



sydney symphony
orchestra

David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

Impact Report

2017





- The SSO reached more than 650,000 students in 3,000 schools in every Australian state and territory in 2017.



Percussionist Timothy Constable performs in the schools concert Machine Music. Credit: Tim Walsh.

Contents

4	2017 At A Glance
6	Our Growing Community
8	Chair's Report
11	CEO'S Report
15	Artistic Overview
18	Performance Locations
24	The Orchestra
28	Developing Future Leaders
32	Learning and Engagement
38	10-Year Financial Trends
39	2017 Key Results
40	Thank you!
44	Salute





Former Sydney Symphony Orchestra Assistant Conductor Jessica Cottis returns to lead the 2017 Symphony Under the Stars at Parramatta Park. Credit: Jamie Williams.

2017

At a Glance

66%

OF REVENUE
SELF-GENERATED



8,500

DONORS

57,200

FREE ATTENDEES



270

PERFORMANCES IN
AUSTRALIA AND CHINA

443

JOBS PROVIDED
BY THE SSO

 = 10 PEOPLE

CONDUCTORS



SOLOISTS



MUSICIANS



STAFF



4 world premieres

OF NEW AUSTRALIAN
WORKS COMMISSIONED
BY THE SSO

58

TOTAL BROADCASTS

2,200

STUDENT RUSH
TICKETS ISSUED

\$21.5m

IN BOX OFFICE REVENUE

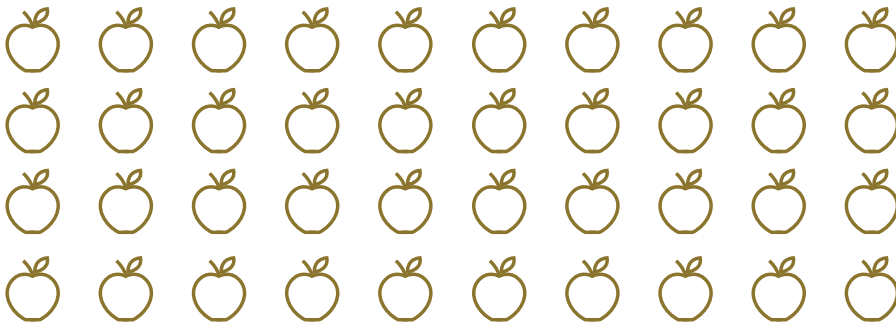
650,000

PRIMARY STUDENTS ACROSS
THE COUNTRY WATCH THE
BUSH CONCERT LIVESTREAM



40 NSW teachers

TRAINED IN MUSIC THROUGH
THE TUNED-UP!™ PROGRAM

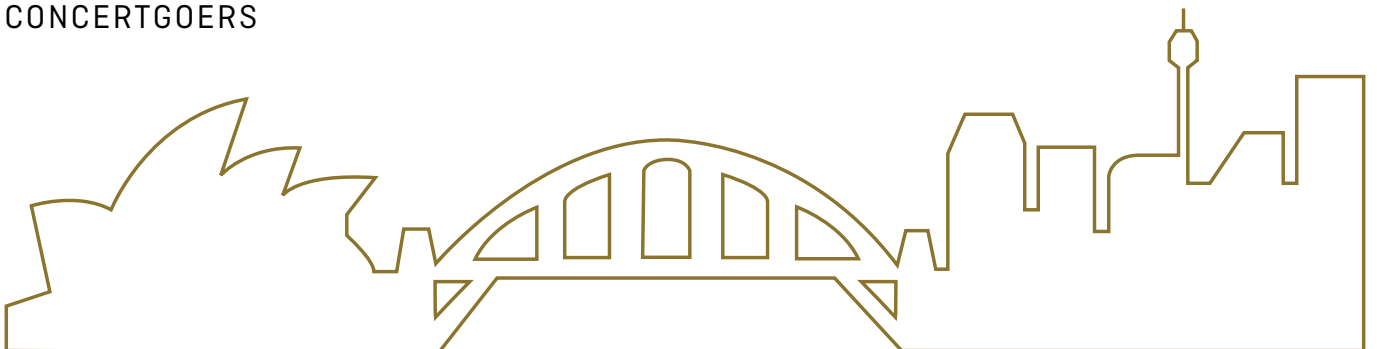


23,600

STUDENT ATTENDEES

277,000

CONCERTGOERS



2017

Our Growing Community

3,700,000

WEBSITE PAGE VIEWS

INCREASE OF 50%

**55,000**

STAY TUNED SUBSCRIBERS

INCREASE OF 25%

**3,250**ONLINE VIEWS OF OUR
TEACHER RESOURCE PACKS**3,500,000**

YOUTUBE VIEWS

INCREASE OF 36%

**15,000**

INSTAGRAM FOLLOWERS

INCREASE OF 46%

**1,900**ONLINE STORIES
AND MENTIONS**1,100,000**

WEBSITE SESSIONS

INCREASE OF 39%

**10,000**

TWITTER FOLLOWERS

INCREASE OF 4%

**1,000**PRINT STORIES
AND MENTIONS**62,000**

FACEBOOK FOLLOWERS

INCREASE OF 14%

**9,200**ONLINE ENGAGEMENTS WITH
OUR YOUNG AMBASSADORS**225**RADIO & TV STORIES
AND MENTIONS



A child is captivated by a demonstration in the Kids Activity Zone before a family concert. Credit: Christie Brewster.

2017

Chair's Report

Terrey Arcus AM



2017 was a year of growth and change for the Sydney Symphony Orchestra, full of memorable moments. As Australia's flagship orchestra, we undertook a major tour to China in support of the Federal Government's diplomatic efforts to mark the 45th anniversary of Australia-China relations. We performed sold-out concerts in Beijing and Shanghai, gave masterclasses at the Shanghai Orchestra Academy, and auditioned dozens of Chinese musicians in order to select three to undertake a musical cultural exchange to the Sydney Symphony Orchestra.

We were delighted to announce that our Chief Conductor and Artistic Director, David Robertson, extended his contract until the end of 2019, prolonging our successful artistic partnership with one of today's truly accomplished and inspiring podium leaders.

In our iconic home, the Sydney Opera House Concert Hall, we welcomed a host of leading international soloists and guest conductors who joined our exceptional Sydney Symphony Orchestra musicians to craft unforgettable musical experiences.

- **Our work was made possible under our Tripartite Agreement with the Australian government through the Australia Council for the Arts, and the New South Wales Government through Arts NSW. On behalf of the Board and the entire company, I thank them for their ongoing and invaluable support.**

Our work was once again made possible through the assistance provided under our Tripartite Agreement with the Australian government through the Australia Council for the Arts, and the New South Wales Government through Create Arts NSW. On behalf of the Board and the entire company, I thank them for their ongoing and invaluable support.

We farewelled our dedicated Managing Director of eight years, Rory Jeffes, and welcomed home a talented Australian expatriate, Emma Dunch, as our new Chief Executive Officer. Dr John Vallance joined our Board of Directors, and our entire organisation worked tirelessly on the international search for a new executive leader. To my fellow Board Members and all our Sydney Symphony Orchestra family, please accept my sincere thanks for your dedication and support in 2017.

In a year of change, we succeeded in managing our affairs prudently while delivering extraordinary musical performances, important education programs, and expanded audiences. Through diligent effort and the continuing support of our loyal donor base, the company recorded an operating surplus of \$184,083.

As I write, we are deep in planning for the acoustic renovations to the Sydney Opera House Concert Hall that will begin in January 2020 and continue throughout 2021. Ever since the Concert Hall opened in 1973, generations of Sydney Symphony Orchestra musicians, directors, staff, chief conductors and audiences have pressed for a world-class acoustic inside that could match the world-class exterior of our famous home. Now, with visionary leadership and extraordinary financial support from the New South Wales Government, the forthcoming Sydney Opera House renovations will at last deliver the sound quality that architect Jörn Utzon always dreamed of. Operating through this period will represent a financial challenge for the SSO that can only be met through the support of our Tripartite Government Partners, our continuing patrons and sponsors, as well as our loyal concert attendees. We will announce our full plans around this exciting project in mid-2018.

Thank you again for your support in 2017, and I look forward to welcoming you to our extraordinary concerts, education activities and community programs in 2018.



Terrey Arcus AM
Chairman

2017 Board of Directors



Terrey Arcus AM



Rory Jeffes



Andrew Baxter



Ewen Crouch AM



Jennifer Hoy



Catherine Hewgill



David Livingstone



**The Hon. Justice
AJ Meagher**



Karen Moses



Dr John Vallance



Emma Dunch re-signs the SSO's MOU with Beijing's National Centre for the Performing Arts. Credit: Daniela Testa.

2017

CEO's Report

Emma Dunch



I am honoured and delighted to join the Sydney Symphony Orchestra as its new Chief Executive Officer. It is a tremendous joy to return to my home city—and to the orchestra that I have loved and supported since childhood—after nearly 20 years abroad. I am very grateful for the warm welcome that I and my family have received.

During my years overseas, I served many different orchestras and learned first-hand how well music and musicians can promote cross-cultural understanding in our increasingly fractured world. Music is a universal language that transcends politics, geography, cultures and socioeconomic circumstances, and I believe passionately that what we do is a joy to be shared as widely as possible, through every possible channel.

- **Music is a universal language and I believe passionately that what we do is a joy to be shared as widely as possible, through every possible channel.**

After 20 years spent listening to international orchestras performing in New York's Carnegie Hall, I can say with authority that our Sydney Symphony Orchestra is an absolutely world-class musical ensemble that can compete with the best orchestras in the world and whose musicians could just as easily populate the ranks of the New York Philharmonic, the Berlin Philharmonic, or the London Symphony Orchestra.

Indeed, we have recruited musicians to Australia from these ensembles and the fact that these global musical citizens choose to live here and perform in Australia's flagship orchestra is a great joy to me and so many others. Every world-class city deserves a world-class orchestra, and all Sydneysiders can be proud of our "Olympic athletes of music" who call our wonderful city home.

2017

- **“This livestreamed ‘virtual excursion’ was a brilliant initiative, and listening to the SSO, a world-class orchestra, for free, was icing on the cake! We are a rural, isolated school. It would be great if this was a regular event. Two thumbs up!”**

Participating Teacher, SSO livestream pilot

2017 was a year of both achievement and change for the Sydney Symphony Orchestra. We extended our international cultural diplomacy in partnership with the Australian Federal Government, lending our support to global celebrations of the 45th anniversary of Australia-China diplomatic relations with events and performances in Shanghai and Beijing under the baton of Chief Conductor and Artistic Director David Robertson. My first official duty as CEO Designate was to join Australian and Chinese diplomats to sign a new Sydney Symphony Orchestra Memorandum of Understanding with the National Centre for the Performing Arts in Beijing. This agreement extends our already successful cultural partnership of musical and educational exchange until 2020.

We were also delighted to announce that Chief Conductor and Artistic Director David Robertson extended his contract, ensuring that his wonderful music-making and artistry will be with us for several years to come. Maestro Robertson led unforgettable performances over 10 weeks and showed us repeatedly why he is internationally acclaimed on the podium.

We celebrated the Sydney Symphony's 85th anniversary with our first foray into national live-streaming of a

Sydney Symphony Orchestra concert. In October—under the auspices of Federal Minister for Education and Training, Senator the Honorable Simon Birmingham, and in partnership with Music Australia, the Seymour Centre, the NSW Department of Education Arts Unit and more than 3,000 schools across the country—we livestreamed *The Bush Concert* to 650,000 students in every state and territory for “Music: Count Us In” Day. This pilot project reached three times as many young people on a single afternoon as can experience our performances at the Sydney Opera House in an entire year. With the successful pilot effort behind us, “Music: Count Us In” Day will become an annual event from 2018.

At home in the Sydney Opera House Concert Hall, David Robertson opened the season partnering with powerhouse Russian violinist Maxim Vengerov, and Chinese composer Tan Dun conducted his own *Nu Shu: The Secret Songs of Women* for Lunar New Year. Our Principal Oboe, Diana Doherty, gave the world premiere of Australian composer Nigel Westlake's oboe concerto, a Sydney Symphony Orchestra commission, and later performed it on tour in China to a rapturous overseas reception. Simone Young returned and Vladimir Ashkenazy offered a gripping Shostakovich festival.



Barry Conrad engages young audiences at The Bush Concert Schools' Concert and 2017 livestream pilot. Credit: Tim Walsh.

With artists of this strength and international calibre, our Sydney Symphony Orchestra family grew markedly. Paid occupancy increased to 82% and we learned that one-third of subscribers have been attending for over a decade. 36,000 people joined us for free outdoor summer concerts in The Domain and Parramatta Park and more than 6,500 people made generous donations to support our programs. Thank you for sharing our love of music.

As we turn towards an exciting future, I salute my predecessor, Rory Jeffes, who served as Managing Director for eight years. His astute leadership included establishing the Sydney Symphony Orchestra as a leading Australian cultural ambassador to China across five tours in recent years.

I am also deeply grateful for the hard work of the Sydney Symphony Orchestra's dedicated Board of Directors, who lent a steady hand during a year of change under the wise guidance of Chairman Terrey Arcus AM. The Board's leadership, vision and commitment to sharing great music with the widest possible audiences, combined with their business acumen, allowed the Sydney Symphony Orchestra to deliver both artistic excellence and an operating surplus in 2017.

Finally, I commend to you the 100 outstanding musicians who collaborate each week in our Sydney Symphony Orchestra. You know them from the concert hall stage—but they also play in hospitals and schools, in jails and community centres. This work is largely unheralded, but equally impactful, and I am honoured to serve such extraordinary musical citizens and to lead our collective celebration of their community impact.

Thank you for being part of our Sydney Symphony Orchestra family in 2017, and we look forward to welcoming you in 2018.

Emma Dunch
Chief Executive Officer



Midori performs with the SSO in Beijing. Credit: Daniela Testa.

2017

Artistic Overview

When Russian violin legend Maxim Vengerov opened the 2017 season with the Brahms Violin Concerto, a reviewer for *The Australian* newspaper said the performance “exceeded all expectations”. This sentiment echoed throughout David Robertson’s fourth season as Chief Conductor and Artistic Director, as the SSO’s musicians excelled in dazzling performances and virtuosity, week after week.

It was a season punctuated by memorable performances: from the Australian debut of young Russian superstar pianist Daniil Trifonov, to sold-out performances of the Bach Cello Suites by Pieter Wispelwey and the grand vocal finale of Bartok’s *Bluebeard’s Castle*.

- **Virtuosity was abundant in 2017, with solo performances by our own incredible musicians, along with some of the world’s biggest classical music names.**

New Australian works were a focus in 2017, highlighting the colour and diversity of our country’s contemporary orchestral scene. The SSO gave the world premiere of a thrilling new oboe concerto by Nigel Westlake, a composer with a long history with the orchestra, who was commissioned to write *Spirit of the Wild* for Principal Oboe Diana Doherty. Not only was its Asia-Pacific premiere performed on our China tour, but it was recorded for future release because it is an important contribution to the Australian oeuvre.

Young Australian composers, James Hullick, Kate Neal and Erkki Veltheim were commissioned to write new works for world premiere performances in the wonderfully gritty surrounds of Carriageworks in inner-city Sydney, in programs curated by our Artist-in-Residence Brett Dean.



Kate Miller-Heidke on stage with the SSO as part of the Kaleidoscope series. Credit: Christie Brewster.

■ The Kaleidoscope series set the spotlight firmly on Australian female singer-songwriters.

The strength of the SSO's international relationships was marked by several co-commissioning projects with international orchestras and music festivals: Australian composer Carl Vine's *Five Hallucinations for trombone and orchestra*, Hungarian composer Péter Eötvös's *Halleluja – Oratorium balbulum*, a work that reflects on the post-9/11 world, and American composer Steven Mackey's *Mnemosyne's Pool*, were all made possible through the support of our international partners, as well as our dedicated donors.

The Kaleidoscope series set the spotlight firmly on Australian female singer-songwriters, with Katie Noonan and her trio Elixir, Kate Miller-Heidke and Megan Washington each bringing their original material to the platform. Noonan's concerts had an added multi-media dimension with Australia's 'poet laureate' Michael Leunig creating moving live illustrations on stage, which unfolded on a screen above the orchestra.

Former Principal Conductor Vladimir Ashkenazy returned to present a two-week tribute to the great Russian

composer Shostakovich with young Chinese-Australian violinist Ray Chen and cellist Daniel Müller-Schott. Sydney-native Simone Young also returned to conduct Bruckner's Fifth Symphony, bringing forth a magnificent sound from the orchestra.

Many of the Sydney Symphony Orchestra artists gave solo performances, including Andrew Haveron, Umberto Clerici, Roger Benedict, Francesco Celata and Louise Johnson. In his Australian debut, firebrand Russian pianist Daniil Trifonov performed Rachmaninoff's First Piano Concerto. Japanese-born American violinist Midori joined David Robertson and the orchestra for performances of Tchaikovsky's Violin Concerto in Beijing and Shanghai on our fifth tour to China.

We were proud to give the first Australian performances in almost 20 years of Debussy's spellbinding opera *Pelléas et Mélisande*, which according to *The Australian* newspaper's Murry Black was well worth the wait. "... hauntingly beautiful, this performance of *Pelléas et Mélisande* was one I'll remember for the rest of my days."

2017 was particularly strong on the vocal front, with celebrated American mezzo-soprano Michelle DeYoung performing in *Belshazzar's Feast* with the Sydney Philharmonia Choirs and Tasmanian Symphony Orchestra Chorus, and in Bartók's one-act opera *Bluebeard's Castle*. Earlier in the season, we were privileged to enjoy the incredible voice of Susan Graham in Mahler's Third Symphony and Ravel's *Shéhérazade*.

Bringing music to young people continues to be an artistic priority and our family concerts saw parents and children fill the Northern Foyer of the Sydney Opera House to participate in interactive music activities prior to the performances in a Kids Activity Zone. This fun series saw the orchestra don football jerseys to play famous orchestral music used in sport, perform the popular *Carnival of the Animals* narrated by TV personality Richard Morecroft in another, and evoke the sounds of the Australian bush in the musical adaptation of *The Bush Concert*, a book by Australian author Helga Visser.

Highlights of our popular music season included three sold-out concerts with Broadway star Lea Salonga at the Sydney Opera House, which also toured and was co-presented in Melbourne. Ahead of the 2017 season we had been planning to stage a show to mark the 30th anniversary of George Michael's album *Faith*. After his unexpected and tragic passing, what was intended to be a celebration of the album quickly turned in to a celebration of his life. Some of the country's best performers were cast to tell his story, through the lens of his wonderful music.

Many people are introduced to classical music at the movies, so it came as no surprise that film presentations with live score were incredibly popular in 2017. A record-breaking six sold-out performances of *Harry Potter and the Philosopher's Stone* were followed by five sold-out performances of *Harry Potter and the Chamber of Secrets*. The screening of *La La Land in Concert*, was also a huge success with the film's Oscar winning composer Justin Hurwitz travelling to Sydney to conduct the four sold-out performances.

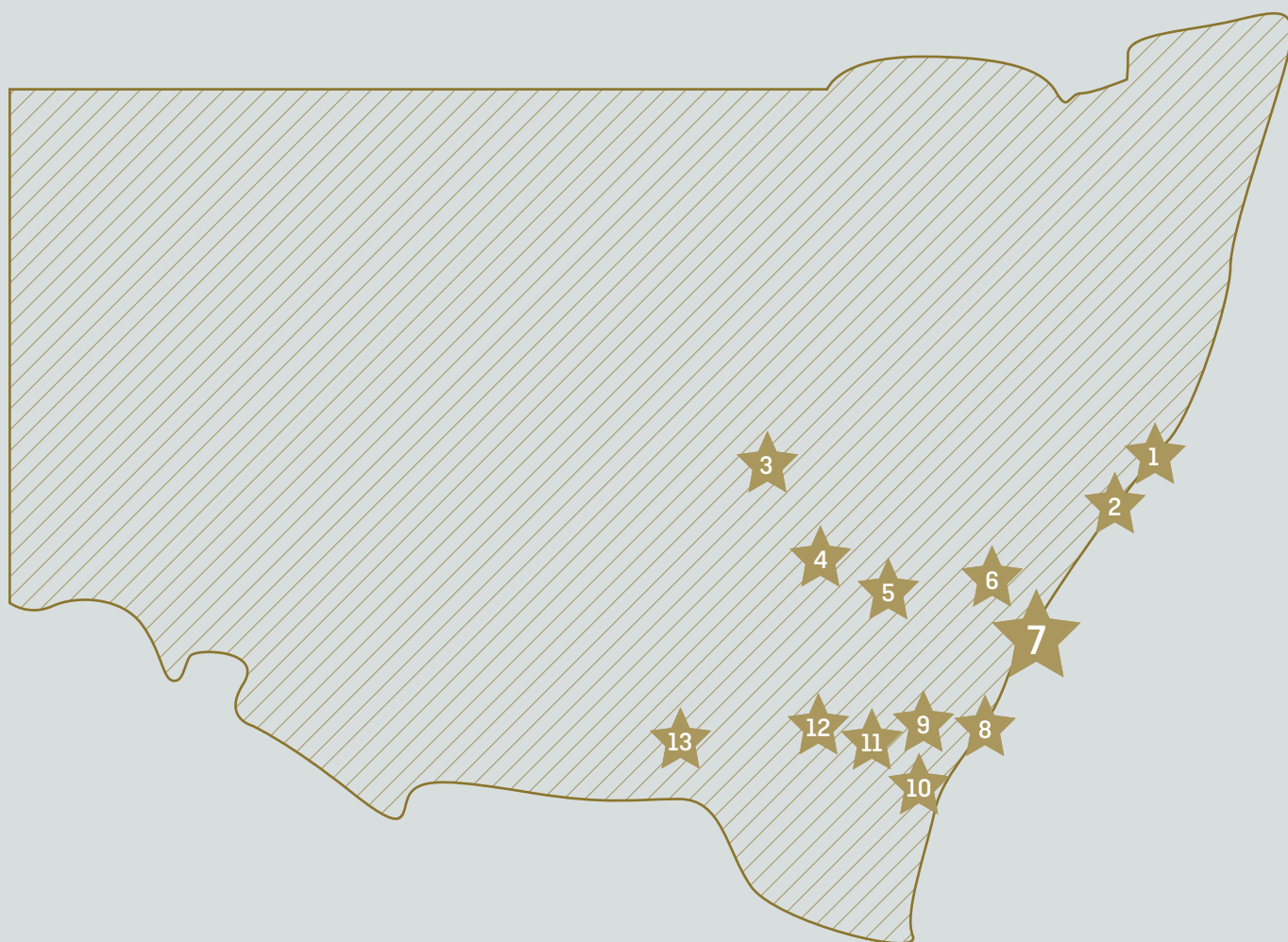
■ **Our film concerts were a huge success with 15 sold-out performances.**



Lea Salonga performs with the Sydney Symphony Orchestra. Credit: Robert Catto.



Performance Locations



1. TAREE
2. NEWCASTLE

3. DUBBO
4. ORANGE
5. BATHURST

6. PARRAMATTA
PARRAMATTA PARK
PARRAMATTA RIVERSIDE
THEATRES

7. **SYDNEY**
SYDNEY OPERA HOUSE
CITY RECITAL HALL
CARRIAGEWORKS
THE DOMAIN
SEYMOUR CENTRE

8. WOLLONGONG
9. BELLAWONGARAH
10. ILLAROO
11. GOULBURN
12. NOWRA
13. WAGGA WAGGA

David Robertson

Chief Conductor and Artistic Director

"The artistic riches of 2017 confirmed yet again the virtuosity and ambition of the musicians of Sydney Symphony Orchestra. I'm delighted that during my fourth year as Chief Conductor and Artistic Director of the SSO we announced a one-year extension of our partnership to the end of 2019.

I'm grateful to the musicians of the SSO and the Sydney community for so warmly welcoming me to the podium at this great institution for another year and can hardly wait to see what we will achieve together."





Diana Doherty

Principal Oboe

"The world premiere performances of Nigel Westlake's concerto Spirit of the Wild were a highlight of my life. It was a celebration of endeavour, a joyful sum of the many parts that come together to give life to something new, resonant and meaningful. Working closely with Nigel and performing with the wonderful support of the SSO and David Robertson are things I will forever gratefully treasure."



Nick Byrne

Trombone

"The Playlist series is a great platform where audiences enjoy an intimate insight into what motivates and inspires the musicians. To be able to present my own personal musical offering to my colleagues and public alike, in an informal and celebratory setting, was a real creative highlight for me and one of the most exciting and revealing experiences I have had since joining SSO."





2017

The Orchestra



David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director
Supported by Emirates



Andrew Haveron
Concertmaster
Vicki Olsson Chair



Toby Thatcher
Assistant Conductor supported by
Premier Partner Credit Suisse,
Rachel & Geoffrey O'Connor &
Symphony Services International



Brett Dean
Artist in Residence
Supported by Geoff Ainsworth AM and
Johanna Featherstone

First Violins



Sun Yi
Associate
Concertmaster



Kirsten Williams
Associate
Concertmaster



Lerida Delbridge
Assistant
Concertmaster



Fiona Ziegler
Assistant
Concertmaster



Jenny Booth



Brielle Clapson



Sophie Cole



Amber Davis



Claire Herrick



Georges Lentz



Nicola Lewis



Emily Long



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler



Kirsty Hilton
Principal



Marina Marsden
Principal

Second Violins



Marianne Broadfoot
Associate Principal



Emma Jezek
Assistant
Principal



Victoria Bihun



Rebecca Gill



Emma Hayes



Shuti Huang



Monique Irik



Wendy Kong



Stan W Kornel

Violas



Benjamin Li



Nicole Masters



Maja Verunica



Roger Benedict
Principal



Tobias Breider
Principal



Anne Louise Comerford
Associate
Principal



Justin Williams
Assistant
Principal



Sandro Costantino



Rosemary Curtin

Violas**Jane Hazelwood****Graham Hennings****Stuart Johnson****Justine Marsden****Felicity Tsai****Amanda Verner****Leonid Volovelsky****Cellos****Umberto Clerici**
Principal**Catherine Hewgill**
Principal**Edward King**
Associate
Principal**Leah Lynn**
Assistant
Principal**Kristy Conrau****Fenella Gill****Timothy Nankervis****Elizabeth Neville****Christopher Pidcock****Adrian Wallis****David Wickham****Double Basses****Kees Boersma**
Principal**Alex Henery**
Principal**Neil Brawley**
Principal
Emeritus**David Campbell****Steven Larson****Richard Lynn****Jaan Pallandi****Benjamin Ward****Louise Johnson**
Principal**Harp****Flutes****Emma Sholl**
Associate
Principal**Carolyn Harris****Rosamund Plummer**
Principal**Diana Doherty**
Principal**Shefali Pryor**
Associate
Principal**David Papp****Alexandre Oguey**
Principal**Francesco Celata**
Associate
Principal**Christopher Tingay****Flutes****Emma Sholl**
Associate
Principal**Carolyn Harris****Rosamund Plummer**
Principal**Diana Doherty**
Principal**Shefali Pryor**
Associate
Principal**David Papp****Alexandre Oguey**
Principal**Francesco Celata**
Associate
Principal**Christopher Tingay****Bass Clarinet****Craig Wernicke**
Principal**Todd Gibson-Cornish**
Principal**Matthew Wilkie**
Principal
Emeritus**Fiona McNamara****Noriko Shimada**
Principal**Ben Jacks**
Principal**Robert Johnson**
Principal**Geoffrey O'Reilly**
Principal 3rd**Euan Harvey****Bassoons****Matthew Wilkie**
Principal
Emeritus**Fiona McNamara****Noriko Shimada**
Principal**Ben Jacks**
Principal**Robert Johnson**
Principal**Geoffrey O'Reilly**
Principal 3rd**Euan Harvey****Trumpets****Marnie Sebire****Rachel Silver****David Elton**
Principal**Paul Goodchild**
Associate
Principal**Anthony Heinrichs****Yosuke Matsui****Ronald Prussing**
Principal**Scott Kinmont**
Associate
Principal**Nick Byrne****Bass Trombone****Christopher Harris**
Principal**Steve Rossé**
Principal**Richard Miller**
Principal**Mark Robinson**
Assistant
Principal Timpani/
Tutti Percussion**Rebecca Lagos**
Principal**Timothy Constable****Percussion****Rebecca Lagos**
Principal**Timothy Constable**

ARTISTIC OVERVIEW

*"[Yuja] Wang...played the
Beethoven Piano Concerto No.1
with scintillating energy
and fireworks."*

The Daily Telegraph

**"The SSO is an outfit that
can handle these epic
works as well as any
orchestra in the world."**

The Daily Telegraph

*"Winner of the 2011 Tchaikovsky
Competition in Moscow,
[Daniil Trifonov has] been
acclaimed by Martha Argerich
as "having everything and
more" and lauded by critics Alex
Ross and Norman Lebrecht.
Having now heard him perform
Rachmaninoff's youthful
Piano Concerto No 1 (1892)
with the Sydney Symphony
Orchestra, I can only agree
with the superlative praise."*

The Australian



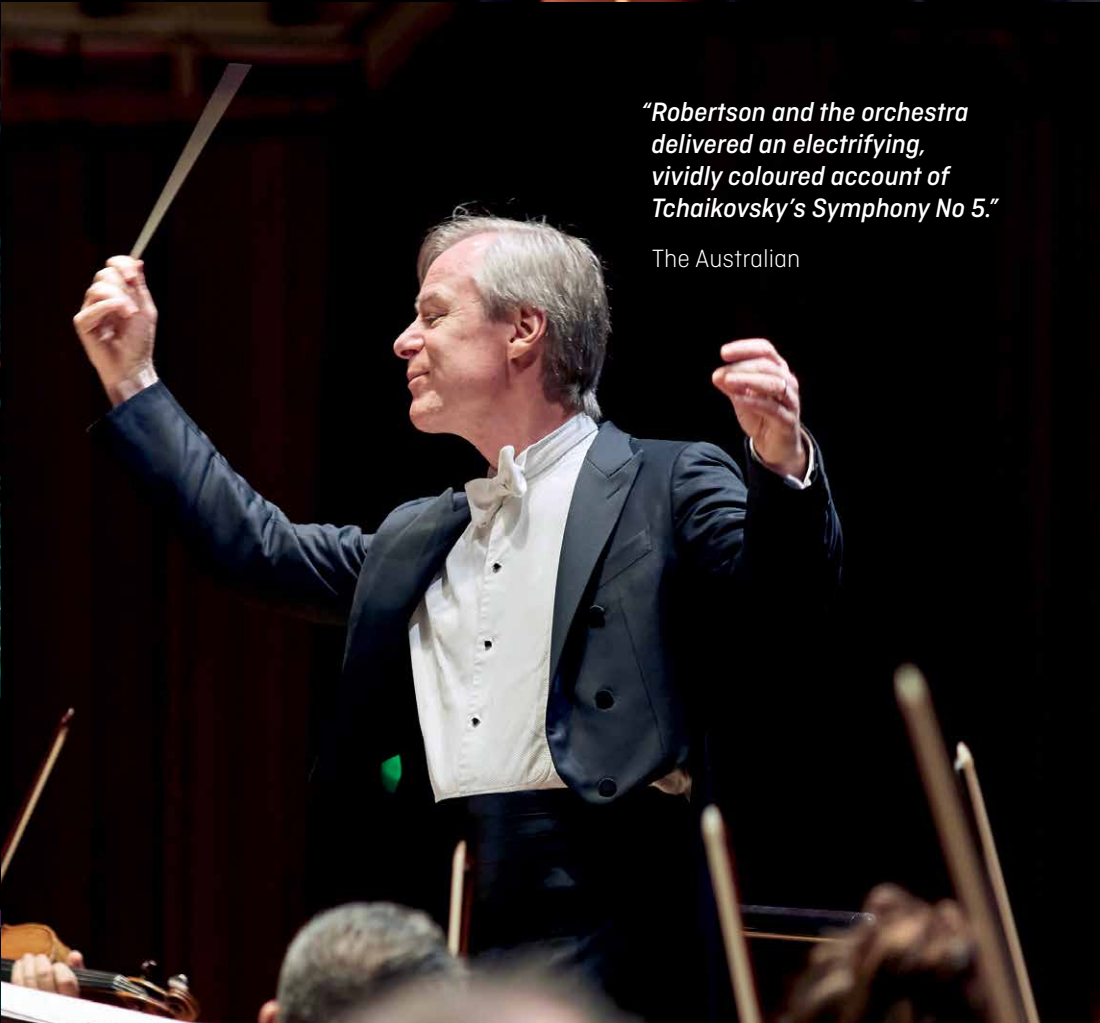
"Mahler's Third Symphony is always memorable. But what conductor David Robertson, the SSO, American mezzo Susan Graham, the women's voices of Sydney Philharmonia and the Sydney Children's Choir collectively achieved was special even within the pantheon of Mahler memorability."

The Sydney Morning Herald



"Robertson and the orchestra delivered an electrifying, vividly coloured account of Tchaikovsky's Symphony No 5."

The Australian



2017

Developing Future Leaders

In 2017, the Sydney Symphony Orchestra's world-renowned Fellowship program entered its 17th year. A year-long orchestral "apprenticeship", the Fellowship gives the best and brightest emerging musical talent from across the country the chance to take a vital step towards a professional position by offering training, mentorship and the opportunity to perform regularly alongside SSO musicians.



"The mentoring I received was invaluable. You can't really get this from studying a university music degree. The Fellowship allows you to act like a member of the orchestra, so you get a taste for it that you can't get from studying at university. There is no other way to get this other than doing a program like the Fellowship."

Sami Butler, 2017 Percussion Fellow

"I loved the Fellowship so much. It's such a good stepping stone from study to getting your foot into the professional orchestral world. Sydney Symphony Orchestra is such a good orchestra to work with. I'd do this forever if I could – I'd be a full-time Fellow!"

Jenna Smith, 2017 Trumpet Fellow



"Alumni from our Fellowship Program can be found in all the major Australian orchestras and in international ensembles. Wherever they live and work, I know they wear their SSO badge with pride, safe in the knowledge that they received some of the best training and mentoring available to emerging professional musicians."

Roger Benedict, Artistic Director

"The Fellowship is a great training ground. As a Fellow, you play a lot of chamber music, which is central to being a great orchestral musician and something I really benefited from."

Alanna Jones, 2017 Double Bass Fellow

- **Chinese-born Horn Fellow**
Alice Yang was selected to participate in the Australian Embassy Beijing's *45 Stories* project to celebrate the 45th anniversary of Australia-China diplomatic relations.





Fellows Bridget O'Donnell and Alanna Jones visit the Great Wall of China.

In 2017, 15 young musicians took up their Fellowship posts and under the guidance of Fellowship Artistic Director and Principal Viola, Roger Benedict, each Fellow performed in at least five main programs with the Orchestra.

A unique element of the Fellowship program, and one that delivers exceptional learning and professional development outcomes for the next generation of young musicians, is the personalised tuition they receive from some of the world's best classical soloists.

In 2017, visiting soloists Ray Chen (violin), Michael Mulcahy (trombone) and Pieter Wispelwey (cello) took time from their performance schedules to hold masterclasses with the Fellows on different aspects of chamber repertoire and technique.

The Sydney Symphony Orchestra Fellows also presented their own chamber music program of 16 concerts to an eager audience of more than 2,397 people in Sydney, Taree, Nowra and Goulburn.

The Fellows also have a long history of working with the community, and for many of the young musicians, this is one of the most rewarding aspects of the program. In 2017, the inmates at South Coast Correctional Centre were among a further 349 people who enjoyed the Fellows' performances at a variety of community outreach concerts.

All of the Fellows toured regional NSW with the Sydney Symphony Orchestra, performing concerts in Orange, Bathurst and Dubbo, and several toured Beijing and Shanghai on the Orchestra's fifth tour to China.

"As a member of the Sydney Symphony Orchestra Fellowship, I experience many 'pinch yourself' moments," Alice Yang, Horn Fellow, explained in the *45 Stories* project. "But nothing has quite compared to performing in China, my country of birth."

The Fellowship program is supported by many of Sydney Symphony Orchestra's patrons, whose philanthropic support for the Fellows' Chairs is vital in ensuring this incredible development opportunity for the next generation can continue. Thank you!

2017

Learning & Engagement

- Numerous local and international studies show that music develops students' ability to listen, and regular music education has positive impacts on children's academic achievement and motivation.

SSO Director of Learning and Engagement, Linda Lorenza



Associate Principal Trumpet Paul Goodchild conducts students at Playerlink. Credit: Tim Walsh.





Iain Grandage conducts the SSO in the Schools Concert, *Machine Music*.
Credit: Tim Walsh.

Schools Concerts

Making music accessible to the widest audience and investing in the next generation of musicians is a key objective of the Sydney Symphony Orchestra. In 2017, students across NSW, studying music at all levels, enjoyed the opportunity to gain vital practical experience in a series of concerts and learning programs.

Primary and secondary school students had the chance to experience the Sydney Symphony Orchestra performing live in our renowned Schools Concerts program.

- **“My students really enjoyed the science connections in the works in *Machine Music* and the way the music followed a theme.”**

Teacher, Killara Public School


Music: Count Us In

Thursday 2 November 2017 was an incredible day for the Sydney Symphony Orchestra. It was the day that 650,000 school students across Australia came together via a national livestream to sing with the SSO.

Music: Count Us In is an annual national music event where children across the country sing the same song simultaneously. 700 primary students attended the live concert performance of *The Bush Concert* at the Seymour Centre in Sydney and 3,000 schools nationwide –from Bendigo to Bourke and Dubbo to Darwin – watched and sang along during the simultaneous livestream by *Music: Count Us In* and the NSW Department of Education Arts Unit.


- **“What a privilege for the students to watch the live stream of *The Bush Concert* and to sing along. It is something they will always remember. Thank you!”**

Teacher, Kulnura Public School


The Arts Unit
October 17, 2017 ·

Have you heard the Sydney Symphony Orchestra play live before? Well now is your chance! The SSO proudly presents their schools concert – The Bush Concert and it will be live streamed for NSW Public Schools Students by The Arts Unit on Thursday 2 November.

Based on the Book *The Bush Concert* By Helga Visser the orchestra provides the sounds of all the bush birds. Featuring Barry Conrad (The X Factor & The Carole King Musical Beautiful - The Carole King Musical Australia) who n... [See More](#)



Never been to an orchestra?
This video is about Never been to an orchestra?
VIMEO.COM

The NSW Government Arts Unit reached out on Facebook to students across Australia.



Ten-year-old student Tengis Meiklejohn exchanges his morin khuur, a Mongolian stringed instrument, for the cello. Credit: Tim Walsh.

Playerlink!

Since 1994, the Sydney Symphony Orchestra has presented *Playerlink!* music camps across New South Wales. In May 2017, the program was held in the Orange Conservatorium. *Playerlink!* gives young musicians in regional centres the chance to be coached and mentored by musicians of the Sydney Symphony Orchestra.

- **“I love *Playerlink!* because it pushes boundaries, challenges regional stereotypes and unites creative students from around the state to see what is possible when passionate musicians come together.”**

Flute participant, 2017

TunED-Up!™

Building the confidence and professional skills of primary teachers to deliver music teaching in the classroom continued to be an integral part of SSO's Learning & Engagement Program in 2017. Music is a mandatory subject in the state's school curriculum, but many teachers feel intimidated by teaching music, due to their limited exposure.

In 2017, *TunED-Up!*, SSO's Teacher Training program, welcomed 40 primary school teachers from across New South Wales to complete a five-day program in Sydney. They participated in workshops with SSO.

- **“It is truly the best training that I have ever been involved in... It really inspires you to keep learning new skills and this will reflect in my teaching practice.”**

TunED-Up! participant, Sally Spillane,
teacher at New England Girls' School



Teachers participate in a percussion workshop as part of the program. Credit: Tim Walsh.



Violist Sandro Costantino meets "Captain Starlight" at a hospital concert in the Starlight Room for children. Credit: Daniela Testa.

Music4Health

Our continued commitment to sharing the transformative power of music across our community was consolidated in 2017 through the *Music4Health* program, where the SSO partners with health and community organisations across NSW.

In 2017, we worked with the Autism Advisory and Support Service on a concert attended by nearly 300 children with autism and their families, and a collaboration with the Starlight Children's Foundation for an SSO ensemble to give special performances in the Starlight Express Rooms at The Sydney Children's Hospitals in Randwick and Westmead.

- **"The students loved playing along, conducting and dancing during the concerts. I loved seeing the smiles on their faces as they engaged with the musicians."**

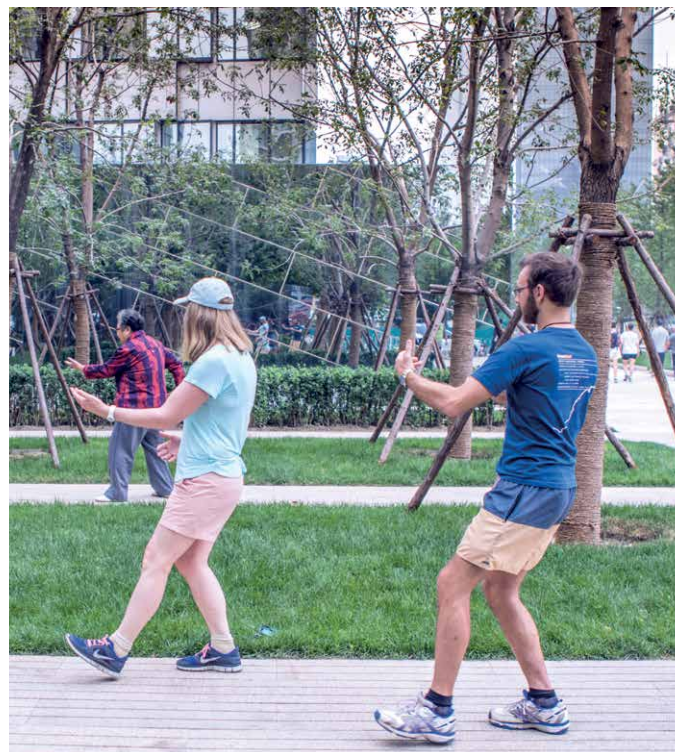
Grace Fava, Founder/CEO of the Autism Advisory and Support Service

Health & Wellbeing

Performing on stage, week after week, requires a level of physical stamina, muscular endurance and conditioning that is not dissimilar to an elite athlete.

Supporting our musicians both physically and mentally, on and off the stage, is at the core of our health and wellbeing program, which is leading the way for orchestras across the country.

Staff and musicians participate in weekly yoga, Alexander Technique and Pilates classes to assist with strength, posture and flexibility. The style of yoga we practise is Iyengar, which was famously adopted by violinist Yehudi Menuhin.



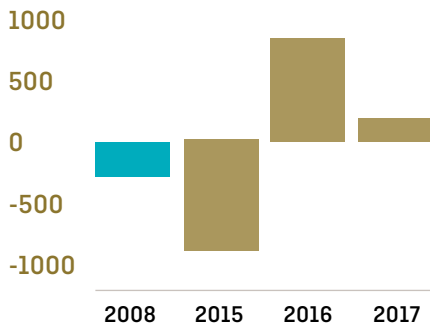
Pianist Susanne Powell and Production Coordinator Brendon Taylor do an early morning walk and stretch on tour in Beijing. Credit: Daniela Testa.



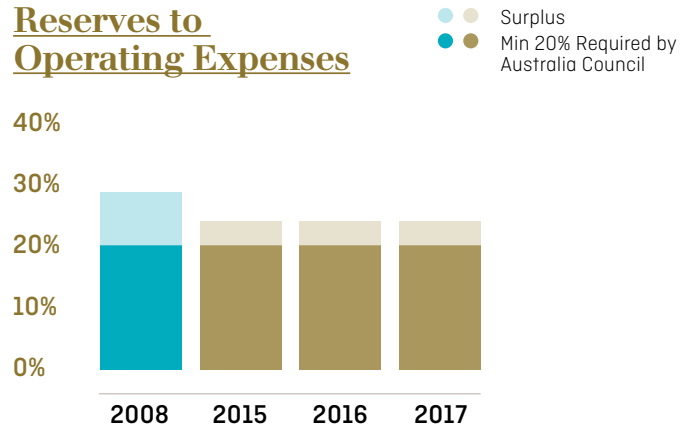
Principal Horn Ben Jacks on location at Bondi Beach to film the 2018 Season trailer.

10 Year Financial Trends

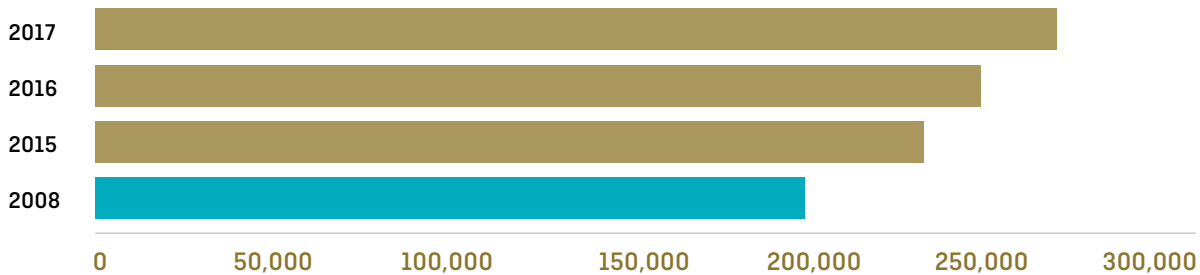
Operating Profit



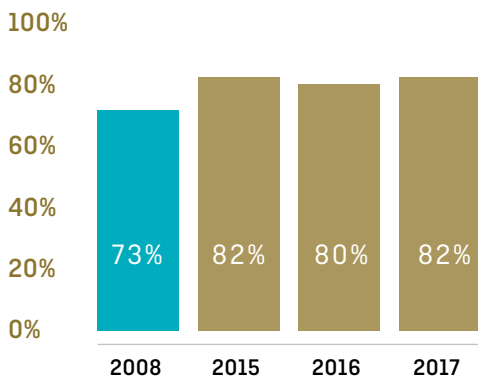
Reserves to Operating Expenses



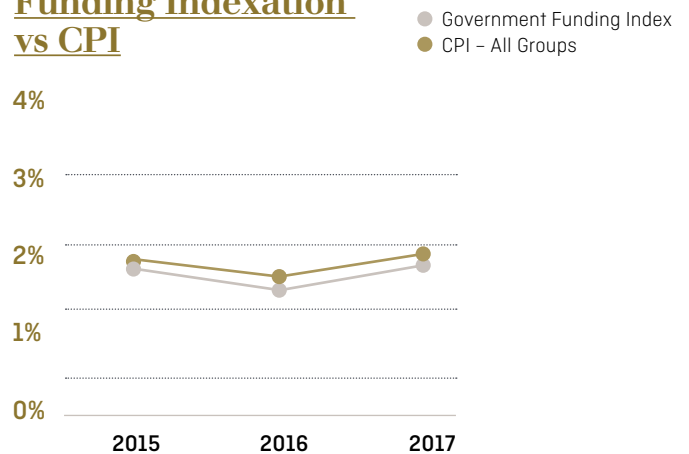
Ticketed Concert Attendances in Sydney and NSW



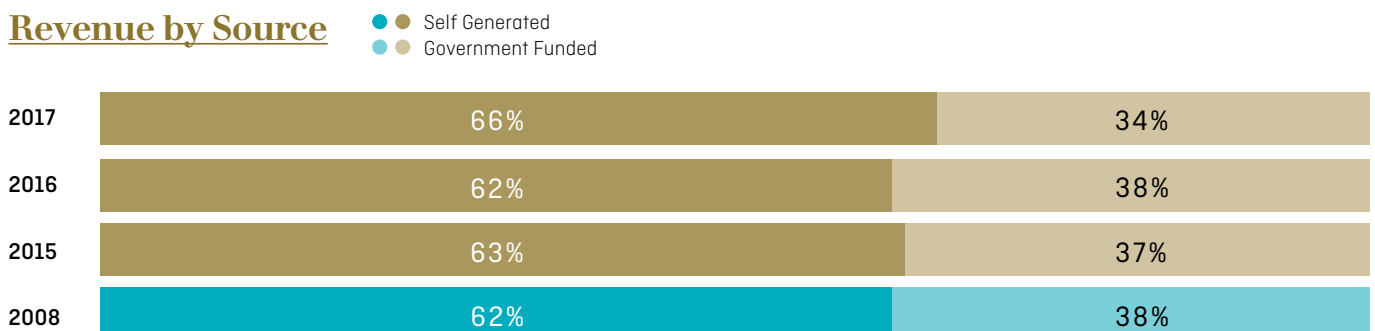
Paid Occupancy



Funding Indexation vs CPI



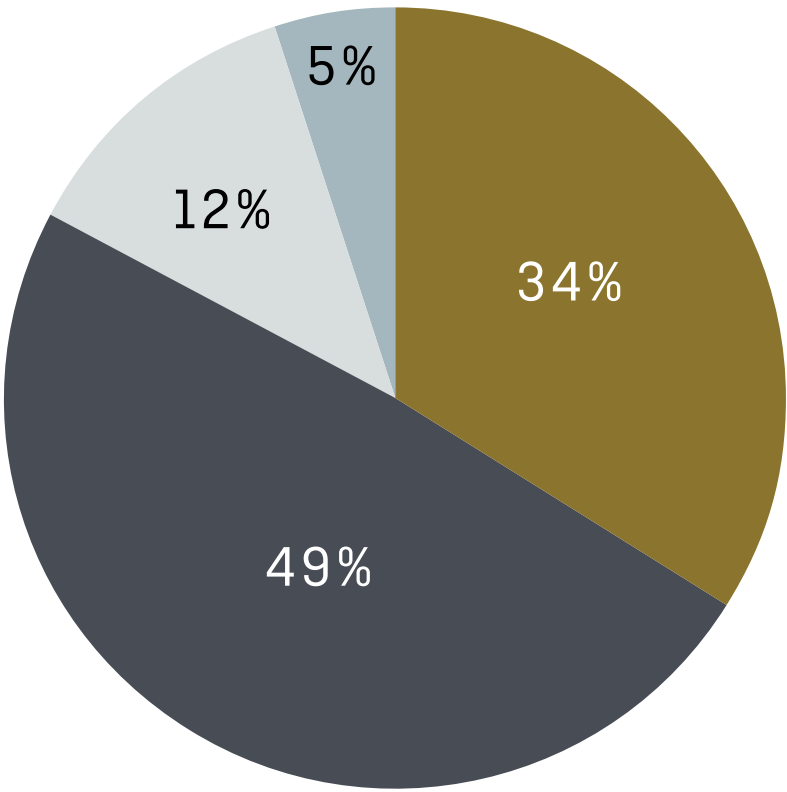
Revenue by Source



2017 Key Results

66%
OF REVENUE SELF-GENERATED

- TICKET SALES
- GOVERNMENT FUNDING
- SPONSORSHIP AND PHILANTHROPY
- OTHER EARNED INCOME



Developing New Classical Music Audiences

CONCERTGOERS	277,000
CHILDREN UNDER 11	660,000
YOUNG PEOPLE 12-18	6,000
EMERGING YOUNG MUSICANS	250
OUR WIDER COMMUNITY	37,000
DONOR EVENTS	2,000
TOTAL	982,250

982,000+

PEOPLE ACROSS AUSTRALIA AND THE WORLD ENGAGED WITH THE SYDNEY SYMPHONY ORCHESTRA IN 2017 AT CONCERTS, WORKSHOPS, EVENTS AND BY LIVESTREAM

67%

OF THE SYDNEY SYMPHONY ORCHESTRA MUSIC COMMUNITY IN 2017 WAS AGED UNDER 12

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Estate of the late Helen MacDonnell Morgan

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 Christine Bishop *Percussion Chair*
 Sandra & Neil Burns *Clarinet Chair*
 In Memory of Matthew Krel *Violin Chair*
 Warren & Marianne Lesnie *Trumpet Chair*
 The late Mrs T Merewether OAM *Horn Chair*
 Paul Salteri AM & Sandra Salteri *Violin and Viola Chairs*
 In Memory of Joyce Sproat *Viola Chair*
 Mrs W Stening *Cello Chairs*
 June & Alan Woods Family Bequest *Bassoon Chair*
 Anonymous *Oboe Chair*
 Anonymous *Double Bass Chair*

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The Chair of Assistant Principal Cello Leah Lynn (centre) is supported by the Vanguard Program including members (left to right) Shefali Pryor, Chris Robertson, Belinda Bentley, Bede Moore and Alexandra McGuigan. Credit: Keith Saunders.

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Audrey Blunden Chair

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Assistant Principal Cello

SSO Vanguard Chair

With lead support from Taine Moufarrige
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Cello

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Symphony Under the Stars at Parramatta Park ends with a bang. Credit: Jamie Williams.



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