op.26 (1866)**

i. Vorspiel [Prelude] (Allegro moderato) –

ii. Adagio

iii. Finale (Allegro energico)

INTERVAL

**LUDWIG VAN BEETHOVEN (1770–1827)**

**Symphony No.7, Op.92 (1812)**

i. Poco sostenuto – vivace

ii. Allegretto

iii. Presto

iv. Allegro con brio

## PRE-CONCERT TALK

By Natalie Shea in the  
Northern Foyer at 1.15pm

## ESTIMATED DURATION

Wagner – 26 minutes

Bruch – 24 minutes

Interval – 20 minutes

Beethoven – 36 minutes

The concert will run for  
approximately two hours

## COVER IMAGE

Emily Sun

Photo by Benjamim Ealovega

*These performances have been generously supported  
by Paolo Hooke & Fan Guo*

PRINCIPAL PARTNER



# CONCERT DIARY

## SEPTEMBER 2023



### **SCHUBERT'S OCTET** WARM & RADIANT

Concertmaster Andrew Haveron leads this mighty work that showcases an impressive range of Sydney Symphony musicians across six glowing movements.

**SCHUBERT** Octet

### **SYDNEY SYMPHONY ORCHESTRA** MUSICIANS

Cocktail Hour

**Friday 15 September, 6pm**  
**Saturday 16 September, 6pm**

Utzon Room,  
Sydney Opera House

## OCTOBER 2023



### **LILYA ZILBERSTEIN IN RECITAL** GRAND EXPRESSIONS

Hear the absolute mastery of Lilya Zilberstein in an intimate piano recital as she expertly captures the essence of Rachmaninov and Schubert.

International Pianists in Recital

**Monday 16 October, 7pm**

City Recital Hall



### **DANIEL DE BORAH** PERFORMS MOZART HERE'S TO MOZART

Conductor Umberto Clerici and pianist Daniel de Borah pay homage to Mozart in these joyous performances.

**IBERT** Homage to Mozart  
**MOZART** Piano Concerto No.17  
**SCHUBERT** Symphony No.5

**UMBERTO CLERICI** conductor  
**DANIEL DE BORAH** piano

Classics in the City

**Thursday 19 October, 7pm**

City Recital Hall

**Friday 20 October, 7.30pm**

Joan Sutherland  
Performing Arts Centre,  
Penrith



### **LI-WEI QIN PERFORMS** **HAYDN'S CELLO CONCERTO NO.1** DAZZLING CLASSICS

Be inspired by the dynamic talents of cellist Li-Wei Qin in a spirited program featuring Classical favourites by Mozart and Haydn.

**HAYDN** Symphony No.88  
*Great Classics performance only*  
**HAYDN** Cello Concerto No.1  
**MOZART** Symphony No.39

**DONALD RUNNICLES** conductor  
**LI-WEI QIN** cello

Symphony Hour  
Great Classics

**Thursday 26 October, 7pm**  
**Saturday 28 October, 2pm**

Concert Hall,  
Sydney Opera House



### **MOZART & HAYDN** MASTERS OF THE SYMPHONY

Celebrate the Classical masters of the symphony with Chief Guest Conductor Donald Runnicles leading an energetic program of charisma and joy.

**HAYDN** Symphony No.88  
**MOZART** Symphony No.39

**DONALD RUNNICLES** conductor

Tea & Symphony

**Friday 27 October, 11am**

Concert Hall,  
Sydney Opera House

# ABOUT THE ARTISTS

## **MARK WIGGLESWORTH** conductor

Mark Wigglesworth is recognised internationally for his masterly interpretations both in the opera house and in the concert hall, and for his highly detailed performances that combine a finely considered architectural structure with great sophistication and rare beauty. He is an outstanding conductor who has forged many enduring relationships with orchestra and opera companies across the world, conducting repertoire ranging from Mozart through to Boulez.

Wigglesworth has enjoyed a long relationship with English National Opera (*Lady Macbeth of Mtsensk*, *Così fan tutte*, *Falstaff*, *Káťa Kabanová*, *Parsifal*, *Force of Destiny*, *Magic Flute*, *Jenůfa*, *Don Giovanni*, *Lulu*), and operatic engagements elsewhere include The Royal Opera House, Covent Garden (*Die Meistersinger von Nürnberg*, *Rise and Fall of Mahagonny*, *La Clemenza di Tito*), The Metropolitan Opera, New York (*The Marriage of Figaro*) as well as at The Bavarian State Opera, Opéra national de Paris, Semperoper Dresden, Teatro Real, The Netherlands Opera, La Monnaie, Welsh National Opera, Glyndebourne, and Opera Australia. In 2017 he received the Oliver Award for Outstanding Achievement in Opera.

On the concert platform, highlights include performances with the Berlin Philharmonic, Royal Concertgebouw, London Symphony, London Philharmonic, Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Tokyo Symphony and the Sydney Symphony. His recordings include a critically acclaimed complete cycle of the Shostakovich symphonies with the BBC National Orchestra of Wales and the Netherlands Radio Philharmonic, Mahler's Sixth and Tenth symphonies with the Melbourne Symphony, a disc of English music with the Sydney Symphony, Britten's *Peter Grimes* with Glyndebourne, and the Brahms Piano Concertos with Stephen Hough.

He has written articles for *The Guardian* and *The Independent*, made a six-part TV series for the BBC entitled *Everything to Play For*, and held positions as Associate Conductor of the BBC Symphony, Principal Guest Conductor of the Swedish Radio Symphony, the Adelaide Symphony, Music Director of the BBC National Orchestra of Wales, and Music Director of English National Opera. His book *The Silent Musician: Why Conducting Matters* was published in October 2018 by Faber & Faber.



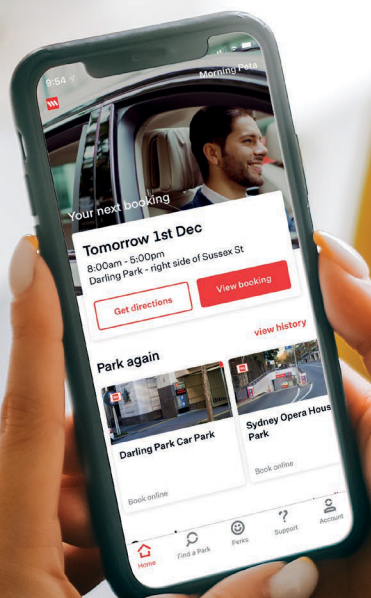
Mark Wigglesworth  
Photo by Ben Ealovega



SYDNEY  
SYMPHONY  
ORCHESTRA

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# ABOUT THE ARTISTS

## EMILY SUN violin

Violinist Emily Sun is in demand internationally for her compelling and captivating interpretations.

Her genuine connection with audiences and engaging presence have thrilled her growing audiences, as she performs as a concerto soloist with leading orchestras, as a chamber musician and recitalist in major concert halls around the globe.

Emily is the 2023 Artist-in-Association with the Adelaide Symphony Orchestra, with several concerto appearances during the season including the world premiere of Elena Kats-Chernin's Violin Concerto. She returns for concertos with the Melbourne and Sydney Symphony Orchestra, collaborating with conductors such as Jaime Martín and Mark Wigglesworth. Her recent debut with the West Australian Symphony Orchestra and Vasily Petrenko was highly acclaimed.

Emily's recent solo album, *Nocturnes*, was released on ABC Classics/Universal to critical acclaim; it stayed at No.1 in the ARIA Classical Charts for four weeks and was shortlisted for 'Best Classical Album 2021' in the ARIA Awards.

As a concerto soloist, Emily has appeared with orchestras including the Sydney, Melbourne, Tasmanian, Queensland and Canberra Symphony Orchestras in Australia; the European Union Chamber Orchestra, Orchestre de Royal Wallonie and Orchestre de Chambre Namur in Europe; Arlington and Arizona Symphonies in the USA; and Shanghai Youth Orchestra and Qingdao Symphony Orchestra in China. She has performed as soloist at the Sydney Opera House, Wigmore Hall, Royal Albert Hall, Bridgewater Hall Manchester, Tchaikovsky Great Hall Moscow, Auditorium du Louvre Paris, and Flagey Brussels.

As a teen, Emily shot to national fame after being featured in the acclaimed award-winning Australian documentary *Mrs Carey's Concert*. Emily studied with Dr Robin Wilson (Sydney Conservatorium of Music), Itzhak Rashkovsky (Royal College of Music, London), Augustin Dumay (Chapelle Musicale Reine Elisabeth, Belgium) and received further mentoring from Pinchas Zukerman, Maxim Vengerov and Ivry Gitlis.

Awards and prizes have included the Tagore Gold Medal from the Royal College of Music, the 2018 ABC Young Performers Award (Australia), the 2016 Royal Overseas League Music Competition (UK), and the Brahms (Austria), Yampolsky (Russia) and Lipizer (Italy) international violin competitions. She was a Young Concert Artist for the Tillett Trust, The Worshipful Company of Musicians and City Music Foundation.

Emily is a Violin Professor at the Royal College of Music, and has been a jury member of several international violin competitions.

Emily plays a fine 1760 Nicolò Gagliano violin, kindly loaned to her through the Beare's International Violin Society.



Emily Sun  
Photo by Shin-joong Kim

# ABOUT THE MUSIC

## **RICHARD WAGNER (1813–1883)**

### ***Tannhäuser* (1845)**

#### **– Overture and *Venusberg Music***

For the most prominent composer of the ‘Music of the Future’, Richard Wagner spent a lot of time looking to the past.

Opera in German had arguably come of age in 1821 with the premiere of Carl Maria von Weber’s *Der Freischütz*. An example *par excellence* of Romantic, ‘national’ opera, *Der Freischütz* is full of favourite ingredients: a pact with the devil, the looming presence of the natural world (in the form of the forest), a love story which (almost) ends with the redemptive (for the ‘hero’) death of a young woman.

The mythic and supernatural are of course staples of the *Ring Cycle*, but Wagner’s first completed operas take us to a fairy kingdom (*Die Feen*), 14th-century Rome (*Rienzi*) and the world of Shakespeare’s *Measure for Measure* (*Das Liebesverbot*). After that he essayed the Romantic scenario of *Der fliegende Holländer*, with its cursed sea-captain endlessly sailing his ghost ship until a woman’s love and sacrifice frees him of his curse and lets him die. And then, in 1845, came *Tannhäuser und der Sängerkrieg auf dem Wartburg*. The eponymous character is possibly based on a 12th-century *Minnesänger*, a kind of troubadour of aristocratic lineage who may have fought in the sixth crusade. The opera elides two stories. At its centre a legendary singing competition that may or may not have occurred in the early 13th century at the Wartburg (a castle later celebrated for sheltering Martin Luther, who made his translation of the New Testament there). Wagner melds this with aspects of the various ballads of *Tannhäuser*, who is seduced by the Fairy Queen (identified with the Roman goddess Venus) and held in thrall to her in the Venusberg. Wagner’s hero is shown first in Venusberg, but yearning to return to the real world, where Elisabeth loves and waits for him. (Elisabeth’s name is no coincidence, as the Wartburg was also the home of St Elisabeth of Hungary, who lived there as Landgravin of Thuringia.)



Richard Wagner



# ABOUT THE MUSIC

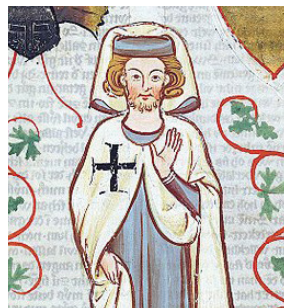
Tannhäuser appears at the singing competition to attempt to win Elisabeth's hand, but sings the praises of Venus and is violently attacked as a result. Only Elisabeth's intercession saves him. Desperate for absolution he joins the pilgrimage to Rome, only to be told by the Pope that forgiveness for such sin is impossible, and would be as miraculous as if the Pope's staff should burst into flower. Which in due course it does, when Tannhäuser rejects Venus, asks Elisabeth (who has died of love for him) to pray for him, and dies himself.

The piece was premiered in Dresden in 1845; many years later, at the urging of the Princess Pauline von Metternich, wife of the Austrian ambassador to France, Napoleon III invited Wagner to Paris to stage it. Wagner arrived in 1859 and revised the piece extensively, adding the ballet that was obligatory in French grand opera. Normally this would take place in Act II, allowing members of the Jockey Club time to dine before arriving at the theatre. The club members' displeasure on discovering that the ballet had happened in Act I contributed to the work's failure in the city.

But it made dramatic sense there. Moreover Wagner, having put in considerable work on *Lohengrin* and the early *Ring Cycle* operas, had a greater mastery of large-scale spans of music, and a much more expressive chromatic harmony. The Overture begins as it originally had with the sober chants of the Pilgrims' Chorus, setting up Wartburg against Venusberg, the two antitheses of the opera. It contains more bacchanalian music, and the melody of Tannhäuser's hymn to Venus, but now Wagner could even more vividly depict the voluptuous atmosphere of Venus' court.

## **MAX BRUCH (1838–1920)** **Violin Concerto No.1, Op.26 (1866)**

Max Bruch's First Violin Concerto is one of the greatest success stories in the history of music. The violinist Joseph Joachim, who gave the first performance of the definitive version in 1868 and had a strong advisory role in its creation,



Tannhäuser depicted in the Codex Manesse, c.1300



Max Bruch

## ABOUT THE MUSIC

compared it with the other famous 19th-century German violin concertos: those of Beethoven, Mendelssohn and Brahms. Bruch's, said Joachim, is 'the richest, the most seductive'. (Joachim was closely associated as performer with all four of these concertos, and with the creation of Brahms' concerto, which he premiered in 1879.) Soon Bruch was able to report that his concerto 'is beginning a fabulous career.' In addition to Joachim, the most famous violinists of the day took it into their repertoire: Leopold Auer, Ferdinand David, Pablo de Sarasate. With his first important large-scale orchestral work, the 30-year-old Bruch had a winner.

The success of this concerto was to be a mixed blessing for Bruch. Few composers so long-lived and prolific are so nearly forgotten except for a single work. (*Kol nidrei* for cello and orchestra is Bruch's only other frequently performed piece, its use of Jewish melodies having erroneously led many to assume that Bruch himself was Jewish.) Bruch followed up this violin concerto with two more, and another six pieces for violin and orchestra. But although he constantly encouraged violinists to play his other concertos, he had to concede that none of them matched his first. This must have been especially frustrating considering that Bruch had sold full rights in it to a publisher for the paltry sum of 250 thalers.

In 1911 an American friend, Arthur Abell, asked Bruch why he, a pianist, had taken such an interest in the violin. He replied, 'Because the violin can sing a melody better than the piano can, and melody is the soul of music.' It was the composer's association with Johann Naret-Koning, concertmaster of the Mainz orchestra, which first set Bruch on the path of composing for the violin. He did not feel sure of himself, regarding it as 'very audacious' to write a violin concerto, and reported that between 1864 and 1868 'I rewrote my concerto at least half a dozen times, and conferred with x violinists.' The most important of these was Joachim. Many years later Bruch had reservations about the

## ABOUT THE MUSIC

publication of his correspondence with Joachim about the concerto, worrying that ‘the public would virtually believe when it read all this that Joachim composed the concerto, and not I.’

As we have seen, Joachim thought Bruch was on the right track from the first. Bruch was lucky to have the advice of so serious an artist, a composer himself, well aware of how the ‘concerto problem’ presented itself 20 years after Mendelssohn’s E minor Violin Concerto. Like Mendelssohn, Bruch had brought the solo violin in right from the start, after a drum roll and a motto-like figure for the winds. The alternation of solo and orchestral flourishes suggests to Michael Steinberg a dreamy variant of the opening of Beethoven’s Fifth Piano Concerto.

With the main theme launched by the solo violin in sonorous double-stopping, and a contrasting descending second subject, a conventional opening movement in sonata form seems to be under way. The rhythmic figure heard in the plucked bass strings plays an important part. But at the point where the recapitulation would begin, Bruch, having brought back the opening chords and flourishes, uses them instead to prepare a soft subsiding into the slow movement, which begins without a pause. Bruch first called the first movement *Introduzione-Fantasia*, then *Vorspiel* (Prelude), and asked Joachim rather anxiously whether he shouldn’t call the whole work a Fantasy rather than a Concerto. ‘The designation “concerto” is completely apt,’ replied Joachim. ‘Indeed, the second and third movements are too fully developed for a Fantasy. The separate sections of the work cohere in a lovely relationship, and yet – and this is the most important thing – there is sufficient contrast.’

The songful character of the violin is to the fore in Bruch’s *Adagio*. Two beautiful themes are linked by a memorable transitional idea featuring a rising scale. The themes are artfully and movingly developed and combined, until the second ‘enters grandly below and so carries us out in the full tide of its recapitulation’ (Tovey).



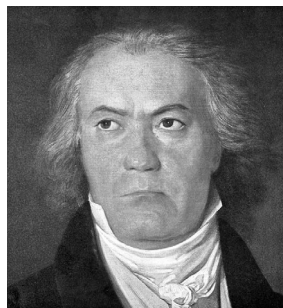
Violinist Joseph Joachim

## ABOUT THE MUSIC

Although the second movement comes to a quiet full close, the third begins in the same warm key of E flat major, with a crescendo modulating to the G major of the Finale, another indication of the tendency of Romantic composers like Bruch to think of a concerto as a continuously unfolding and linked whole. The Hungarian or Gypsy dance flavour of the last movement's lively first theme must be a tribute to the native land of Joachim, who had composed a 'Hungarian' Concerto for violin. Bruch's theme was surely in Brahms' mind at the same place in the concerto he composed for Joachim. Bruch's writing for the solo violin, grateful yet never gratuitous throughout the concerto, here scales new heights of virtuosity. Of the bold and grand second subject, Tovey observes that Max Bruch's work 'shows one of its noblest features just where some of its most formidable rivals become vulgar.' In this concerto for once Bruch was emotional enough to balance his admirable skill and tastefulness. The G minor Violin Concerto is just right, and its success shows no sign of wearing out.

### **LUDWIG VAN BEETHOVEN (1770–1827)** **Symphony No.7, Op.92 (1812)**

Beethoven's Seventh Symphony was completed in April 1812 and given its first performances in December 1813. One, a large charity concert in aid of Bavarian and Austrian soldiers, drew an audience of 5000 people. Performances to large audiences also took place at the Vienna Musikverein, though Beethoven himself complained that the orchestra there was too large for this music. The composer felt that a too-large band was incapable of dealing with the subtle shadings of tempo and colour that he wrote, and stated that he preferred an orchestra of only sixty players. Unfortunately, the first audiences for the Seventh Symphony heard it in tandem with *Wellington's Victory* (a truly hideous piece of work – complete with a reference to 'For he's a jolly good fellow' to celebrate Wellington's defeat of Napoleon). As a result the audiences inferred certain militaristic



Beethoven in 1823

# ABOUT THE MUSIC

and nationalistic messages from the music which are far removed from what Beethoven intended, and more importantly, from what the piece implies in itself.

This symphony has always provoked attempts to interpret it in visual terms. Maynard Solomon's biography lists some of the more inspired: 'a peasant dance'; 'a village wedding'; 'a Knight's Festival'; 'the upsurge of a powerful dionysiac impulse, a divine intoxication of the spirit'. Solomon goes on to point out that while these interpretations are all somewhat quaint there is a striking unanimity of imagery of large numbers of people having a festive time. Wagner famously described the symphony as the 'apotheosis of the dance', a reference to the way in which it deifies rhythm, but the references to dance also link the piece back to the Baroque suite. Solomon, moreover, has also pointed out in a recent essay that the rhythms of the work may be derived from the metres of ancient Greek poetry. He argues that here 'a fully-realised neo-Antique style came into being – muscular, powerful, restless, imbued with unstoppable energy, saturated with ritual and ecstatic implications'.

Strangely enough, the Seventh Symphony puzzled some listeners, especially those who expected to hear the characteristic struggle and triumph of Beethoven's 'heroic' or middle period works. But Beethoven, in his music if not his life, successfully fought Fate to a standstill in the symphonic works beginning with the *Eroica*; in his *Pastoral* Symphony the Storm movement is the last gasp of that oppressive figure. In a work like the Seventh Symphony there is no adversarial program. In 1827 a reviewer of the work asked 'what had become of the good man in his later period? Had he not succumbed to a kind of insanity?' Another complained that 'the whole thing lasts at least three quarters of an hour and is a true mixture of tragic, comic, serious and trivial ideas, which spring from one level to another without any connection, repeat themselves to excess, and are almost wrecked by the immoderate noise of the timpani'. And

# ABOUT THE MUSIC

Beethoven's first biographer, the never entirely reliable Anton Schindler, said that the composer Weber had suggested that Beethoven was 'ripe for the madhouse' on the basis of this work.

The piece is, as we might expect, the work of a supremely gifted craftsman as well as a work of genius. The slow introduction acts as a reservoir for much of the material in all four movements. The key feature of this whole symphony is rhythm, and the slow introduction sets up and plays with the relationship between rhythmic phases, the descending chords on the winds as against the rising semiquaver scales of the strings. The transition into the buoyant first movement – via a chirruping woodwind motif – is ingenious. It is also an example of how, as so often, Beethoven is able to seemingly withdraw into silence, so much so that he has established the new fast tempo before we even realise it.

What passes for the slow movement – allegretto is hardly a slow tempo – is not, of course, Beethoven's first 'funeral march' but this one differs from that of the *Eroica* in both its emotional restraint and the relative optimism of its middle section. Death, it seems, is no longer tragic. The scherzo and trio are inevitably upbeat in tone. The trio section's theme is said to refer to an Austrian pilgrims' song, more evidence of the sense of collective experience that the work presents. In the last movement, Beethoven's rhythmic manipulation is comparable to that of the Stravinsky of *Agon* or the *Symphonies of Wind Instruments*: a rhythmic motive – compared by William Kinderman to a coiled spring – is passed from one voice to another and at one point is accompanied by an augmented – that is mathematically expanded version of itself. In numerous such ways the Seventh shows how the intense concentration Beethoven learned in the *Eroica* and the Fifth Symphonies can be merged with the lyrical joy of his Fourth and Sixth symphonies.

Notes David Garrett (Bruch) © 2004, Gordon Kerry © 2007

# SYDNEY SYMPHONY ORCHESTRA

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**Donald Runnicles**  
Principal Guest Conductor



**Vladimir Ashkenazy**  
Conductor Laureate



**Andrew Haveron**  
Concertmaster  
Vicki Olsson Chair

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## FIRST VIOLINS



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Judy & Sam Weiss Chair



**Lerida Delbridge**  
Assistant Concertmaster  
Simon Johnson Chair



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



**Sun Yi**  
Associate Concertmaster  
Emeritus



**Jennifer Booth**



**Brielle Clapson**



**Sophie Cole**



**Claire Herrick**  
Russell & Mary McMurray Chair



**Georges Lentz**



**Emily Long**  
In memory of Dr Margot Harris  
Chair



**Alexandra Mitchell**



**Alexander Norton**



**Anna Skálová**



**Léone Ziegler**

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Drs Keith & Eileen Ong Chair



**Marina Marsden**  
Principal



**Marianne Edwards**  
Associate Principal  
Dr Rebecca Chin & Family Chair



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



**Rebecca Gill**  
Dr John Lam-Po-Tang Chair,  
in memory of Reg & Jeannette  
Lam-Po-Tang



**Emma Hayes**



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**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
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**Anne-Louise  
Comerford**

Associate Principal  
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**Justin Williams**

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L Alison Carr Chair

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Mrs Fran Meagher Chair

**Leah Lynn**

Assistant Principal

**Kristy Conrau****Fenella Gill****Timothy Nankervis****Elizabeth Neville**

Bob Magid OAM & Ruth Magid  
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Council Chair, with lead  
support from Brian Abel

**Alex Henery**

Principal

**David Campbell****Dylan Holly****Steven Larson****Richard Lynn****Jaan Pallandi****Benjamin Ward**

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**Carolyn Harris**  
Landa Family Chair,  
in memory of Dr Barry Landa



**Diana Doherty**  
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**Shefali Pryor**  
Associate Principal

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**COR ANGLAIS**

**Callum Hogan**



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**Francesco Celata**  
Associate Principal  
John Curtis AM Chair



**Christopher Tingay**



**Alexander Morris**  
Principal

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**CLARINETS**

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Principal  
Nelson Meers Foundation Chair



**Matthew Wilkie**  
Principal Emeritus  
Nelson Meers Foundation Chair



**Fiona McNamara**  
Nelson Meers Foundation Chair

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**CONTRABASSOON**

**Noriko Shimada**  
Principal

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**Geoffrey O'Reilly**  
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**Euan Harvey**



**Marnie Sebire**  
Judge Robyn Tupman Chair



**Rachel Silver**  
Sue Milliken AO Chair



**David Elton**  
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Anne Arcus Chair



**Brent Grapes**  
Associate Principal

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**TRUMPETS**

**Cécile Glénot**



**Anthony Heinrichs**



**Ronald Prussing**  
Principal



**Scott Kinmont**  
Associate Principal  
Audrey Blunden Chair



**Nick Byrne**  
Robertson Family Chair

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**TROMBONES**

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**BASS TROMBONE**

**Christopher Harris**  
Principal

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**TUBA**

**Steve Rossé**  
Principal

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**TIMPANI**

**Mark Robinson**  
Associate Principal/  
Section Percussion  
Robert Albert AO &  
Elizabeth Albert Chair

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**PERCUSSION**

**Rebecca Lagos**  
Principal  
I Kallinikos Chair



**Timothy Constable**  
Christine Bishop Chair

# MUSICIAN PROFILE

Alexandra Mitchell

Violin

## **How long have you been playing with the Sydney Symphony?**

Nearly 23 years.

## **What has been the highlight of your Sydney Symphony career so far?**

Working with conductors Jaap van Zweden and Charles Dutoit.

## **Who is your favourite composer to perform, and who is your favourite composer to listen to?**

There are too many to choose from! But I love Brahms, Schubert or Shostakovich (for both questions) because of the range of emotions they convey and the storytelling in their music.

## **When did you realise that you could make a career out of music?**

When I won my job with the Sydney Symphony I finally felt like I was involved in something that both challenged me and excited me enough to stick at it. Playing a different program every week proved to me that variety really is the spice of life!

## **What is the best piece of advice you ever received?**

That's really hard to narrow it down to just one. What's been helpful to me most recently is noticing my thoughts and speaking with more compassion to myself, along with bringing my focus back to my breathing if I'm feeling a bit nervous on stage.

## **If you weren't a musician, what would you most like to be?**

I like psychology, so that could be a path I'd investigate. Or working with animals in some capacity – maybe animal psychology!



# THANK YOU

Every gift makes a difference. We gratefully acknowledge the generosity of our community, including those who wish to remain anonymous.

## VISIONARIES

Brian Abel  
Geoff Ainsworth AM & Johanna Featherstone  
The Berg Family Foundation  
Robert & Janet Constable  
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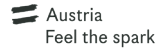
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