

2018 Impact Report



A standing ovation for David Robertson and the Sydney Syphony Orchestra
at Hamburg's Elbphilharmonie, December 2018. Photo: Peter Hundert

SYDNEY
SYMPHONY
ORCHESTRA

“The Sydney Symphony’s European tour started brilliantly in Linz, with absolute unity between Renaud Capuçon and the orchestra under David Robertson for Berg’s Violin Concerto. After the interval, both the interpretation and the performance of Mahler’s Symphony No. 5 were captivating and proved that Europe is not the only place with an excellent orchestral tradition. This was a completely convincing, rousing music concert.”

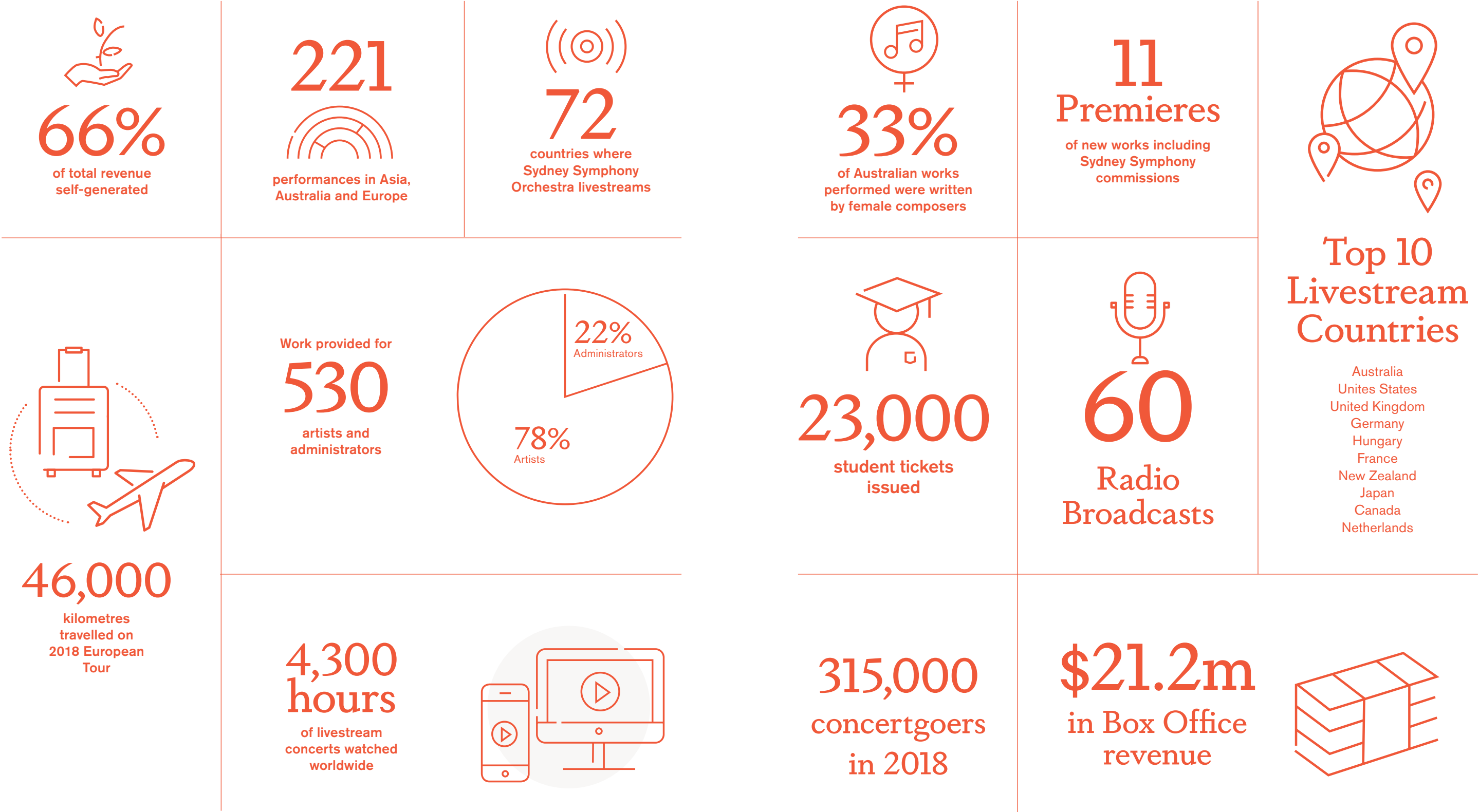
Oberösterreichische Nachrichten
(Upper Austrian News), November 2018

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2018 at a Glance



Bringing Australia to the World



The Orchestra



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



Andrew Haveron
Concertmaster
Supported by Vicki Olsson



Brett Dean
Composer-in-Residence
Supported by Geoff Ainsworth AM
& 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



Claire Herrick

Second Violins



Georges Lentz



Nicola Lewis



Emily Long



**Alexandra
Mitchell**



**Alexander
Norton**



Anna Skálová



Léone Ziegler



Kirsty Hilton
Principal



Marina Marsden
Principal



Marianne Edwards
Associate Principal



Emma Jezek
Assistant Principal



Alice Bartsch



Victoria Bihun



Rebecca Gill



Emma Hayes



Shuti Huang

Violas



Monique Irik



Wendy Kong



Stan W Kornel



Benjamin Li



Nicole Masters



Maja Verunica



Roger Benedict
Principal



Tobias Breider
Principal



**Anne-Louise
Comerford**
Associate Principal



Justin Williams
Assistant Principal



**Sandro
Constantino**



Rosemary Curtin



Jane Hazelwood



Graham Hennings



Stuart Johnson



Justine Marsden

Cellos



Felicity Tsai



Amanda Verner



**Leonid
Volovelsky**



Umberto Clerici
Principal



Catherine Hewgill
Principal



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill

Double Basses



**Timothy
Nankervis**



Elizabeth Neville



**Christopher
Pidcock**



Adrian Wallis



David Wickham



Kees Boersma
Principal



Alex Henery
Principal



David Campbell

Harp



Steven Larson



Richard Lynn



Jaan Pallandi



Benjamin Ward



Louise Johnson
Principal



Emma Sholl
Associate Principal



Carolyn Harris



Rosamund Plummer
Principal

Flutes

Piccolo

Oboes



Diana Doherty
Principal



Shefali Pryor
Associate
Principal



David Papp



Alexandre Oguey
Principal



Francesco Celata
Associate Principal



**Christopher
Tingay**



Alexander Morris
Principal

Cor Anglais

Clarinets

Bass Clarinet

Bassoons



**Todd Gibson-
Cornish**
Principal



Matthew Wilkie
Principal Emeritus



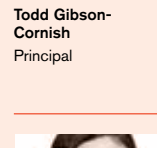
Fiona McNamara



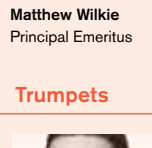
Noriko Shimada
Principal

Contrabassoon

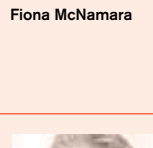
Horns



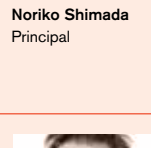
**Todd Gibson-
Cornish**
Principal



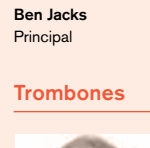
Matthew Wilkie
Principal Emeritus



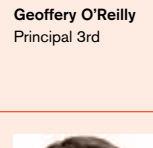
Fiona McNamara



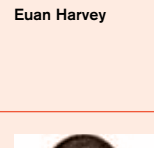
Noriko Shimada
Principal



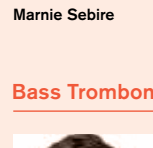
Ben Jacks
Principal



Geoffery O'Reilly
Principal 3rd



Euan Harvey



Marnie Sebire

Trumpets

Trombones

Bass Trombone



Rachel Silver



David Elton
Principal



Paul Goodchild
Associate Principal



**Anthony
Heinrichs**



Ronald Prussing
Principal



Scott Kinmont
Associate
Principal



Nick Byrne



Christopher Harris
Principal

Tuba

Timpani

Percussion



Steve Rossé
Principal



Mark Robinson
Assistant Principal
Timpani/Tutti
Percussion



Rebecca Lagos
Principal



**Timothy
Constable**

Chair's Report

Terrey Arcus AM



2018 was a year of growth and change for the Sydney Symphony Orchestra, as we celebrated our proud heritage and planned for an exciting future. We marked 80 years of touring regional New South Wales with a standing ovation upon our return to the Wollongong Town Hall, where our first regional tour performance occurred in 1938. Internationally, we undertook a major tour to Europe, presenting 12 sold-out concerts across France, Germany, Luxembourg, Poland, Austria, Denmark and Belgium. In another first, our Sydney Symphony Fellows travelled to China as guests of the 2018 Nanjing Performing Arts Festival.

Chief Conductor and Artistic Director David Robertson led a season of performances of distinction both at home and abroad. David's fifth season brought a stellar roster of international superstars to Australia, including pianists Emmanuel Ax, Nelson Freire and Stephen Hough; violinists Anne-Sophie Mutter, Lisa Batiashvili, Renaud Capuçon and Benjamin Beilman; and cellists Alban Gerhardt and Gautier Capuçon, among many others.

Sydney audiences had the opportunity to hear these soloists in striking artistic programs which were personally curated and conducted by David, including the Australian premiere of Composer-in-Residence Brett Dean's new Cello Concerto, an all-Brahms program featuring Concertmaster Andrew Haveron and Co-Principal Cello Umberto Clerici in spectacular performances of Brahms' Double Concerto, and pre-European Tour programs featuring Mahler's Symphony No. 5, Dean's *Engelsflügel* and James MacMillan's Percussion Concerto No. 2.

During 2018, we also made new efforts to broaden our mission and reach. We began to livestream our concerts over the internet, free of charge, into school classrooms, public libraries, community centres and via our website to viewers around the world. We spearheaded Australia's first-ever national participation in *International Make Music Day* and we streamed live performances to viewers across Australia and in 72 countries around the world. And, with new leadership support from our Premier Partner, we created and launched the Credit Suisse Music Education Program in six primary schools in NSW and Victoria.

Our efforts were made possible through the enduring 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 NSW. On behalf of the Board and the entire company, I thank our government funders for their ongoing investments. We also salute our long-time Principal Partner, Emirates, whose bedrock support is crucial every year, including 2018, when it underpinned our European Tour travels.

We accelerated our preparations for the Sydney Opera House Trust's Renewal Project, which will close the Sydney Opera House Concert Hall for major renovations throughout 2020 and 2021. We are assured by the NSW Government that these capital works will be fully funded and our own needs supported in order that the Sydney Symphony can return to the Opera House in 2022 and lead the celebrations of the Sydney Opera House's 50th Anniversary the following year. The Board and I extend our thanks to our colleagues of the Sydney Opera House Trust for their ongoing partnership and support as we work together to ensure a world-class acoustic venue for the Orchestra.

Our financial operating results for 2018 demonstrated the major impact of this forthcoming project. We incurred substantial one-time expenses investigating viable alternatives to being dislocated from our home venue for two full years. 75% of our operating loss for 2018 resulted from issues related to the Renewal Project ahead (\$2.2m) while 25% (\$700k) stemmed from lower than anticipated net performance contributions from our concerts, offset by an encouraging increase in philanthropic funds raised. The Board of Directors and our executives are jointly focused on diligent management of our circumstances and the minimisation of organisational risk.

We welcomed Sydney Symphony Principal Double Bass Kees Boersma to our Board in 2018, and he and my fellow Board members provided informed business counsel around many complex issues related to our future sustainability. We successfully completed a comprehensive organisational review undertaken by NSW Treasury and Create NSW and I am deeply grateful to my fellow Directors for their efforts on this project and throughout the year.

Finally, we thank you for your support and especially those many long-term subscribers and philanthropic supporters who chose 2018 to increase their giving. The evolution required of us in the coming years will not be possible without your continued commitment to ensuring that the Sydney Symphony remains strong and vibrant. On behalf of our wonderful musicians and our Board and staff, I thank you for accompanying us on this journey and look forward to welcoming you to our musical programs in 2019.

Terrey Arcus AM
Chairman

2018 Board of Directors



Terrey Arcus AM



Emma Dunch



Andrew Baxter



Kees Boersma



Ewen Crouch AM



Catherine Hewgill



David Livingstone



The Hon. Justice AJ Meagher



Karen Moses



Dr John Vallance

A portrait of Emma Dunch, the CEO, smiling and looking off-camera. She has short, dark, curly hair and is wearing a dark blue blazer over a black top, with a necklace of dark red, irregularly shaped beads. The background is a light-colored, textured wall.

CEO's Report

Emma Dunch

This year, we proudly celebrated the 86th anniversary of the Sydney Symphony Orchestra and the 80th anniversary of our annual regional touring. It was a year of artistic achievement on stages around New South Wales and around the world—from Wollongong, where we first toured in 1938 and returned to a rapturous reception 80 years later, to Nanjing, where our Sydney Symphony Fellows were special guests of the Nanjing International Arts Festival, to Hamburg's new Elbphilharmonie and 11 other concert halls across Europe, where Chief Conductor and Artistic Director David Robertson led the Orchestra in 13 massive works in five concert programs over two intensive weeks across 12 cities in seven countries. What a year! David Robertson's fifth season with the Sydney Symphony delivered a host of extraordinary musical occasions.

Australian artists and composers received elevated focus this year. 21 Australian composers' works were performed publicly, with one third of them written by women, and more than 40 Australian soloists and conductors appeared in our concert programs. We provided work for 530 artists and administrators and attracted more than 315,000 attendees at concerts in Australia, Asia and Europe.

Through exciting new partnerships with the State Library of New South Wales and the Association of NSW Regional Conservatoriums, we succeeded in reaching more Australians than ever before.

We livestreamed our concerts free of charge into public libraries, schools, sports stadiums, local council facilities and regional conservatoriums, as well as to internet viewers in 72 countries.

Our European Tour was a fitting finale to an exciting year. Our musicians played their hearts out on the most prestigious concert stages in Europe and were rewarded with standing ovations and critical acclaim. International artists and conductors attended to assess our current artistic standards and discuss future plans. And it was fitting to end our journey in Aalborg, Denmark, home of the late Sydney Opera House architect, Jørn Utzon. The Orchestra was pleased to participate in the 45th anniversary celebrations of this iconic building in 2018. We thank our many colleagues at the Opera House, led by CEO Louise Herron for all their support as we presented 35 weeks of concert programs across the year.

During 2018, we worked hard offstage to finalise our future plans. In 2020, we will be required to leave our home at the Sydney Opera

House Concert Hall for two years while the Sydney Opera House Trust renovates the building. These major capital works promise to deliver crucial acoustic improvements inside the Concert Hall, along with important accessibility improvements in the foyers. We enthusiastically support this NSW Government capital works project, the Trust's vision and the Government's major investment in the Symphony's home.

However, the additional expenses of becoming itinerant for two years are massive, as verified recently by a comprehensive business and financial assessment by NSW Treasury and Create NSW. We have examined many scenarios for how to fund these dislocation needs. We must make prudent decisions in partnership with government and, without a doubt, we must expand our network of philanthropic supporters.

Several major philanthropic supporters chose 2018 to increase their giving and enter into multi-year gift agreements corresponding to our venue dislocation. We are very grateful for this early leadership support, which is crucial and represents a strong public vote of confidence in our future during a period of transition.

Looking ahead, we proceed with the optimism that our forthcoming disruption also presents us with a once-in-a-lifetime opportunity to reimagine ourselves. This does not signify any diminution in our artistic excellence, which is at its strongest level in many years and represents a high bar that we only intend to surpass. Rather, we will seek new and imaginative ways to broaden our reach, enhance our community service, and attract new supporters.

I salute our Sydney Symphony Orchestra musicians, who are partners in this work, along with our Board of Directors, the Federal Government through the Australia Council for the Arts, the NSW Government through Create NSW, and our many philanthropic advocates.

We are also indebted to the City of Sydney and our Lord Mayor, The Right Honourable Clover Moore, who acted quickly to ensure that upon leaving the Opera House we could return to our historic home from 1932-1973, the Sydney Town Hall. We will perform condensed subscription seasons in the Sydney Town Hall during 2020 and 2021 while tripling the size and scale of our metropolitan and regional NSW touring. This includes a much stronger performance footprint across Western Sydney, expanded music education and community

engagement programs, continuation of *Sydney Symphony Under The Stars* in Parramatta Park, a new outer metropolitan touring circuit to cities such as Newcastle, Parramatta, Penrith and Wollongong, a new concert presence in Canberra, and increased efforts to train classroom music teachers and develop young musicians of talent.

This was my first year leading this vital institution and I gratefully acknowledge the generous extended community that surrounds the Sydney Symphony—from our tireless Board of Directors, led by Chairman Terrey Arcus; to our dedicated subscribers, many of whom have been attending for decades; to the thousands of donors whose gifts large and small enable us to continue; to the alumni of our musician training programs who bring excellence to orchestras worldwide; to our elected representatives, each determined to ensure that the Sydney Symphony can continue to thrive.

Notwithstanding many successes, our 2018 activities produced a significant operating deficit. \$2.2m in one-off expenditures were related to the forthcoming Sydney Opera House Trust Renewal Project and most of these items are not anticipated to recur in 2019. We invested \$1m to complete the 2018 European Tour which had been scheduled for the weeks when the Opera House was originally scheduled to close for renovations. We retrenched 10% of our administration during our NSW Government review, generating one-off redundancy costs. We incurred additional expenses presenting concerts at the ICC Sydney before determining that the venue was not viable for us. Having reached this conclusion, we promptly refunded a \$1m capital grant from Create NSW which had been earmarked for acoustic equipment at the ICC Sydney. We paid for the third-party legal, financial and project management counsel required to respond to the NSW Government around the Renewal Project. And beyond these closure-related losses, we incurred an operating loss of \$700k due to lower than contribution from concert activities.

We worked simultaneously on multiple fronts, fuelled by a sense of urgency and a seriousness of purpose in coming to terms with the biggest disruption in the Sydney Symphony's history. Thank you very much for your continued support, and I invite you to join us on the journey ahead—a journey that is also an opportunity for reinvention. All of us look forward to welcoming you into concert halls, classrooms, public libraries, community centres, online and beyond during 2019.

Above all, let the music continue.



Emma Dunch
Chief Executive Officer



2018 Artistic Highlights

2018 was a global year of music-making for the Sydney Symphony Orchestra, with a major tour to Europe complemented by a schedule featuring leading soloists from around the world.

The 2018 Season opened in February with a two-week festival, *A Mozart Celebration*, led by Chief Conductor and Artistic Director David Robertson and featuring acclaimed American pianist Emmanuel Ax performing six Mozart piano concertos over two intensive weeks at the Sydney Opera House. These performances were later nominated for *Best Individual Classical Performance* in Australia's prestigious Helpmann Awards.

We welcomed back German superstar Anne-Sophie Mutter, who thrilled audiences with a five-star performance of Tchaikovsky's Violin Concerto. Cellist Alban Gerhardt gave the world premiere of our Composer-in-Residence Brett Dean's Cello Concerto, with the Sydney Morning Herald writing that "it would be hard to imagine a better advocate for a new work." Elsewhere in the season, cellist Gautier Capuçon visited, as did his brother, violinist Renaud Capuçon, who travelled to Sydney for our final season performances before joining our European Tour as a guest soloist.

Throughout the year, new works sparked excitement: Composer-in-Residence Brett Dean conducted the arresting Australian premiere of his *Last Days of Socrates*, his oratorio depicting the trial and death of the philosopher. Australian composer Lachlan Skipworth's *Breath of Thunder* received its Australian premiere in a program featuring Taikoz, the renowned Australian/Japanese instrumental group. David Robertson led the Australian premiere of James MacMillan's Percussion Concerto No. 2 with soloist Claire Edwardes, prior to touring the work throughout Europe. And Sydney audiences heard the Australian premiere of Jennifer Higdon's Pulitzer-Prize winning Violin Concerto, performed by Benjamin Beilman in his Sydney Symphony debut.

Australian music included works by Brett Dean, Elena Kats-Chernin, Bryony Marks, Ian Cleworth, Timothy Constable, Percy Grainger, Nigel Westlake, Riley Lee, Gordon Hamilton and Tom Thum among others. A very memorable moment was our celebration of Sydney composer Ross Edwards' 75th birthday: a performance of his *Earth Spirit Songs* prompted Ross to take the stage for his customary bow. There, he was delighted to receive a full-audience choral and orchestral rendition of *Happy Birthday* and an unforgettable, ten-minute standing ovation.

On the podium, Australian conductor Simone Young made a welcome return to lead blazing accounts of Mahler's Sixth Symphony and lay the groundwork for her new, multi-year artistic cycle with the Sydney Symphony, *Simone Young's Visions of Vienna*, which will see her return annually from 2019.

Rising stars of the piano Benjamin Grosvenor and Yulianna Avdeeva showcased their virtuosity in solo recital. Avdeeva's Australian debut was so successful that she was immediately booked to return as a soloist in the 2019 Masters Series. Brazilian pianist Nelson Freire returned after a long absence for a spectacular program led by Principal Guest Conductor Donald Runnicles: Beethoven's Piano Concerto No. 5, the *Emperor*, and orchestral highlights from Wagner's epic Ring Cycle amply demonstrated why Runnicles is regarded as one of the world's great Wagnerian interpreters.



Principal Cello, Catherine Hewgill. Photo: Daniela Testa

The Sydney Symphony's extraordinary principal musicians stepped forward as soloists in 2018: Concertmaster Andrew Haveron and Principal Cello Umberto Clerici performed Brahms' Double Concerto; Principal Bassoon Todd Gibson-Cornish was soloist in Mozart's Bassoon Concerto, K191; Associate Principal Flute Emma Sholl delighted audiences with Mozart's Flute Concerto in G, K313; and our *Playlist* series featured programs curated by Principal Emeritus Bassoon Matthew Wilkie, Principal Cello Catherine Hewgill and Principal Double Bass Kees Boersma. In the Utzon Room overlooking Sydney Harbour at the Sydney Opera House, Sydney Symphony musicians gave chamber music recitals throughout the year.



It was a feast for the senses with our 2018 season featuring world and Australian premieres

In advance of our European Tour, several of our major subscription performances were livestreamed around the world on the internet, reaching viewers in 72 countries.

The Sydney Philharmonia Choirs joined us in June for Verdi's Requiem, conducted by Oleg Caetani and livestreamed globally in celebration of *International Make Music Day*. In November, Beethoven's Symphony No. 9 was led by former Sydney Symphony Chief Conductor Edo de Waart and livestreamed to coincide with the closing of the 2018 Invictus Games in Sydney.

We also built on our successful track record of innovating our programming formats to encourage new audiences. *A Night at the Speakeasy* saw us step back in time to the heady days of the Prohibition Era, transforming the Concert Hall into a 1920s bar, complete with cocktail tables. The "ghost of George Gershwin" appeared as the guest soloist in *Rhapsody in Blue* when the Orchestra accompanied a 1930s piano roll recording of Gershwin playing the solo part. These sold-out concerts also included jazz hits performed by vocalist Ali McGregor and dance numbers by burlesque queen Imogen Kelly.

Two musical cultures collided with passion and excitement when Spanish flamenco guitarist Juan Carmona brought his Juan Carmona Septet to Australia for the first time, at the invitation of Chief Conductor and Artistic Director David Robertson. Robertson conducted the Australian premiere performances of *Sinfonia Flamenca*—an extraordinary hybrid of Spanish flamenco playing, singing and dancing with a full symphony orchestra.

2018 was the 100th anniversary of American composer Leonard Bernstein's birth and we joined the worldwide celebrations with *The Bernstein Songbook*, featuring highlights from *On The Town*, *Candide*, and *West Side Story*.

The Sydney Symphony's popular movies-with-live-orchestra presentations continued throughout 2018, attracting new audiences of all ages. Concert-goers at *Star Wars: Episode IV - A New Hope* and *Episode V - The Empire Strikes Back* were treated to foyer activations with Luke Skywalker and Darth Vader before they enjoyed the classic movies and iconic John Williams scores. Potter-mania hit the Sydney Opera House for sold-out performances of *Harry Potter and the Prisoner of Azkaban* and *Harry Potter and the Goblet of Fire*. The musicians of the Orchestra played their part in the fun, with many dressed in Hogwarts school colours. We also screened the charming, original *Mary Poppins*, starring Julie Andrews and Dick Van Dyke, with music and lyrics by Richard and Robert Sherman.

In collaboration with Sydney Festival in January, renowned chanteuse and post-postmodern diva Meow Meow gave two performances of an Australian exclusive of her show *Pandemonium* with the Orchestra. It is not often that the Sydney Symphony sees crowd-surfing during one of its concerts, but an evening with Meow Meow always offers surprises. We joined forces with Sydney Festival again in a co-presentation with The Parramatta Park Trust for the annual *Sydney Symphony Under the Stars* concert at The Crescent in Parramatta in January. Almost 15,000 music lovers enjoyed a spectacular free concert in perfect summer weather.

"In the Mahler, Simone Young led the Sydney Symphony Orchestra through an epic 90 minutes skirting the extremes of determination and parody, tenderness and transformation."

The Sydney Morning Herald



★★★★

“Moments of vivid orchestral painting as well as climaxes of potent rhythmic force, disparate elements combining in a work of both exquisite delicacy and tremendous power.”

Limelight, February 2018



Taiko. Photo: Leo Bonne



Anne-Sophie Mutter. Photo: Robert Catto

★★★★★

“Thrilling, radiant and powerful...”

The Sydney Morning Herald, June 2018

★★★★★

“A showcase of the Sydney Symphony’s agility as an orchestra.”

Limelight, September 2018



Juan Carmona Septet. Photo: Daniela Testa

★★★★★

“The Orchestra played with quicksilver agility for him.”

Limelight, September 2018

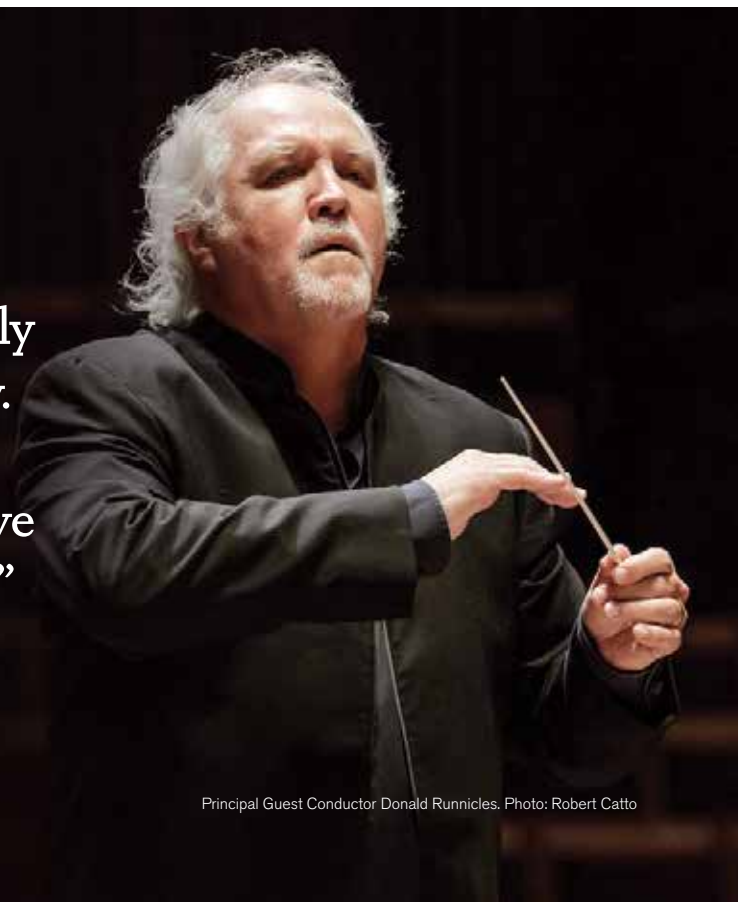


Conductor Laureate Vladimir Ashkenazy. Photo: Keith Saunders

★★★★★

“Runnicles coaxed a fervidity from his players that felt thrillingly adjacent to impetuosity. He’s a conductor who appears to always achieve the sonorities he’s after.”

Limelight, March 2018



Principal Guest Conductor Donald Runnicles. Photo: Robert Catto

★★★★★

“Avdeeva is a pianist of mastery and distinctivness.”

The Sydney Morning Herald, May 2018



Yulianna Avdeeva. Photo: Christine Schneider

2018 European Tour

3 soloists
5 programs
7 countries
12 concerts
13 musical works
15 days
54 flight cases
114 personnel
46,000 km travelled
100% standing ovations



Martin Grubinger performs in Frankfurt. Photo: Paul Sklorz

After three years of planning, we successfully undertook a major tour to Europe in November, performing 12 concerts in seven countries in 15 days under the baton of Chief Conductor and Artistic Director David Robertson. Our European odyssey began with a matinee concert in the Brucknerhaus in Linz, Austria, followed by full houses and standing ovations in the Vienna Konzerthaus, Munich Gasteig, Berlin Philharmonie, Warsaw Philharmonic, Queen Elisabeth Hall in Antwerp, the recently opened and spectacular Elbphilharmonie in Hamburg, the Paris Philharmonie, Alte Oper in Frankfurt, the Luxembourg Philharmonie, the Festspielhaus in Baden Baden and the Musikkens Hus in Aalborg.

We toured a muscular program which showcased the Orchestra's talent and capability, including our Australian Composer-in-Residence Brett Dean's *Engelsflügel*, Bernstein's *Candide* Overture, Prokofiev's Symphony No.5, Dvorak's *Carnival* Overture and Mahler's Symphony No.5.

French violinist Renaud Capuçon joined us for performances of the Berg and Korngold Violin Concertos to great acclaim—but he really won our hearts in his home town of Paris, when he called upon his childhood friend, our Concertmaster Andrew Haveron, to join him for a duet encore before an audience which included Andrew's mother and brother. It was a generous gesture that stirred rapturous applause and proved again that music knows no borders.

The acclaimed Austrian percussionist Martin Grubinger joined us in six cities to perform MacMillan's Percussion Concerto No.2. Grubinger's percussion set-up was a sight to behold, incorporating standard instruments as well as a range of pots and pans. The speed and precision with which he played were outstanding and the Sydney Symphony's percussion section rose admirably to the challenge and opportunity of playing with him.

Key members of our extended international Sydney Symphony family joined us for concerts across the tour: Australian conductor Simone Young and violinist Anne-Sophie Mutter were with us in Munich, while Principal Guest Conductor Donald Runnicles joined us in Berlin. Expatriate Australian musicians in Europe came to show their support and hear the orchestra in full flight. CEO Emma Dunch and Director of Artistic Planning Raff Wilson took the opportunity to meet with many Europe-based conductors and soloists who will perform with us in the next few years.

International touring offers us a unique opportunity to undertake soft diplomacy and highlight the quality of Australia's arts and culture to the world.

We were very pleased to work with Australian Ambassadors and Trade Missions across each country, to showcase the Orchestra to their political and business guests, and to attend a number of receptions hosted in our honour. The musicians were particularly delighted to be invited to attend a *vin d'honneur* hosted by His Excellency Mr Brendan Berne, Ambassador of Australia to France, and representatives of Australian Business in Europe (ABIE) in the Ambassador's residence, a Harry Seidler building overlooking the Eiffel Tower. His Excellency Mr Paul Wojciechowski, Ambassador of Australia to Poland, hosted five Polish Government ministers and a host of dignitaries to our performance in Warsaw. At a special post-concert reception for the orchestra, he said that our visit saw the largest number of Australian artists to ever gather in Poland.

Touring is a wonderful way to connect with our donors and supporters and we were delighted to be joined on the road by a touring party, led by Chairman Terrey Arcus and his wife Anne, which followed us through Austria, Poland and Germany.

Our final concert was in the Musikkens Hus in Aalborg, a small town in northern Denmark, which is the home town of the late Sydney Opera House architect, Jørn Utzon, and the Utzon family. Our performance marked the culmination of Denmark's national celebrations of the centennial of Jørn Utzon's birth and our concert, complete with standing ovation, was a fitting end to both Denmark's national celebrations and our exceptional tour.

The Sydney Symphony's tour was supported by Principal Partner, Emirates and Platinum Partner, Tianda.

“This orchestra was the prime reason that we have the Sydney Opera House today, and we can thank the generations of fine musicians for inspiring the politicians and architects to come up with the structure at Bennelong Point... The Sydney Symphony Orchestra has always been very present in our family and in the mind of my father, ever since he won the competition in 1957.”

Jan Utzon, Jørn Utzon's son



The Sydney Symphony Orchestra receives a standing ovation in Aalborg. Photo: Rene Jeppesen

Innovating with Technology



In 2018 we brought live orchestral music to more Australians than ever before through the creative use of digital technology. We launched a new initiative to film and record select concert performances as they happen and to livestream them simultaneously around the world on the internet.

We spearheaded Australia's national involvement with *International Make Music Day* on June 21, a worldwide celebration of music in 800 cities across 120 countries. Our livestream of Verdi's Requiem from the Sydney Opera House launched the worldwide *Make Music Day* celebrations. Conductor Oleg Caetani led Angel Blue (soprano), Catherine Carby (mezzo-soprano), Diego Torre (tenor), Jérôme Varnier (bass) and the Sydney Philharmonia Choirs in an epic performance.

“Thank you so much for the livestream of the Verdi Requiem. As a disabled patron of the Orchestra, it was a wonderful experience to have the whole concert in my lounge room. It was a thrilling performance and I loved every minute, without having to leave home for the event. I really hope that a concert like this can be arranged again, though I’m aware that there are costs involved! Thank you to everyone who gave us the privilege of “being there” in the audience.”

Louise, Sydney Symphony patron

We also launched a related partnership with the State Library of New South Wales to broadcast our new livestreams free of charge into libraries across NSW. In turn, each local community celebrated differently; many gathered their local musicians and students to perform live prior to the livestreams, while others held social events and shared food and conversation prior to the screenings. For the first time, the Sydney Symphony's music was collectively enjoyed by citizens across the state in many towns and communities that are too small or too distant for us to reach on tour. We also partnered with the Association of NSW Regional Conservatoriums, which activated its membership and gathered music students everywhere to watch the livestreams in their own towns.

“We watched this amazing performance via livestream in Canowindra, 300km west of Sydney. Thank you for this opportunity via Canowindra Library. The sound and cinematography was wonderful, keeping the audience of locals captivated throughout.”

Canowindra Resident

In October, we livestreamed our performance of Beethoven's Symphony No. 9 under the baton of former Chief Conductor Edo de Waart, to the world. Once again, we gathered communities in public libraries and regional conservatoriums of music. But we were particularly delighted to collaborate with the Invictus Games, which gathered thousands of ex-servicemen and women from across the globe in Sydney. As they marched into Cathy Freeman Park for their Closing Ceremony, they passed huge screens streaming the concert. Beethoven's themes of the unconquerable human spirit in the face of adversity were particularly apt, and many marchers gave a “thumbs up” gesture as the uplifting *Ode to Joy* rang out across the Park.

Richard Gill, the Sydney Symphony Orchestra's former Artistic Director of Education, sadly passed away in November and the final livestream of the year gave his friends, students and followers across Australia the opportunity to tune in for a special celebratory concert in tribute to the man and his achievements. In collaboration with Kim Williams, Australian media executive and lifelong friend of Richard Gill, the Sydney Symphony presented *Richard Gill: Celebration of a Life*. Tributes from his family and colleagues were interwoven with musical performances by the Orchestra, Sydney Philharmonia Choirs, Sydney Chamber Choir and the Conservatorium High School Chamber Choir. The stream was broadcast on both the Sydney Symphony website and that of ABC Classic.

Developing Future Leaders

The Sydney Symphony Fellowship program is approaching its 20th anniversary and its alumni hold positions across Australian and New Zealand orchestras as well as in the Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Bayerischer Rundfunk, Camerata Salzburg, Verbier Festival Chamber Orchestra and Southbank Sinfonia, among others.

In 2018, we identified 13 of the finest young musicians from across Australia and New Zealand to participate in the immersive year-long training program directed by Sydney Symphony Principal Viola and Artistic Director of the Fellowship program, Roger Benedict.

Our Fellowship is unique in allowing its participants to perform onstage in major subscription series concerts—offering real-life insight into the rigour of being a professional orchestral musician. Fellows receive mentoring from Sydney Symphony musicians and the opportunity to participate in private masterclasses with the Sydney Symphony’s visiting international soloists. The 2018 Fellows learned from violinist Anne-Sophie Mutter, oboist François Leleux, trombonist Peter Ellefson, and cellists Alban Gerhardt and Gautier Capuçon.

Another important aspect of being a professional musician is the ability to perform well in smaller ensembles. The Fellows built their experience as chamber musicians through preparing and performing 14 chamber music concerts to the public. They also developed valuable community outreach and education presenting skills through leading community-based music workshops, performing in schools concerts, and travelling on the Orchestra’s 80th Anniversary regional tour to Nowra, Wollongong and Mittagong.

With support from the City of Sydney, the 2018 Fellows had a unique experience in August, undertaking the inaugural international Fellows tour to China. On the invitation of the Nanjing Government, the Fellows performed at the Nanjing International Arts Festival. The young artists performed two public concerts at the Nanjing Great Hall of the People and worked with their contemporaries as part of outreach workshops at the University of Nanjing, the Taicheng Study Room and the Nanjing Little Red Flower Art Troupe. The Fellows were thrilled with the opportunity to further cement the Sydney Symphony’s support for cultural relationships with our international neighbours.

At the conclusion of their training, three 2018 Fellows won positions in the Southbank Sinfonia, New Zealand Symphony Orchestra and the West Australian Symphony Orchestra; three Fellows will return to the program in 2019; two are pursuing further studies in Europe; and five are freelancing while undertaking auditions for open positions.

The Fellowship program receives generous support from the Estate of the late Helen MacDonnell Morgan.

“This trip (to Nanjing) was one of cultural exchange and collaboration. I arrived and felt isolated by the language barrier. And then we played music, and immediately I could make myself understood. The essential role of music was further driven home for me while listening to the children at the school we visited as they performed. A universal language, it is a means of expression, of communication, and of understanding.”

Daniel Pini,
2018 Sydney Symphony Fellow, Cello



(L-R): Sami Butler (percussion), Alanna Jones (double bass), Amanda Tillet (trombone), Justin Julian (viola), Roger Benedict (Fellowship Artistic Director), Jenna Smith (trumpet), Daniel Pini (cello), Tobias Aan (violin), Eve Osborn (oboe), Aidan Gabriels (horn), Rollin Zhao (violin), Rachel Howie (flute), Magdalenna Krstevska (clarinet), Alison Wormell (bassoon).



Engaging
with our
Community

Credit Suisse Music Education Program

In 2018, with support from our long-term partners Credit Suisse, we launched a new program to develop the music teaching skills of primary school teachers and improve access to music for primary school students.

Working with six schools in disadvantaged areas of Sydney and Melbourne, the Credit Suisse Music Education Program provided two bespoke training courses for primary teachers to learn classroom music teaching skills and build their confidence. Back in the classroom, the teachers taught music all year and brought their students to the Sydney Symphony's schools concerts, on backstage tours of the Sydney Opera House, and to visit Credit Suisse's Circular Quay office.

Credit Suisse's support also underwrote our TunED-Up! teaching workshops in 2018. These intensive courses are designed to equip generalist primary school teachers with the key music education skills they need to deliver compulsory music curriculum in the classroom. TunED-Up! was attended by 33 teachers from across New South Wales and the Australian Capital Territory.

“Overall, I was ready to be pushed out of my comfort zone... It was challenging and that's what I was hoping for!”

Teacher participant



Percussion Workshop, La Pouse. Photo: Daniela Testa

Music: Count Us In!

For the second year running, the Sydney Symphony anchored Australia's national classroom music education program, *Music: Count Us In!*

Each November, this initiative of Music Australia encourages teachers everywhere to simultaneously celebrate music in schools.

For *Music: Count Us In!* day 2018, the Sydney Symphony's schools concert, *The Happiness Box*, with music by Australian composer Bryony Marks, was livestreamed from the Seymour Centre to over 700,000 primary school students in classrooms across all states and territories.

At the end of the livestream, students throughout Australia sang along live with the Sydney Symphony for a simultaneous national rendition of *One Song*, the 2018 *Music: Count Us In!* song that teachers everywhere had taught their students in advance of the broadcast.



The Happiness Box Schools Concert. Photo: Tim Walsh

Playerlink

Now in its 24th year, Playerlink gathers the state's most talented secondary student musicians for an intensive, immersive music workshop led by Sydney Symphony musicians.

In 2018, Playerlink was held in Gosford and hosted in partnership with Central Coast Conservatorium. 60 students from across NSW participated in a busy weekend of musical mentoring, sectional and full orchestra rehearsals led by Sydney Symphony musicians, individual tutoring, and small ensemble performances. Playerlink concluded with a standing-room-only public performance for family and friends featuring the young musicians performing side-by-side with their Sydney Symphony mentors.

“I live in Dubbo in central western NSW and out here, there's no orchestra. Playerlink gave me the opportunity to meet people who play music professionally and realise that mine isn't some sky-high dream, but a real possibility.”

2018 trombone participant

“Thank you so much for caring enough to run a program for rural students. Your support is what helps us push against our rural boundaries and make a place for ourselves in the music world.”

2018 flute participant



Playerlink. Photo: Tim Walsh

Juvenile Justice and Health

Our music activities reached well beyond classrooms in 2018. A workshop at the Frank Baxter Juvenile Justice Centre in Kariong was led by Sydney Symphony brass and percussion players, including Perry Hoogendijk, Principal Tuba on exchange from the Royal Concertgebouw Orchestra.

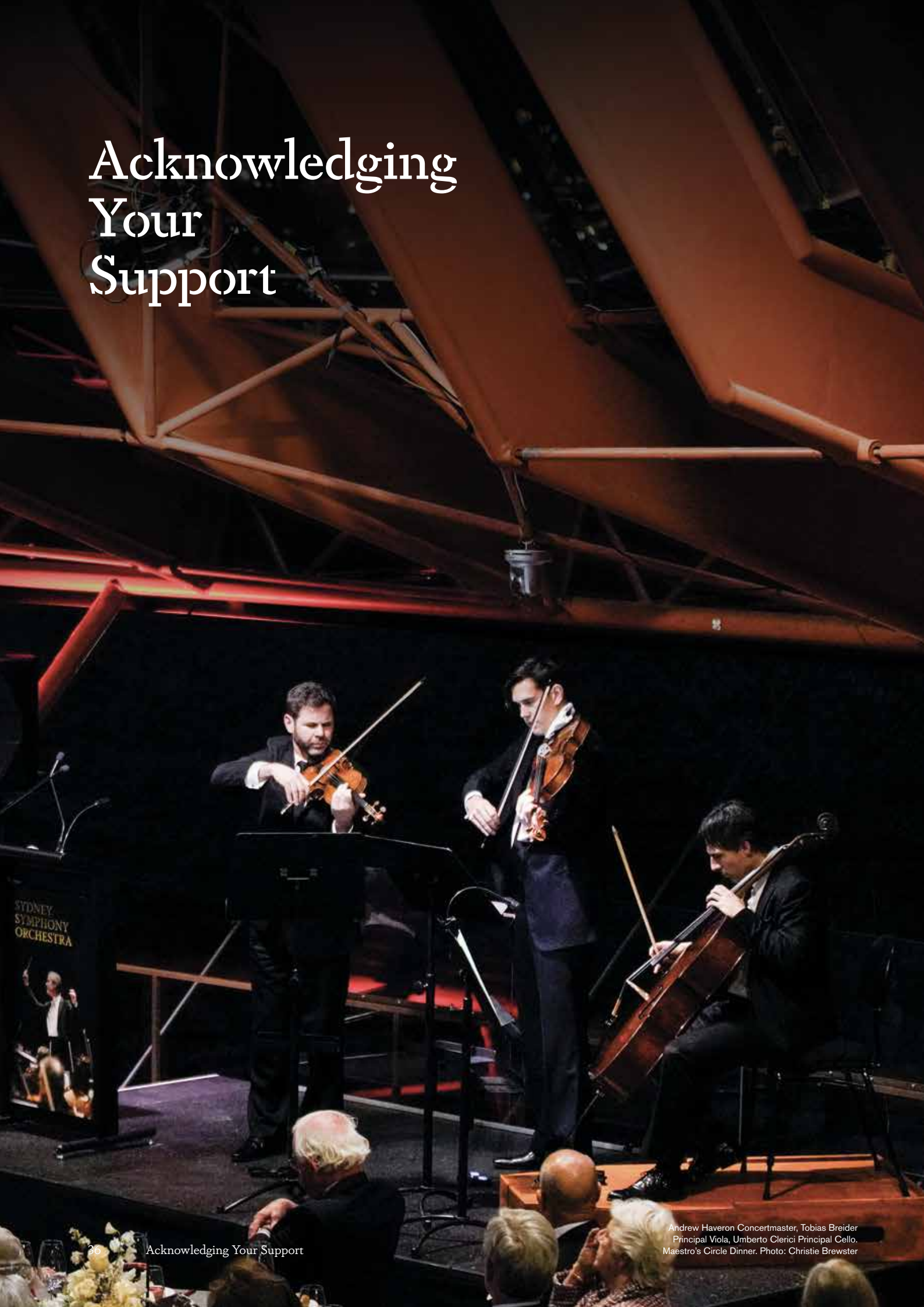
This workshop saw the musicians demonstrate their instruments to the attendees, and lead a performance which included an arrangement of the *Rocky* film theme song.

Throughout the year, in partnership with the Starlight Foundation, children at the Sydney Children's Hospitals in Randwick and Westmead were entertained and delighted by performances by Sydney Symphony musicians. And we were very pleased to work again with the Autism Advisory and Support Service to deliver a concert for children with autism and their families.



Starlight Foundation Performance. Photo: Jennifer Drysdale

Acknowledging Your Support



Andrew Haveron Concertmaster, Tobias Breider
Principal Viola, Umberto Clerici Principal Cello.
Maestro's Circle Dinner. Photo: Christie Brewster

Maestro's Circle

We are indebted to a very special group of leadership donors whose major gifts each year allow us to fund the artistic ambitions of our Chief Conductor. Founded in 2007 by Peter Weiss, the Maestro's Circle has underwritten a series of breathtaking operas in concert led by Vladimir Ashkenazy and David Robertson, live concert CD recordings by both conductors, orchestral projects incorporating multimedia works and international superstar guest artists who have travelled to Australia to collaborate with our leaders. In 2018, we welcomed Roslyn Packer as President of the Maestro's Circle, succeeding Peter Weiss. We salute all our Maestro's Circle members for their generosity, philanthropy and passion for music.

“This group has been important for more than a decade and fundamental to our artistic excellence. We will forever be indebted to Peter Weiss, who had the foresight to bring us together to support our Chief Conductor's artistic initiatives.

Terrey Arcus AM, 2018 Maestro's Circle Dinner



Chief Conductor and Artistic Director David Robertson at the 2018 Maestro's Circle Dinner. Photo: Christie Brewster

2018 European Tour Patrons' Trip

We were delighted to welcome a group of Sydney Symphony patrons on our 2018 European Tour. Our supporters travelled alongside the Orchestra, attending rehearsals and performances in Vienna, Berlin, Warsaw and Hamburg. Patrons also visited art galleries and museums, received private tours of the Berlin Philharmonie and Hamburg Elbphilharmonie, took a day trip with Sydney Symphony musicians to the birthplace of Frederic Chopin outside Warsaw, visited the Steinway & Sons piano factory in Hamburg and attended pre- and post-concert receptions hosted by Australian Government diplomatic representatives overseas.

“It was an enormous pleasure to spend time with you all, celebrating the way in which music reaches across international and cultural boundaries with the glory of the Sydney Symphony. Thank you for sharing the experience and congratulations to the Orchestra on an outstanding tour.”

Leslie MacLeod-Miller, Tour Patron



Principal Double Bass Kees Boersma, Leslie MacLeod-Miller and Roslyn Packer after our Hamburg Elbphilharmonie performance. Photo: Peter Hundert

Dollar for Dollar Challenge Match

In 2018, we were challenged by a generous philanthropist to raise \$50,000 in new and increased gifts, which the donor would then match to create a \$100,000 donation to the Sydney Symphony. This impactful approach caught the imagination of many long-time subscribers who became donors for the first time so that their donations would be matched and their gift dollars would go twice as far. Many current donors also took up the challenge to increase their giving, ensuring the additional portion would be matched. CEO Emma Dunch issued a separate \$10,000 challenge for musicians and staff which they exceeded within 72 hours, donating \$11,050 to secure her matching donation and boost the campaign further. In total, 345 donors, or 27%, were brand new donors to the Sydney Symphony and the challenge match campaign exceeded its philanthropic goal.

“I believe that music is a joy to be shared. When I was a child, someone shared their love for the double bass with me. Today, I spend my time sharing my passion for music with the next generation. As a supporter, you make this cycle of sharing possible across the generations.”

Kees Boersma, Principal Double Bass



Principal Double Bass, Kees Boersma. Photo: Keith Saunders

Donor & Subscriber Thank You Concert

In 2018, we launched new Donor & Subscriber Thank You Concerts to recognise and applaud the thousands of Sydney Symphony supporters who have been involved with us for decades. In November, we welcomed hundreds of very special patrons to the Sydney Opera House for lively concerts featuring Australian jazz trumpeter James Morrison and the Sydney Symphony Orchestra performing selections from the Great American Songbook.

“Please pass on my thanks for the invitation to attend the concert last night. It was fabulous! The Orchestra was superb and James Morrison brought together a program that was spectacular! It is wonderful being part of the Sydney Symphony family! Congratulations on staging a unique event for your donors and subscribers!”

Roland, Subscriber for 20+ years



James Morrison. Photo: James Morrison

Bequest Society Luncheon

Many donors and subscribers have attended Sydney Symphony concerts for more than 50 years, and we are extremely grateful for their decades of support. A number of these wonderful music lovers have also chosen to include the Sydney Symphony as a beneficiary in their wills and estate plans. We are deeply grateful to the members of our Bequest Society, honouring the legacy of our former Chief Conductor, Stuart Challender, who died prematurely in 1991. Bequest donors joined us for a range of special events throughout 2018, including an annual Bequest Society Luncheon with Sydney Symphony musicians at the Sydney Opera House in November.

“Your will is your last opportunity to have the final word and to make positive statements about what you cherished during your life. It is your chance to say thank you to the cultural institutions that have contributed to your quality of life.”

Ray Wilson OAM, Founding Member, Bequest Society



Robert Magid, Ray Wilson OAM and Isidoro Felman. Photo: Daniela Testa

Vanguard

Six years ago, we launched an initiative to change the way audiences experience classical music in Sydney and in 2018 the Sydney Symphony Vanguard program continued to take orchestral music out of the concert hall and into exciting locations around the city. March saw Vanguard members gather on The Wharf for a concert in the exquisite offices of HASSELL Studio and in August, we “popped-up” in Glebe’s Tramsheds, a foodie’s paradise.

Vanguard members also enjoyed some behind-the-scenes experiences at the Sydney Opera House, with open rehearsals for *The Bernstein Songbook* and Beethoven’s Ninth Symphony. Members also enjoyed the European Tour program in concert, before the Orchestra jetted off. Once again, Vanguard events proved an excellent opportunity for members to network and mingle with the Sydney Symphony musicians.

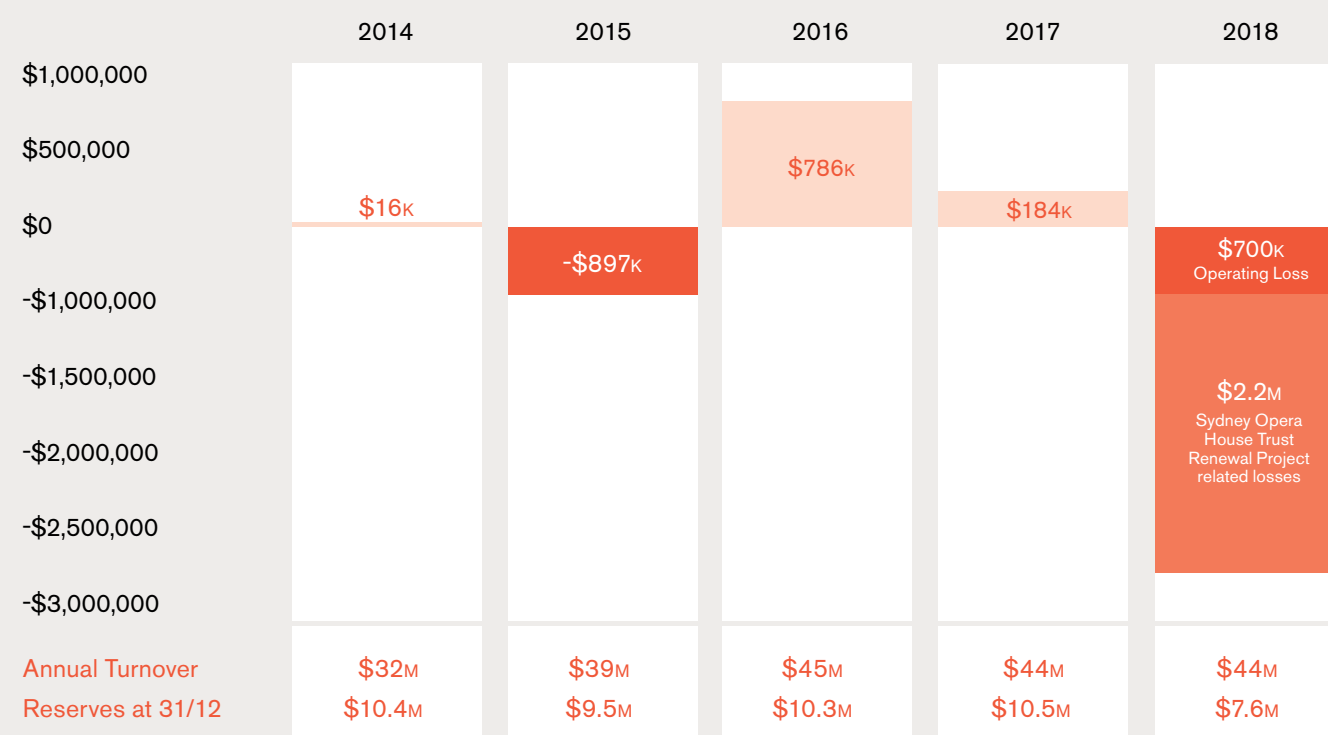
The Chair of Assistant Principal Leah Lynn is supported by Vanguard members, with lead support from Taine Moufarrige and Seamus R Quick.



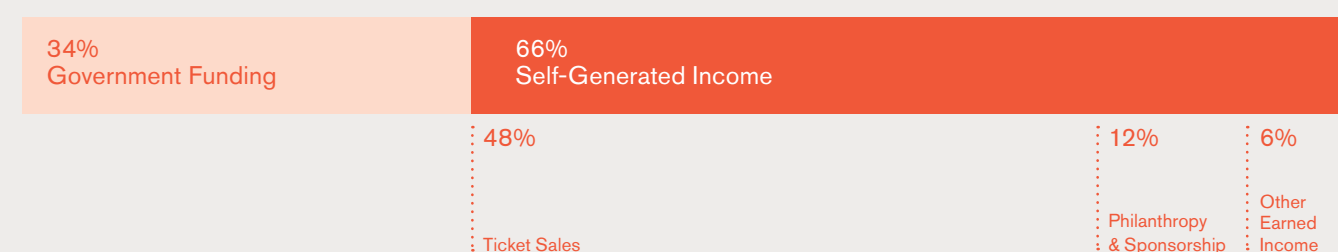
Sydney Symphony musicians perform at a Vanguard event at Tramsheds. Photo: Daniela Testa.

Financial Trends

Operating Profit/(Loss)



Total 2018 Revenue: \$44m – 66% Self-Generated



'Ticketed Concert Attendances in Sydney and NSW



2018 Annual Fund Donors

Sydney Symphony gratefully acknowledges the music lovers who support us. Your generous philanthropy is instrumental to our continued artistic excellence. In addition to those listed below, we also acknowledge those supporters in 2018 who wished to remain anonymous.

Maestro’s Circle

Supporting the artistic vision of David Robertson, Chief Conductor and Artistic Director

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Penelope Seidler *am* • Ray Wilson *oam*, in memory of the late James Agapitos *oam*

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Baiba Berzins • Jane Blackmore • Judith Bloxham
Kees Boersma • Stephen Booth • R D & L M Broadfoot
Commander W J Brash *obe* • Dr Tracy Bryan • Darren Buczma
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Carole A Grace • Richard Griffin • Peter & Yvonne Halas
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Alan Hauserman & Janet Nash • Robert Havard
Roger Henning & Anton Enus
In memory of my father, Emil Hilton, who introduced me to music
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The Fellowship program receives generous support from the Estate of the late Helen MacDonnell Morgan.

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Vanguard Members

Laird Abernethy & Roslyn Farrar • Luan Atkinson
Attila Balogh & Dr Danika Wright • Natalie Bascur • Jemma Basso
James Baudzus • Andrew Baxter • Sally Bevan
Dr Victoria Beyer & Joel Pinkham • Hilary Blackman • Adam Blake
Deryn Bliss • Dr Jade Bond • Daniel Booth • Dr Andrew Botros
Peter Braithwaite • Georgia Branch • Christie Brewster
Andrea Brown • Nikki Brown • Attila Brungs • Chloe Burnett
Sandra Butler • Alicia Cabrera • Jacqueline Chalmers
Tony Chalmers • Dharma Chandran • Janice Clarke
Tanya Costello • Michelle Cottrell • Alex & Anthony Cowie
Peter Creeden • Alastair & Jane Currie • Emily Elliott
Andrea Farrell • Alvaro Rodas Fernandez
Matthew Fogarty & Kylie Mitchell
Matthew Garrett & Courtney Thomason • Sam Giddings
Julia Glaser • Jeremy Goff & Amelia Morgan-Hunn • Lisa Gooch
Joelle Goudsmit • Kathryn Higgs • Jennifer Hoy
Katie Hryce • Amelia Johnson • Virginia Judge
Aernout Kerbert • Dr John Lam-Po-Tang
Robert Larosa • Inside Eagles Pty Ltd • Alexandra McGuigan
Carl McLaughlin • Henry Meagher • Sabrina Meier
Jemma Morris • Sarah Morrisby • Rod Naylor • Julia Newbould
Alex Nicholas • Alasdair Nicol • Simon Oaten • Adrian O’Rourke
Connie Picos • Samyuktha Pillai • Neil Power • Kate Quigg
John Quinn • Jane Robertson • Katie Robertson • Wouter Roesems
Mary Sabin • Rachel Scanlon • Cassandra Scott
Vanessa Louise Sheedy • Ben Shipley • Mischa Simmonds
Daniel Soo • Shevi de Soysa • Tim Steele • Kristina Stefanova
Luke Storrier • Ben Sweeten • Sandra Tang • Ian Taylor
Kimon Tellidis • Robyn Thomas • Melanie Tiyce
Mark Trevarthen • Russell Van Howe & Simon Beets
Amanda Verratti • Aurora Vos • Mike Watson • James Whelan
Irene Willis • Adrian & Tiffany Wilson

Bequest Society

Honouring the legacy of Stuart Challender

Warwick K Anderson • Henri W Aram OAM & Robin Aram
Timothy Ball • Dr Rosemary Barnard • Stephen J Bell
Christine Bishop • Judith Bloxham • R Burns
David Churches & Helen Rose • Howard & Maureen Connors
Greta Davis • Glenys Fitzpatrick • Dr Stephen Freiberg
Vic & Katie French • Jennifer Fulton • Brian Galway
Geoffrey Greenwell • Pauline M Griffin AM • Dr John Lam-Po-Tang
Dr Barry Landa • Peter Lazar AM • Daniel Lemesle
Ardelle Lohan • Dr Linda Lorenza • Mary McCarter
Louise Miller • James & Elsie Moore • Barbara Murphy
Douglas Paisley • Kate Roberts • Dr Richard Spurway
Rosemary Swift • Mary Vallentine AO • Ray Wilson OAM
Dawn & Graham Worner

Bequests Received

The Estate of the late Ross Adamson
The Estate of the late Douglas Vincent Agnew
The Estate of the late Carolyn Clampett
The Estate of the late Jonathan Earl William Clark
The Estate of the late Paul Louis de Leuil
The Estate of the late Colin T Enderby
The Estate of the late Mrs E Herrman
The Estate of the late Irwin Imhof
The Estate of the late Isabelle Joseph
The Estate of the late Dr Lynn Joseph
The Estate of the late Matthew Krel
The Estate of the late Helen MacDonnell Morgan
The Estate of the late Greta C Ryan
The Estate of the late Rex Foster Smart
The Estate of the late Joyce Sproat
June & Alan Woods Family Bequest



































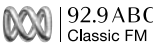




By leaving a bequest to the Sydney Symphony Orchestra, you celebrate the legacy of our former Chief Conductor, Stuart Challender, who died at a young age in 1991. Your legacy will help us ensure a future which creates music that inspires, delights and unites audiences in ever greater number and diversity.

If you would like more information, or to discuss your enduring gift, please contact our Philanthropy Department on (02) 8215 4625 for a confidential conversation.



Daniel Pini, 2018 Cello Fellow. Photo: Daniela Testa

Salute!

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A photograph of the Sydney Symphony Orchestra performing on a modern, curved stage. The musicians are dressed in formal black attire. The background shows the tiered seating of the concert hall, filled with an audience. The lighting is warm and focused on the performers.

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