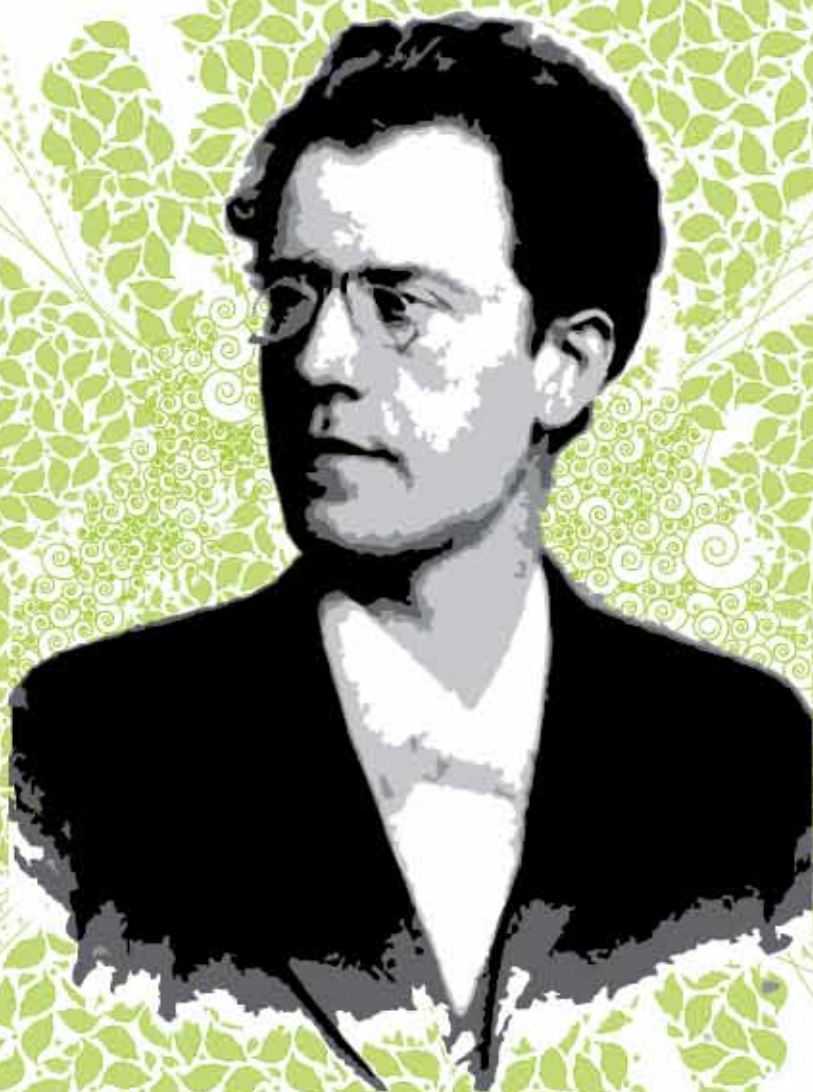


SYDNEY SYMPHONY ANNUAL REPORT

sydney *symphony*
Walter Adamson Principal Conductor & Artistic Advisor

20
10



THE MAHLER ODYSSEY
2010 - 2011



CONTENTS

Sydney Symphony Musicians 2010	04
The Year in Review	06
Chairman's Review	08
Managing Director's Report	10
Community	14
Supporters – Donors and Sponsors	20
Five Year Performance Summary	24

IMAGES FROM TOP LEFT: TaikOz at the Blue Note Dinner; Vladimir Ashkenazy Wiesbaden European Tour; Mahler 8 Sydney Children's Choir; Education concert Sydney Olympic Park; Playerlink Wollongong; Concert Last Night of the Proms; Yannick Nézet-Séguin Sydney Sinfonia Masterclass; Sydney Symphony Fellows; European tour with soloist Helene Grimaud; BBC Proms at Royal Albert Hall London; Tchaikovsky Spectacular Credit Suisse post concert event; Musicians on board Emirates A380 flight; Sydney Symphony Fellows Berry Concert; Admirer Sydney Symphony Fellows Berry Concert; Bugs Bunny at the Symphony; Parramatta Park free concert.

COVER IMAGE: Portrait Gustav Mahler

Vladimir Ashkenazy
Principal Conductor
and Artistic Advisor
Sponsored by Emirates

Nicholas Carter
Associate Conductor
*Supported by Premier
Partner Credit Suisse
and Symphony Services
International*

Michael Dauth
Concertmaster

Dene Olding
Concertmaster

FIRST VIOLINS
Sun Yi
Associate Concertmaster
Kirsten Williams
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster

Julie Batty
Jennifer Booth
Marianne Broadfoot
Brielle Clapson
Sophie Cole
Amber Davis
Georges Lentz
Nicola Lewis
Nicole Masters
Alexandra Mitchell
Léone Ziegler

SECOND VIOLINS
Marina Marsden
Principal
Kirsty Hilton
Principal
Emma West
Assistant Principal
Jennifer Hoy
A/Assistant Principal

Susan Dobbie
Principal Emeritus
Maria Durek
Emma Hayes
Shuti Huang
Stan Kornel
Benjamin Li
Emily Long
Philippa Paige
Biyana Rozenblit
Maja Verunica

VIOLAS
Roger Benedict
Principal
Roger Allen and Maggie Gray Chair
Anne Louise Comerford
Associate Principal
Yvette Goodchild
Assistant Principal
Robyn Brookfield
Sandro Costantino
Jane Hazelwood
Veolia Environmental Services Chair
Graham Hennings
Stuart Johnson
Mary McVarish
Justine Marsden
Felicity Tsai
Leonid Volovelsky

CELLOS
Catherine Hewgill
Principal
Tony and Fran Meagher Chair
Leah Lynn
Assistant Principal
Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Robert and Ruth Magid Chair
Adrian Wallis
David Wickham

DOUBLE BASSES
Kees Boersma
Principal
Alex Henery
Principal
Neil Brawley
Principal Emeritus
David Campbell
Steven Larson
Richard Lynn
David Murray
Benjamin Ward

HARP
Louise Johnson
Principal Harp

FLUTES
Janet Webb
Principal
Emma Sholl
Associate Principal
Robert and Janet Constable Chair
Carolyn Harris

PICCOLO
Rosamund Plummer
Principal

OBOES
Diana Doherty
Principal
Andrew Kaldor and Renata
Kaldor AO Chair
Shefali Pryor
Associate Principal
Rose Herceg Chair
David Papp

COR ANGLAIS
Alexandre Oguey
Principal

CLARINETS
Lawrence Dobell
Principal
Francesco Celata
Associate Principal
Christopher Tingay

BASS CLARINET
Craig Wernicke
Principal

BASSOONS
Matthew Wilkie
Principal
Roger Brooke
Associate Principal
Fiona McNamara

CONTRA BASSOON
Noriko Shimada
Principal

HORNS
Robert Johnson
Principal
Ben Jacks
Principal
Geoff O'Reilly
Principal 3rd
Lee Bracegirdle
Euan Harvey
Marnie Sebire

TRUMPETS
Daniel Mendelow
Principal
Paul Goodchild
Associate Principal
The Hansen Family Chair
John Foster
Anthony Heinrichs



TROMBONES
Ronald Prussing
Principal Trombone
Industry and Investment NSW Chair
Scott Kinmont
Associate Principal
Nick Byrne
rogenSi Chair

BASS TROMBONE
Christopher Harris
Principal

TUBA
Steve Rossé
Principal

TIMPANI
Richard Miller
Principal
Mark Robinson
*Assistant Principal Timpani/
Tutti percussion*

PERCUSSION
Rebecca Lagos
Principal
Colin Piper
The Hon. Jane Matthews AO Chair

PIANO
Josephine Allan
Principal (contract)



SYDNEY SYMPHONY MUSICIANS 2010

IMAGES FROM LEFT: Dene Olding and Fiona Ziegler; Jennifer Booth; Adrian Wallis; Emma Sholl; Geoff O'Reilly; Ronald Prussing and Nick Byrne

Sydney Subscription Series & Stand-Alone Mainstage Performances

- The Sydney Symphony presented 119 concerts in the Sydney Opera House and City Recital Hall Angel Place to 227,757 patrons.
- These performances included 92 concerts to which subscriptions are sold across 11 series, five gala performances and a further 22 performances which fall outside the main subscription series.

SERIES	NO. OF PERFORMANCES	NO. OF PROGRAMS	2010 ATTENDANCE
EnergyAustralia Master Series	27	9	52,426
Thursday Afternoon Symphony	9*	9	20,170
Emirates Metro Series	8	8	17,423
Meet the Music	8	4	16,511
Kaleidoscope	8	4	18,001
Great Classics	7*	7	16,476
Tea and Symphony	8*	8	16,751
Mondays @ 7	5	5	10,269
Discovery Program	4	4	3,650
International Pianists in Recital	4	4	3,895
Mozart in the City	4	4	3,333
Gala performances	5	3	10,497
Commercial collaborations	22	8	38,356

TOTAL 119 77 227,758

* matinee performances

Commercial Collaborations

The Sydney Symphony plans its seasons well in advance. Acknowledging that opportunities to perform in collaboration with popular commercial artists requires a shorter planning window, the Company allocates a percentage of available orchestral playing time to these projects. This work is undertaken either with the Sydney Symphony taking the role of presenter or as a 'band for hire'.

In 2010 the Sydney Symphony performed in 22 concerts in this category which attracted 38,356 attendees.

In 2010 the Sydney Symphony performed over 200 concerts to more than 300,000 people.

THE YEAR
IN REVIEW
2010

IMAGE: Sydney Opera House
Concert Hall – Full House



LEFT: Mahler 8 Concert Panorama

The Sydney Symphony's 2010 season marked the start of our two-year "Mahler Odyssey" – a wonderful artistic journey with Principal Conductor and Artistic Advisor Vladimir Ashkenazy. This project is receiving great enthusiasm from the entire organisation - both orchestra and management alike - and in 2010 was met with resounding support from our audiences.

More generally, as well as for the Mahler concerts, we experienced strong demand in box-office sales during the year due to the Orchestra's world-class performances, strong programming and effective marketing.

Although we recorded a small loss for the year, I am pleased to report that the operating results of the company improved over the previous year. Ticket sales and investment income have recovered from 2009, when, like many businesses, we were affected by the global financial crisis. There has been a continued focus on cost control and the operating result has benefited accordingly. Unfortunately, additional costs totalling \$470,000, resulting from our mandatory divestment from the ABC must now be regarded as continuing operating expenses as any offset through Government funding mechanisms appears unlikely. The reserves of the company are strong as at December 31, 2010 and they exceed Australia Council requirements.

We look forward to further improvements in operating results in 2011. Returning the company to an operating surplus remains a critical issue and we continue discussions with the Federal and State governments, hoping for positive outcomes from the delayed Funding Model Review.

Sustainability is a key focus for the Board and is linked to our three key performance criteria: Artistic Vibrancy, Audience Development and Financial Stability.

During the year, four new directors have been appointed to the Board and I welcome them all. The Sydney Symphony Board now consists of twelve members, experienced in business, government, philanthropy, finance, law

and orchestral performance. I thank all directors for their hard work and dedication during the year. I make special mention of Mr Stephen Johns, who retired from the Board in September 2010. During his seven years on the Board, Stephen contributed significantly to the Company and I record admiration and warm appreciation to him on behalf of directors, management and musicians.

Importantly, I thank all our subscribers, donors and sponsors who continue to provide strong support for the Sydney Symphony. We thank the Federal Government, through the Australia Council for the Arts, and the NSW Government, through Arts NSW, for their invaluable assistance.

The Sydney Symphony musicians continue to embrace the vision set forth by Vladimir Ashkenazy, and their performances have been of the highest quality during the year. Under Vladimir Ashkenazy's leadership, the Orchestra completed a demanding international tour of Europe's finest music festivals in August 2010. Their performances were excellent and the reviews that they received reflected this. I congratulate and thank them.

They are supported by a talented and dedicated management team. I thank and congratulate the Managing Director, Mr Rory Jeffes, for his strong operational and strategic leadership of the company.

As we continue in 2011 with the second year of our Mahler Odyssey with our brilliant and inspirational Principal Conductor, Mr Ashkenazy, I am confident of another outstanding season for the Sydney Symphony.

Looking further ahead, 2012 will mark the Orchestra's 80th birthday, an important milestone. Everyone – Vladimir Ashkenazy, the Board, management and musicians – is working to ensure that we mark this occasion in an appropriately memorable way and I am sure that our audiences will be delighted with the results.

John C Conde AO
Chairman

CHAIRMAN'S REVIEW



2010 was a year that saw a strong focus across the areas of artistic achievement, audience engagement and financial sustainability. Built upon a bedrock of programs under the baton of our inspirational Principal Conductor and Artistic Advisor, Vladimir Ashkenazy, it was a year of diverse and powerful performances. The season inspired and connected with the community of Sydney and NSW and I can report that during 2010 we played to more ticket purchasers to our core series than in any previous year since 2001 (when accurate records began). This reflects well on both the high quality of the orchestra and also on the extraordinary management team that I am privileged to call colleagues.

As reported last year, the global economic climate significantly affected our operations, leading to a significant deficit in 2009. While these challenging conditions persisted in the first half of 2010 the second half saw a significant improvement in the market. The financial result for 2010, while still a deficit, is a measurable improvement on our forecast budget and we continue to focus on both income generation and effective cost control in our drive for sustainability.

ARTISTIC ACHIEVEMENTS

The Sydney Symphony performed, both at home and abroad, a concert season rich in significant musical landmarks. In step with many of the world’s preeminent orchestras, the Sydney Symphony embarked on a two-year Mahler Odyssey, with 2010 marking the 150th anniversary of the birth of one of the greatest composers of symphonic music, Gustav Mahler. In his second season as the Sydney Symphony’s Principal Conductor and Artistic Advisor, Vladimir Ashkenazy conducted Mahler’s monumental Eighth Symphony – heard in the Sydney Opera House Concert Hall for the first time in almost 20 years – involving performers from all over Australia, most especially choristers from the Sydney Philharmonia Choirs, Adelaide Symphony Chorus, West Australian Symphony Orchestra Chorus, Sydney Children’s Choir and Gondwana Voices, and an international cast of soloists. All Mahler performances in 2010, including Symphonies 1, 3, 4, 5 and 8, and The Song of the Earth, were recorded for release on the Sydney Symphony Live label.

Further standout concerts of 2010 included a high-profile artistic event at the Sydney Festival (Stravinsky’s Oedipus Rex and Symphony of Psalms, staged by Peter Sellars) and return engagements of internationally acclaimed guest conductors Oleg Caetani, Miguel Harth-Bedoya, Kristjan Järvi, Alexander Lazarev, David Robertson, Mark Wigglesworth and Simone Young, as well as significant debut appearances of conductors Thomas Adès, Roy Goodman, Antonello Manacorda, Pinchas Steinberg and Alexander Vedernikov. Among the 2010 season’s many fine guest soloists, exceptional performances were given by Renaud Capuçon, James Ehnes, Slava Grigoryan, Nigel Kennedy, Midori, Garrick Ohlsson – who also gave a stunning all-Chopin piano recital to mark the bicentenary of that composer’s birth. – Lilli Paasikivi, Stuart Skelton, Jean-Yves Thibaudet and Jian Wang.

The 2010 season saw the Sydney Symphony perform nine concerts in eight European cities as part of a prestigious

European Summer Festivals Tour. The tour included important appearances at the Amsterdam Concertgebouw, the Lucerne International Festival, the Grafenegg Festival and the BBC Proms in London, as well as two performances at the Edinburgh Festival: the first paying tribute to former Sydney Symphony Chief Conductor Sir Charles Mackerras in a program of music by Elgar, Mozart, Janáček and Australian composers Peter Sculthorpe and Ross Edwards, and the second featuring a new orchestral work by Matthew Hindson.

WORLD AND AUSTRALIAN PREMIERES

As part of a long-standing commitment to the performance of new compositions, the Sydney Symphony gave the first performances of the following works in 2010:

- ANDREW HOWES Everyone Sang – *World premiere*
- PHIL JAMESON Wind in the Hemlock – *World premiere*
- JOHN ADAMS Doctor Atomic Symphony – *Australian premiere*
- ESTEBAN BENZECRY Colours of the Southern Cross – *Australian premiere*

In addition, the following works by Australian composers were programmed at Sydney Symphony concerts:

- ROSS EDWARDS Maninyas – Violin Concerto
- PERCY GRAINGER The Warriors
- MATTHEW HINDSON Energy
- MATTHEW HINDSON Dangerous Creatures
- ELENA KATS-CHERNIN Stairs
- JAMES LEDGER Arcs and Planes
- JAMES LEDGER In this Day and Age
- GEORGES LENTZ Guyuhmgan (revised 2009)
- RICHARD MILLS Aeolian Caprices
- PETER SCULTHORPE New Norcia
- PETER SCULTHORPE Memento mori
- PAUL STANHOPE Fantasia on a Theme by Vaughan Williams

RECORDINGS

Since its launch in 2006, the Sydney Symphony Live label has released 13 CDs, five of which feature Vladimir Ashkenazy. The dynamic recording partnership of Vladimir Ashkenazy and the Sydney Symphony now includes the Mahler Odyssey, with the following works having been recorded live in concert in 2010:

- MAHLER Songs of a Wayfarer
- MAHLER Symphony No.1 and Blumine
- MAHLER Symphony No.3

- MAHLER Symphony No.4
- MAHLER Symphony No.5
- MAHLER Symphony No.8
- MAHLER Das Lied von der Erde (The Song of the Earth)

The remainder of the Mahler symphony cycle will be recorded during 2011. In addition, a recording of Prokofiev’s complete Romeo and Juliet ballet score is currently underway (for completion in 2011), again with Vladimir Ashkenazy conducting. The Mahler and Prokofiev recordings will appear in Japan and other Asian countries on the Japanese label OCTAVIA, by special arrangement. Other recordings in 2010 included:

- TCHAIKOVSKY: Violin Concerto; Valse-Scherzo; Sérénade mélancholique – conducted by Vladimir Ashkenazy with James Ehnes (violin) (for the ONYX label)
- BUGS BUNNY AT THE SYMPHONY Live recording conducted by George Daugherty (for the Warner Bros label)

AUDIENCE DEVELOPMENT

In 2010 the Sydney Symphony achieved the highest number of classical ticket sales, and the highest number of seats sold per paid concert, of any year since 2001. In all, 189,402 subscription and single tickets were sold to 92 subscription and 5 special event performances, averaging 1,956 paid seats per performance. The total number of subscription package seats sold increased by 5% over levels achieved in 2009, with around 21,500 subscription packages transacted. Some 112, 840 seats were sold as part of subscription packages: 59% of all seats sold to subscription series performances in 2010, once again the highest level in the ten years since 2001. Paid tickets per concert overall were up 10% over 2009 levels. The company enjoyed an average 80.3% occupancy, also up from 79% in 2009. In 2010 the benefits of the strategic reorganising of the marketing and sales operation in 2008 and 2009 began to take root, a process that will see further strengthening and consolidation in 2011. Inspired program offerings and the continued and successful leadership and appeal of Vladimir Ashkenazy also contributed to this final result.

Sydney Symphony is the only symphony orchestra in Australia that generates significantly more income through its own activities than the level of its funding from Federal and State Government. This funding is critical to the success of the company and we acknowledge this enlightened support and remain committed to delivering excellence and value through our work.

We are proud of our corporate partners and individual patrons. This year has seen the renewal of a number of sponsorships, including that of Principal Partner Emirates, who have agreed an extension of a further three years from 2011. We also welcome Credit Suisse as our Premier Partner – a significant new relationship for us achieved at a time of uncertainty within the corporate sponsorship sector, again demonstrating the attractiveness and outstanding results achieved through sponsorship with the orchestra.

Philanthropy has again played a key role in enabling us to achieve many of our artistic and educational goals and I particularly thank those who have supported such a broad range of activities during the year.

2010 has clearly been a vibrant year where our performances connected strongly with audiences and stakeholders. Feedback and comments from visiting conductors and soloists indicate that the orchestra is in exceptional form. I pay tribute to the extraordinary array of talent and skills we have been privileged to hear on stage across the season. And I acknowledge the dedication and professional excellence of the administration of the Sydney Symphony for their contribution to the success of the season.

I also celebrate the extraordinary leadership of Vladimir Ashkenazy, in his second season as our Principal Conductor and Artistic Advisor; all involved in this great endeavour, both the orchestra and audiences, applaud the wonderful music-making and creativity he has brought to Sydney.


Finally I would like to thank our Chairman, Mr John Conde, and our Board of Directors for their generous and tireless support both for the Orchestra and its ambitions. Their strong commitment, counsel and practical engagement contribute greatly to the success of the Company.



Rory Jeffes
Managing Director

MANAGING
DIRECTOR’S
REPORT



A photograph of conductor Vladimir Ashkenazy in a black suit and white turtleneck, conducting the Sydney Symphony Orchestra. He is standing in front of a large orchestra, with his right arm raised and holding a baton. The background shows musicians playing various instruments, including double basses and cellos. The lighting is dramatic, focusing on the conductor.

“In 2010 we embarked on a journey, the Mahler Odyssey. Mahler was a very unusual genius possessing tremendous complexes; his personal life was very difficult and his public life complicated, but he left a great legacy.

When we ‘raised the roof’ in Mahler 8 it wasn’t just the music that brought people to their feet, but the magnificent work of a great orchestra. It makes me proud, and humble too, to be making music with this wonderful group of people. And now, with our Mahler concerts being released on disc, our audiences will be able to savour every note.

Later in 2010 we set off on another journey, to Europe, which was very successful – our first visit there in many years. This tour gave us the chance to appear at some of the great music festivals and venues and to introduce European audiences to first-class Australian music-making. I know we have many more exciting journeys ahead and I’m looking forward to sharing these with our audience.”

***Vladimir
Ashkenazy***

IMAGE: Vladimir Ashkenazy
on the European Tour at
Wiesbaden Germany.



LEFT: Education Schools Concert – Sydney Olympic Park.

EDUCATION

2010 saw the realisation of a number of initiatives in the Education program. For the first time we supported the Sinfonia Regional Tour with preparatory teacher training workshops. Previously, teachers from participating schools had received resource kits which introduced them to the music their students would hear in the concerts. This year we ran three workshops through the regional conservatoriums in the Central and mid-North Coast. These allowed the teachers to experience the activities first, thus better equipping them to teach the music in their classrooms. We also provided teacher workshops in Sydney and Melbourne to support the national Sinfonietta Composition Project, which

had a positive impact on the quality and quantity of submissions. The Professional Learning program was further enhanced when the Sydney Symphony was accredited by the NSW Institute of Teachers as a provider of Professional Development, acknowledging the high calibre of our workshops and recognising the hours invested by participating teachers in further learning.

To the Schools Concerts series we added a Discover Schubert performance in Parramatta, presented by Richard Gill, and an open rehearsal for senior high school students at the Sydney Opera House. Primary and junior high school children were inspired by our Schools Composition Challenge, a project inviting students to write a short

piece inspired by Australian composer Matthew Hindson's new work *Dangerous Creatures*, a movement of which was included in every concert. The goal was to fire the children's musical imaginations and challenging them to write and submit their own music depicting these dangerous creatures. We received over 40 submissions. The most successful were included in the Schools Concerts, performed by the child-composers. In one case an entire year group participated in the performance! This was a most successful project which we will continue to develop in our Schools Concert program.

Thank you for this amazing opportunity. I am so proud of the musical standards reached by our students in today's performance! This is such an enriching program for music classrooms.

– Mr Jonathan Cannon, Principal, Redeemer Baptist School, Parramatta

We have also been involved in the early stages of the developing Australian Curriculum and will continue our involvement as the Arts syllabus takes shape. It is an extraordinary opportunity for the Sydney Symphony Education programs, under the artistic direction of Richard Gil, to assume a leading role in shaping the future of music education in this country.

ARTIST DEVELOPMENT

The Sydney Symphony Artist Development program continues to identify, nurture and develop the next generation of instrumentalists and composers nationally.

Fellowship

This full-time apprenticeship with the Sydney Symphony provides an opportunity for nine of the best young aspiring orchestral musicians to spend a year in a professional environment, under the guidance of the fellowship program Artistic Director Roger Benedict and Sydney Symphony musicians. The participants are selected through national auditions and mentored in orchestral technique, musicianship and chamber music.

The Fellowship ensemble participates in a range of events both on- and offstage. Onstage in 2010, the Fellows presented a series of chamber concerts in a range of city venues including the Eugene Goossens Hall at ABC Ultimo, St James’ Church King St, and Verbrugghen Hall at the Sydney Conservatorium of Music. Outer metropolitan and regional chamber performances were presented in Campbelltown, Blacktown, Forresterville, Penrith, Berry, Goulburn and Bundanoon. Approximately 3000 people attended these performances, including local music clubs, retirement village residents unable to travel to major venues, families and school groups, and developing audiences in newly established performance venues.

New music and collaborative work with composers are important features of the Fellowship training. In 2010 the Fellows presented a concert of contemporary works for live broadcast on ABC Classic FM, as part of the International Society of Contemporary Music Festival, and had two commissioned works written for them, by Damien Barbeler and Lachlan Skipworth.



“The live-to-air broadcast was very important to all concerned and I am very proud that our young musicians made such a fine contribution across the nation, and indeed internationally within the context of the World New Music Days, with some very difficult repertoire.”
– Assoc. Prof. Matthew Hindson

Masterclasses with visiting artists on solo and chamber repertoire and coaching sessions from Sydney Symphony members provide valuable learning experiences. In 2010 the ensemble worked with Midori, Jian Wang, Daniel Hope and Andra Darzins; the program culminated in November with an intensive week of masterclasses with visiting members of the Berlin Philharmonic, including Stefan Dohr (Principal Horn), Stefan Schweigert (Principal Bassoon), Matthew McDonald (1st Principal Bass) and Aleksandar Ivic (Violin).

Fellows participate in training sessions with physiotherapists and Alexander Technique practitioners on musicians’ health, injury management and sustainable practice techniques. They participate in workshops on performance presentation, public speaking and stagecraft, and perform mock auditions, receiving valuable feedback from their Sydney Symphony mentors.

The Fellowship program is a proven model, with many successful alumni. Of the 53 participants to date, the majority now have full-time permanent (36%), contract (11%) or regular casual (40%) employment with symphony orchestras. Several other recent graduates have progressed to further study at international institutions such as the Manhattan School of Music, Royal Academy of Music and the Menuhin Academy. The program has achieved



a national and international reach, with alumni currently studying and working in the Melbourne, Tasmanian, West Australian and Queensland symphony orchestras as well as the Sydney Symphony and a number of fine orchestras and chamber ensembles throughout Europe and the US.

Commissioned works:
DAMIEN BARBELER: Traité de la lumière (Treatise on Light) (commissioned by Ars Musica Australis)

LACHLAN SKIPWORTH: Lapsis (commissioned by the Campbelltown Arts Centre, with support from Arts NSW)

Sydney Sinfonia

This part-time mentoring orchestra continues to attract high-level tertiary students and recent graduates from across the nation. Intensive weeks of rehearsal and performance provide a valuable opportunity for emerging orchestral musicians to refine the craft of ensemble performance on the job, while sitting alongside professionals. Sinfonia members are also encouraged to attend Sydney Symphony rehearsals and are given access to free concert tickets on a regular basis.

In 2010, in addition to presenting the Sydney Symphony’s Education concerts to school students and adult audiences, the Sinfonia had two outstanding additional training opportunities. In February, Vladimir Ashkenazy led the Sinfonia in an orchestral workshop, rehearsing and refining Beethoven’s Symphony No.5 and Brahms’ Symphony No.3, both landmark orchestral works. October saw the Sinfonia’s first ‘Side-by-Side’ project, which provided a main-stage performance opportunity for selected members. Appearing within the larger Sydney Symphony orchestra, they performed in the Concert Hall of the Sydney Opera House under the baton of Thomas Adès, playing his own ground-breaking work, Asyla.



A formal evaluation of the Sinfonia program is currently underway, via a detailed research program tracking Sinfonia and Fellowship alumni. The process will assess the effectiveness of various aspects of the program, identify areas of need, and compare the unique benefits of Sinfonia to other training opportunities. It will also gather feedback on the mentoring experience, which will be used to guide future Sydney Symphony mentors.

The application process for both Sinfonia and Fellowship is now paperless, with 400 emerging artists applying online in 2010.

Sinfonietta Composition Project

The model work chosen for the 2010 Sinonietta composition project was Schoenberg’s Pierrot Lunaire. A record number of 160 teachers and students across Australia received the free teaching resource kit. Comprehensive professional learning seminars were held in Sydney and Melbourne to assist teachers in preparing their students for the composition project, thus providing not only a valuable extension for gifted students, but also an opportunity for music educators to refine their techniques for teaching composition.

From the submitted entries, six young composers from NSW, Victoria and Tasmania, aged between 13 and 17, were selected to participate in the 2010 Sinfonietta Project. The group gathered in the ABC Ultimo Centre for a three-day intensive workshop with Richard Gill, soprano Alison Morgan, and an ensemble of musicians and mentors, culminating in a public workshop attended by senior music students.

Richard Gill is inimitable and absolutely wonderful with his constructive and positive direction of the workshop. His energy, enthusiasm and encouragement need to be bottled and sold; the world could benefit immensely from just a drop here and there! The chamber group and Alison Morgan were fantastic. It gave us goosebumps to hear the music translated through performance with real instruments and a soprano, especially when the talent is so exceptional.

– Mare Maticovski, mother of student composer

COMMUNITY

Playerlink

Playerlink is a three-day intensive workshop held annually in regional NSW for music students aged 8–18. Since 1994, a team of 14 musicians from the Sydney Symphony has travelled throughout the state sharing their enthusiasm for their art form. Directed by Colin Piper, the team works with a regional centre to connect with the music education community. Together they form an orchestra of students from surrounding areas, and lead them through full orchestral rehearsals, sectional workshops and small group tutorials. Most importantly, the students receive mentoring from Sydney Symphony musicians and perform in a full orchestra, which for many is their first such experience.

For our 2010 Playerlink project, 67 students and teachers converged on the Wollongong Regional Conservatorium in early June, and the results were impressive. The students hailed from the Illawarra, Shoalhaven and South Coast regions, with some travelling from further afield throughout greater NSW.

Last year’s Playerlink really boosted my confidence out of sight and I am very thankful for that. After the last two years, I’m hooked!

– Participant, Playerlink 2010

FROM FAR LEFT: Sydney Symphony Fellows; Richard Gill

TOURING

European Tour

Under the direction of Principal Conductor and Artistic Advisor, Vladimir Ashkenazy, the Sydney Symphony toured Europe in August–September 2010, performing nine concerts over two weeks at summer festivals, showcasing Australian musical excellence on the world stage.

Eight of the concerts were sold out, and all were well received by audiences and critics alike.

The tour featured a full-strength orchestra of 102 musicians, with the schedule as follows:

Stresa, Italy – 22 August

Lucerne Festival, Switzerland
– 23 August

BBC Proms, London, UK – 24 August

Wiesbaden, Germany – 26 August

Bremen, Germany – 28 August

Amsterdam, Holland – 29 August

Edinburgh International Festival, UK
– 1 and 2 September

Grafenegg, Austria – 4th September

The tour would not have been possible without the support of the NSW Government through the Department of Industry and Investment, the Federal Government through the Australia Council, and corporate organisations. Touring sponsors played an integral role, with Xstrata Australia and Telstra as Touring Partners of the entire tour and Bupa supporting the BBC Proms concert in London.

Tamworth Benefit Concert

The Orchestra’s annual fundraising concert took place on 10 April 2010 at the Tamworth Town Hall. Under the direction of Assistant Conductor, Nicholas Carter, the Sydney Symphony performed to a capacity audience of 1,000 in a program of Wagner, Mozart and Tchaikovsky featuring the 2009 Young Performer of the Year, violinist Ji Won Kim. The enthusiastic response again demonstrated the support for and commitment to classical music and the Sydney Symphony in rural NSW. As in previous years the performance was in support of local communities affected by drought: thanks to the Tamworth City Council and partners BHP Billiton, Xstrata, St. George, Snowy Hydro, Telstra, Cadia Valley Operations and The Land, the concerts raised \$50,000, which was donated to four local charities.

Regional and Interstate Touring Summary

The following table summarises all regional and interstate activity (excluding hospital visits listed below) presented by the Sydney Symphony in 2010:

27 February – Brass Ensemble Performance

Campbelltown

4 March – Concert Performance with Nigel Kennedy

Canberra

6 March - Concert Performance with Nigel Kennedy

Brisbane (SSO with Nigel Kennedy)

20 March - Free Outdoor Concert
Parramatta Park

10 April - Regional Benefit Concert
Tamworth

28 April –Concert Discover Schubert - Sinfonia schools & evening concert

Parramatta

30 April - Concert Mozart meets Stravinsky

Penrith

5 May - Sinfonia Regional Tour
Taree

6 May - Sinfonia Regional Tour
Newcastle

7 May - Sinfonia Regional Tour
Gosford

6 June - Sinfonia PlayerLink
Wollongong

27 June – Fellowship Performance
Pennant Hills

1 July – Brass Ensemble Tour
Parramatta

2 July - Brass Ensemble Tour
Newcastle

20 July & 29 July - Education Concerts
Sydney Olympic Park

1 August - Fellowship Performance
Forrestville

14 August – Fellowship Performance
Blacktown

18 September - Fellowship Performance
Bundanon

2 October - Fellowship Performance
Campbelltown

24 October – Brass Ensemble and Fellowship Performance

Mount Wilson

13 November – Concert Russian Rococo: Mozart meets Tchaikovsky
Newcastle

14 November – Fellowship Performance
Penrith

ACCESS

Hospital Visits

The Sydney Symphony continued it’s regular visits to hospitals in Sydney and regional areas via the award-winning music4health program, sponsored by MBF. A practical manifestation of the health industry’s recognition of the therapeutic power of music, the program provides entertainment and welcome moments of respite for hospital patients, their families and hospital staff.

In 2010, five music4health visits were made to a range of audiences including The Children’s Hospital Westmead, through the Starlight Room, and via broadcasts direct to children’s wards, patients and staff at St Vincent’s Darlinghurst, and an initiative at Royal North Shore Hospital with the ADAPT program, for patients managing acute pain.

Performances at two off-hospital sites also continued in 2010, one in conjunction with the Autism Advisory and Support Service, performing for children with autism, cerebral palsy and down syndrome as well as their carers and families, and the second in association with the Powerhouse Museum, targeting their Thinkspace and Living Skills workshop guests: adults living with physical or intellectual disabilities.

Outdoor Concerts

Symphony in the Domain is one of Sydney’s landmark free events, traditionally ending with Tchaikovsky’s 1812 Overture, complete with cannons and fireworks. This year, extreme weather conditions again affected attendance, with an audience of just 40,000. The Sydney Symphony also performed at Parramatta Park on 20 March to an audience of over 8,000.

Webcasting

The Sydney Symphony’s webcasting activity continued in 2010, in collaboration with Telstra BigPond and ABC Classic FM. Nine concerts were streamed live and made available free on demand through BigPond TV. These can be viewed at bigpondmusic.com/sydneysymphony.

This activity is an important addition to the ochestra’s outreach both nationally and internationally, and is of particular benefit to those less mobile, and to people in regional or remote areas of Australia who want to experience an orchestral performance but are unable to attend in person.



COMMUNITY

FROM TOP: BBC Proms at the Royal Albert Hall London; Vladamir Ashkenazy and Helene Grimaud at the Lucerne Festival Switzerland on the European Tour; Sydney Symphony at Parramatta Park free concert.

PHILANTHROPY REPORT

The Sydney Symphony is immensely grateful for the support of the many patrons who responded to our appeals, added a contribution to their subscription package, or spoke to one of our team on the phone and gave so generously in 2010. Every gift, however large or small, is appreciated enormously and helps the Sydney Symphony present outstanding concerts and music education events that enrich the lives of so many.

As a not-for-profit organisation, the Sydney Symphony relies on the support of patrons and sponsors to supplement the income earned through ticket sales and government support. Without this additional support, the Orchestra would be unable to sustain the calibre of its programming and performances, and it would not be possible to fulfil its commitment to music education and young artist development. This is the difference afforded by our Patrons Program.

In 2010, philanthropic giving at the Sydney Symphony totalled \$1,331,000.

Although the overall environment remained challenging, we were humbled by the response to our Patrons Program appeals.

In the course of the year, 49 gifts of more than \$5,000 were received, contributing some \$914,360 to orchestra programs. Gifts of up to \$5,000 were received from 3,221 patrons and contributed a total of \$319,000 to the Orchestra Fund and Allegro Education Fund via our annual giving campaigns. This is the strongest support from individuals in the Sydney Symphony’s history.

Members of the Patrons Program gain a unique insight into life backstage; through a series of activities, we aim to foster a connection both to the programs they support and to like-minded people who share the same passion for symphonic music and the Sydney Symphony.

COMMUNITY SUPPORT

In 2010, the Sydney Symphony was privileged to be able to support the work of 96 fellow not-for profit organisations. By providing gift vouchers to support fundraising initiatives in the arts, social welfare, health and education sectors, the Orchestra contributed \$20,000 of in-kind assistance to these important organisations.

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Mrs Roslyn Packer AO
Penelope Seidler AM
Mr Fred Street AM & Mrs Doris Street
Westfield Group
Ray Wilson OAM in memory of James Agapitos OAM

VOLUNTEERS

In 2010, volunteers contributed more than 1,000 hours of expertise to the Sydney Symphony. This resulted in approximately \$38,461 cost savings to the Sydney Symphony. In addition to the ongoing assistance in the office, 80 volunteers raised \$13,000 at the Symphony in the Domain.

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02



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05



06
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06



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07



08
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08



09
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09



10
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10



11
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11



12
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Percussion
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12



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SYDNEY SYMPHONY ANNUAL REPORT 2011

20-21

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role our partners play and their commitment to
excellence, innovation and creativity.*

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To read further case studies on Sydney Symphony partnerships, visit sydneyssymphony.com/support

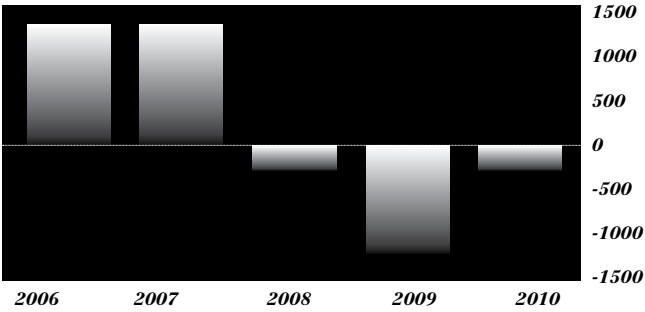
DONORS & SPONSORS

FIVE YEAR PERFORMANCE SUMMARY

For detailed 2010 financial results refer to the Annual Financial Report 2010 at sydney-symphony.com

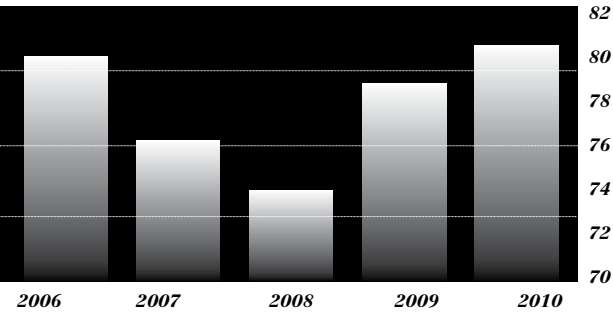
OPERATING RESULT IMPROVING FROM GFC IMPACTS

Net Profit (loss) for the Year in AUD 000's



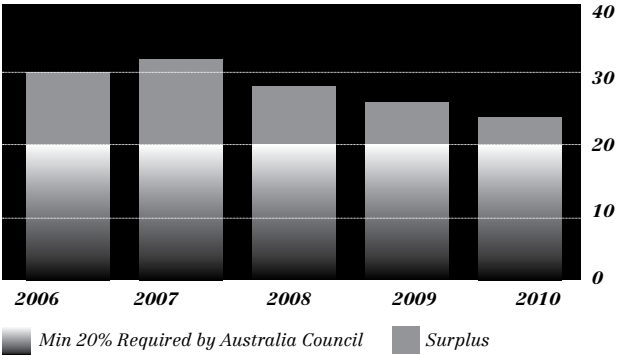
MAIN STAGE OCCUPANCY AT RECORD LEVELS

Occupancy - Main Stage Performances %



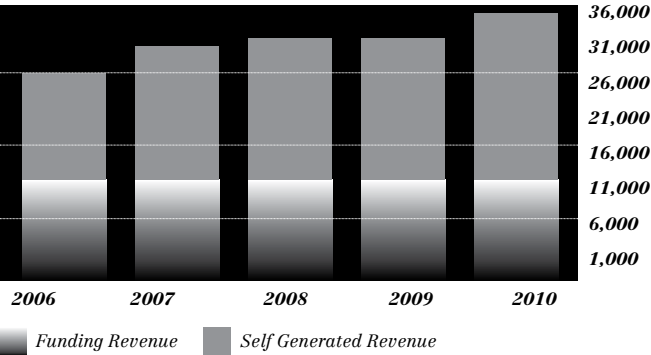
RESERVES ABOVE MANDATORY LIMITS

Reserves to Operating Expenses



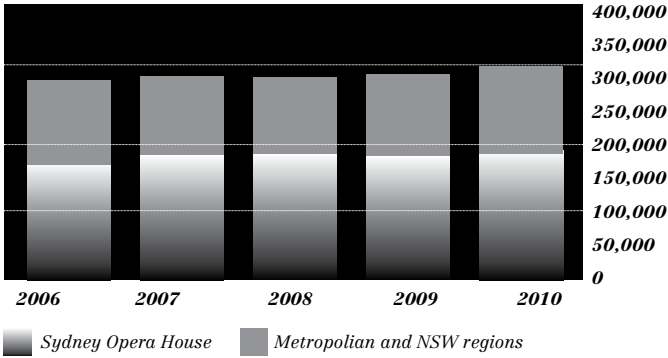
SELF GENERATED REVENUE NOW 63% OF TOTAL INCOME

Revenue by Category AUD 000's



ATTENDANCES STABLE ACROSS SYDNEY AND REGIONAL NSW

Attendances



FUNDING INDEXATION LAGS CPI RATE

Funding Indexation V's Consumer Price Index

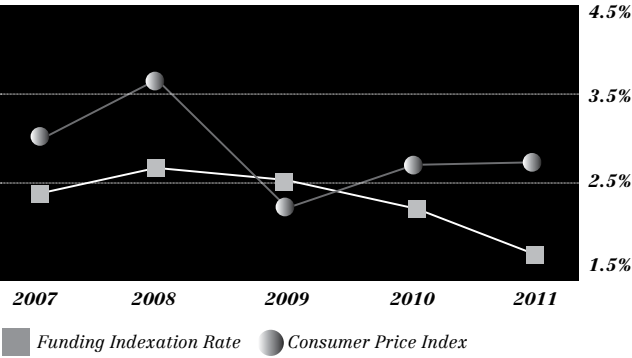


IMAGE: Playerlink Development Workshop in Wollongong.
FOLLOWING PAGE: Mahler 8 Concert





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