

sydney *symp*hony
Vladimir Ashkenazy Principal Conductor & Artistic Advisor

Annual Report 2011



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In April, the Sydney Symphony launched its free mobile App with the support of Telstra BigPond. As part of the App, the Sydney Symphony became the first orchestra in the world to stream its concerts live on mobile devices. At the end of 2011, the Sydney Symphony App had received over 3,000 downloads across 41 countries.



IMAGES: 1. Symphony in the Domain; 2. 2011 Fellow Katie Zagorski (image: Ben Symons); 3. Roger Benedict and the 2011 Fellows at St James' Church (image: Ben Symons); 4. A scene from Metropolis; 5. Robert Johnson during Playerlink masterclass in Armidale (image: Tim Barnsley); 6. Conductor Dan Carter and students at Newcastle Town Hall (image: Jamie Wicks); 7. Rory Jeffes, Shefali Pryor, Jacqui Cronin, Rowena Macneish, Emily Long, Aernout Kerbert at the Australia – Japan Goodwill Dinner in Tokyo; 8. Lang Lang (image: Ben Symons).

COVER IMAGE: Lore secest dit quia.



Sydney Symphony Musicians 2011

Vladimir Ashkenazy

Principal Conductor & 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

Katherine Lukey
Assistant 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
*Kim Williams AM &
Catherine Dovey Chair*

Tobias Breider
Principal

Anne Louise Comerford
Associate Principal

Yvette Goodchild
Assistant Principal

Robyn Brookfield

Sandro Costantino

Jane Hazelwood
*Veolia Environmental
Services Chair*

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

Cellos

Catherine Hewgill
Principal
Tony & Fran Meagher Chair

Leah Lynn
Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville
Bob & 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

Flutes

Janet Webb
Principal

Emma Sholl
Associate Principal
Robert & Janet Constable Chair

Carolyn Harris

Piccolo

Rosamund Plummer
Principal

Oboes

Diana Doherty
Principal Oboe
*Andrew Kaldor &
Renata Kaldor AO Chair*

Shefali Pryor
Associate Principal
Rose Herceg Chair

David Papp

Cor Anglais

Alexandre Oguey
Principal

Clarinets

Lawrence Dobell
Principal
*Anne Arcus & Terrey
Arcus AM Chair*

Francesco Celata
Associate Principal

Christopher Tingay

Bass Clarinet

Craig Wernicke
Principal

Bassoon

Matthew Wilkie
Principal

Roger Brooke
Associate Principal

Fiona McNamara

Contrabassoon

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

John Foster

Anthony Heinrichs

Trombones

Ronald Prussing
Principal

Scott Kinmont
Associate Principal

Nick Byrne

Bass Trombone

Christopher Harris
Principal

Tuba

Steve Rossé
Principal

Timpani

Richard Miller
Principal

Mark Robinson
Assistant Principal
and Tutti Percussion

Percussion

Rebecca Lagos
Principal

Colin Piper
*Justice Jane
Mathews AO Chair*

Piano

Josephine Allan
Principal (contract)



Dene Olding
(image: Keith Saunders)

The Year in Review

Sydney Subscription Series and Stand-Alone Mainstage Performances

- The Sydney Symphony presented 118 concerts in the Sydney Opera House and City Recital Hall Angel Place to 235,398 patrons.
- These performances included 92 concerts to which subscriptions were sold across 11 series, nine gala performances and a further 17 performances which fell outside the main subscription series.

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 2011 the Sydney Symphony performed in 17 concerts in this category, which attracted 35,386 attendees.

The Education Program

- 33,500 knowledge seekers attended the Sydney Symphony’s 65 education activities in 2011. Of these:
- 29,000 pupils attended schools concerts that were held at the ABC Centre in Ultimo, Sydney Olympic Park, Sydney Opera House and in the regional centres of Wagga Wagga, Griffith, Albury, Campbelltown and Newcastle (eight performances).
- 750 students from outer-metropolitan Sydney attended five open rehearsals at the Sydney Opera House and Sydney Olympic Park.
- 2,200 concert-goers enjoyed 18 performances by the Sydney Symphony Fellows throughout Sydney and NSW.
- 120 tertiary students and teachers attended masterclasses as part of the Sinfonia and Fellowship programs and an additional 550 piano students and their teachers attended a special workshop with pianist Lang Lang.
- 520 teachers attended eight accredited professional learning courses.

- 120 people attended the Sinfonietta workshop in Sydney and 220 teachers from around Australia requested the Teacher Resource Kit, with 70 attending the composition workshops in Sydney, Melbourne and Hobart.
- 95 students and 15 local music teachers participated in the Playerlink workshop and associated activities in Armidale.

Touring and Outreach

- The Sydney Symphony performed at two free outdoor concerts in 2011: Symphony in the Domain – 60,000 Parramatta Park – 1,200
- The Sydney Symphony toured to Wollongong where it played to a packed hall of 800 to raise funds for rural families.
- The Sydney Symphony also gave concerts in Penrith, Blacktown and Newcastle.
- More than 72 hours of Sydney Symphony recorded concerts were broadcast on ABC Classic FM in 2011.
- Ten performances were made available for streaming on the BigPond website.
- Four Mahler cycle CDs were released on the Sydney Symphony’s own label: Symphonies Nos. 3, 4, 6 and 7.
- Sydney Symphony musicians also continued to contribute to the wider community in their capacity as teachers and members of community music groups.
- Under the direction of Principal Conductor and Artistic Advisor Vladimir Ashkenazy, the Sydney Symphony toured Japan and Korea in November 2011, performing eight concerts to over 18,000 audience members in the Japanese cities of Tokyo, Fukuoka, Nagoya and Nishinomiya as well as in the South Korean capital, Seoul.

The tour marked the Orchestra’s first visit to Korea in its 79-year history and was part of the 2011 Year of Friendship between Australian and the Democratic Republic of South Korea, marking 50 years of diplomatic relations between the two countries.



IMAGES FROM TOP LEFT:
Diana Doherty, Principal Oboe.

In 2011 the
Sydney Symphony
performed over
200 concerts
to more than
340,000
people.

SERIES	NUMBER OF PERFORMANCES	NUMBER OF PROGRAMS	PAID OCCUPANCY
Ausgrid Master Series	27	9	57,908
Thursday Afternoon Symphony	9	9	20,397
Emirates Metro Series	8	8	16,393
Meet the Music	8	4	16,257
Kaleidoscope	8	4	15,339
Great Classics	7	7	15,924
Tea & Symphony	8	8	15,037
Mondays @ 7	5	5	10,672
Discovery Program	4	4	3,466
International Pianists in Recital	4	4	3,958
Mozart in the City	4	4	3,873
Gala performances	9	8	20,788
Commercial concerts	17	8	35,386
Total	118	82	235,398

Chairman's Review

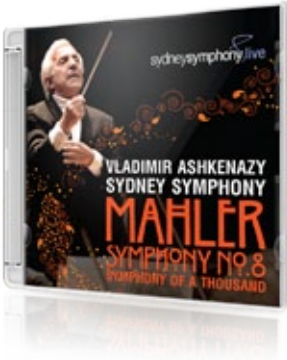
The year 2011 will be remembered by our audiences as one of outstanding artistic highlights. It marked the culmination of the two-year Mahler Odyssey, which represented a landmark in our partnership with Principal Conductor and Artistic Advisor Vladimir Ashkenazy. Our audiences embraced these performances with enthusiasm and we are delighted they have been captured for posterity in recordings that are being released as they become available.



The year has also been a strong one for the Sydney Symphony from a financial results perspective. The net operating surplus of \$1.022 million is indicative of the Company's strength and resilience to recover from the downturn in trading conditions fuelled by the global financial crisis in 2009. After including an anonymous instrument donation of \$500,000, the final net profit for the year was \$1.522 million.

The Group also recorded back-to-back years of record ticket sales and occupancy rates during the past two financial years. Indeed, in 2011 we sold more tickets to Sydney Symphony concerts than in any previous year since records began. Overall, we are proud of the Sydney Symphony's financial performance in the 2011 year, which has largely recouped the deficits incurred over the past three years and we thank all concert-goers for their support.

We remain Australia's pre-eminent orchestra, and continue to attract outstanding international artists to perform exclusively with the Sydney Symphony. In particular the concerts performed with Lang Lang and Evgeny Kissin were notable highlights in an enviable line-up of international soloists and conductors. Mr Ashkenazy again led our international tour in November 2011, when the orchestra performed to full houses in Japan and South Korea, where we helped to celebrate the 40th anniversary of diplomatic relations between Australia and the Democratic Republic of South Korea.



IMAGES LEFT TO RIGHT: Sydney Symphony Live CD - Mahler Symphony No.8; Concertmaster Dene Olding

The Board continues to focus on the key performance criteria embodied in our business plans, being Artistic Vibrancy, Access and Financial Stability. We exceeded target expectations in respect of all key performance indicators in 2011 and we look forward to continued improvements in the 2012 year. I thank my fellow directors for their efforts during the year and I make special mention of Ms Gabriele Trainor who retired from the Board in May 2011. During her seven years on the Board Gabrielle was a tireless advocate for the Orchestra and her contributions were much appreciated by directors, musicians and management.

We acknowledge the continued support of our subscribers, donors and sponsors and thank the Federal Government, through the Australia Council for the Arts, and the NSW Government, through Arts NSW, for their invaluable assistance.

Our orchestra is comprised of talented and passionate musicians and I thank them for their energy and commitment in striving constantly for higher artistic achievements under the inspiring direction of Vladimir Ashkenazy. All of the orchestra's efforts are supported by our outstanding management team led ably by our Managing Director Mr Rory Jeffes. I acknowledge Rory's sound strategic and operational leadership of the Company and thank him for his dedication and loyalty.

As the 2012 season has now commenced we are actively celebrating our 80th anniversary with a series of program highlights and special events designed to remember the past and also celebrate the continued future success of this outstanding cultural institution. Over the years there have been many challenges for the Orchestra and we expect many of these same challenges in 2012 and beyond. The Company is determined to continue meeting them head-on with passion and integrity.

John C Conde AO
Chairman



Managing Director’s Report

2011 was a year of significant achievements for the Sydney Symphony both in artistic projects and in achieving a markedly improved financial outcome for the year. While the market remained subdued for much of the year because of uncertainty around the global financial environment, I am pleased to report that during the year we increased ticket sales, both to subscribers and single ticket purchasers, to record levels.



It is gratifying that the financial surplus for the year has been achieved through greater connection with our audiences and community, albeit linked to a rigorous approach to achieving value in all areas of the company’s expenditure. This success is built on the outstanding performances of our exceptional ensemble of musicians, and I also acknowledge the outstanding work of the Sydney Symphony administration team in achieving this result of which the whole Company can be satisfied.

Artistic Achievement

The Sydney Symphony’s 2011 season was marked by a series of outstanding artistic achievements across a broad spectrum of symphonic presentations, performed to large audiences in and beyond Sydney. In Vladimir Ashkenazy’s third season as the Sydney Symphony’s Principal Conductor and Artistic Advisor, the Orchestra completed its landmark two-year Mahler Odyssey, including a deeply moving performance of the Ninth Symphony on the 100th anniversary of Gustav Mahler’s death, and culminating in powerfully climactic and uplifting performances in November of Mahler’s Symphony No.2 “Resurrection”. As in the first year of the Mahler Odyssey, all performances throughout 2011, notably of Symphonies Nos. 2, 6, 7, 9 and 10 (in the completion by Rudolf Barshai), were recorded for release on the Sydney Symphony Live label.

In a year of exceptional performances, the special event gala concerts with two of the world’s finest concert pianists – Lang Lang and Evgeny Kissin – were landmarks in Australia’s 2011 arts calendar. Lang Lang not only performed

four widely acclaimed exclusive Sydney concerts but also led a public master-class involving three talented young pianists in front of an audience of 800 piano students and their teachers from around NSW.

Following a recital and two orchestral concerts in Sydney – his first performances with an Australian symphony orchestra – Evgeny Kissin later in the year performed on our tour in Japan and South Korea with Vladimir Ashkenazy.

The year also included the “Midsummer Shakespeare” concert with John Bell and the Sydney Philharmonia Choirs, performed to a record audience in The Domain as part of the Sydney Festival, as well as sold-out presentations of Peter Jackson’s epic film *The Lord of the Rings: The Fellowship of the Ring* with live orchestra accompaniment, and a magical presentation of Edvard Grieg’s complete incidental music to Ibsen’s *Peer Gynt*, with Vladimir Ashkenazy conducting and John de Lancie as the charismatic narrator and title protagonist. A further highlight of the year Nigel Westlake’s *Missa Solis – Requiem for Eli*, with the voices of Cantillation and the composer himself conducting, in the Sydney Symphony’s vibrantly enterprising Meet the Music series.

The year saw the return of former Sydney Symphony Chief Conductor Edo de Waart, conducting 30th anniversary performances of John Adams’ *Harmonium*, a work dedicated to de Waart, as well as a number of exceptional debut appearances by conductors James Gaffigan, Ludovic Morlot, Jonathan Nott and Vasily Petrenko. Further high-calibre international visitors to the Sydney Symphony podium included Thomas Dausgaard, Hans Graf, Jahja Ling, Peter Oundjian, Pinchas Steinberg, Osmo Vänskä and Mark Wigglesworth. Many fine guest soloists visited Sydney in 2011, including Jean-Efflam Bavouzet, Michelle DeYoung, Ingrid Fliter, who also performed an outstanding Beethoven and Chopin piano recital, Alban Gerhardt, Karen Gomyo, Stephen Hough, Freddy Kempf, Sergey Khachatryan, Steven Osborne, Anne Sofie von Otter, Emmanuel Pahud, Alisa Weilerstein, Pieter Wispelwey, Joyce Yang and Frank Peter Zimmermann. Australian

conductors and performers were prominent throughout the year, and included Nicholas Carter, Ray Chen, Richard Gill, Andrea Lam, Geoffrey Lancaster, Sara MacLiver, Emma Matthews, James Morrison, Jacqueline Porter and Nigel Westlake. The Orchestra also presented its own musicians in outstanding solo performances, including Roger Benedict, Michael Dauth, Ben Jacks, Louise Johnson, Dene Olding, Emma Sholl and Matthew Wilkie.

During 2011, the Sydney Symphony performed eight concerts in Japan (Tokyo, Fukuoka, Nagoya, Nishinomiya) and in South Korea (Seoul) in November. These exceptionally well-attended and enthusiastically received concerts, including performances by soloists Evgeny Kissin, Sayaka Shoji and Mischa Maisky, were simply outstanding and continued to build our artistic and cultural ties in the region, while also marking the 50th anniversary of friendship between Australia and Korea.

World and Australian Premieres

During 2011, the Sydney Symphony gave the first performances of the following works:

JAMES LEDGER *Outposts* – Bassoon Concerto – World premiere*

MATTHEW HINDSON Concerto for Two Pianos and Orchestra – World premiere*

ALAN HOLLEY *...loaded with dream...* (commissioned for the Sydney Symphony Fellows) – World premiere*

GORDON KERRY *Symphony* – World premiere

GOTTFRIED HUPPERTZ *Metropolis* (complete original film score) – Australian premiere

MICHAEL JARRELL *...un temps de silence...* – Flute Concerto – Australian premiere

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

ARTHUR BENJAMIN *Jamaican Rhumba*

BRETT DEAN *The Lost Art of Letter Writing* – Violin Concerto

BRETT DEAN *Etüdenfest*

ANDREW FORD *Sad Jigs*

ANDREW FORD *The Furry Dance*

* Sydney Symphony Commission.

“The world’s finest concert pianists Lang Lang and Evgeny Kissin were landmarks in Australia’s 2011 arts calendar.

ANDREW FORD *On Winter’s Traces*

PERCY GRAINGER *In a Nutshell*

CARL VINE V – An orchestral fanfare

CARL VINE Violin Concerto (performed by Dene Olding and the Australian Youth Orchestra in two Sydney Symphony-presented Meet the Music concerts)

CARL VINE Percussion Symphony (extract)

NIGEL WESTLAKE *Missa Solis – Requiem for Eli*

NIGEL WESTLAKE *Refractions at Summer Cloud Bay*

Recordings

The Sydney Symphony continues to pursue a busy schedule of commercial recording activity, with frequent production periods leading to CD releases each year on the **Sydney Symphony Live** label. The accumulated **Sydney Symphony Live** catalogue now includes 8 CDs with our internationally acclaimed Principal Conductor and Artistic Advisor Vladimir Ashkenazy. During 2011, Vladimir Ashkenazy and the Sydney Symphony completed its recorded documentation of the Mahler Odyssey, with concert recordings of:

MAHLER Symphony No.2

MAHLER Symphony No.6

MAHLER Symphony No.7

MAHLER Symphony No.9

MAHLER Symphony No.10 (completed by Rudolf Barshai)

Final CD releases of Symphonies Nos. 2, 9 and 10 are scheduled to appear during the first half of 2012. Completed in 2011, and also scheduled for release on the **Sydney Symphony Live** label in 2012, is a recording of Prokofiev’s complete *Romeo and Juliet* ballet score, with Vladimir Ashkenazy conducting. These Mahler and Prokofiev recordings are also scheduled to appear in Japan and other Asian countries on the Japanese label OCTAVIA, by special arrangement. Other recordings in 2011 included:

BRETT DEAN *The Lost Art of Letter Writing* – Violin Concerto; conducted by Jonathan Nott with violinist Frank Peter Zimmermann (for the BIS label)

TAKEHARU ISHIMOTO Soundtrack for Japanese Video Game recorded for Square Enix Co., Ltd. Orchestration by Kentaro Sato (Ken-P). Sydney Symphony and Cantillation chorus conducted by Brett Kelly. Executive Producer: Daniel Monteverde, Arriba Entertainment Inc.

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Audience Development

In 2011 Sydney Symphony achieved a higher number of classical ticket sales and the highest number of seats per paid concert as compared to any year since 2000. In all, 200,012 subscription and single tickets were sold to 92 subscription and 9 special event performances, averaging 1,980 paid seats per performance. The total number of subscription package seats sold increased by 8% over levels achieved in 2010, and more than 23,100 subscription packages were transacted. Subscription seats accounted for 60% of all seats sold, and over 119,000 seats were sold as part of subscription packages: also the highest level achieved of any year from 2001. Paid tickets per concert overall were up 8% over 2010 levels. The company enjoyed 86.5% paid available capacity, also up from 80.3% in 2010. In 2011 the benefits of the strategic reorganising of the marketing and sales operation in 2008 – 2010 took significant root; this is something that will see further strengthening and consolidation in 2012. The continued and successful leadership and appeal of Vladimir Ashkenazy, inspired program offerings, and the aforementioned reorganisation all contributed to this final result.

In 2011 some 17 commercial performances of eight discrete programs were presented to over 35,000 paying customers. The total paid audience footprint for both classical and commercial events in 2011 was 235,398.

Sydney Symphony Partners

Sydney Symphony is the only symphony orchestra in Australia that generates significantly more income through its own activities than the level of funding we receive from Federal and State government. This funding is critical to the success and vibrancy of the organisation and we acknowledge this support, through the Australia Council for the Arts, and remain committed to delivering excellence and value through our work.

We are proud of our corporate partnerships and the relationships we have with individual patrons. I particularly acknowledge the continued support of our Principal

Partner, Emirates – a wonderful partnership that has now been in place for a decade; also our Premier Partner Credit Suisse, whose support enables so many of the outstanding gala presentations that we are able to bring to our audiences, as well as their support for our outstanding young Fellows.

The philanthropic support of our patrons has again played a key role in enabling us to achieve many of our artistic and education goals and I thank them all for this enlightened support on behalf of the whole Sydney Symphony community.

2011 was clearly a year of vibrant artistic health, strong audience connection and gratifying financial outcome. Feedback from visiting conductors and soloists confirm the orchestra is in exceptional form and I pay tribute to the extraordinary talent and skills of our players that make being in the audience such a pleasure and privilege.

In this his third year as Principal Conductor and Artistic Advisor, I also celebrate the inspiring leadership of Vladimir Ashkenazy. He is an outstanding musician by any measure, and we remain greatly honoured and invigorated by his energetic insights and celebrate his strong connection with the community of Sydney.

Finally I thank our Chairman, John Conde, and the Board of Directors for their wisdom and tireless support in helping the orchestra to achieve our ambitions. Their commitment, counsel and practical engagement contribute immeasurably to the success of the Company.

Rory Jeffes
Managing Director



Principal Conductor and Artistic Advisor

2011 was indeed a big year for all of us – we opened the season with Grieg’s fantastic incidental music for Ibsen’s play *Peer Gynt*, I had the pleasure of conducting performances with the outstanding pianist Evgeny Kissin, and we concluded our two-year Mahler Odyssey. To complete a musical cycle of this nature is no mean feat and it is heartening to know that our audiences can relive the journey through our Mahler Odyssey recordings.

Later in 2011 we embarked on a tour of Japan and Korea. This was the first time the Sydney Symphony had ever toured to Korea so I was humbled to be part of this historic occasion for the orchestra. The audiences were enamoured with the fine music making of the Sydney Symphony and it was so wonderful to see full houses wherever we performed.

My third year as Principal Conductor again proved to me what a wonderful group of musicians make up the Sydney Symphony, as well as those people who work behind the scenes to ensure we can provide music of the highest calibre for our audiences.

Vladimir Ashkenazy
Principal Conductor and Artistic Advisor

IMAGES TOP TO BOTTOM: Vladimir Ashkenazy with portrait by Ralph Heimans (photo: Ken Butti); Sydney Symphony.



“What a once-in-a-lifetime opportunity for those kids. A no-compromise approach to music education where everyone had too much fun to realise how much they were learning! Thanks for all your hard work and come again soon!”

Ian Crossley
Principal, Albury High School

IMAGES LEFT TO RIGHT: Richard Gill and Sinfonia musicians at Sinfonietta workshops (image: Ben Symons). Playerlink students in Armidale (image: Tim Barnsley).

Sydney Symphony Sinfonia

When the Sydney Symphony Sinfonia was founded in 1996 it was groundbreaking in its vision as Australia's first national mentoring orchestra. The intake of students has grown from 3 in 1996 to 67 in 2011. As the program has grown and developed over its fifteen-year lifespan, over 500 tertiary students and graduates from around Australia have participated in Sinfonia's training program. Initially the Sinfonia was formed to perform schools concerts, so the student musicians experienced an intensive on-the-job training sitting alongside the seasoned players of the Sydney Symphony. In 1999 the Sinfonia toured to regional NSW delivering schools concerts in Orange, Dubbo and Bathurst, an event which has become part of its annual performance calendar. In 2011 the Sinfonia performed in the Riverina, Albury, Campbelltown, Gosford and Newcastle, presenting regional schools and public concerts, as well as giving 45 schools concerts in Sydney. Since 2000 the Sinfonia has performed in the four-concert series now known as Discovery in the City Recital Hall and in 2011, for the first time, it presented two schools concerts for high schools students in this venue.

As the Sydney Symphony continues to develop this program we are always seeking new experiences for the Sinfonia through masterclasses, workshops and of course performance opportunities. Those privileged to play in the Sinfonietta composition project were challenged by the music of Ligeti and the work of six new composers. In 2009 the Sinfonia had its first ever main stage Sydney Opera House concert, with The Whitlams, and in 2011, to celebrate its 15th year, reinstated the Family Concerts under the direction of their Artistic Director, Richard Gill OAM. Many of the Sinfonia players have had the opportunity to augment the Sydney Symphony in larger works featured in our regular concert series, and most of the Sydney-based players work regularly with the Australian Opera and Ballet Orchestra. The program continues to attract some of the best young musicians from around the country and across the Tasman, with over 400 auditioning for places in the 2012 program. Alumni from Sydney Symphony Sinfonia have received contracts or permanent work with orchestras in New Zealand, Japan, the USA, the UK, The Netherlands and throughout South East Asia.



Community

EDUCATION AND ARTIST DEVELOPMENT

The Sydney Symphony, as the provider of Australia's leading performing arts education program, constantly strives to develop and nurture understanding of the great tradition of orchestral playing in young people through its regular series of education concerts.

The Sydney Symphony, as a constantly evolving orchestra, is aware that nurturing developing talent is in its own interests. With the Sinfonia program and the Fellowship program, the development of new and gifted orchestral players is assured.

Richard Gill
Artistic Director, Education Program

“Thank you Richard, as always, for fanning the flame of creativity, nurturing young minds and hearts, and challenging the spirits of these young people by opening up the world of possibility and connecting them with the great minds of the past and present.

Philip Cooney

Wycliffe Christian School, Warrimoo

Fellowship

The Fellowship program, which emerged from the James Fairfax Young Artist Program under the artistic direction of Roger Benedict, celebrated its 10th birthday in 2011. This full-time apprenticeship with the Sydney Symphony has produced many professional working musicians currently engaged with orchestras around the nation and internationally. Highlights of the 2011 Fellowship program included masterclasses with members of the Vienna Philharmonic Orchestra, a residency at Bundanon Estate, a tour with Katie Noonan, and a main-stage baroque concert with Sara MacLiver and Diana Doherty in the Tea & Symphony series. The year ended with a celebration concert in the Sydney Conservatorium's Verbrugghen Hall, featuring a new commission by Australian Alan Holley, written especially for the 2011 Fellowship, and a number of large works bringing together many of the alumni of the past ten years.

Playerlink

Playerlink is another exciting aspect of the regional education program. Taking a conductor and twelve musicians from the orchestra to work with a large, specially formed youth orchestra over a three-day period is extremely rewarding, and in 2011, with the support of regional touring partner Telstra, Playerlink was able to prepare Armidale students for the visit with online chamber music masterclasses presented by Sydney Symphony musicians.

“Amazing! So encouraging – I learnt a lot.”

Clarinet participant, Playerlink 2011

“Fantastic opportunity for playing in a large orchestra!”

Oboe participant, Playerlink 2011

In October, Playerlink became the Orchestra's first international education initiative, offering similar workshops to students in Korea. Ten of the Sydney Symphony musicians worked with a large string orchestra and concert band at the Korean International School, while Vladimir Ashkenazy led a team of 16 musicians, including many of our principal players, to Seoul National University.

Schools Concerts

As always, a significant part of the orchestra's year was spent presenting concerts to school children. At a time when the Australian Curriculum for the Arts is being written and teachers are increasingly expected to deliver high quality music programs in their classrooms, the Sydney Symphony continues to devise concerts that enrich music learning beyond the classroom and offer guidance and resources to teachers. The Orchestra's professional development program continues to expand its reach beyond NSW and the demand for its classroom materials continues to grow. Most of the 2012 schools concerts had already sold out by the end of 2011, testifying to the value placed on the program by teachers across the state.

Sinfonietta Composition Project

The opportunities for emerging composers continue to expand, with programs ranging from activities designed to excite musical imagination in school children to opportunities for the seriously talented. Inspired by the music of Aaron Copland, many schools entered the Sydney Symphony's 2011 Schools Composition Challenge, with the winning entries performed as part of the Sinfonia's Sydney Olympic Park Concert Series. High school students from around the country submitted entries to the Sinfonietta national composition project

and six of these young composers were brought to Sydney to work with Richard Gill in an intensive three-day refinement workshop.

Several tertiary composition students from the Sydney Conservatorium had an opportunity to work with the Fellowship musicians, developing their skills in a range of works later performed in a public concert at The Rocks. Established Australian composers featured in all of the Orchestra's education concerts, with new commissions by Gordon Kerry, James Ledger and Carl Vine in Meet the Music; music of Brett Dean in Discovery; and Andrew Ford as the composer in focus in the Schools Concerts.

Lang Lang Masterclass

Probably the biggest event for Education in 2011 was a masterclass for school-aged children, held with international pianist Lang Lang in June. Three outstanding young pianists were selected from around Australia to play for him on the Concert Hall stage of the Sydney Opera House, and almost 800 young students and their piano teachers observed the workshop. The value of this inspiring experience was evident to all, and the orchestra intends to build special initiatives such as this into its Education program as it continues to grow in its role as Australia's leading performing arts education provider.

IMAGES LEFT TO RIGHT: Lang Lang conducting Masterclasses (image: Ben Symons); Richard Miller with percussion student at Playerlink in Armidale (image: Tim Bamsley).



TOURING

Japan and Korea Tour

Under the direction of Principal Conductor and Artistic Advisor, Vladimir Ashkenazy, the Sydney Symphony toured Japan and Korea in November 2011, performing eight concerts to over 18,000 audience members in the Japanese cities of Tokyo, Fukuoka, Nagoya and Nishinomiya as well as in the South Korean capital, Seoul.

The tour marked the Orchestra’s fourth visit to Japan and the first visit to Korea in its 79-year history, and was part of the 2011 Year of Friendship between Australian and Korea, marking 50 years of diplomatic relations between the two countries.

Performing three times in Tokyo, including a concert in Suntory Hall, the orchestra appeared with piano superstar Evgeny Kissin and local violinist Sayaka Shoji. In Korea, the orchestra performed twice at the Seoul Arts Center, once with Evgeny Kissin and once with cellist Mischa Maisky.

The tour schedule was as follows:

- Japan**
Mon 7 Nov Tokyo Bunka Kaikan
- Tue 8 Nov Fukuoka, ACROS Fukuoka
- Wed 9 Nov Nagoya, Aichi Arts Center Concert Hall
- Thu 10 Nov Tokyo, NHK Concert Hall
- Sat 12 Nov Nishinomiya, Hyogo Performing Arts Center
- Sun 13 Nov Tokyo, Suntory Hall

South Korea

- Wed 16 Nov Seoul, Seoul Arts Center
- Thu 17 Nov Seoul, Seoul Arts Center

Most of the concerts were sold out and well received by the audiences and critics alike. As is the Orchestra’s custom, numerous outreach activities complemented the concerts on the tour, including masterclasses at local schools and universities, and performances at Australian embassies.

The Sydney Symphony’s 2011 Japan and Korea Tour was only made possible thanks to the support of the NSW Government through the Arts NSW, the Commonwealth Government through the Australia Council, and corporate organisations. Touring sponsors played an integral role, with long-term partners Xstrata Australia and Telstra using

the concerts to showcase Australian excellence and as an opportunity to develop closer commercial relationships. Assistance was also provided by Leadership Ensemble members, most notably Pelikan Artline, Shell Australia Pty Ltd, government agencies and the Australia Korea Foundation.

Wollongong Benefit Concert

On 4 June, the Sydney Symphony performed its annual fundraising concert at the Wollongong Town Hall. Under the musical direction of Associate Conductor Nicholas Carter, the orchestra performed to a capacity audience of 800, which enjoyed a program of Mozart and Johann Strauss Jr. The enthusiastic response again demonstrated the community’s support for and commitment to classical music and the Sydney Symphony. The performance was given in support of local communities affected by recent floods and thanks to partners BHP Billiton, Xstrata Coal, Snowy Hydro, Telstra, Regional Express and The Land, the concert raised \$50,000, which was donated to four local charities. The accumulated funds contributed to regional charities over the past eight years total \$500,000.

Regional and Interstate Touring Summary

The following table summarises all regional and interstate activity (excluding hospital visits listed on page 17) conducted by the Sydney Symphony in 2011.

19 MARCH
Free outdoor concert Parramatta Park
23-24 MARCH
Sydney Symphony/Sinfonia REGIONAL TOUR Griffith
24-25 MARCH
Sydney Symphony/Sinfonia REGIONAL TOUR Wagga Wagga
26 MARCH
Sydney Symphony/Sinfonia REGIONAL TOUR Albury

16 APRIL
Mozart & Haydn Penrith
4 JUNE
Wollongong Benefit Concert Wollongong
24 JUNE
Mozart After Dark Dubbo
24 JULY
Fellowship Performance Penrith
3-4 AUGUST
Education Concerts Sydney Olympic Park
14 AUGUST
Fellowship Performance Pennant Hills
26-28 AUGUST
PlayerLink Armidale
30 AUGUST
Discover Dvořák SINFONIA Gosford
2 SEPTEMBER
Education concert Newcastle
2 SEPTEMBER
Mozart & Brahms SYDNEY SYMPHONY Gosford
11 OCTOBER
Discover Brett Dean SINFONIA Campbelltown
8 DECEMBER
Fellowship Performance Blacktown

ACCESS

Hospital Visits

The Sydney Symphony continued regular visits to hospitals in Sydney and regional areas via the award-winning music4health program. 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 2011, five music4health visits were made to a range of audiences including patients at the Children’s Hospital Westmead in its Starlight Express Room, and via broadcasts direct to children’s wards. There were three off-hospital site visits 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 three at BUPA retirement villages in Wodonga, Ashbury and Greenwich.

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. In 2010 the concert attracted an audience of 60,000. The Sydney Symphony also performed at Parramatta Park on 19 March to over 1,200, a smaller-than-usual audience due to extreme weather conditions.

Webcasting

In 2011, the Sydney Symphony’s webcasting activity continued, in collaboration with Telstra BigPond and ABC Classic FM, with eleven concerts streamed live and made available free on demand through BigPond TV. These can be viewed at bigpondmusic.com/sydneysymphony and are also available on the SSO mobile app.

Webcasting is an important addition to our 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.



IMAGES TOP TO BOTTOM: Sydney Symphony in Japan; Hugh Kluger with a young fan at Newcastle Town Hall (image: Jamie Wicks).

Supporters – Donors & Sponsors

Philanthropy Report

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.

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 2011. 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.

In 2011, philanthropic giving at the Sydney Symphony totalled \$2,029,504.

In the course of the year, 4558 gifts were received, contributing to the Orchestra’s various donation funds. This is the strongest support from individuals in the Sydney Symphony’s history. Through the generous gifts of our patrons, the Sydney Symphony presented some of the world’s finest soloists to Australian audiences, and was able to expand its Fellowship program for young artists, acquire additional high-quality stringed instruments, and commission and premiere four new works by Australian composers: Matthew Hindson, Gordon Kerry, James Ledger and Carl Vine.

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 a passion for symphonic music and the Sydney Symphony.

Community Support

In 2011, the Sydney Symphony was privileged to be able to support the work of 80 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 \$17,000 of in-kind assistance to these important organisations.

Volunteers

In 2011, Sydney Symphony volunteers contributed 1,011 hours of work in the areas of education, marketing, box office, philanthropy and administration. This represents a cost saving of approximately \$45,000 to the Orchestra, and the Sydney Symphony offers its grateful thanks to all volunteers for their generous contribution in 2011.

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Brian & Rosemary White

Ray Wilson OAM in memory of
the late James Agapitos OAM

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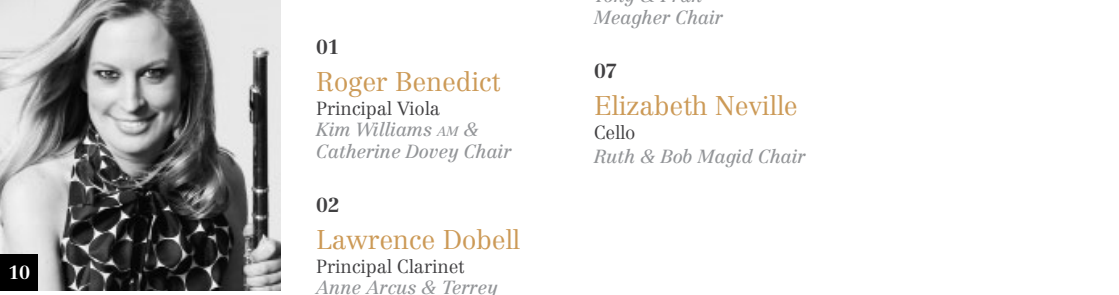
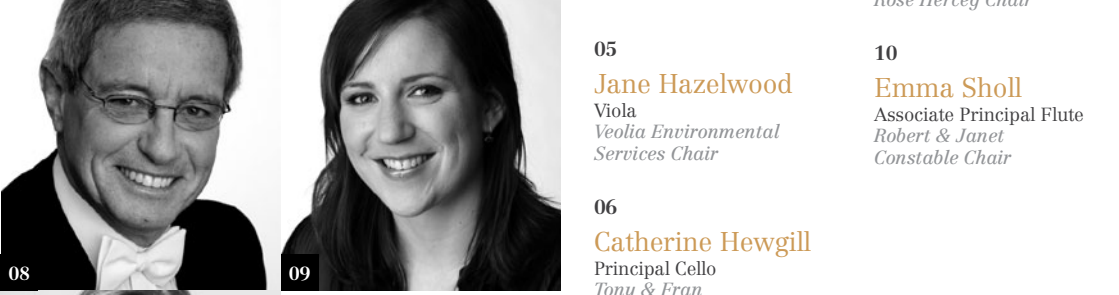
Lynn Kraus
Sydney Office Managing Partner, Ernst & Young

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08
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Percussion
*Justice Jane
Matthews AO Chair*

09
Shefali Pryor
Associate Principal Oboe
Rose Herceg Chair

10
Emma Sholl
Associate Principal Flute
*Robert & Janet
Constable Chair*

05
Jane Hazelwood
Viola
*Veolia Environmental
Services Chair*

06
Catherine Hewgill
Principal Cello
*Tony & Fran
Meagher Chair*

07
Elizabeth Neville
Cello
Ruth & Bob Magid Chair

01
Roger Benedict
Principal Viola
*Kim Williams AM &
Catherine Dovey Chair*

02
Lawrence Dobell
Principal Clarinet
*Anne Arcus & Terrey
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03
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Dr John Yu and
Dr George Soutter
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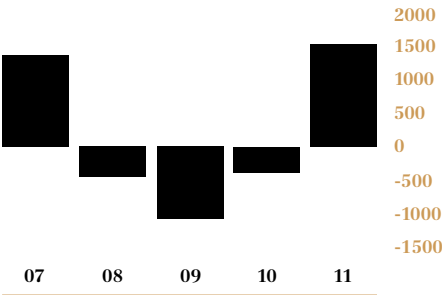
The Sydney Symphony applauds the leadership role our partners play and their commitment to excellence, innovation and creativity.

PRINCIPAL PARTNER	GOVERNMENT PARTNERS
	 The Sydney Symphony is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body  <small>The Sydney Symphony is assisted by the NSW Government through Arts NSW</small>
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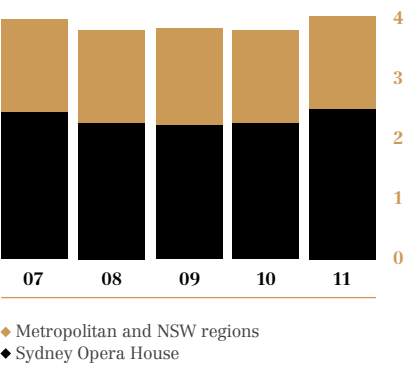
IMAGES TOP TO BOTTOM: Richard Lynn, Tutti Double Bass; Adrian Wallis and Playerlink Students in Armidale (image: Tim Barnsley).

Five-Year Performance Summary

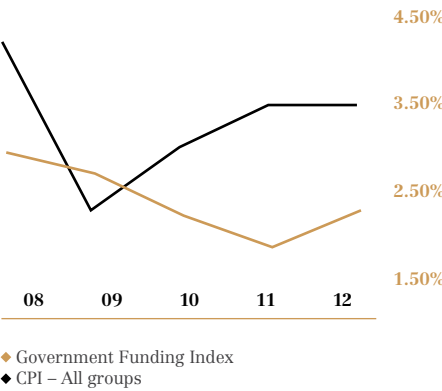
Operating profit turnaround from the effect of the GFC.
Net Profit (loss) for the Year in AUD 000's



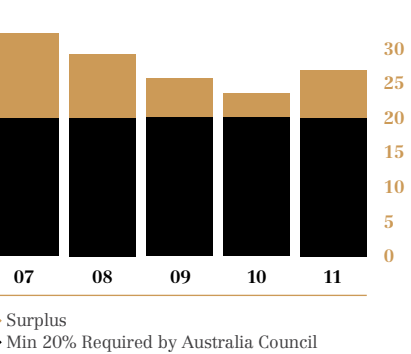
Attendance strong in Sydney and regional NSW.
Attendances in 100,000's



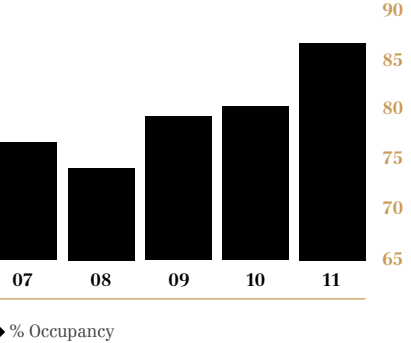
Funding Indexation lags CPI rate.
Funding Indexation vs CPI



Reserves above mandatory limits.
Reserves to Operating Expenses



Paid occupancy at record levels in 2011.
Occupancy – Main Stage Performances

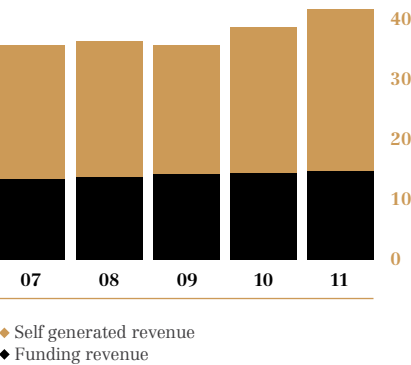


IMAGES TOP TO BOTTOM: 2011 Fellow Adam Szabo (image: Ben Symons); Paul Goodchild, Associate Principal Trumpet.

Self-generated revenue now

65% of total income

Revenue by Category AUD 000's





LEFT: Evgeny Kissin in concert.