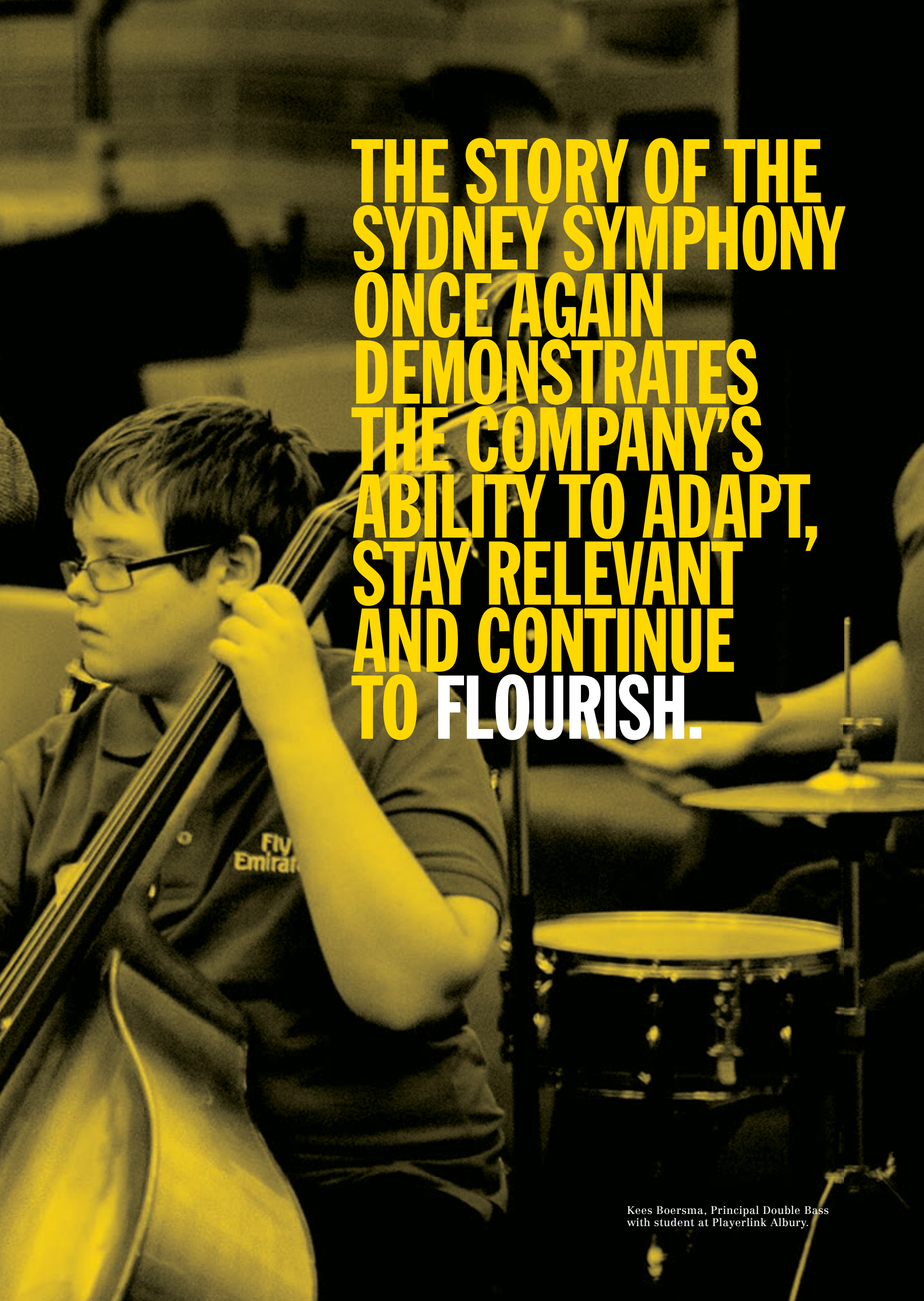


SYDNEY SYMPHONY ANNUAL REPORT



A young boy with glasses is playing a double bass in a school orchestra. He is wearing a dark polo shirt with a logo that says "Fly Emirates". In the background, other students and a drum set are visible. The image has a yellow tint.

**THE STORY OF THE
SYDNEY SYMPHONY
ONCE AGAIN
DEMONSTRATES
THE COMPANY'S
ABILITY TO ADAPT,
STAY RELEVANT
AND CONTINUE
TO FLOURISH.**

Kees Boersma, Principal Double Bass
with student at Playerlink Albury.

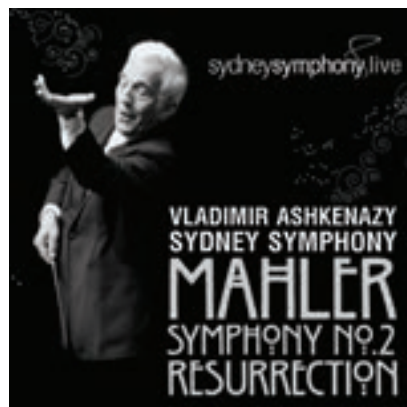


SYDNEY SYMPHONY 2012 ANNUAL REPORT





IN ITS 80TH ANNIVERSARY YEAR THE SYDNEY SYMPHONY CELEBRATES SUCCESS, RESILIENCE & GROWTH



Clockwise from top left: Sydney Symphony schools concert at the ABC, Ultimo; Carolyn Harris, Tutti Flute, digital Playerlink presentation to Albury at the Telstra Experience Centre, Sydney; Vladimir Ashkenazy, Anne-Sophie Mutter and the Sydney Symphony at the Sydney Opera House; Mahler Symphony No. 2 CD cover with Vladimir Ashkenazy; Cellist Jian Wang performs with the Sydney Symphony in Shanghai; Sydney Symphony brass section celebrate the 80 year anniversary of the Sydney Harbour Bridge.

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CONDUCTOR

Vladimir Ashkenazy

Principal Conductor & Artistic Advisor
Sponsored by Emirates

PATRON

Her Excellency Professor Marie Bashir AC CVO

ASSISTANT CONDUCTOR

Jessica Cottis

Supported by Premier Partner
Credit Suisse and Symphony
Services International

CONCERTMASTER

Dene Olding

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

Jennifer Hoy

Georges Lentz

Nicola Lewis

Alexandra Mitchell

Alexander Norton

Léone Ziegler

VIOLAS

Roger Benedict

Principal
*Kim Williams AM &
Catherine Dovey Chair*

Tobias Breider

Principal

Anne Louise Comerford

Associate Principal

Justin Williams

Assistant Principal

Robyn Brookfield

Sandro Costantino

Jane Hazelwood

*Veolia Environmental
Services Chair*

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

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
*Andrew Kaldor AM &
Renata Kaldor AO Chair*

Shefali Pryor

Associate Principal

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

BASSOONS

Matthew Wilkie

Principal

Roger Brooke

Associate Principal

Fiona McNamara

CONTRABASSOON

Noriko Shimada

Principal

HORNS

Robert Johnson

Principal
James & Leonie Furber Chair

Ben Jacks

Principal

Geoff O'Reilly

Principal 3rd

Euan Harvey

Marnie Sebire

TRUMPETS

David Elton

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 Timpani/
Tutti percussion

PERCUSSION

Rebecca Lagos

Principal

Colin Piper

*Justice Jane Matthews AO
Chair*

115 CONCERTS

The Sydney Symphony presented 115 concerts in the Sydney Opera House and City Recital Hall Angel Place to 222,964 patrons.

These performances included 92 concerts to which subscriptions are sold across 11 series, six gala performances and a further 17 performances which fall outside the main subscription series.

Series	No. of Performances	No. of Programs	Paid Occupancy
Ausgrid Master Series	27	9	57,085
Thursday Afternoon Symphony	9	9	19,877
Emirates Metro Series	8	8	16,104
Meet the Music	8	4	16,146
Kaleidoscope	8	4	17,261
Great Classics	7	7	15,020
Tea and Symphony	8	8	14,482
Mondays @ 7	5	5	10,716
Discovery Program	4	4	3,831
International Pianists in Recital	4	4	4,125
Mozart in the City	4	4	3,836
Gala performances	6	3	12,912
Commercial concerts	17	6	31,569
Total	115	75	222,964

70 EDUCATION ACTIVITIES

IN 2012 THE SYDNEY SYMPHONY PERFORMED OVER 200 CONCERTS TO MORE THAN 300,000 PEOPLE.

THE EDUCATION PROGRAM

30,786 knowledge seekers attended 70 education activities in 2012, excluding the Discovery concerts.

23,890 teachers and students attended 39 schools concerts in Sydney and a further 2,178 teachers and students attended education programs in regional areas in conjunction with the Sydney Symphony's other touring activities. Regional education activities took place in Coffs Harbour, Grafton, Newcastle, Taree, Singleton and Albury.

3,639 patrons attended 15 performances by the Credit Suisse Fellows in 2012 at venues including St James' Church King St, Verbrugghen Hall, Blacktown Arts Centre, Goulburn Regional Conservatorium and the South Coast Correctional Centre.

Three open rehearsals were held at the Sydney Opera House, with 295 teachers and students attending.

Five professional learning workshops were held in Sydney, attracting 525 teachers and students.

A further eight professional learning workshops were held in regional areas for 259 teachers and students.

SYDNEY SYMPHONY APP DOWNLOADS OVER 8,600



40

BROADCASTS
ON ABC
CLASSIC FM31,569
ATTENDEES

COMMERCIAL COLLABORATIONS

The Sydney Symphony plans its seasons well in advance. Acknowledging that opportunities to perform in collaboration with popular commercial artists require 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 2012 the Sydney Symphony performed in 17 concerts in this category which attracted 31,569 attendees.



Buzz Lightyear, Pixar in Concert.

TOURING & OUTREACH

The Sydney Symphony performed at two free outdoor concerts in 2012:

Symphony in the Domain
on January 21 – 35,000

Parramatta Park on March 10 – 4,500

The Sydney Symphony also gave concerts in Orange and Armidale, as well as its debut performance at The Concourse in Chatswood.

As part of the orchestra's annual regional touring activities the Sydney Symphony and Sinfonia ensembles performed in Grafton, Taree and Newcastle. Members of the Sydney Symphony Brass section performed in Armidale, Port Macquarie and Grafton. Further outreach also occurred in Singleton.

40 Sydney Symphony performances were broadcast on ABC Classic FM in 2012, and 10 concerts were sent to the European Broadcasting Union.

Six performances were made available for streaming on the BigPond website and via the Sydney Symphony's free mobile app.

Three Mahler discs (Symphonies 9, 10 and 2) were released by the Sydney Symphony in 2012, in addition to recordings of Prokofiev's *Romeo and Juliet* and Tchaikovsky's Violin Concerto. ABC Classics also released *Kalkadungu*, which featured the Sydney Symphony.

Sydney Symphony musicians performed in four Music4Health events in 2012, at Montefiore Randwick, Montefiore Hunters Hill, Mt Pritchard Autism Advisory and Support Service and the Powerhouse Museum.

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 China in 2012. Performances were given in Tianjin, Beijing, Guangzhou, Wuhan, Shanghai and Qingdao, with the tour marking the cultural highlight of year-long celebrations marking the 40th anniversary of diplomatic relations between Australia and China. Further outreach occurred at the Xinghai Conservatory, the first activities resulting from a Memorandum of Understanding with the institution signed in October 2012.

Since April 2012, the Sydney Symphony's mobile app has attracted approximately 4,500 visits per month. At the end of 2012, the Sydney Symphony App had been downloaded over 8,600 times across 51 countries.

525

TEACHERS
& STUDENTS
ATTRACTED
TO LEARNING
WORKSHOPS



John C Conde AO
Chairman

In our 80th anniversary year the Sydney Symphony celebrated success, resilience and growth as an independent arts company, with its heritage dating back to 1932 and its formation by the Australian Broadcasting Commission. Our success over these eight decades reflects the strength of our mission, people, values and culture. The founders of the orchestra would be amazed by how far the orchestra has come, and would be excited about the opportunities ahead.

The story of the Sydney Symphony once again demonstrates the Company's ability to adapt, stay relevant and continue to flourish despite often challenging global economic and social changes. The Sydney Symphony proudly proclaims a heritage that is uniquely musical. From humble beginnings in 1932, the Sydney Symphony continues to adapt and to present classical music to a "high tech" 21st century community far removed from its initial radio audiences.

The ability to adapt and stay relevant was also demonstrated clearly in 2012 when the Sydney Symphony embarked on a six-concert tour of China, the second since 2009. This tour represented the climax to a celebratory year of events marking the 40th anniversary of diplomatic relations with the Peoples Republic of China. We are very proud, once again, to be flying the flag for Australia overseas and showcasing the calibre of our arts institutions to international audiences. The company has a bold vision

to substantially increase its international presence in Asia and has successfully signed Memorandums of Understanding with two significant cultural organisations in China, the Xinghai Conservatory, Guangzhou and The National Centre for the Performing Arts, Beijing. These agreements, combined with our outreach activities, including touring, will offer the Australian government and commercial entities substantial opportunities to further increase their exposure in the region.

The Board's focus on the key performance criteria embodied in our business plans, being Artistic Vibrancy, Access and Financial Stability, has again been soundly rewarded in 2012. We have exceeded targets in all key performance indicators in 2012 and produced a significant operating surplus of \$425,613. I thank my fellow directors for their efforts during the year and I make special mention of Mr David Smithers AM who retired from the Board in May 2012 after 11 years of service. David was a dedicated Board member whose contributions as a director and as Chairman of the Board Finance Audit and Risk Committee were highly valued, and his governance skills were gratefully appreciated by directors, musicians and management.

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

The fact that Sydney Symphony has grown to become a recognised brand, as well as a leader in orchestral music, shouldn't be surprising to anyone who understands both the culture and spirit of the orchestra. And nothing is more important to delivering on our mission than the orchestra's outstanding musicians. I am proud of the heights that the orchestra has reached under the inspirational leadership and guidance of Mr Vladimir Ashkenazy. We also are proud of the service of our dedicated management team led ably by our managing director Mr Rory Jeffes, and of the programs we have in place to serve our community.

The passing of our 80th anniversary has seen many artistic highlights, with virtuoso solo performances from leading international and local artists. It is always a delight to view our passionate audiences enjoying classical music presented by such a world-class orchestra. We look forward to continuing in that vein for the next eighty years with equal energy and enthusiasm.

John C Conde AO
Chairman

**THE COMPANY HAS
SUCCESSFULLY SIGNED
MEMORANDUMS OF
UNDERSTANDING WITH
TWO SIGNIFICANT CULTURAL
ORGANISATIONS IN CHINA.**



Rory Jeffes
Managing Director

The milestone of the Sydney Symphony's 80th anniversary was marked through a season of ambitious artistic projects, both to showcase the outstanding quality of our ensemble of musicians and to present our community with a diverse range of musical experiences – in the company of some of the finest conductors and soloists in the world. There were many significant highlights to the year, and whilst the retail environment in which we operate remained subdued, I am pleased to report that this landmark season connected strongly with our audiences. We have again achieved a surplus for the year while continuing to invest in major artistic projects, growing our education program and continuing our annual touring program.

The success of the Company is built on the outstanding quality of our ensemble of musicians, supported by a dedicated and tireless administration team, Board and volunteers. It is truly a communal effort and all involved can be proud of the statement made through the Sydney Symphony's 80th anniversary – both for the brilliance of the performances and for what this extraordinary organisation has become over the past eighty years.

Artistic achievements

The Sydney Symphony celebrated a significant milestone across its entire 2012 season, marking the orchestra's 80th anniversary year with an extensive program of special concert performances featuring many of the world's finest performers. Record concert attendances were registered in Sydney and large audiences heard the orchestra beyond Australian shores, underlining the pre-eminent status of the orchestra in the minds of Australians and audiences further abroad. Vladimir Ashkenazy's fourth season as the Sydney Symphony's Principal Conductor and Artistic Advisor started with four powerful performances of Beethoven's Ninth Symphony and culminated at the close of the year in a three-week Tchaikovsky Festival, which included two landmark opera-in-concert performances of Tchaikovsky's opera *Queen of Spades* with Stuart Skelton and Dina Kuznetsova in the highly demanding leading roles of Herman and Lisa. The Sydney concert calendar also saw the much anticipated Australian debut performances of the remarkable German violinist Anne-Sophie Mutter, who performed Beethoven's Violin Concerto on a program that also included Vladimir Ashkenazy's authoritatively commanding performances of Shostakovich's Fifth Symphony.

2012 WAS CLEARLY
A YEAR OF VIBRANT
ARTISTIC HEALTH,
STRONG AUDIENCE
CONNECTION AND
BALANCED FINANCIAL
OUTCOMES.

The 80th anniversary year was a year to celebrate many achievements and a year to revisit some of the historical milestones of previous years. A notable highlight of the season was the recreation of the orchestra's first official performance in the Sydney Opera House on 29 September 1973, with Simone Young conducting these all-Wagner concerts and the American soprano Christine Brewer adding gala vocal splendour in excerpts from *Tannhäuser*, *Tristan und Isolde* and *Götterdämmerung*. The orchestra also remembered important visits to Sydney by eminent composers Igor Stravinsky and Aaron Copland, with compositions revisited to mark the orchestra's anniversary. In addition, the orchestra awarded an 80th Anniversary Composition Prize to the Sydney-born composer Elliott Gyger, whose *on air, dialogue for orchestra* was premiered by the orchestra under the direction of Vladimir Ashkenazy in March 2012. Further composer highlights of the season included performances of major orchestral works by Richard Strauss, concertos by Brahms, as well as three important symphonies by Shostakovich and Tchaikovsky.

A year of many celebrations included an important announcement securing a continuation of superlative artistic achievements in future seasons, with the appointment of the distinguished American conductor, David Robertson, as the Sydney Symphony's Chief Conductor and Artistic Director from the start of the 2014 season. This announcement was greeted with much applause in the arts sector in Australia and overseas, and bodes extremely well for the future artistic health and vibrancy of the orchestra. David Robertson conducted two weeks of concerts in Sydney in June and July 2012, including a revival of William Barton's and Matthew Hindson's *Kalkadungu*, featuring William Barton as didgeridu soloist, and the Australian premiere of a piano concerto entitled *Stumble to Grace*

by American Steven Mackey, performed by Orli Shaham as piano soloist. These concerts further included performances of symphonies by Mozart, Prokofiev and Tchaikovsky, Thomas Adès's stunning Violin Concerto *Concentric Paths*, with Anthony Marwood as soloist, and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*.

Major international soloists performed with the Sydney Symphony throughout its 80th anniversary season, and included, in addition to those already mentioned, violinists Lisa Batiashvili, Isabelle Faust and Julian Rachlin, pianists Behzod Abduraimov, Nicholas Angelich, Philippe Bianconi, Alexander Gavrylyuk, Andreas Haefliger, Angela Hewitt, Stephen Kovacevich and Garrick Ohlsson, as well as the superlative French oboist François Leleux and the Chinese cellist Jian Wang. In October 2012, the orchestra returned to China to perform six concerts in six cities (Tianjin, Beijing, Guangzhou, Shanghai, Wuhan, Qingdao) to mark the 40th anniversary of diplomatic relations between China and Australia, with Jian Wang appearing as soloist in the Dvořák Cello Concerto and a specially commissioned encore for solo cello and four-part cello ensemble by Chinese composer Qigang Chen. In addition, the orchestra performed an orchestral encore entitled *Reflection of the Moon on Erquan* arranged by Jian'er Zhu.

At the start of the year, the Sydney Symphony performed to large audiences the annual Symphony in the Domain concert, presenting, under the banner headline "The Young Ones", highly talented young Australian soloists Emily Sun (violin) and Nicholas Russoniello (saxophone), and young Australian conductor Nathan Aspinall. Also within the Sydney Festival program, the orchestra played three sold-out performances of the full soundtrack to newly remastered film classic *West Side Story*.

Further stunning presentations of the Sydney Symphony's 80th anniversary season, included the second instalment of Peter Jackson's *The Lord of the Rings: The Two Towers* with live orchestra soundtrack, and appearances in the orchestra's eclectic Kaleidoscope series of superb guest performers Chris Botti (trumpet), Bramwell Tovey (pianist-conductor), Miguel Harth-Bedoya (conductor) and the Los Angeles Guitar Quartet.

The year saw the return appearances of much-respected guest conductors Oleg Caetani, Hannu Lintu, Robert Spano, Hugh Wolff and David Zinman, and successful debut appearances of conductors Andrew Grams, Jakub Hrušá, Lothar Koenigs, Matthias Pintscher and Michael Stern. The season was a strong one for appearances by Australian performers, as it featured conductors Nicholas Carter, Richard Gill, Brett Kelly, Michael Mulcahy and Simone Young, instrumental soloists William Barton, Scott Davie, Amy Dickson, Piers Lane, Kathryn Selby, Oliver She and David Thomas, as well as vocal soloists including Fiona Campbell, José Carbó, Deborah Humble, Jacqueline Porter and Sally-Anne Russell. Musicians of the orchestra also appeared as soloists, including fine performances by Roger Benedict and Dene Olding, as well as percussionists of the orchestra as soloists in Takemitsu's *From Me Flows What You Call Time*, and the cello section of the orchestra in a special Tea & Symphony concert program.

Recordings

The Sydney Symphony undertook two important commercial recordings during 2012, which featured live recordings of stellar concerto performances:

ROSS EDWARDS *Full Moon Dances*

– For ABC Classics

Amy Dickson, saxophone;

Miguel Harth-Bedoya, conductor

TCHAIKOVSKY Piano Concerto No. 2

– For Sydney Symphony Live

Garrick Ohlsson, piano;

Vladimir Ashkenazy, conductor

The Sydney Symphony Live catalogue now includes the MAHLER ODYSSEY cycle of the complete Mahler Symphonies conducted by its internationally acclaimed Principal Conductor and Artistic Advisor Vladimir Ashkenazy. Also completed and released in 2012 on the **Sydney Symphony Live** label is the recording of Prokofiev's complete *Romeo and Juliet* ballet score, with Vladimir Ashkenazy conducting. These Mahler and Prokofiev recordings will appear in Japan and other Asian countries on the Japanese label OCTAVIA, by special arrangement.

Completed in late 2011 and not yet released is a recording for the BIS label, which will appear in Australia in 2013 on the **Sydney Symphony Live** label:

BRETT DEAN: *The Lost Art of Letter Writing*

– Violin Concerto

Frank Peter Zimmermann, violin;

conducted by Jonathan Nott

Audience development

In 2012 Sydney Symphony achieved its second-highest classical ticket sales year, and also the third-highest number of seats sold per concert as compared to any year in the last 12 years of available records. In all, 191,401 subscription and single tickets were sold to 92 subscription and 6 special event performances, averaging 1,953 paid seats per performance.

The total number of subscription package seats sold increased by 2% over levels achieved in 2011, and more than 23,617 subscription packages were transacted. Subscription seats accounted for 63% of all seats sold, and over 120,000 seats were sold as part of subscription packages: also the highest level achieved of any year since 2001.

Paid tickets per concert overall were down slightly on 2011 levels. The company enjoyed full houses for many events, averaging 84% paid of available capacity; also down slightly from 86.4% paid of available capacity in 2011.

In 2012, 17 commercial performances of six discrete programs were presented to over 31,000 paying customers. The total paid audience footprint for all concert events in 2012 was 222,964.

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 governments. This funding is nevertheless critical to the success and vibrancy of the organisation and we acknowledge this support from Australia Council for the Arts and Arts NSW and remain committed to delivering both artistic excellence and excellent value through our work.

We are proud of our corporate partnerships and the relationships we have with individual patrons. The ongoing support of our Principal Partner, Emirates, is worthy of special mention – a wonderful partnership that is now in its 11th year; 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.

2012 was clearly a year of vibrant artistic health, strong audience connection and a balanced financial outcome. Feedback from visiting conductors and soloists confirms 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 fourth year as Principal Conductor and Artistic Advisor, we also celebrate the extraordinary and inspirational leadership of Vladimir Ashkenazy. He has brought so much to the Sydney Symphony over his tenure – we all owe him an enormous amount. An outstanding musician by any measure, we remain greatly honoured and invigorated by his boundless energy and enthusiasm for music making; he is truly a unique and much loved leader.

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



Rory Jeffes
Managing Director

WE ARE PROUD OF
OUR CORPORATE
PARTNERSHIPS AND
THE RELATIONSHIPS
WE HAVE WITH
INDIVIDUAL PATRONS.

World and Australian Premieres

During 2012, the Sydney Symphony gave the first performances of the following works:

QIGANG CHEN *You and Me*
For Solo Cello and Cello Ensemble
World premiere

BARRY CONYNGHAM *Symphony*
World premiere

ROSS EDWARDS *Full Moon Dances*
Saxophone Concerto – Revised, final version:
World premiere

ELLIOTT GYGER *on air, dialogue for orchestra* – 80th Anniversary
Composition Prize – *World premiere*

LACHLAN SKIPWORTH *nezasa*
For the Sydney Symphony Fellows – *World premiere*

CARL VINE *Piano Concerto No. 2*
– *World premiere*

HENRI DUTILLEUX
Mystère de l'instant
– *Australian premiere*

STEVEN MACKEY *Stumble to Grace*
Piano Concerto – *Australian premiere*

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

WILLIAM BARTON and **MATTHEW HINDSON** *Kalkadungu*

BRETT DEAN *Ariel's Music*

JIM COYLE *Orchestra!*

PHIL JAMESON
Introduction and Rondo

ELENA KATS-CHERNIN *Mater*

PETER SCULTHORPE *Sun Song*

PAUL STANHOPE *Groundswell*

PAUL STANHOPE *Jet-Stream*

PAUL STANHOPE *Spin Dance*

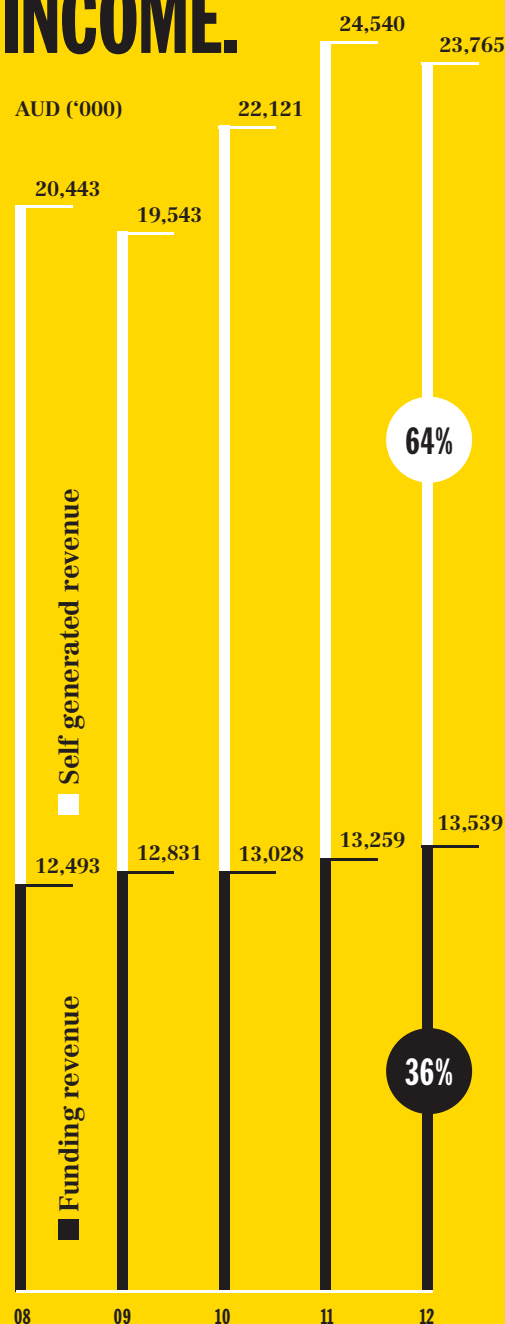
PAUL TERRACINI *Gegensätze*

PAUL TERRACINI *Pange Lingua*

FIVE YEAR PERFORMANCE SUMMARY

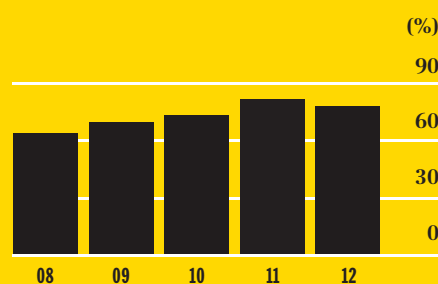
REVENUE BY CATEGORY

SELF GENERATED REVENUE AT 64% OF TOTAL INCOME.



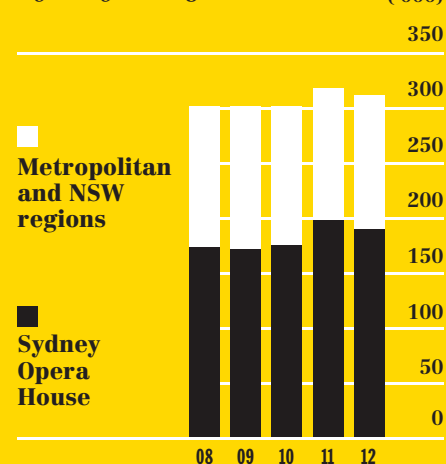
PAID OCCUPANCY

Main stage occupancy at 84%.



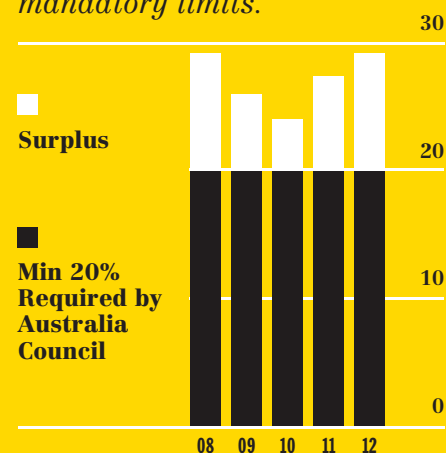
ATTENDANCES

Attendance strong in Sydney & regional NSW.

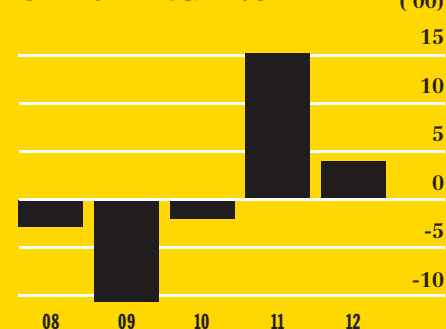


RESERVES TO OPERATING EXPENSES

Reserves above mandatory limits.

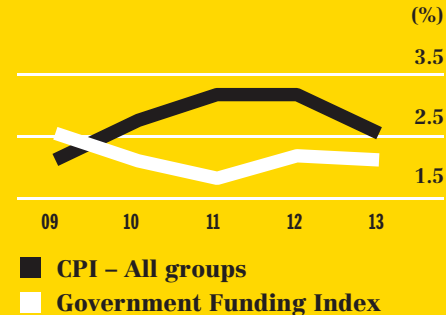


OPERATING PROFIT



FUNDING INDEXATION vs CPI

Funding indexation lags CPI rate.



MESSAGE FROM VLADIMIR ASHKENAZY, PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

In 2012 I was proud to conduct the Sydney Symphony in its 80th anniversary season. We opened the year with the stirring music of Beethoven and his Symphony No.9 with a superb cast of soloists and Sydney Philharmonia Choirs.

Throughout the year we welcomed a wonderful array of guest artists including the Australian debut performances of violinist Anne-Sophie Mutter, the return of the wonderful cellist Jian Wang and pianist Garrick Ohlsson. To round out the year, we focussed on the music of Tchaikovsky including a concert version of *The Queen of Spades*, not heard in Australia for some 30 years.

International touring is a significant annual event in the orchestra's calendar and in 2012 we toured China. Our tour was a major cultural highlight in a year which marked the 40th anniversary of diplomatic relations between Australia and China. It was an honour to present the Sydney Symphony to Chinese audiences under such a banner.

I am supremely excited to be surrounded by the talented musicians of the Sydney Symphony. It was a year of outstanding music-making by this ensemble of musicians who are amongst the very best in the world.

Vladimir Ashkenazy
Principal Conductor and Artistic Advisor



14 COMMUNITY EDUCATION AND ARTIST DEVELOPMENT

"Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything. Education is teaching our children to desire the right things." *Plato*

Initiative and innovation without compromise was the 2012 motto of the Education team. As more and more companies compete for a voice in the education market, many of them mirroring our programs in their own organisations, we need to remain vibrant and groundbreaking without compromising on quality or relevance.

The bulk of our reach remains with schools concerts and we delivered thirty schools concerts and a number of main stage performances in our Meet the Music and Discovery programs, reaching a vast number of children. These concerts are performed in the Sydney CBD, Homebush and regionally in the north this year in Grafton, Taree and Newcastle. Playerlink was in Albury, which drew a large pool of players from the Riverina and Canberra districts down to the border. As always, every education performance included at least one Australian work, and we were pleased to debut *Orchestra!* by Jim Coyle, especially written for our schools performances in 2012, and a number of works by Paul Stanhope which he also tailored to our concert needs. This meant we were able to have the composers in the room with the students as they heard this music played live for the very first time – a truly enriching experience for players and audience members.

The reach of our Professional Learning Program continues to expand as we for the first time presented workshops in Brisbane and Perth. Digital initiatives have been trialled in partnership with the Sydney Opera House. We simultaneously presented our Meet the Music workshop to four hundred people in the concert hall and sixty students in the Orange Regional Conservatorium. Later in the year we trialled a digital teacher training workshop beamed into eight remote public schools. Despite the success of these activities, it seems that nothing replaces the opportunity for teachers to get together and workshop collegially, so we will continue with our vast national program of professional learning in centres around Australia while we can afford it.

Having been heavily involved in the development of the Australian Curriculum in the Arts which will be implemented in all schools over the next few years, the education team have started tailoring their materials accordingly and were approached to provide teacher resources to support the roll out of the curriculum around the country. The importance of training teachers was highlighted in a speech by Minister of School Education, Peter Garrett, who said he would be looking to organisations such as ours to continue the good work in equipping teachers with the materials and confidence to deliver quality music programs in their classrooms. This initiative remains a focal point of the education program as we move forward.



Clockwise from above: Sydney Symphony schools concert at the ABC, Ultimo; Sydney Symphony Sinfonia training orchestra and Sydney Conservatorium students at a repertoire reading at the ABC, Ultimo, with conductor Daniel Carter; Jessica Cottis, Assistant Conductor, on the China tour with the Sydney Symphony.





Our regional outreach widened with the instigation of a community orchestra workshop incorporated into the regional tour program. Supporting the often isolated regional conservatoriums is a valuable way we can enrich the wider musical communities we pass through, and we are expanding the range of workshops for teachers and students we offer in these institutions. In 2012 we were delighted to meet the local members of the Upper Hunter Regional Conservatorium Orchestra and join their rehearsal, spending a number of hours making music.

2012 also marked Richard Gill's twentieth anniversary as the Artistic Director of the Education Program. During his time with us Richard has been the inspiration behind the Sinfonia mentoring orchestra and the format of our schools program, and he initiated and presents the main stage Discovery Concert series. A work by Barry Conyngham was commissioned by the orchestra and conducted by Richard in the final *Meet the Music* concert of the year to celebrate this occasion. His vision for the program continues undaunted and his passion improving for music education for all continues to be his motivating catchcry.

Richard's involvement with the orchestra has changed over the years as the Education Program has expanded, from being very hands on, and presenting many of the Schools programs, evolving into more of an advisory role. In 2012 he facilitated a training workshop for the Sinfonia Mentors, focussing on the goals and objectives of our developing artist program and consideration of best practice and role modelling. The

Sydney Symphony Sinfonia mentoring orchestra continues to deliver the majority of the education programs, and an increase to the stipend and travel assistance program resulted in a large pool of individuals auditioning for this amazing apprenticeship type opportunity from around the country. Richard also ran the Discovery concert series and the Sinfonietta composition project workshops which focussed upon the art of writing counterpoint.

The focus of the Fellowship program in 2012 continued to be a series of chamber music performances in and around the greater Sydney region. A new initiative was a visit to the South Coast Correctional Centre in Nowra, part of our week long residency at the Bundanon Trust property on the South Coast of NSW. The Fellows and Roger spent two mornings working with Maximum Security inmates at this new gaol, working with a group of 30 inmates and focussing upon working together and communicating both on and off the stage, with the ensemble as the model. They played excerpts of works by Mozart, Beethoven and Prokofiev and all involved found it quite a life-changing experience.

The Fellows performed at the launch event for the Sydney Symphony Vanguard initiative. Here they mesmerised the audience playing the Martin Nonet with a break dancer posing as the conductor. This extraordinary event can be viewed on the Sydney Symphony YouTube channel. Sydney Symphony Vanguard is a natural fit for the Fellows, which introduced these, the orchestra's youngest performers, to some of the young professional supporters of the orchestra.

Perhaps the most exciting initiative for 2013 was the relationship formed with the Xinghai Conservatorium of Music in Guangzhou, China. This relatively young conservatorium has a student population of almost four thousand and the administrators have welcomed our overtures to work with them on a regular basis. October saw the principal players of the orchestra working with the members of the student orchestra and other instrumentalists, a rehearsal under Mr Ashkenazy's baton whilst on the China Tour, and a later master class with student soloists and a chamber ensemble in December presented in front of the Hon Simon Crean, who was visiting as part of the celebration of forty years of China and Australia trade relations. We look forward to a reciprocal visit from students and teachers of the Xinghai Conservatorium in 2013.

The breadth and reach of the education program of the Sydney Symphony continues to be unparalleled in this country. We offer a unique apprenticeship to the next generation of performers and composers; and deliver a quality education package of classroom music learning culminating in a concert experience which is second to none. The vision and enlightenment of our corporate and individual sponsors and donors, the orchestra's desire to share their knowledge and nurture emerging artists, and hours of hard work from a selfless body of volunteers and staff combine to create something unique with an international reputation for excellence.

China tour

As part of celebrations marking the 40th anniversary of diplomatic relations between Australia and China, the Sydney Symphony embarked on a six-city tour of China in October 2012.

Under the direction of Sydney Symphony Principal Conductor and Artistic Advisor, Mr Vladimir Ashkenazy, the musicians performed in the Chinese cities of Tianjin, Wuhan, Qingdao, Shanghai at the Oriental Arts Centre, Guangzhou at the city's newly built opera house and in Beijing at the famous National Centre for the Performing Arts – commonly referred to as 'The Egg'.

The China Tour was another demonstration of the orchestra's position as one of Australia's leading cultural institutions. On tour, the Sydney Symphony performed Shostakovich's Symphony No. 10, Beethoven's Symphony No. 4 and was joined on stage in Tianjin, Beijing, Wuhan and Shanghai by one of the world's most acclaimed cellists, Jian Wang, performing the Dvořák Cello Concerto.

The orchestra also premiered a newly commissioned arrangement for cello ensemble of a piece by Chinese composer Qigang Chen titled You and Me. In addition to concert performances, the Sydney Symphony undertook a range of outreach activities in the city of Guangzhou in partnership with the Guangzhou Opera House and the Xinghai Conservatory of Music (XCM), the only higher music education institution in Southern China. Whilst in Guangzhou, a number of Sydney Symphony musicians plus cellist Jian Wang led instrument tutorials for students in orchestral technique and tradition. The students then took part in a rehearsal conducted by Vladimir Ashkenazy.

These were pilot phase activities in the lead up to the development of a long-term program of masterclasses, exchanges, orchestral workshops, commissions and tour performances which will be further enhanced and facilitated through digital technology. These activities will be conducted under the umbrella of the Memorandums of Understanding with both the Xinghai Conservatory, Guangzhou and The National

Centre for the Performing Arts, Beijing completed in the course of 2012. These relationships will also set the framework for the orchestra to make a significant contribution to Australian engagement in the Asian Century through culture and people-to-people diplomacy.

The Sydney Symphony's 2012 China Tour was made possible thanks to the support of the Australian Government through the Department of Foreign Affairs and Trade and corporate organisations. Touring sponsors played an integral role, with long-term partners Xstrata Coal, Tianda and Sydney Conservatorium of Music using the concerts to showcase Australian excellence and as an opportunity to develop closer commercial relationships.

THE TOUR PROGRAM SCHEDULE WAS AS FOLLOWS:

WEDNESDAY 17 OCTOBER

**TIANJIN, TIANJIN
GRAND THEATRE**

FRIDAY 19 OCTOBER

**BEIJING, NATIONAL
CENTRE FOR THE
PERFORMING ARTS**

SUNDAY 21 OCTOBER

**GUANGZHOU,
GUANGZHOU
OPERA HOUSE**

TUESDAY 23 OCTOBER

**WUHAN, WUHAN
QINTAI CONCERT HALL**

WEDNESDAY 24 OCTOBER

**SHANGHAI, ORIENTAL
ARTS CENTRE**

FRIDAY 26 OCTOBER

**QINGDAO, QINGDAO
GRAND THEATRE**

**THE CHINA TOUR
WAS ANOTHER
DEMONSTRATION OF
THE ORCHESTRA'S
POSITION AS ONE
OF AUSTRALIA'S
LEADING CULTURAL
INSTITUTIONS.**

Regional and Interstate Touring Summary

The following table summarises all regional and interstate activity conducted by the Sydney Symphony in 2012.

10 MARCH Free outdoor concert, <i>Parramatta Park</i>	26 APRIL Fellowship, <i>School Concerts, Nowra</i>	30 MAY Sydney Symphony/Sinfonia <i>Regional Tour, Taree</i>	15-17 JUNE Playerlink, <i>Albury</i>
10 MARCH Fellowship concert, <i>Goulburn</i>	27 APRIL Fellowship concert, <i>Nowra</i>	31 MAY Sydney Symphony/Sinfonia <i>School Concerts, Taree</i>	30 AUGUST Brass Tour, <i>Armidale</i>
11 MARCH Fellowship concert, <i>Berry</i>	29 MAY Sydney Symphony/Sinfonia <i>Regional Tour, Grafton</i>	1 JUNE Sydney Symphony/Sinfonia <i>Regional Tour, Newcastle School Concerts, Newcastle</i>	31 AUGUST Brass Tour, <i>Port Macquarie</i>
13 APRIL Sydney Symphony, Mozart, <i>Orange</i>	30 MAY Sydney Symphony/Sinfonia <i>School Concerts, Grafton</i>	2 JUNE Sydney Symphony/Sinfonia <i>Community Orchestra Workshop, Muswellbrook/Singleton</i>	1 SEPTEMBER Brass Tour, <i>Grafton</i>
			1 SEPTEMBER Sydney Symphony, Mozart <i>Chatswood</i>

COMMUNITY ACCESS

Below: Violinist Sun Yi, originally from Shanghai, rehearses with the Sydney Symphony in his home town



Community performances for health and wellbeing

The Sydney Symphony continued its award-winning music4health program, providing performances to patients in aged care centres and working with people with disabilities in various institutions across the Sydney metropolitan area. A practical manifestation of the health industry’s recognition of the therapeutic power of music, the program provides entertainment and a deep level of engagement for people with health, aged care and disability needs who have little or no access to live music.

In 2012, four *music4health* visits were made to a range of audiences. As part of the initiative of the Australian Music Therapy Association and ‘Music-Play for Life’ (a program of the Music Council of Australia), musicians performed at the Montefiore aged care facility in Randwick for a group of 150 residents. The success of the event saw the Sydney Symphony perform an additional recital at Montefiore’s Hunters Hill campus.

In conjunction with the Autism Advisory and Support Service, musicians engaged with 400 children with autism, cerebral palsy and Down syndrome as well as their carers and families, in a concert that saw lots of children take to the stage and enthusiastically perform alongside our musicians.

Sydney Symphony also visited the Powerhouse Museum, performing with the in-house musicians of ThinkSpace, the Museum’s digital learning centre that provides music workshops to adults with disabilities. The performance was part of the NSW Government’s month-long campaign ‘Don’t DIS my ABILITY’.

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 2012 the concert attracted an audience of 35,000. The Sydney Symphony also performed at Parramatta Park to an audience of 4,500 people.

Webcasting

In 2012, the Sydney Symphony’s webcasting activity continued, in collaboration with Telstra BigPond and ABC Classic FM, with six concerts being streamed live and made available free on demand through BigPond TV. These can be viewed at <http://bigpondmusic.com/sydneysymphony> and are also available on the SSO 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.

“THE CONTINUAL AND AUDIBLE CHEERING OF THE CHILDREN SHOWED HOW MUSIC CAN CUT THROUGH THEIR CONDITION. THE MUSIC’S ENCHANTING QUALITIES BROUGHT COUNTLESS SMILES TO [THEIR] FACES...IT WAS AN INSPIRING DAY.”

Mr Nick Lalich MP, Member for Cabramatta.

Philanthropy Report

In 2012, patrons of the Sydney Symphony facilitated many special initiatives for the orchestra.

Gagliano & Pressenda

Through a series of donations to the Instrument Fund, the orchestra was able to acquire two outstanding violins to support the quality of sound in the string section. These were a GF Pressenda violin made in Turin in 1845 and a Gagliano violin made in Naples in 1769. The Pressenda is being played by Marianne Broadfoot and the Gagliano by Associate Concertmaster, Sun Yi. These new instruments, the ninth and tenth instruments purchased by the Sydney Symphony, form a collection that is capable of producing great beauty and richness of sound – creating a string section that is far greater than the sum of its parts. The Instrument Fund, which is funded entirely by donors, ensures these instruments remain on the concert platform where they belong, and at the same time strengthens the financial position of the Sydney Symphony.

Joan Mackenzie
Memorial Scholarship

In May 2012, the Sydney Symphony community was saddened by the death of Mrs Joan Mackenzie – one of its greatest advocates and life-long friends. Through a generous bequest left to the orchestra by Joan and the matching of that gift by Joan’s nephew Gavin Solomon and his wife Catherine Solomon,

the orchestra was honoured to inaugurate the Joan Mackenzie Memorial Scholarship. This is an annual award covering all travel expenses and private lessons for an outstanding applicant to the SSO’s Sinfonia mentoring orchestra.

Sydney Symphony Vanguard

In March 2012, the Sydney Symphony Vanguard was launched at the Sydney Opera House with great fanfare and a raised eyebrow or two! The brainchild of a group of gen-x Sydney movers and shakers, Vanguard is a membership program, professional network, social group and succession plan – all in one. Responding to the needs of its members, the steering group has created an opportunity to experience the excitement of live classical music performances – in a shorter format, usually with a twist – and with the great benefit of meeting and getting to know members of the SSO. With an expanding member base and growing awareness and interest in the incredible benefits the orchestra returns to its communities, Vanguard is about harnessing energy and passion and demonstrating the impact a member can make by becoming a donor of this flagship cultural institution.

Maestro’s Circle

The Maestro’s Circle continued to support the special projects of Mr Vladamir Ashkenazy which included special guest performances from internationally acclaimed artists. In 2012 Sydney Symphony audiences were enthralled by the March performances

with visiting guest violinist, Anne-Sophie Mutter. Visiting Australia for the first time, Ms Mutter joked with media that she now could not understand ‘what took me so long!’ Her performances of the Beethoven Violin Concerto were a highlight of a stunning year celebrating the orchestra’s 80th Anniversary. What is not well known is that Anne-Sophie’s concerts in Sydney were made possible by the dedicated support of a group of patrons – the Maestro’s Circle. Since 2009, members of the Maestro’s Circle have contributed more than \$2 million to support the great artistic initiatives of the ‘Ashkenazy era’. We owe the members a great deal of thanks – for these, without doubt, were performances that will be remembered for a lifetime.

Giving Back

In 2012, the Sydney Symphony was privileged to be able to support the work of 54 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 \$12,000 of in-kind assistance to these important organisations.

Volunteers

In 2012, Sydney Symphony volunteers contributed 361 hours of work in the areas of education, marketing, box office, philanthropy and administration. This represents a cost saving of approximately \$16,000 to the Orchestra, and the Sydney Symphony offers its grateful thanks to all volunteers for their generous contributions.

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ENERGY & PASSION

Nacho Pop with the Sydney Symphony Fellows at the Sydney Symphony Vanguard launch at the Sydney Opera House

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