

# 2019 Impact Report



SYDNEY  
SYMPHONY  
ORCHESTRA



"Simone Young and the Sydney Symphony Orchestra's outstanding interpretation captured its distinctive structure and imaginative folkloric atmosphere. The sumptuous string sonorities, evocative woodwind calls and polished brass chords highlighted the young Mahler's distinctive orchestral sound-world."

*The Australian*, December 2019







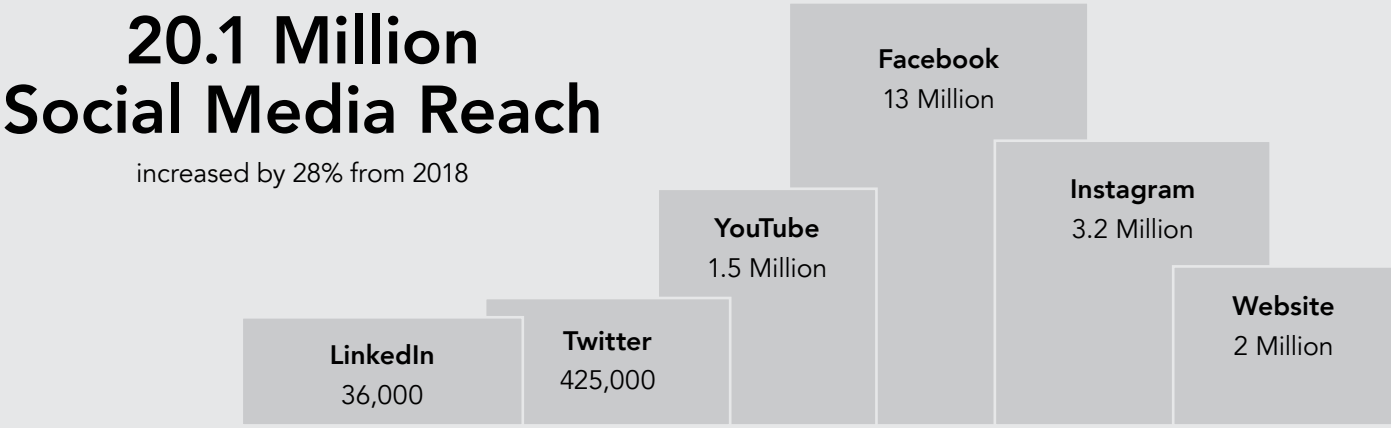
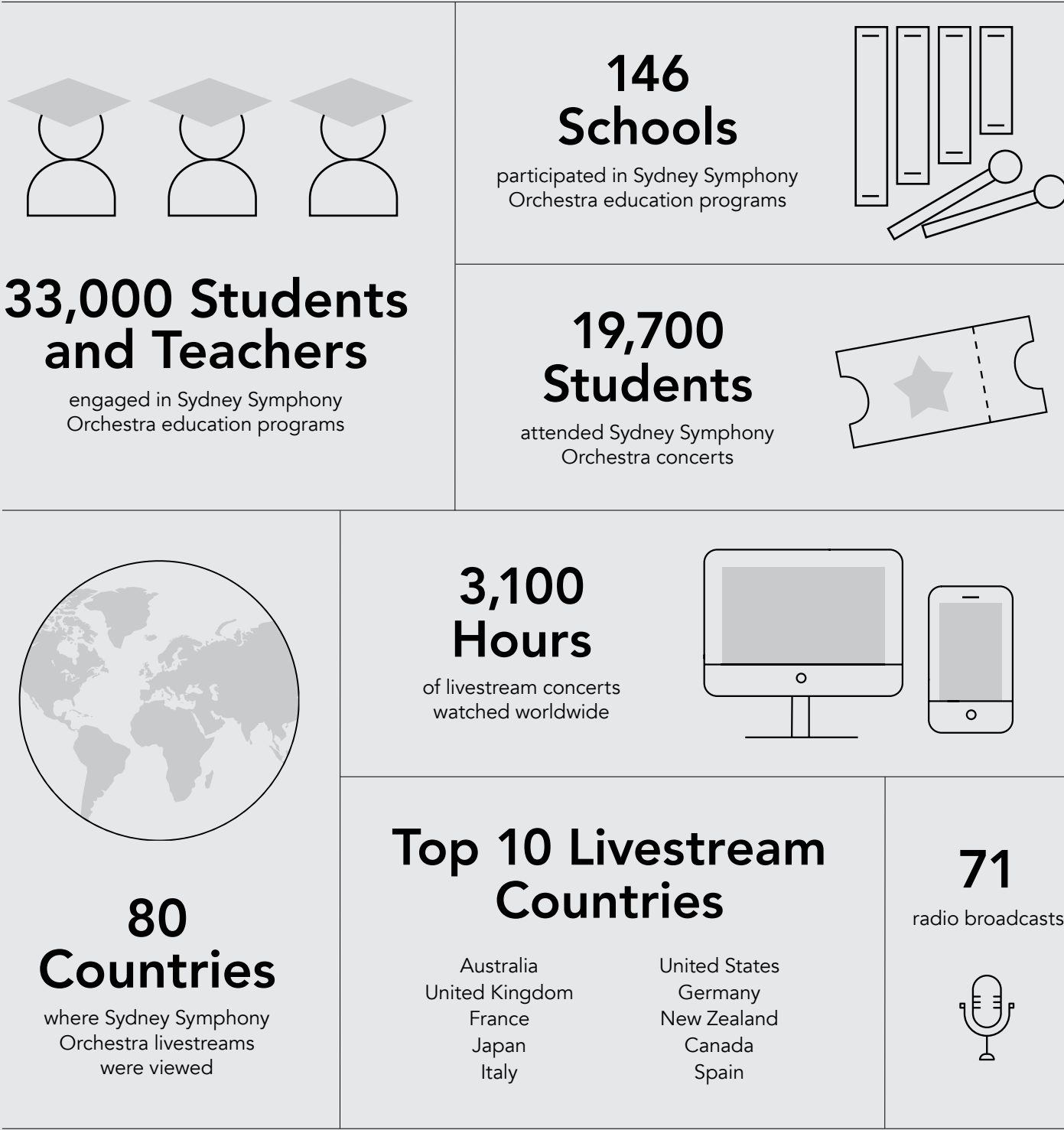
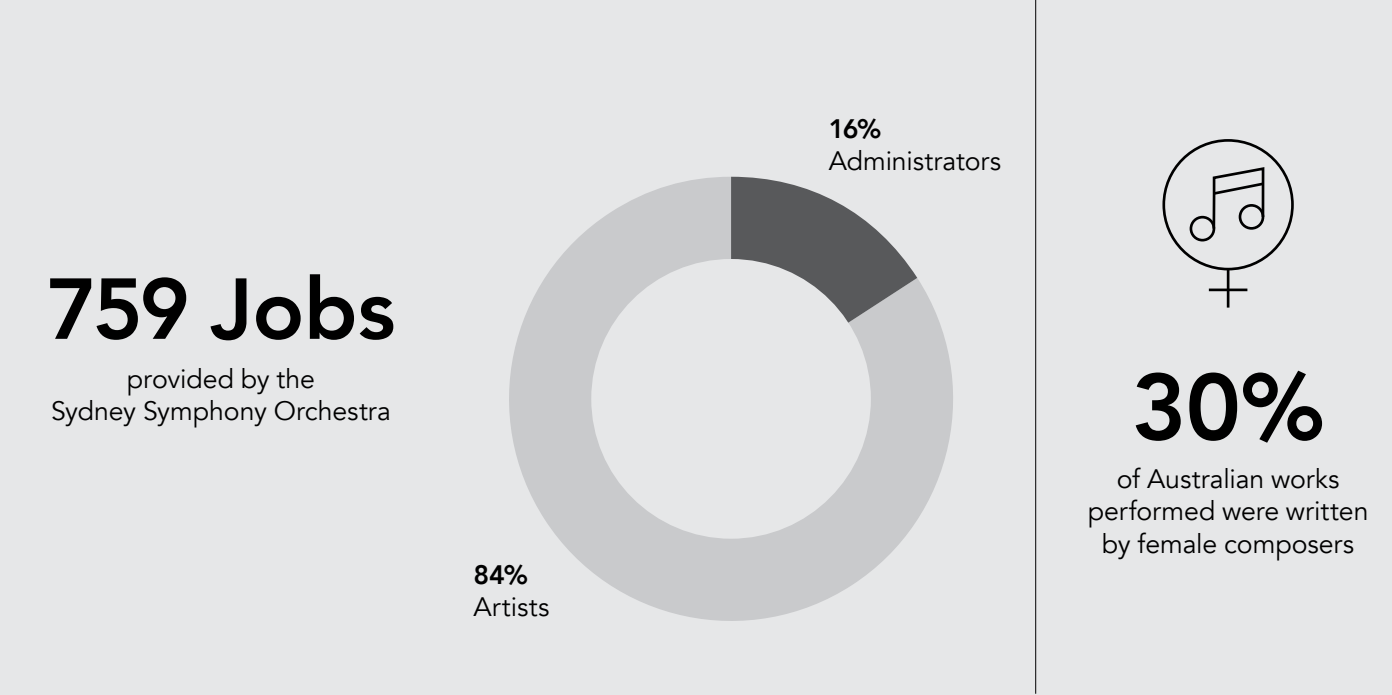
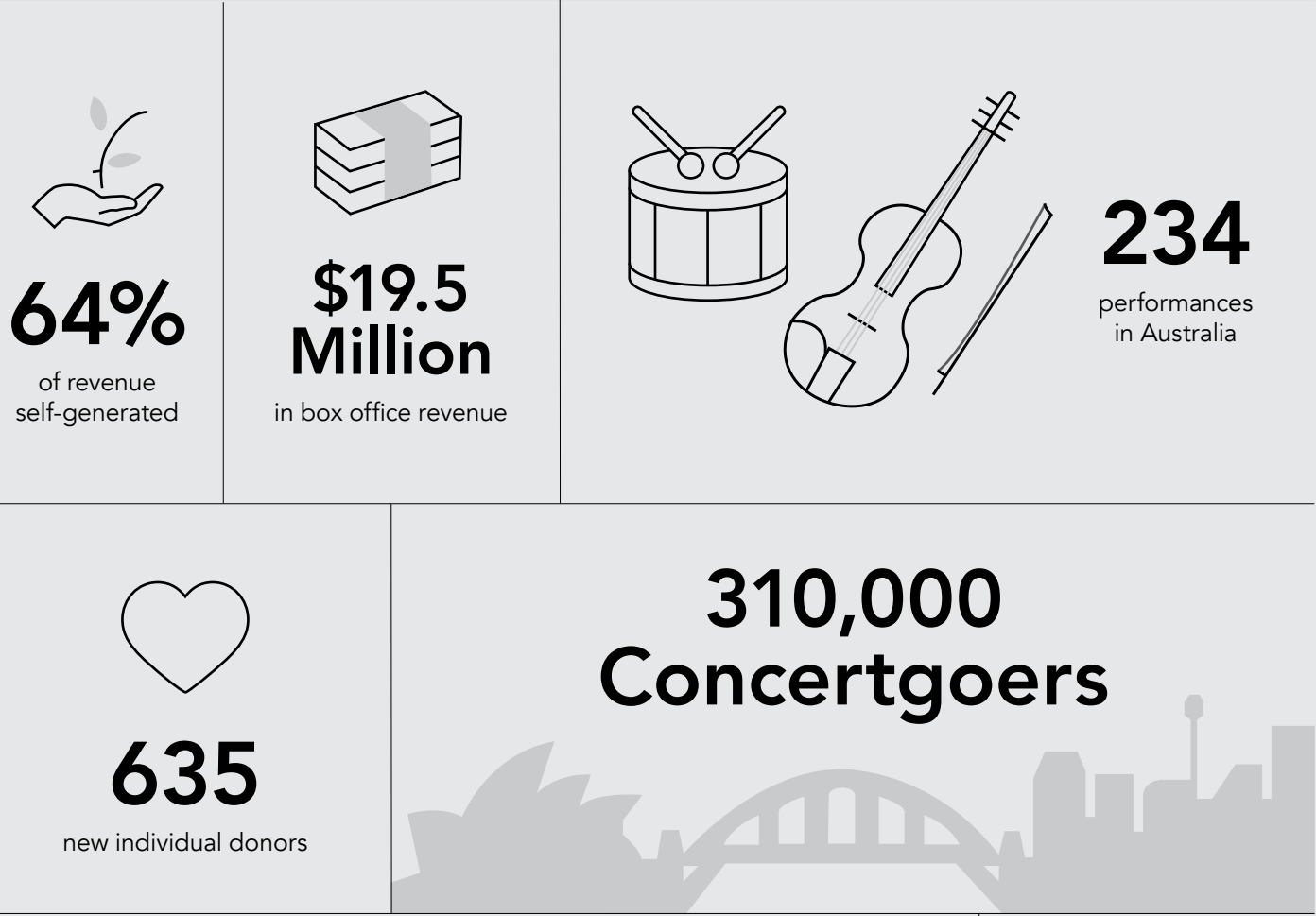
Sydney Symphony Under the Stars. (Parramatta Park, January 2019)

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# 2019 at a Glance





“The audience was too stunned to applaud after the first movement’s shocking final bars, emitting something that sounded more like an awed exhalation... Lamsma, Shelley and the Sydney Symphony Orchestra made a powerful argument... A superlative performance.”

★★★★★

*Limelight*, April 2019



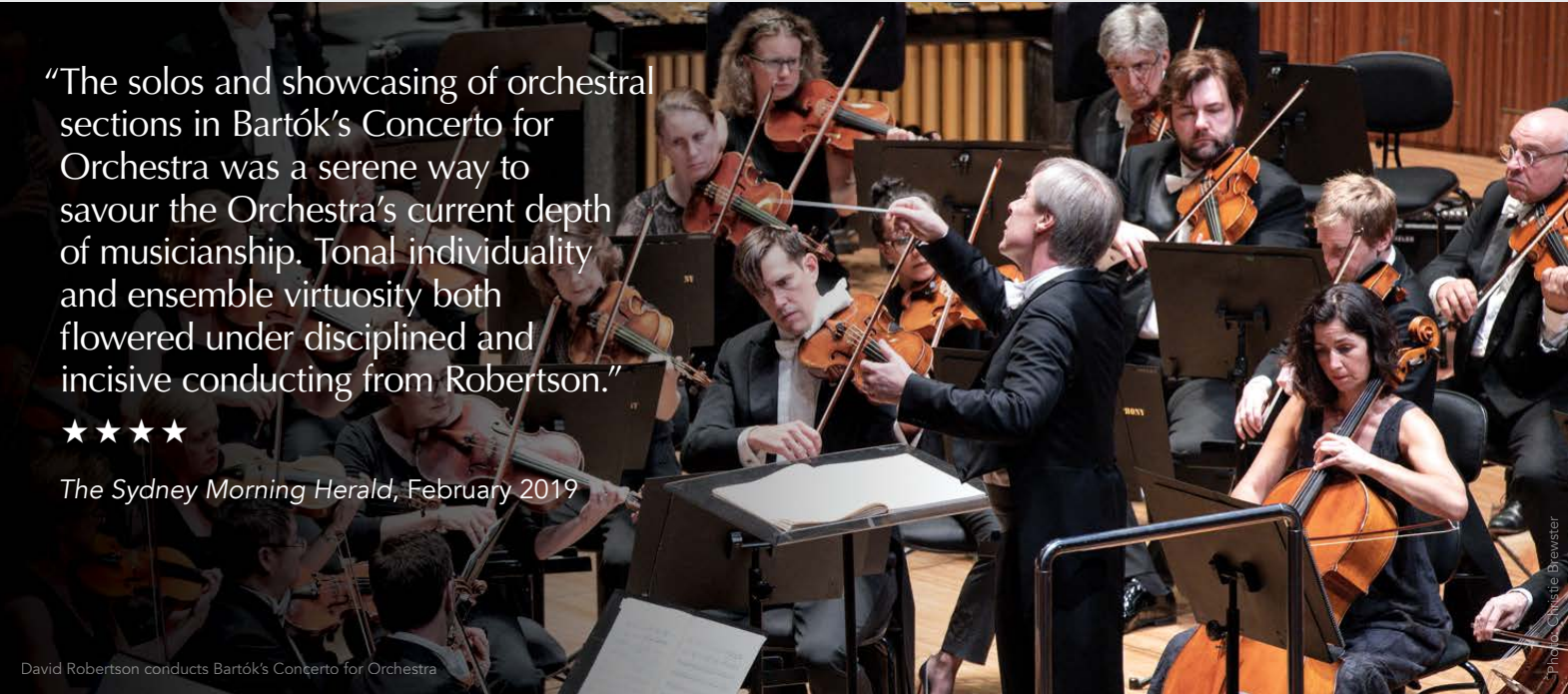
Simone Lamsma performs Beethoven's Violin Concerto

Photo: Daniela Testa

“The solos and showcasing of orchestral sections in Bartók’s Concerto for Orchestra was a serene way to savour the Orchestra’s current depth of musicianship. Tonal individuality and ensemble virtuosity both flowered under disciplined and incisive conducting from Robertson.”

★★★★★

*The Sydney Morning Herald*, February 2019



David Robertson conducts Bartók's Concerto for Orchestra

Photo: Kate Brewster

“Throughout, Wigglesworth built the structure like a Mughal emperor and added the details like a Fabergé jeweller. It was one of the finest Sydney Symphony Orchestra performances I’ve ever heard.”

★★★★★

*Limelight*, August 2019



Mark Wigglesworth conducts Shostakovich's Symphony No. 4

Photo: Jay Patel

“The Sydney Symphony Orchestra’s strings were particularly united, warm and vibrant, the winds impeccable in phrasing and tuning and the brass section sounded as if it was a vast and carefully balanced vocal chorus while the percussion section exhibited its usual excellence.”

★★★★★

*ArtsHub*, June 2019



The Sydney Symphony performs Dvořák's Symphony No. 6

Photo: Tim Levy

“It is a challenging task to integrate jazz, swing and blues idioms into classical music forms. Wynton Marsalis is one of the few to succeed. He has a sure grasp of larger-scale structures and knows how to use the resources of a symphony orchestra with ingenuity and imagination... the contributions of the jazz group and Orchestra were seamlessly integrated and equally inventive.”

*The Australian*, February 2019



Wynton Marsalis and the Jazz at Lincoln Center Orchestra

Photo: Tim Skinner



# Chair’s Report

Terrey Arcus AM

During 2019, the Sydney Symphony Orchestra closed out one important artistic era and looked ahead to an exciting future.



After six years as Chief Conductor and Artistic Director, we farewellled David Robertson at the same time as our performance venue, the Sydney Opera House Concert Hall, closed for two years of acoustic renovations. We salute the NSW Government for its substantial investment in renewing the Sydney Opera House for its 50th anniversary in 2023 and look forward to returning to an acoustically superior Concert Hall in 2022.

David led artistic programs with distinction throughout his farewell season, including the Australian premiere of Wynton Marsalis’ *The Jungle – Symphony No. 4* with the Jazz at Lincoln Center Orchestra, performances of Mozart with piano superstar Lang Lang, and spectacular opera-in-concert performances of Benjamin Britten’s *Peter Grimes*. David’s tenure has been marked by his adventurous programming and we thank him for expanding our musical horizons while fashioning himself into a quintessential Sydneysider along the way.

2019 also saw our much-loved Conductor Laureate, Vladimir Ashkenazy, step back from public appearances. He celebrated his 50th anniversary with our Orchestra with unforgettable performances of Elgar, Prokofiev and Holst before retiring from performance at the age of 82. We are indebted to him for five decades of superlative music-making in Australia and wish him the very best in his retirement.

2019 brought the exciting appointment of Simone Young as our next Chief Conductor after a two-year international search. We are excited by her artistic vision and desire to showcase “the best of Australia and the best of the world” during her tenure, which begins in 2022. We are confident that Simone and our dynamic CEO, Emma Dunch, will realise their ambitions for our Orchestra with great success in the years to come.

We finalised our dislocation plans for the duration of the Sydney Opera House Trust’s two-year Renewal Project for the Concert Hall. In partnership with the Lord Mayor of Sydney, Cllr. Clover Moore, we finalised a landmark agreement with the City of Sydney to return to our historic home at Sydney Town Hall for the 2020 and 2021 seasons. We are indebted to the Lord Mayor for her leadership in ensuring our access to the acoustically superb Town Hall, which was our major home from 1932 up to the opening of the Sydney Opera House. As we presented special concerts there in August, we were delighted that many patrons shared their fond memories of attending concerts there in earlier decades.

We continued to work with the NSW Government and Sydney Opera House Trust to address the implications of the Renewal Project through to our return to the Sydney Opera House Concert Hall in 2022. In October 2018, the NSW Government gave the Orchestra an assurance that it would provide financial support during the period of the Renewal Project, subject to the establishment of a Work Group whose purpose was to identify options for the NSW Government and the Company to address the financial implications arising for the Orchestra from the undertaking of the project.

This work was concluded in 2019 and the NSW Government confirmed a funding commitment to be provided over the two years of our dislocation (2020 and 2021). We are grateful for this commitment and continue to work through the arrangements with the Government.

We have now also had to face the outbreak of COVID-19. With performances cancelled or deferred, the Board is very grateful that the staff and the orchestra have agreed to reduced hours and salaries through the end

of 2021, and that many generous patrons have donated their tickets back to us. The Australian Government’s JobKeeper program has also underpinned our ongoing financial viability.

I am indebted to our Board of Directors whose members provide invaluable perspectives and informed business counsel on the complexities we face. The Board strives to manage and preserve the artistic, cultural and financial sustainability of our superb Orchestra in these challenging times. During 2019, we welcomed Geoff Ainsworth and Geoff Wilson to the Board and farewellled David Livingstone, who served with distinction during his nine-year term. Our shared efforts throughout the year included successfully completing a comprehensive Governance review by our Tripartite funders in preparation for dislocation.

With many of our preparatory investments behind us in 2018, our financial operating results for 2019 improved significantly, delivering a 1% shortfall on operating revenues of \$42 million. Notable was the increase of philanthropic support by 28% including generous new support from trusts and foundations. We are focused on managing risk prudently as we navigate the difficult waters of being absent from our performance venue for the next two years.

Our efforts this year and every year are 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 sustaining their ongoing investment, particularly during these challenging times.

We also salute our long-time Principal Partner, Emirates, whose bedrock support is crucial, our Premier Partner, Credit Suisse, whose Credit Suisse Music Education Program is changing young lives through music, Abercrombie & Kent as supporters of our flagship Abercrombie & Kent Masters Series, and the many corporate sponsors, trusts and foundations, philanthropists, subscribers and patrons whose financial support underpins our sustainability.

The transformation required of the Sydney Symphony Orchestra over the next two years will not be possible without your continued commitment to ensuring that the Orchestra remains strong and vibrant.

We are especially grateful to hundreds of donors who increased their giving in 2019 and to the many ticket holders who chose to become donors for the first time. These generous gestures represent a vote of confidence in the Sydney Symphony’s vibrant future. Thank you for being with us on this journey, and we look forward to welcoming you to Sydney Town Hall in 2020.

Terrey Arcus AM  
Chair

2019 BOARD OF DIRECTORS



Terrey Arcus AM



Geoff Ainsworth AM



Andrew Baxter



Kees Boersma



Ewen Crouch AM



Emma Dunch



Catherine Hewgill



David Livingstone  
Retired May 2019



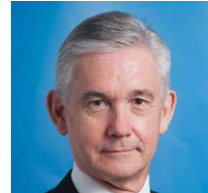
The Hon. Justice  
AJ Meagher



Karen Moses



Dr. John Vallance



Geoff Wilson



# CEO's Report

Emma Dunch

The announcement of Simone Young, who becomes our Chief Conductor on our return to the Sydney Opera House in 2022, marks a watershed moment for Australia.

Sydney born and bred, Simone Young has lived overseas for most of her career, where she is in great demand across the concert halls and opera stages of Europe and North America. She is an extraordinary conductor and a great Australian whose international reputation as one of the finest conductors working anywhere in the world today is hard-earned and richly deserved.

Simone made her Sydney Symphony debut in 1996 and, during the intervening 23 years, she has developed superior artistic rapport and great interpersonal chemistry with the musicians of the Sydney Symphony – many of whom she has known for decades. To watch Simone and the Orchestra in rehearsal is to witness artists completely united in their vision to serve the composer and deliver performances at the highest levels of international excellence. Simone and the Orchestra's capstone 2019 performances of Mahler's *Das klagende Lied* to close the Sydney Opera House Concert Hall season – livestreamed to the world – were spine-tingling and unforgettable; an indication of the artistic excitement to come!

2019 was also the year that we announced one of the largest commissioning projects in Australian music history: 50 Fanfares. This massive effort to commission 50 new works from emerging and established Australian composers for the reopening of the Concert Hall in 2022 will refresh and reinvigorate the Australian orchestral repertoire for the next decade. Funded entirely through philanthropic giving, we are indebted to the visionary donors underwriting the new works, as well as the more than 100 members of the national nominations panel who provided their recommendations for commissions.



During 2019, we worked hard offstage to finalise our plans for use of the Sydney Town Hall while the Concert Hall is being renovated. The expenses associated with displacement from the Concert Hall for two years are significant and we have remained in discussions with the NSW Government and Sydney Opera House Trust to ensure that we can afford this dislocation and return once the project is complete.

Looking ahead, we proceed with the optimism that our venue dislocation 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.

I salute our Sydney Symphony Orchestra musicians and staff who are partners in this work, along with our Board of Directors, the Australian Government through the Australia Council for the Arts, the NSW Government through Create NSW, our corporate partners, philanthropic supporters and our audiences.

Thank you very much for your continued support, and we warmly invite you to join us on the journey ahead – a journey that is also an opportunity for continuous innovation.

Above all, let the music continue.

Emma Dunch  
CEO



NSW Premier's Australia Day Live! First Nations artists and the Sydney Symphony. (Sydney Opera House Forecourt, January 2019)



Sydney Symphony Vanguard with Christopher Pidcock, Sydney Symphony Cello. (Work-Shop, August 2019)



Breakfast at Tiffany's Live in Concert. (Sydney Opera House, May 2019)

Photo supplied by the NSW Department of Premier and Cabinet

Photo: Jay Patel

Photo: Christie Brewster



# 2019 Artistic Highlights



The Sydney Symphony Orchestra's 2019 Season was marked by both fond farewells and new beginnings.

We celebrated the contributions of our outgoing Chief Conductor and Artistic Director, David Robertson, finalised our plans to relocate to Sydney Town Hall while the Sydney Opera House Concert Hall is renovated, welcomed highly-sought international musicians to Principal Chairs, and announced Simone Young as our new Chief Conductor.

The season opened in February, with concerts featuring Principal Oboe Diana Doherty performing Australian composer Nigel Westlake's oboe concerto, *Spirit of the Wild*, alongside Percy Grainger's *The Warriors* and Richard Strauss' *Thus Spake Zarathustra*. Also in February, we presented Wynton Marsalis and the Jazz at Lincoln Center Orchestra for performances of Marsalis' own work *The Jungle*. The Jazz at Lincoln Center Orchestra also performed a standalone evening of the music of Count Basie and Duke Ellington – rapturously received by a sold-out hall.

In July, David Robertson conducted concert performances of Britten's opera, *Peter Grimes*. An outstanding Australian cast was led by Stuart Skelton, who gave a definitive rendition of the title role. Other notable cast members included Elizabeth Campbell, Deborah Humble, Jud Arthur, and American bass-baritone Alan Held. International superstar Lang Lang joined us for performances of Mozart's Piano Concerto No.24, and another world-renowned favourite soloist, Susan Graham, sang Canteloube's *Songs of the Auvergne*, also conducted by David Robertson.

The Orchestra performed its two-week *Keys to the City* festival, a venue-activating project for our audience to experience the superb acoustics of the Sydney Town Hall. Pianist Kirill Gerstein made his Sydney Symphony debut performing concertos by Grieg, Ravel, and Gershwin.

In his farewell concerts in November, David Robertson conducted a stunning performance of Messiaen's *Turangalila-Symphonie*, followed by an American program featuring works by Aaron Copland, Christopher Rouse and John Adams.

Conductor Laureate Vladimir Ashkenazy gave what would be his final concerts on the Sydney Symphony's podium, with electrifying performances of Elgar, Vaughan Williams, Medtner and Holst. Mr Ashkenazy, one of our best-loved and most distinguished collaborators, subsequently announced his departure from the world stage in January 2020. We wish him and Mrs Ashkenazy a long and enjoyable retirement.

Principal Guest Conductor Donald Runnicles continued his acclaimed multi-year artistic cycle, *Music of Inspiration*, with programs of Bruckner, Fauré, Strauss and Messiaen. His performances were enriched by the voices of international soprano Erin Wall, Australian baritone Samuel Dundas, and the Sydney Philharmonia Choirs.

The Sydney Symphony's extraordinary musicians featured strongly across the season, with solo performances by Concertmaster Andrew Haveron, Principal Bassoon Todd Gibson-Cornish, and concertante performances by David Papp, Francesco Celata, Fiona McNamara and Euan Harvey. In the Utzon Room of the Sydney Opera House, our musicians gave chamber music recitals throughout the year. The cello section featured in the Orchestra's Tea & Symphony series, giving a bravura performance of repertoire for cello ensemble. And we celebrated the 40th Anniversary of our Associate Principal Trumpet Paul Goodchild's appointment to the Orchestra with concerts for which he was the featured soloist.

As well, we concluded international audition processes and appointed Joshua Batty (UK) as Principal Flute and Alexander Morris (AUS) as Principal Bass Clarinet. We farewelled Louise Johnson as Principal Harp after a 50-year career and Stan Kornel as Second Violin after a 35-year career.

Outstanding international artist debuts in the season included conductors Elim Chan, Jaime Martin, Alexander Shelley, Andrey Boreyko and Xian Zhang; pianists Alexei Volodin and Alessio Bax; and violinists Simone Lamsma and Nemanja Radulovic.



The Sydney Symphony was proud to showcase important Australian keyboard artists in our International Pianists in Recital series: Geoffrey Lancaster, who gave a captivating Mozart recital on fortepianos, and contemporary music specialist Lisa Moore.

Australian music by living composers featured in the season included pieces by Nigel Westlake, Joseph Tawadros, Ella Macens, Peggy Polias, Josephine Macken, James Ledger and Richard Mills.

We continued our effort to supplement our existing collection of fine antique stringed instruments for use by our musicians. We collaborated with philanthropists to secure a 1730 Grancino violin and a 1790 Amati viola to enhance our upper string sound.

We toured regionally with the outstanding Slava Grigoryan as featured soloist, and took numerous additional concerts to regional NSW.

The very young Australian virtuoso violinist, Christian Li, made his Sydney Symphony debut in November. We were delighted to showcase his talents playing Vivaldi in our Family Concert series. The roster of Australian artists featured in our season was extensive and reflected the breadth of Australian artistry currently available. In addition to projects already mentioned, the Orchestra worked with conductors Benjamin Northey and Jessica Cottis, beloved sopranos Emma Matthews and Penelope Mills, tenor Steve Davislim, bass-baritone Andrew Collis, and organists David Drury and Joseph Nolan.

In the Sydney Symphony's Kaleidoscope series, a focus on world music traditions brought three interesting projects to the stage. Conductor Elim Chan and Peking opera soprano Meng Meng performed a program to celebrate the Lunar New Year. Oud virtuoso Joseph Tawadros performed his own concerto and other repertoire. Both projects were livestreamed globally to international audiences. And our virtuoso concertmaster Andrew Haveron performed Vivaldi's *The Four Seasons* with a tango twist, alongside Piazzolla's *The Four Seasons of Buenos Aires*.

Sydney Symphony Orchestra Presents continued to develop new audiences, presenting the following Films In Concert *Casino Royale*, *Skyfall*, *Harry Potter and the Order of the Phoenix™*, *Breakfast at Tiffany's*, *Star Wars: Return of the Jedi*, and *Star Wars: The Force Awakens* screened live in concert with full symphony orchestra to delighted audiences. These concerts, together with fun foyer activations and ample fan participation, have become a mainstay of the Orchestra's activity.

At the top of the year, our free annual Parramatta Park concert, *Sydney Symphony Under the Stars*, played to an audience of 15,000 people, picnicking in the summer twilight and taking in a program of popular orchestral classics. 2019 also saw the Sydney Symphony give the gala opening performances at the city's first new performing arts facility in many years, the Sydney Coliseum Theatre, West HQ. Our brass section provided fanfares for the launch of the venue and we rounded out our year by performing in Christmas concerts with singer David Campbell. The Sydney Symphony is proud to be an anchor tenant of this exciting new venue, presenting a wide range of concert projects there in 2020 and beyond.

This season also was a harbinger of the orchestra's bright future. Simone Young returned to Sydney to conduct the Orchestra in two artistic highlight programs of rarely performed works: Liszt's *Dante Symphony*, and Mahler's *Das klagende Lied*, livestreamed globally. Both programs saw the Orchestra reach new levels of insight and potency. A strong advocate for these unusual works, Simone inspired audiences to discover them in our Meet the Music series alongside repertoire by Australian composer James Ledger, and in our Masters series, for which the Mahler work was the culminating moment.

Having closed the season with our final subscription concerts in the Sydney Opera House Concert Hall, Simone was announced as the Orchestra's next Chief Conductor, her tenure to begin in 2022.



Christmas at the Coliseum: David Campbell and the Sydney Symphony. (Sydney Coliseum Theatre, West HQ, December 2019)



Sydney Symphony and the Jazz at Lincoln Center Orchestra. (Sydney Opera House, February 2019)



State Memorial Service for the late Hon. Bob Hawke AC, Prime Minister of Australia (1983-1991). (Sydney Opera House, June 2019)



# The Orchestra

CONDUCTORS



**David Robertson**  
The Lowy Chair of  
Chief Conductor  
and Artistic Director



**Donald Runnicles**  
Principal  
Guest Conductor



**Vladimir Ashkenazy**  
Conductor Laureate

CONCERTMASTER



**Andrew Haveron**  
Concertmaster  
*Supported by Vicki Olsson*



**Fiona Ziegler**  
Assistant Concertmaster



**Georges Lentz**



**Anna Skálová**



**Emma Jezek**  
Assistant Principal



**Shuti Huang**



**Nicole Masters**



**Justin Williams**  
Acting Associate Principal

FIRST VIOLINS



**Harry Bennetts**  
Associate Concertmaster



**Jenny Booth**



**Nicola Lewis**



**Léone Ziegler**



**Alice Bartsch**



**Monique Irik**



**Maja Verunica**



**Sandro Costantino**



**Sun Yi**  
Associate Concertmaster



**Brielle Clapson**



**Emily Long**



**Kirsty Hilton**  
Principal



**Victoria Bihun**



**Wendy Kong**



**Roger Benedict**  
Principal



**Rosemary Curtin**



**Kirsten Williams**  
Associate Concertmaster  
Emeritus



**Sophie Cole**



**Alexandra Mitchell**



**Marina Marsden**  
Principal



**Rebecca Gill**



**Stan W Kornel**



**Tobias Breider**  
Principal



**Jane Hazelwood**

PATRON



Her Excellency the  
Honourable Margaret  
Beazley AC QC  
Governor of NSW



**Lerida Delbridge**  
Assistant Concertmaster



**Claire Herrick**



**Alexander Norton**



**Marianne Edwards**  
Associate Principal



**Emma Hayes**



**Benjamin Li**



**Anne Louise Comerford**  
Associate Principal



**Graham Hennings**

CELLOS



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**



**Umberto Clerici**  
Principal



**Catherine Hewgill**  
Principal



**Leah Lynn**  
Acting Associate Principal



**Kristy Conrau**



**Fenella Gill**



**Timothy Nankervis**



**Elizabeth Neville**

DOUBLE BASSES



**Christopher Pidcock**



**Adrian Wallis**



**David Wickham**



**Kees Boersma**  
Principal



**Alex Henery**  
Principal



**David Campbell**

HARP



**Louise Johnson**  
Principal



**Joshua Batty**  
Principal

OBOES



**Emma Sholl**  
Associate Principal



**Carolyn Harris**



**Diana Doherty**  
Principal



**Shefali Pryor**  
Associate Principal



**David Papp**



**Alexandre Oguey**  
Principal

CLARINETS



**Francesco Celata**  
Acting Principal



**Christopher Tingay**



**Alexander Morris**  
Principal



**Todd Gibson-Cornish**  
Principal



**Matthew Wilkie**  
Principal Emeritus



**Fiona McNamara**

BASS CLARINET



**Alexander Morris**  
Principal

BASSOONS



**Todd Gibson-Cornish**  
Principal



**Matthew Wilkie**  
Principal Emeritus



**Fiona McNamara**

CONTRABASSOON



**Noriko Shimada**  
Principal



**Ben Jacks**  
Principal



**Geoffrey O'Reilly**  
Principal 3rd



**Euan Harvey**



**Marnie Sebire**



**Rachel Silver**

HORNS



**David Elton**  
Principal



**Paul Goodchild**  
Associate Principal



**Anthony Heinrichs**



**Ronald Prussing**  
Principal



**Scott Kinmont**  
Associate Principal



**Nick Byrne**

TRUMPETS



**Christopher Harris**  
Principal



**Steve Rossé**  
Principal



**Mark Robinson**  
Acting Principal

TROMBONES



**Rebecca Lagos**  
Principal



**Timothy Constable**

PERCUSSION



# Farewelling David Robertson

“Robertson has invigorated Sydney’s musical life with expert performances of new works, fresh perspectives on old ones and engaging musical enthusiasm. It has been a hugely positive period for our Orchestra and has laid propitious foundations for future growth.”

*The Sydney Morning Herald, December 2019*

2019 saw the culmination of David Robertson’s six-year tenure as Chief Conductor and Artistic Director. He opened the season with gala performances featuring Principal Oboe Diana Doherty playing Westlake’s *Spirit of the Wild* alongside Grainger’s *The Warriors* and Richard Strauss’ *Thus Spake Zarathustra*. A return appearance by the Jazz at Lincoln Center Orchestra saw David conduct the Australian premiere of Wynton Marsalis’ new work *The Jungle* – Symphony No.4. He conducted the Australian premiere of Steve Reich’s *Music for Ensemble and Orchestra*, a Sydney Symphony co-commission conceived to highlight the artistic strengths of the ensemble.

Later in the year, David collaborated with superstar pianist Lang Lang, performing Mozart, Schubert and Berio. Frequent collaborator Susan Graham travelled to Sydney specially to sing Canteloube’s *Songs of the Auvergne* as part of his farewell season, a program which also included Chabrier’s *España* and Saint-Saëns’ *Organ Symphony*.

Throughout the season, David shone the spotlight on members of the Orchestra as soloists and concertante performers. In addition to Diana Doherty’s performance at the 2019 season opening gala, he conducted the Australian premiere of Christopher Rouse’s Bassoon Concerto, featuring Principal Bassoon Todd Gibson-Cornish as soloist. Works which gave virtuosic opportunities to the Orchestra as a whole included Bartók’s Concerto for Orchestra, Varèse’s *Amérique*, and Janáček’s *Taras Bulba*.

Our opera-in-concert performances of Britten’s *Peter Grimes* proved an artistic highlight of the year. This project starred Stuart Skelton – a world-renowned interpreter of the title role – and an acclaimed cast of Australian and international singers.

In his final tour period, David conducted programs of Messiaen’s mighty *Turangalila-Symphonie* and John Adams’ equally epic *Harmonielehre* – two showcase works which illustrated the excellent standard of the Orchestra.

David’s tenure as artistic leader of the Sydney Symphony will be remembered for his adventurous programming choices. These provided opportunities for contemporary music, both Australian and international, in our mainstage subscription series, and in new locations such as Carriageworks at Redfern. The Orchestra made a major tour to Europe as well as a regular touring presence in China. His performances of opera-in-concert (*The Flying Dutchman*, *Elektra*, *Porgy and Bess* as well as *Peter Grimes*) were acclaimed for their musical excellence, and for their innovative presentations, working with local arts companies and international visual artists – a programming approach symbolic of the Orchestra’s international and domestic focus.

“Over the course of his tenure, Robertson has proved a charismatic musical communicator. His penchant for intelligently weaving more challenging 20th and 21st-century music into programs alongside canonic repertoire has extended both the orchestra and, I’m sure, its audience.”

*Limelight, November 2019*



David Robertson, Chief Conductor and Artistic Director. (Sydney Opera House, November 2019)

Photo: Jay Patel



# Welcome, Simone Young

23 years after her Sydney Symphony Orchestra debut, internationally renowned Australian conductor Simone Young was announced as the Orchestra's Chief Conductor from 2022.

Simone Young was in Australia to conduct performances in her current, multi-year artistic cycle with the Orchestra, *Visions of Vienna* – which included a global livestream of Mahler's *Das klagende Lied*, the Orchestra's final performance in the Sydney Opera House Concert Hall before its closure for a two-year acoustic renovation.

Based in Europe, Simone is one of the world's leading interpreters of symphonic and operatic repertoire, collaborating frequently with the Wiener Staatsoper, the Staatsoper Unter den Linden, Berlin, the Bavarian State Opera, Munich, and the Zurich Opera, and orchestras including the Vienna Philharmonic, L'Orchestre de Paris, Oslo Philharmonic, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and the Chicago Symphony Orchestra.

She is currently Principal Guest Conductor of the Lausanne Chamber Orchestra, Switzerland and from 2005–2015, was General Manager and Artistic Director of the Hamburg State Opera and Music Director of the Hamburg Philharmonic State Orchestra.

Simone was born and raised in Sydney and has enjoyed a long and productive relationship with the musicians of the Sydney Symphony across the decades. They voted unanimously to appoint her and are excited at the prospect of her arrival, which coincides with the Orchestra's return to its Sydney Opera House Concert Hall home after renovations. Simone is enthusiastic about the potential of the renewed venue: "This is an orchestra of international class," she told *The Australian* upon her appointment. "For it to get an acoustic home that is also one of the best in the world is incredibly exciting."

As Chief Conductor, Simone will travel to Australia a number of times every year to conduct festivals to open and close each subscription season, along with a mid-year festival to announce the following year's programming. She will also continue her busy international guest conducting career with orchestras and in opera houses across Europe and the United States.

Simone is the Sydney Symphony Orchestra's 13th Chief Conductor, succeeding David Robertson and Vladimir Ashkenazy, and the third Australian to hold the title, following Stuart Challender (1987–91) and Sir Charles Mackerras (1982–85).

"I am thrilled to take up this role with the Sydney Symphony Orchestra. As an orchestra, it is amongst the world's finest. Since my first appearances with the Sydney Symphony 23 years ago, I have witnessed its extraordinary artistic growth. It's a virtuosic ensemble and it is an orchestra of which every Australian can be proud."

Simone Young





# 50 Fanfares

A landmark commissioning project:  
50 new Australian compositions by 2022.



“No dead white men: Sydney Symphony  
backs new breed of composer.”

*Australian Financial Review, February 2020*

Front row (left to right): James Henry, Louisa Trewartha, Brenda Gifford, Connor d'Netto, Georgia Scott, Liza Lim, Bree van Reyk, Chloé Charody, Carl Vine  
Second row (left to right): Andrew Haveron, Rosemary Curtin, Raff Wilson, Emma Dunch, Jessica Wells, Paul Stanhope, Paul-Antoni Bonetti, Peggy Polias, Harry Sdraulig, Alice Chance, Matthew Hindson, Andrew Howes, Lyle Chan, Christopher Sainsbury, Natalie Nicolas, Andrew Aronowicz, Kees Boersma



Years of planning came to fruition as we announced 50 Fanfares, a major project which will see the Sydney Symphony Orchestra commission and present the world premieres of new music by 50 Australian composers.

The project has been carefully designed to represent a broad range of Australian voices and styles. The 50 composers were selected after a year-long vetting process based on recommendations from a national nominations panel of over 100 musicians, composers, artists, educators and cultural industry leaders across Australia.

The 50 Fanfares project marks a large-scale institutional commitment to Australia's composers and is designed to serve the wider orchestral sector at home and abroad.

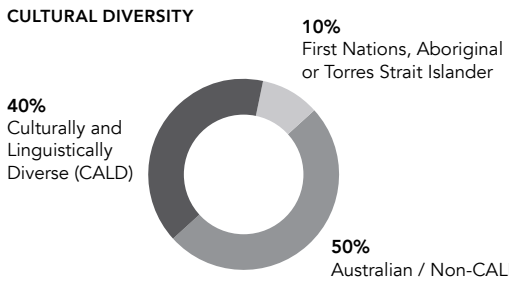
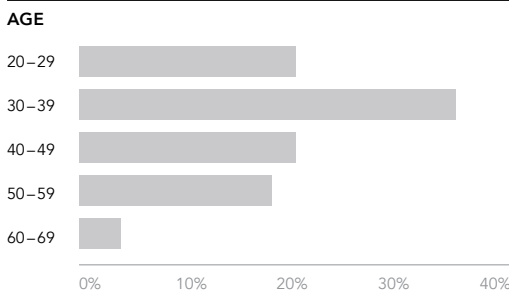
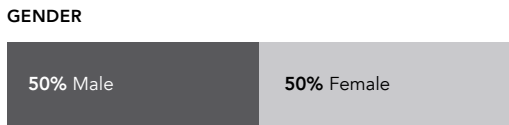
Commissions vary from short fanfares and chamber works to longer compositions for full symphony orchestra. One of the key goals of the project is to make contemporary Australian music as widely available as possible, both here and overseas. Aside from music designed for professional orchestras, we have deliberately structured commissions so that many of the works will be suitable for performance by community ensembles, such as youth orchestras, amateur orchestras, school orchestras, brass bands or university ensembles. We are determined that 50 Fanfares will enrich the Australian repertoire and that the works we commission will receive many subsequent performances by other ensembles around the world.

50 Fanfares commissions will be progressively performed over 2020, 2021, and 2022, and reach a broad audience by being included in mainstage concerts, regional tours and in school education programs.



















































The project will culminate in 2022 when we return to our home at the Sydney Opera House Concert Hall. We also plan to record and release all 50 commissions and partner with an international music publisher to publish the orchestral scores for international performances.

“Australia’s composers and musicians play an essential role in giving our nation a musical voice and affirming Australia’s creative position in the world. Each of the 50 composers – emerging, established and from across many musical styles and art forms – is proof of the exceptional talent that we have in this country. Collectively, these composers are important voices shaping our musical life, now and in the future.”

Emma Dunch, CEO



50 FANFARES COMPOSERS

 Katy Abbott (VIC)	 Andrew Aronowicz (VIC)	 Michael Bakrnčev (VIC)	 William Barton (QLD)	 Paul-Antoni Bonetti (SA)	 Lyle Chan (NSW)
 Alice Chance (NSW)	 Chloé Charody (NSW)	 Deborah Cheetham (VIC)	 Connor d'Netto (QLD)	 Melody Eötvös (VIC)	 Mary Finsterer (TAS)
 William Gardiner (SA)	 Brenda Gifford (NSW)	 Iain Grandage (WA)	 Maria Grenfell (TAS)	 Gordon Hamilton (NSW)	 Holly Harrison (NSW)
 James Henry (VIC)	 Matthew Hindson (NSW)	 Mark Holdsworth (WA)	 Andrew Howes (NSW)	 Annie Hui-Hsin Hsieh (VIC)	 Elena Kats-Chernin (NSW)
 David John Lang (SA)	 Liza Lim (NSW)	 Ella Macens (NSW)	 Cathy Milliken (SA)	 Jordan Moore (WA)	 Kate Moore (ACT)
 Natalie Nicolas (NSW)	 Kate Neal (VIC)	 Peggy Polias (NSW)	 Christopher Sainsbury (NSW)	 Georgia Scott (NSW)	 Harry Sdraulig (NSW)
 Lachlan Skipworth (WA)	 Paul Stanhope (NSW)	 Luke Styles (NSW)	 Joseph Tawadros (NSW)	 Louisa Trewartha (VIC)	 Alex Turley (WA)
 Joseph Twist (QLD)	 Bree van Reyk (NSW)	 Carl Vine (NSW)	 Jessica Wells (NSW)	 Natalie Williams (SA)	 Elizabeth Younan (NSW)
 Miriam Young (VIC)	 Julian Yu (VIC)				



# 2019 Fellowship Program

In 2019, we invited 12 of the brightest emerging talents from Australia and New Zealand to spend the year in our internationally acclaimed orchestral performance training program, directed by Sydney Symphony Principal Viola, Roger Benedict.

The Sydney Symphony Orchestra’s Fellowship program will celebrate its 20th anniversary in 2021. Program alumni hold leadership positions across all of the Australian and New Zealand orchestras, as well as overseas, where alumni perform in the Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Bayerischer Rundfunk, Camerata Salzburg, Verbier Festival Chamber Orchestra, and Southbank Sinfonia, among others. Twelve program alumni have gone on to win auditions and join the Sydney Symphony in permanent roles.

The 2019 Fellows gained invaluable professional opportunities, including working with Chief Conductor and Artistic Director David Robertson; they received professional mentoring and lessons from Sydney Symphony musicians and participated in masterclasses with renowned violinists Vadim Gluzman and Grammy Award winner James Ehnes.

The Fellows built their experience as chamber musicians by preparing and performing concerts for the general public. They also developed community engagement and presenting skills, joining the Sydney Symphony’s regional NSW tours to Port Macquarie, Taree and Newcastle.

During 2019, several present and past Fellows capitalised on their Fellowship training to win permanent orchestral positions. Justin Sun (2015–16) was appointed Principal Bassoon for Aarhus Symfoniorkester in Denmark, John Keene (2015–16) was appointed Associate Principal Double Bass for Western Australia Symphony Orchestra, Owen Morris (2015) was appointed Principal Trumpet for the Adelaide Symphony Orchestra and is now on trial for Principal Trumpet for the Melbourne Symphony Orchestra, Jenna Smith (2017–18) is currently on trial for Associate Principal Trumpet at West Australian Symphony Orchestra and Joshua Oates (2016–17) is currently on trial for Principal Oboe at the Adelaide Symphony Orchestra. Congratulations to all!

“The Sydney Symphony Orchestra offers Fellows a year of enormous growth. I’m leaving the Fellowship incredibly excited about the future, with all the knowledge I’ve gained, and a newfound trust in myself developed from all I’ve experienced.”

Jessica Oddie, 2019 Violin Fellow

## 2019 FELLOWS (L-R)

- Tobias Aan** (ACT)  
violin
  - David Johnson** (NSW)  
trumpet
  - David Barlow** (NSW)  
double bass
  - Beth Condon** (VIC)  
viola
  - Jessica Oddie** (NZ)  
violin
  - Eve Osborn** (NSW)  
oboe
  - Adam Cooper-Stanbury** (ACT)  
percussion
  - Dale Vail** (NZ)  
trombone
  - James Julian** (NSW)  
clarinet
  - Eliza Sdraulig** (VIC)  
cello
  - Jordy Meulenbroeks** (QLD)  
bassoon
  - Aidan Gabriels** (WA)  
horn
- with  
**Roger Benedict**  
Sydney Symphony  
Principal Viola  
*Artistic Director,  
Fellowship Program*





# Building Audiences for Orchestral Music

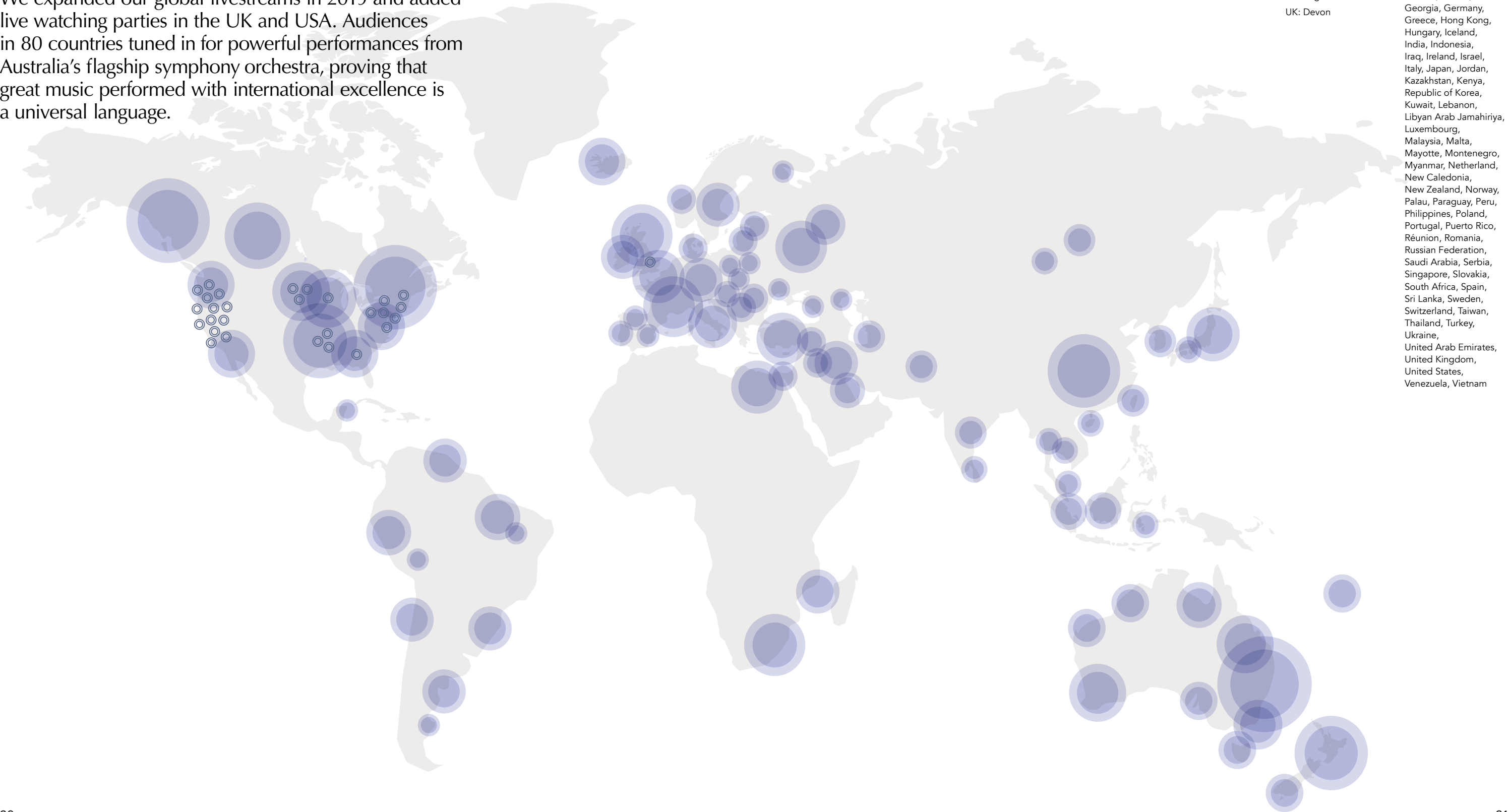
We expanded our global livestreams in 2019 and added live watching parties in the UK and USA. Audiences in 80 countries tuned in for powerful performances from Australia’s flagship symphony orchestra, proving that great music performed with international excellence is a universal language.



- LIVE WATCHING PARTIES**
- USA: Bloomington, Burlington, Fullerton, Hartford, Long Beach, Macon, Mashantucket, Milwaukee, Montclair, Nashville, Rochester, Salem, San Jose, Seattle, Torrington, Los Angeles
- UK: Devon



- LIVESTREAMING COUNTRIES**
- Albania, Algeria, Argentina, Australia, Austria, Azerbaijan, Belgium, Brazil, Bulgaria, Canada, Chile, China, Columbia, Czech Republic, Denmark, Egypt, Estonia, Fiji, Finland, France, Georgia, Germany, Greece, Hong Kong, Hungary, Iceland, India, Indonesia, Iraq, Ireland, Israel, Italy, Japan, Jordan, Kazakhstan, Kenya, Republic of Korea, Kuwait, Lebanon, Libyan Arab Jamahiriya, Luxembourg, Malaysia, Malta, Mayotte, Montenegro, Myanmar, Netherland, New Caledonia, New Zealand, Norway, Palau, Paraguay, Peru, Philippines, Poland, Portugal, Puerto Rico, Réunion, Romania, Russian Federation, Saudi Arabia, Serbia, Singapore, Slovakia, South Africa, Spain, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Turkey, Ukraine, United Arab Emirates, United Kingdom, United States, Venezuela, Vietnam





In addition to increasing our global livestreaming efforts, we introduced new initiatives to introduce people of all ages to live orchestral music and to serve Sydney's diverse communities.



#### LUNAR NEW YEAR



We opened our season with a spectacular Lunar New Year Concert as part of the City of Sydney's Lunar New Year Festival. Traditional lion dancers and percussionists enlivened the Sydney Opera House Concert Hall foyers before stars of Peking Opera conducted by Elim Chan delivered a stunning performance for a capacity crowd.

#### FAMILY CONCERTS



We offered twice as many family concerts and fundraised in order to offer all tickets for \$25. Foyer activities included "instrument petting zoos" where children and their parents could meet the musicians and learn about their instruments. Programs included Mussorgsky's *Pictures at an Exhibition* with mime artist Andy Dexterity, and Vivaldi's *Four Seasons* featuring 11-year-old violin virtuoso Christian Li.

#### MUSIC FROM THE MOVIES



Our presentations of iconic films with live orchestral accompaniment consistently draw new and excited audiences to the Sydney Symphony Orchestra. And dressing up is definitely part of the fun! A flock of Audrey Hepburn lookalikes descended upon the Sydney Opera House for our presentations of *Breakfast at Tiffany's*, with its memorable music by Henry Mancini, while *Star Wars* stormtroopers posed for selfies and helped space fans get into the intergalactic mood for John Williams' iconic movie music.

#### SPECIAL EVENTS



David Robertson's farewell season as Chief Conductor and Artistic Director provided many opportunities to gather friends and fans to salute his many contributions. Our 2019 Season Opening Gala in March attracted capacity crowds, while David's final farewell in November was a star-studded affair as Sydney's cultural leaders turned out to say a fond farewell.

#### LANG LANG IN CONCERT



International piano superstar Lang Lang made his long-awaited return to Australia for two tremendous performances that attracted families and young fans. Performing Mozart's Piano Concerto in C minor, K 491, he inspired the young piano students in attendance and graciously mingled afterwards at meet-the-artist events. Many ticket holders were attending a Sydney Symphony performance for the first – but certainly not the last – time.

#### LAST NIGHT OF THE PROMS

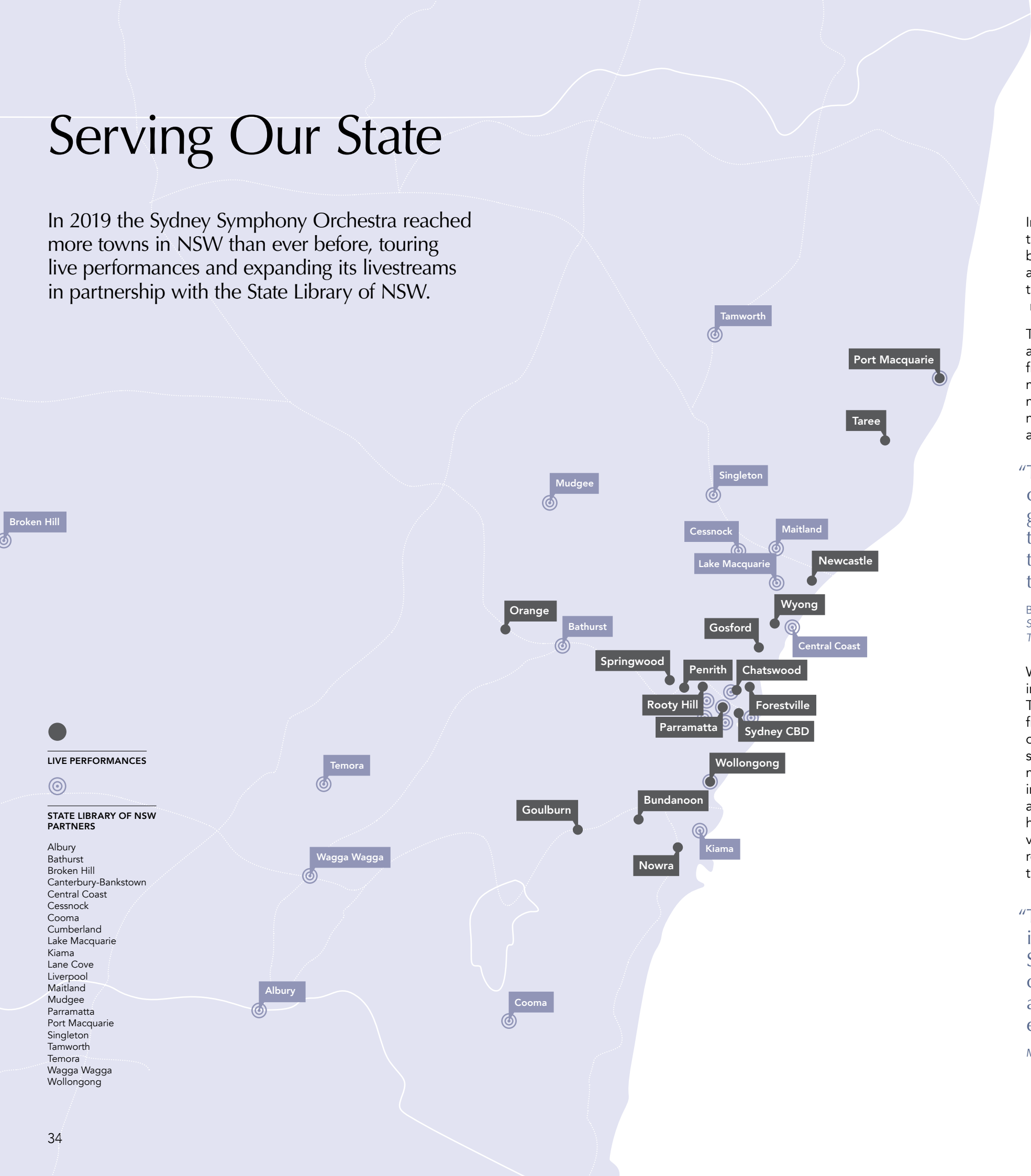


Fans of London's famous BBC Proms turned out in force again this year to enjoy the best of British classical music which included works by Handel and Elgar. Audience sing-alongs were ably supported by the "kings and queens" of the suitably costumed Sydney Philharmonia Choirs. Each concert ended with a spectacular confetti and streamer explosion, accompanied by a frenzy of Australian and British flag waving!



# Serving Our State

In 2019 the Sydney Symphony Orchestra reached more towns in NSW than ever before, touring live performances and expanding its livestreams in partnership with the State Library of NSW.



- LIVE PERFORMANCES
- STATE LIBRARY OF NSW PARTNERS
- Albury
- Bathurst
- Broken Hill
- Canterbury-Bankstown
- Central Coast
- Cessnock
- Cooma
- Cumberland
- Lake Macquarie
- Kiama
- Lane Cove
- Liverpool
- Maitland
- Mudgee
- Parramatta
- Port Macquarie
- Singleton
- Tamworth
- Temora
- Wagga Wagga
- Wollongong

In 2019 we performed live for more than 310,000 NSW citizens of all ages by visiting 18 locations across NSW, and we expanded our partnership with the State Library of NSW to facilitate regular livestreams into 22 branch libraries.

The year began in January with our annual *Sydney Symphony Under the Stars* free concert at Parramatta Park, enabled more than 15,000 people, including many multi-generational family groups, to enjoy masterworks from the orchestral repertoire along with a grand fireworks finale.

“That’s what it’s all about for us, connecting with people and giving people the chance to hear the Orchestra without having to come to the Concert Hall at the Opera House.”

Benjamin Northey, Conductor,  
*Sydney Symphony Under the Stars*  
*The Daily Telegraph*, January 2019

We expanded our tours of regional NSW in 2019 to take in 18 different locations. The expanded program received support from the NSW Government in order to offer new and additional opportunities in service to communities located outside metropolitan Sydney. Touring activities included free and paid public performances and schools presentations in local concert halls, conservatoriums of music and outdoor venues. The Sydney Symphony began its regional programs in 1938 and 2019 marked the program’s 81st continuous year.

“The Regional NSW Tour is underpinned by the Sydney Symphony Orchestra’s commitment to accessibility and removing barriers to enjoying live symphonic music.”

*Manning River Times*, May 2019

The Sydney Symphony Orchestra Fellowship Program also toured to regional NSW throughout the year, performing in Parramatta, Springwood, Gosford and Wyong and working one-on-one with young local musicians in Goulburn, Parramatta, Gosford and the South Coast Correctional Centre in Nowra.

Our new partnership with the State Library of New South Wales expanded in 2019, this time to encourage local community music organisations in 22 towns to host “Symphony Among the Shelves” music events promoting local musicians before each livestream from the Sydney Opera House Concert Hall.

“It’s an opportunity that rarely comes around: the chance to see the entire Sydney Symphony Orchestra... Music lovers all across the Mid-Coast region have clamoured to buy tickets to this marvellous evening, not just because of the superb talent of all involved, but also because of the wonderful program of music scheduled for the night.”

*Wingham Chronicle*, May 2019



MEET THE MUSIC



The Sydney Symphony Orchestra's Meet the Music series offers a selection of mainstage concerts designed to support the studies of secondary music students in alignment with music syllabus topics. Meet the Music is an opportunity for students and teachers to experience the orchestra, the fundamentals of symphonic music, Australian music and the music that has shaped Australian compositions.

Meet the Music in 2019 included eight performances which reached a total of 6,900 students and teachers. Our Professional Learning Seminars and teaching resource kits, developed by specialist music educators, ensured the students were able to integrate the live Concert Hall experience into classroom activities.

In a memorable series of performances we celebrated our Associate Principal Trumpet, Paul Goodchild's, 40-year tenure with the Orchestra. The concerts for which he was featured soloist included works by Hummel, Sibelius and a recent work by Australian composer, Ella Macens: *The Space Between Stars*. Students also experienced the Australian premiere of Wynton Marsalis' *The Jungle – Symphony No.4*. Marsalis performed as part of the Orchestra inspiring Meet the Music students before they joined the musicians of the Jazz at Lincoln Center Orchestra for a performance workshop.

SCHOOL CONCERTS



The Sydney Symphony was thrilled to welcome 10,950 K–10 students who participated in one of eighteen interactive school concerts held at the Seymour Centre (Chippendale) and Riverside Theatre (Parramatta).

Through the generosity of Credit Suisse via the Credit Suisse Music Education Program and the Anthony & Sharon Lee Foundation's 'Young and Free' program, more than 3,000 students and teachers from low ICSEA score schools were able to attend these concerts. For many it was their first experience of live orchestral music.

At the final schools concert for the year, Lemony Snicket and Nathaniel Stookey's musical whodunit *The Composer is Dead* was a great success. Excerpts from Bizet's opera *Carmen* were met with much excitement as students recognised the *Toreador Song*, and the concert finished on a high note with K–2 students, led by conductor Brett Kelly, conducting and clapping along to the Farandole from Bizet's *L'Arlésienne*.

PLAYERLINK



Now a quarter of a century old, Playerlink gathers the state's most talented secondary student musicians for an intensive and immersive music workshop led by Sydney Symphony musicians.

In 2019, Playerlink was held in Campbelltown and hosted in partnerships with St Patrick's College for Girls. Fifty-one students from across NSW participated in a busy week of musical mentoring, sectional and full orchestral rehearsals as well as small ensemble performances. All activities were led by Sydney Symphony musicians, including individual tutoring, and small ensemble performances.

As is tradition, this year's Playerlink program concluded with a standing-room-only performance for family and friends given by the young participants performing side-by-side with their Sydney Symphony mentors.

MUSIC 4 HEALTH



It is often in times of hardship that we turn to music as a source of comfort. In partnership with Starlight Foundation, musicians from the Sydney Symphony performed six times throughout the year at the Sydney Children's Hospitals in Randwick and Westmead, bringing music to some of the most vulnerable and isolated young people in our communities. With percussion instruments, children played to classics like Prokofiev's *Peter and the Wolf* and sang modern hits like *Let it Go* from *Frozen*.

Broadcast to all televisions in each hospital room, each Sydney Symphony visit gave patients and their families an opportunity to enjoy an engaging musical performance which their situation wouldn't otherwise permit.

Along with these visits we once again worked with the Autism Advisory and Support Service and Liverpool Catholic Club for an eleventh year. Together we were able to present a concert for 280 children with autism and their families.

We were also delighted to host 100 people with intellectual disabilities from Sunnyfield Disability Services and their families for an amazing concert of popular classics.

CREDIT SUISSE MUSIC EDUCATION PROGRAM



2019 was the second year of a pilot program that we created in partnership with Credit Suisse to provide world-class music education for primary school students in disadvantaged areas, selecting six schools across NSW and Victoria to participate in the intensive three-year program.

Sydney Symphony and Credit Suisse are committed to supporting music-learning in the classroom. Over three years, a new intake of Year 3 students will join the program while earlier cohorts continue on their musical journey. By 2020, the program will have had a direct impact on more than 1,000 students across the six schools.

This year, 704 students drawn from across Sydney schools visited the Credit Suisse Sydney offices and toured the Sydney Opera House where they experienced the Sydney Symphony Orchestra in rehearsal. It was a rare opportunity and insight into the corporate and arts world.

Forty-three teachers were also engaged at each school, joining our immersive teacher training programs TunED-Up and ToppED-Up, providing them with new skills to teach music in the classroom.

PROFESSIONAL DEVELOPMENT



The impact that teachers can have by engaging students and igniting their musical interests is something that we at the Sydney Symphony believe in strongly.

In order for music to be accessed and appreciated within all communities, it is essential to us that we support teachers throughout the country as they bring music into their classrooms and schools.

Each performance in our Meet the Music, Schools Concerts and Regional Tour series has a specifically designed teaching resource kits to provide insight into the concert repertoire, with pedagogical approaches relevant to the concerts and educational stages.

In addition to the resource kits we offer a series of 10 NESA-accredited Professional Development Workshops throughout the year. More than 110 teachers at all levels of experience have the opportunity to learn and engage with leading music educators and professional musicians.



# Acknowledging Your Support

Thank you! The Sydney Symphony Orchestra gratefully acknowledges those whose generosity enables us to share the power and joy of live orchestral music even further.

VISIONARIES AND MAESTRO’S CIRCLE

The Sydney Symphony Orchestra is indebted to our Visionaries and Maestro’s Circle members. Through the leadership support of these generous philanthropists, we are able to reach new heights of extraordinary artistic excellence.

Projects supported included breathtaking operas in concert, guest artists of international renown, and creative orchestral projects spanning the breadth of everything from CD recordings to multimedia collaborations.

We salute Peter Weiss AO (President Emeritus, Maestro’s Circle), who founded the Maestro’s Circle in 2007, and thank Roslyn Packer AC for her leadership as President of the Maestro’s Circle since 2018.

Thank you all for your generosity, philanthropy and passion for music and the Sydney Symphony.

CHAIR PATRONS

One of the most rewarding ways to support the Orchestra is to give an annual gift towards the chair of one of our musicians. In some cases, families have combined gifts to make donations in memory of a loved one. Other people have reached out to support one of the familiar faces they see on stage each week, or to learn more about an instrument that they love. But all of our Chair Patrons agree – being part of this special group of people deepens your relationship to the Orchestra and provides fascinating insight to music-making. In 2019, there were 26 musicians whose chairs were supported by philanthropic gifts.

“Since becoming Scott Kinmont’s chair patron, I have become an honorary member of the trombone section. I love it! I’ve learned so much about music, rare and unusual instruments, pieces that are seldom played and many other interesting things. I have enjoyed getting to know so many of the musicians, who have made me feel part of the Sydney Symphony family!”

Audrey Blunden, Chair patron since 2015.

ANNUAL DONORS AND SUPPORTERS

We acknowledge those passionate music lovers who donate to our work every year. These individuals and families provide invaluable support to our education and training programs, and the Orchestra more broadly. Their continued generosity is part of the lifeblood of the Sydney Symphony Orchestra and we thank them enormously for their advocacy and support. Across 2019, many donors were motivated to increase their giving and we welcomed new members to our ever growing family.

“The Sydney Symphony Orchestra is a huge part of my life – I couldn’t do without it. It puts a smile on my face and is vital to the cultural life of everyone, especially the young musicians of the future. Supporting the Sydney Symphony financially is the least I can do to ensure this fine institution continues to thrive and enrich our world.”

Stephen J Bell

VANGUARD

Now in its seventh year, Sydney Symphony Vanguard is an initiative designed to change the way Sydney audiences experience classical music. In 2019, the Vanguard program continued to take orchestral music out of the concert hall and into exciting new locations around the city.

In May, Vanguard members enjoyed a concert of works by J.S. Bach and Australian composer Stephen Lalor at Studios 301 at Alexandria. July saw members visit Crystal Bar at GPO Grand, where they were treated to unique instrumental combinations, including a performance by Nick Byrne on ophicleide, and in August, our musicians took over Work-Shop in Redfern for an industrial experience of orchestral music curated by Christopher Pidcock.

Members also enjoyed some behind-the-scenes experiences at the Sydney Opera House, attending open rehearsals for Sydney Symphony Orchestra and Jazz at Lincoln Center Orchestra, and Fauré’s Requiem under the direction of our Principal Guest Conductor Donald Runnicles. Once again, Vanguard events proved an excellent opportunity for members to network and mingle with our musicians.

The chair of Acting Assistant Principal Cello, Leah Lynn is supported by Sydney Symphony Orchestra Vanguard (lead support from Taine Moufarrige and Seamus R Quick).

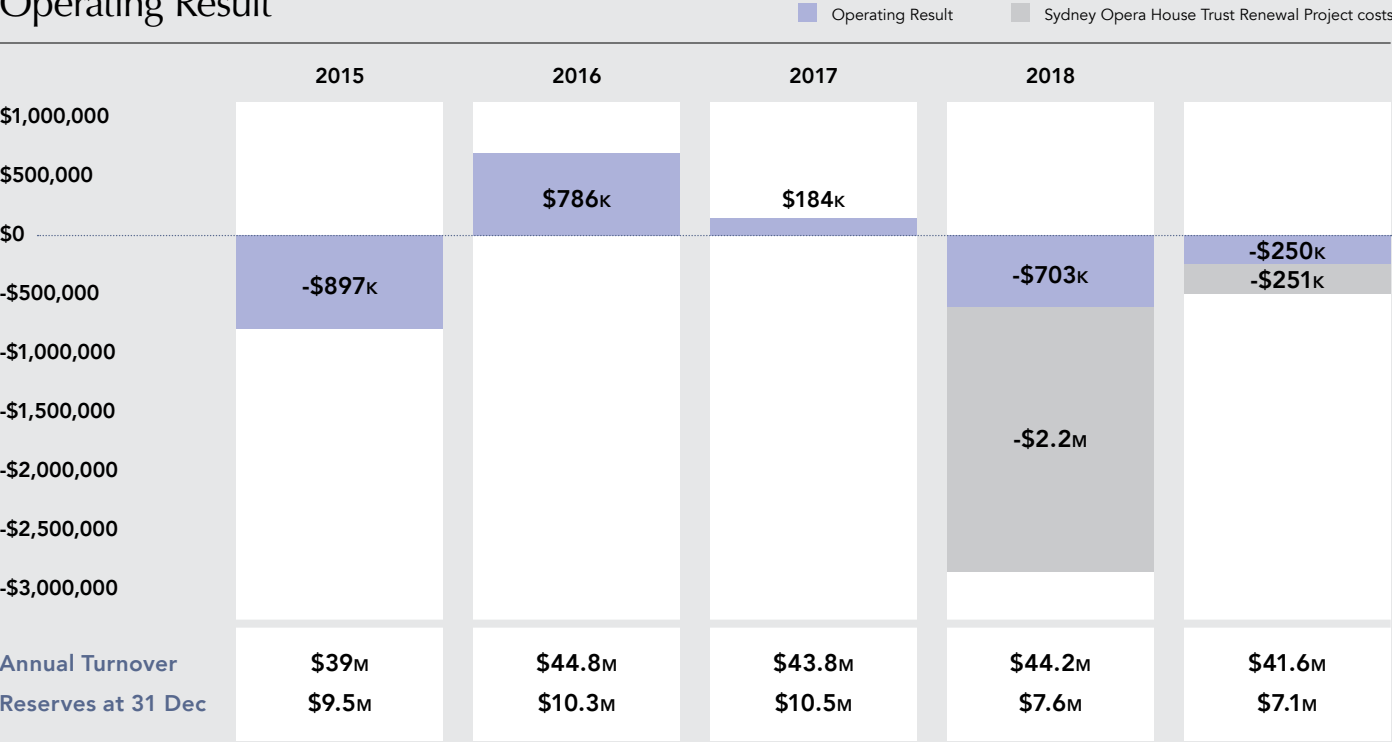


Photos: Jay Patel

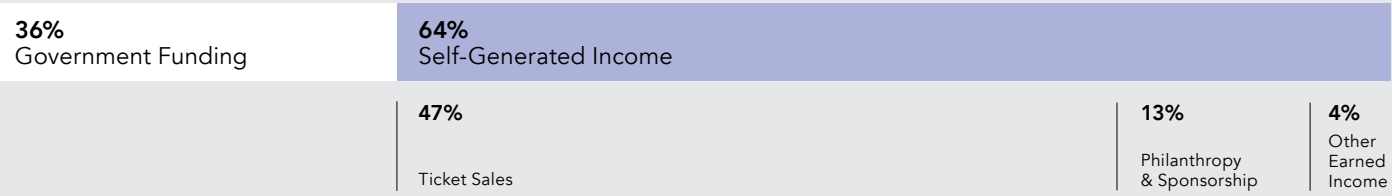


# Business Performance

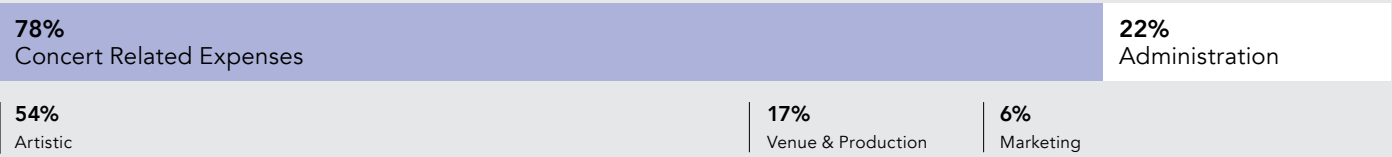
## Operating Result



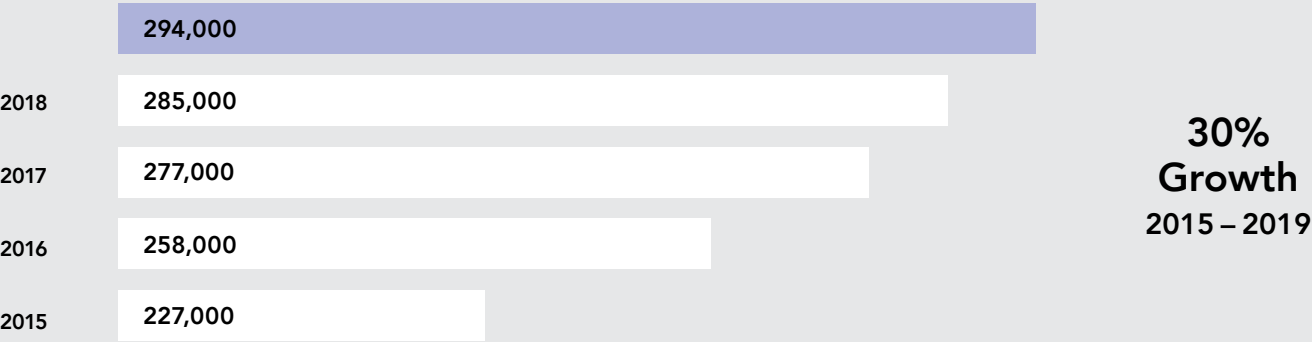
## Total Revenue: 64% Self-Generated



## Total Expenditure: 78% Concert Related Expenses



## Ticketed Concert Attendances in Sydney and NSW



The Sydney Symphony Orchestra performs at Newcastle City Hall as part of the 2019 Regional Tour.



# 2019 Annual Fund Donors

The Sydney Symphony Orchestra 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 2019 who wished to remain anonymous.

VISIONARIES	MAESTRO'S CIRCLE	PATRONS PROGRAM		SUPPORTERS PROGRAM		Anthoula Danilatos	Robert Green	Leslie Kennedy	Phil & Helen Meddings	Manfred & Linda	In memory of
						Catherine Davies	Warren Green	Professor Dianna Kenny	I Merrick	Salamon	Denis Wallis
Brian Abel	Robert Albert AO & Elizabeth Albert	Ainsworth Foundation	Dr Dominic Pak & Cecilia Tsai	Colin & Richard Adams	Richard Bloor	The Hon. Justice David Davies & Mr Paul Presa	Geoffrey Greenwell	Eddie Khoo & Cynthia Chee	Keith Miller	In memory of	June Walpole
Geoff Ainsworth AM & Johanna Featherstone	Christine Bishop	Rob Baulderstone & Mary Whelan	Nigel & Carol Price	Lenore Adamson	Judith Bloxham	Lisa & Miro Davis	Anthony Gregg	Dr Heng Khung & Mrs Cilla Tey	John Mitchell	H St P Scarlett	Robert & Rosemary Walsh
Terrey Arcus AM & Anne Arcus	John C Conde AO	Doug & Alison Battersby	Kenneth R Reed AM	Phillip Alexander & Elizabeth Steel	Andre Boerema	Geoff & Christine Davidson	Akiko Gregory	Dr Henry Kilham	Dr Robert Mitchell	Justin Schaffer	In memory of
The Berg Family Foundation	Ian Dickson & Reg Holloway	Dugald Black	Garry & Shiva Rich	Kees Boersma & Kirsty McCahon	Heather & Robert Bonella	Richard Griffin AM & Jay Griffin	Sherry & Tom Gregory	Jennifer King	James & Elsie Moore	Tony Schlosser	Don Ward
Robert & Janet Constable	Nora Goodridge OAM	Audrey Blunden	Geoffrey Robertson AO	Irene & Robert Bonella	Dr Barbara Booth & Dr Margaret Booth	Christie & Don Davison	Henry & Ursula Mooser	Susan Kitchin & John Woolford	Howard Morris	Solange Schulz	Edward West
Crown Resorts Foundation	Dr Gary Holmes & Dr Anne Reeckmann	Daniel & Drina Brezniak	Graeme Roberston	Dr Juliet Andrews & Mr Nick Andrews	Stephen Booth	The Deveson Family	Howard Morris	P Muller	Sophie Schultz	The Hon. Justice A G Whealy	
Dr Rachael Kohn AO & Mr Tom Breen	Ingrid Kaiser	Sandra & Neil Burns	Tim Robertson SC	Henri W Aram OAM	Jan Bowen AM	Anne Dineen	Judith Mulveney	George & Mary Shad	William Sewell	Robert Wheen	
Sir Frank Lowy AC & Lady Shirley Lowy OAM	I Kallinikos	Robert & L Alison Carr	Sylvia Rosenblum	Luke Arnull	In memory of	Dr David Dixon	Janet & Michael Neustein	Daniela Shannon	Janet & Michael Neustein	Jerry Whitcomb	
Bob Magid OAM & Ruth Magid	Anthony & Sharon Lee Foundation	Dr Rebecca Chin	Rod Sims & Alison Pert	In memory of	Rosemary Boyle, Music Teacher	Grant & Kate Dixon	Yvonne Newhouse & Henry Brender	Kathleen Shaw	Peter & Virginia Shaw	In memory of JB Whittle	
Roslyn Packer AC (President, Maestro's Circle)	Warren & Marianne Lesnie	Bob & Julie Clampett	In memory of	Toby Avent	Ros Bracher AM	Susan Doenau	Diane Shteinman AM	Peter & Virginia Shaw	Diane Shteinman AM	Kim Williams AM & Catherine Dovey	
Packer Family Foundation	The Late Hon Jane Mathews AO	Richard Cobden SC	Joyce Sproat	John Augustus & Kim Ryrie	Ian & Barbara Brady	Stuart & Alex Donaldson	Janet Newman	Dr Evan Siegel	Janet Newman	P & B Williamson	
Peter Weiss AO (President Emeritus, Maestro's Circle)	Bob Magid OAM & Ruth Magid	Janet Cooke	James Stening	John Bagnall	Peter Braithwaite & Gary Linnane	Donus Australia Foundation Limited	Darrol Norman & Sandra Horton	Margaret Sikora	Darrol Norman & Sandra Horton	A L Willmers & R Pal	
& Doris Weiss	Catriona Morgan-Hunn	Ewen Crouch AM & Catherine Crouch	Tony Strachan	Lyn Baker	Mrs H Breekveldt	Peter Doyle	J E Norman & G V Norman	Marlene & Spencer Simmons	J E Norman & G V Norman	Don & Heather Wilson	
	Rachel & Geoffrey O'Conor	Emma Dunch	Russell Tagg & Pat Woolley	Malcolm & Joanna Barlow	Dr Tracy Bryan	JP & Jen Drysdale	Dr Agnes E Sinclair	Geoff & Alison Wilson	Patrick Lane	Dr Richard Wing	
	Vicki Olsson	Edward & Diane Federman	Judy & Sam Weiss	David Barnes	In memory of R W Burley	Camron Dyer & Richard Mason	Ian & Jan Sloan	Evan Wong	Beatrice Lang	Evan Wong	
	Drs Keith & Eileen Ong	The Greatorex Fund	June & Alan Woods Family Bequest	John Barwick	Ian & Jennifer Burton	Ron Dyer OAM & Dorothy Dyer	Maureen Smith	& Maura Cordial	Elaine M Langshaw	Maureen Smith	
	Paul Salteri AM & Sandra Salteri	Carolyn Githens		The Hon. Chief Justice Bathurst & Mrs Bathurst	Ita Buttrose AC OBE	Donald Hazelwood AO OBE & Helen Hazelwood	Barbara & Bruce Solomon	Marianna Wong	Dr Allan Laughlin	Barbara & Bruce Solomon	
	Penelope Seidler AM	Dr Bruno & Mrs Rhonda Giuffre		Paul Bedbrook	Anne Cahill OAM	Rosemary Heal	Peter & Jenny Solomon	Dr Peter W Wong	Olive Lawson	Peter & Jenny Solomon	
	In memory of Mrs W Stening	The Hilmer Family Endowment		Jan Bell	Hugh & Hilary Cairns	James Henderson	Yvonne Sontag	Sue Woodhead	Peter Lazar AM	Yvonne Sontag	
	Kathy White	Jim & Kim Jobson		Lorraine Cairnes & Peter Moffitt	Roger Henning & Anton Enus	Roger Henning & Anton Enus	Judith Southam	Olwen Woolcott	Antoinette Le Marchant	Judith Southam	
	In memory of Dr Bill Webb & Mrs Helen Webb	Simon Johnson		C Cathels	Suellen & Ron Enestrom	Jennifer Hershon	Jennifer Spitzer	Lindsay & Margaret Woolveridge	Dr Leo Leader & Mrs Shirley Leader	Andrew Patterson & Steven Bardy	
	Caroline Wilkinson OAM	Dr John Lam-Po-Tang		Eric & Rosemary Campbell	Paul R Espie AO	Catherine Hewgill	Titia Sprague	In memory of	Cheok F Lee	In memory of	
	Ray Wilson OAM, in memory of James Agapitos OAM	Dr Barry Landa		Chris Bennett	Sarah & Tony Falzarano	Sue Hewitt	Robert Spry	Sandra Paul	Robert Lee	Dougall Squair	
		Roland Lee		Baiba Berzins	John Favaloro	Jill Hickson AM	Dawn & Graham Worner	Donna St Clair	Dr Lybus Hillman	Donna St Clair	
		Sylvia & the late Sol Levi		G & L Besson	Hon J C Campbell OC & Mrs Campbell	Dr Roger Feltham	In memory of	Dr Vladan Starcevic	Lynette Hilton	Dr Vladan Starcevic	
		Helen Lynch AM & Helen Bauer		Mark Bethwaite AM	Freda Cassen	Michelle Hilton, in memory of my father, Emil Hilton	In memory of	Fred Stein OAM	Michelle Hilton, in memory of my father, Emil Hilton	Fred Stein OAM	
		Susan Maple-Brown AM		Dr Victor Bien	C Cathels	Carole Ferguson	Sue Hewitt	Catherine Stephen	A/Prof Winston Liauw & Ellen Liauw	Tobias Pfau	
		Russell & Mary McMurray		& Ms Silvana d'Iapico	P C Chan	E Fidler	Robert Lee	In Memory of	Erna Levy	Almut Piatti	
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