

# 2021 IMPACT REPORT

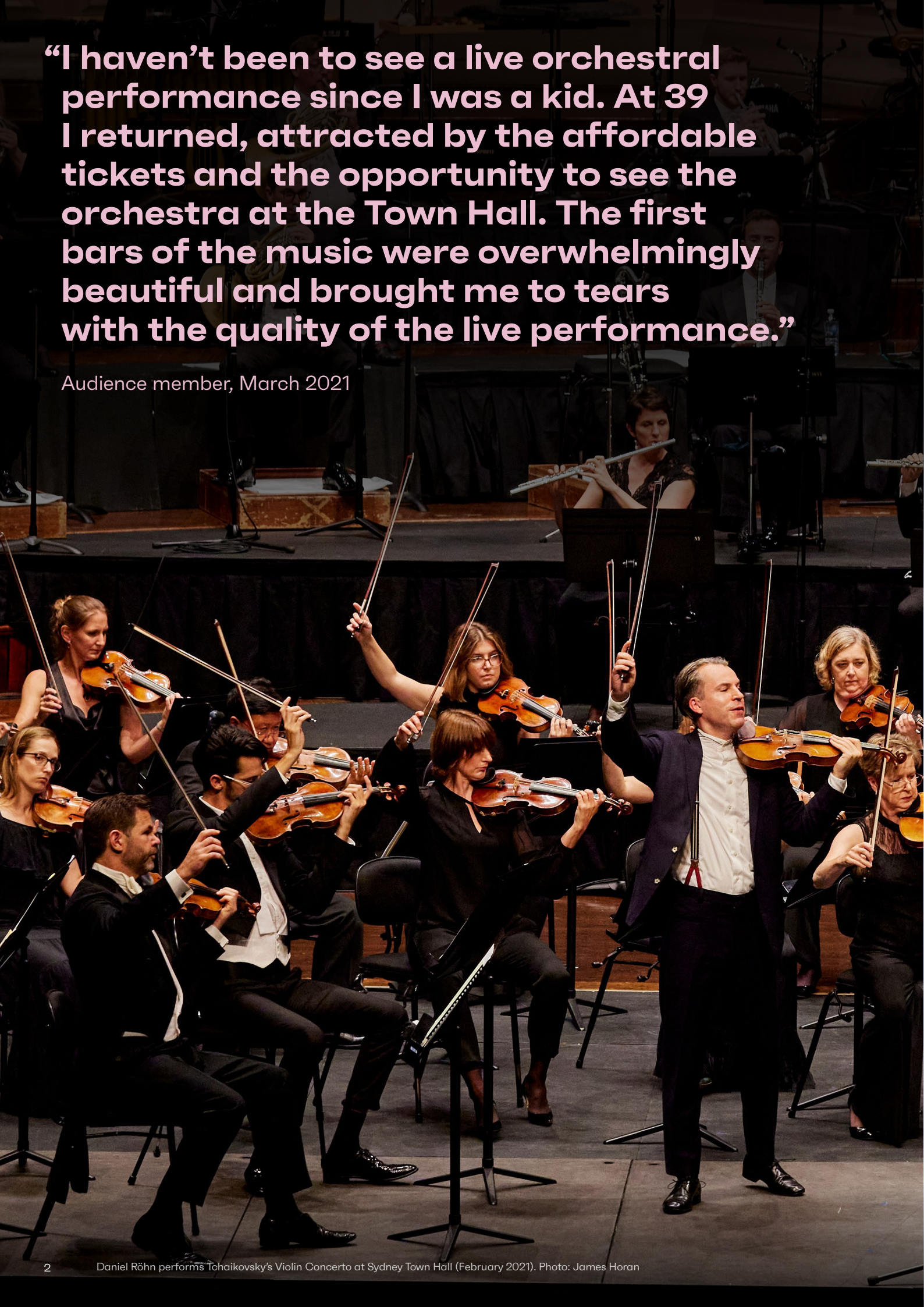


«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»



“I haven’t been to see a live orchestral performance since I was a kid. At 39 I returned, attracted by the affordable tickets and the opportunity to see the orchestra at the Town Hall. The first bars of the music were overwhelmingly beautiful and brought me to tears with the quality of the live performance.”

Audience member, March 2021



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*The Sydney Symphony Orchestra acknowledges the Traditional Owners of the many lands on which we work and perform. We pay our respects to Elders past, present and emerging.*



# CHAIR’S LETTER

**2021 was a turbulent year that required resilient, courageous, and collaborative effort. Despite a year of both anticipated and unexpected challenges, the Sydney Symphony demonstrated its ability to respond to significant impacts and work with its people and supportive stakeholders to ensure the organisation emerged stronger and well positioned to deliver an exciting future.**

The renewal of the Sydney Opera House Concert Hall was planned long in advance with 2021 being the second scheduled year of our temporary relocation to the Sydney Town Hall. While this venue has lower seating capacity than the Concert Hall, it has been a magnificent short-term home with a beautiful acoustic, and our concerts in this venue provided many of the highlights of the year.

As with many organisations in the cultural sector, we were profoundly impacted by Covid in 2021, which led to the cancellation of numerous performances, the replacement of international artists unable to travel to Australia, and a heightened and continuous vigilance around the financial stability of the organisation and the health and wellbeing of our people.

The surge of Covid in June and the associated public restrictions prevented the Orchestra from presenting concerts from mid-June to November 2021, representing a cancellation of more than 60% of planned performances.

We are indebted to the Commonwealth and NSW Governments for Covid related financial support (\$1m and \$3.5m respectively) which provided a significant contribution towards alleviating lost revenues.

In the second half of the year, we were advised the Sydney Opera House Concert Hall completion date would be moved from early 2022 to mid-2022, due to unavoidable delays caused by the impact of the pandemic on the construction industry and global supply chain challenges. This setback resulted in reshaping our 2022 planning, and we are grateful to the City of Sydney for its flexibility and support by continuing to make the Sydney Town Hall available during the first six months of 2022.

One of our key achievements in 2021 was to work across the organisation to develop a plan to preserve the employment of all of our staff. This was achieved through an agreed program of employee salary sacrifices designed to maintain the financial stability of the organisation and preserve employment. This two-year plan was created in 2020, with variations to industrial agreements endorsed by the Fair Work Commission. All employees participated on a proportionate basis, with an appropriate salary floor instituted to protect those in a lower salary range. The program achieved the desired outcome of a combined break-even result for the company over the two critical years.

The artistic development of the Orchestra continued as a significant focus for the Board. The opening concerts of 2021 were the first for Simone Young as Chief Conductor Designate, a role that has allowed us to benefit from her artistic guidance in the planning of the 2022 season and beyond. Simone’s decades of musical accomplishment and artistic relationships have given us a phenomenal opportunity to create a new era for the Sydney Symphony. Her vision and commitment to bringing audiences the most extraordinary musical experiences will again be in evidence from the opening performances of 2022. We are also delighted that Sir Donald Runnicles agreed to extend his term as our Principal Guest Conductor. Donald is a significant figure in the world of music and his continuing association with the Orchestra is wonderfully gratifying. We were equally delighted that Andrew Haveron, our acclaimed Concertmaster, has agreed to a new term as the Orchestra’s leader.

Although large public gatherings were not possible, we were able to create a number of digital performances for streaming online. This marked the second year of the Sydney Symphony’s *Chamber Sounds* free digital initiative and we look forward to increasing the number of performances available to online audiences as new opportunities emerge. This proved invaluable in staying connected with our audiences and stakeholders.

The year also provided an opportunity to pause, reflect, and reconsider our future through strategic planning sessions, informed by earlier sustainability reviews, input from our people and our own internal data. As part of a comprehensive approach to planning and continuing governance, the Board commissioned Elizabeth Broderick & Co. to examine the working culture of the organisation and to present recommendations that would ensure that our people and culture strategies align with contemporary expectations and practice, to provide a safe and healthy environment that enables our people to thrive. The report, along with recommendations, is due to be shared by mid-2022.

Our financial results have demonstrated the impact of Covid over the last two years. At the end of 2021 we recorded an operating deficit of \$2.38 million in contrast to the 2020 surplus result of \$7.83 million. Our operating plan was to achieve a break-even operating result (excluding bequests and one-off donations) with a 2020 surplus offsetting the forecast 2021 deficit due to the smaller venue capacities and a significantly truncated performance season.

I would like to acknowledge my fellow Directors, including our former Chair Terrey Arcus, each of whom worked diligently to preserve and protect the Sydney Symphony Orchestra through one of the most challenging periods in our 90-year history. Their combination of skills and expertise provided invaluable perspective and astute business advice as we navigated the extremely dynamic and testing circumstances we faced this year.

We pay tribute to Terrey, Board Member from 2010 and Chair of Sydney Symphony from 2015 who retired from the Board this year. We are all grateful to Terrey for his extraordinary public service, his generous philanthropy, and his assiduous management of change and disruption while preserving the ensemble of musicians and international artistic excellence of our Orchestra. We are grateful to have had Terrey lead us during the most challenging times of the last two years.

We also thank retired director John Vallance, who has served on the board since 2016, for his unique insights, outstanding music knowledge and substantial contribution during his tenure.

CEO Emma Dunch departed her role at the end of 2021, and we thank her for her leadership during this period. Starting in 2018, Emma led the Orchestra through one of its most complex eras, including more than two years of venue disruption due to renewal works for the Sydney Opera House Concert Hall, the significant impacts of the global pandemic, the recruitment of Simone Young as our Chief Conductor and Donald Runnicles as Principal Guest Conductor, and for commissioning 50 new works by Australian composers.

We welcome Interim CEO Craig Whitehead, who has extensive experience managing theatre, opera, orchestras and performing arts venues. Craig’s most recent role was Chief Executive Officer of Queensland Symphony Orchestra, and prior to that 10 years at the helm of the West Australian Symphony Orchestra. We thank him for his stabilising influence as we manage the next phase of our evolution.

On behalf of the Board, we extend our gratitude to the senior executive team and all our employees for their impressive ability to adapt to a dynamic and rapidly changing environment. The reduced performance season has understandably had a severe impact on our musicians missing the unique exhilaration of live

performance and the camaraderie of playing as an ensemble. We thank every one of them for providing support to each other and demonstrating agility and creativity in responding to changed programs and plans.

We are grateful to the Australia Council and Create NSW for their support, encouragement, and flexibility around our multi-year tripartite agreement as we changed programs and flexed activity to respond to a rapidly changing environment.

Our long-standing partnership with Emirates continued throughout the year. Their association as our Principal Partner is one of the most enduring corporate partnerships in the Australian cultural sector and we will celebrate 20 years of support in 2022. We are also grateful for our supportive partnerships with Credit Suisse and the many wonderful sponsors, trusts and foundations, donors and subscribers who have stood by us and made much appreciated contributions at a difficult time.

We have also been buoyed by the unwavering support of our audience members and supporters, who attended performances when they took place, donated their ticket purchases when performances were cancelled, and continued to provide much needed financial and moral support when live music was out of reach.

These two years of dislocation and disruption have provided the opportunity for reflection and reimagining, supported by external reviews and new strategies that will shape our future. The last year has given us confidence to face uncertainties by working together courageously and with passion.

We remain optimistic for the future with our Chief Conductor Simone Young and Principal Guest Conductor Donald Runnicles and eagerly anticipate our return to the Sydney Opera House Concert Hall, with its new acoustic design. It will be a fitting gift to the community and a splendid way to celebrate our 90th year.



**Geoff Wilson**  
Chairman

## 2021 BOARD OF DIRECTORS



**Geoff Wilson**



**Terrey Arcus AM**  
(Until March 2021)



**Geoff Ainsworth AM**



**Andrew Baxter**



**Kees Boersma**



**Emma Dunch**  
(Until December 2021)



**Catherine Hewgill**



**The Hon. Justice AJ Meagher**



**Samantha Meers AO**



**Karen Moses**



**Dr. John Vallance**  
(Until November 2021)





# CEO'S LETTER

**In 2022, the Sydney Symphony celebrates its 90th birthday and for every one of those years we have benefited from the generous support of the New South Wales community.**

We feel honoured and humbled by this support, and we do not take it for granted. Rather, there is a tacit understanding within the company that every day, in everything we do, we must continue to earn the support of the community we serve. This is what drives us as an organisation and has shaped our purpose, which is to create extraordinary experiences and change lives through orchestral music.

Never was this assistance more needed and more generously provided than over the past two years as our concert seasons were lost to Covid. We cannot begin to thank our generous community of supporters enough for their ongoing commitment to the Sydney Symphony. In particular, we would like to acknowledge: the Australian and the New South Wales Governments for their ongoing support through the Australia Council and Create NSW, but also for specific Covid relief packages; the extraordinary generosity of our donors who continued to support the company and in some cases increase their individual giving at this most challenging of times; the many audience members who chose to donate the cost of their tickets to the company rather than seek a refund; and our corporate partners whose understanding and flexibility at this time when their businesses were also being adversely affected by Covid was inspiring.

In particular, I would like to recognise Principal Partner Emirates for their support during this incredibly difficult time for the aviation industry. Their continued support highlights the extraordinary commitment to the communities which they serve.

The support of our key stakeholders has allowed the Sydney Symphony to survive the many lockdowns and lost performances which decimated our box office revenue over the past two years, but most importantly, it has allowed us to retain the ensemble completely intact and I can't wait for you to hear them.

**Thanks to this support we can now look to 2022 with a greater sense of optimism. Already, we have been able to return to performances at the Sydney Town Hall, and plans are well in train for our gala return concert at the Sydney Opera House Concert Hall. This is a once in a lifetime opportunity to play a significant role in an event that will capture the world's attention.**

To do this with our new Chief Conductor Simone Young in our 90th anniversary year, makes the occasion even more special. There is a palpable hum of excitement amongst the Orchestra when we share updates on the progress of the Concert Hall renewal project, and we can't wait to return to our spiritual home.

I would like to pay tribute to the Board, senior management, the musicians, and all staff who make up the Sydney Symphony.

**I thank you for your passion, commitment, patience, and endurance in what has been an unbelievably difficult time over the past two years.**

I would also like to express my gratitude to our supporters for welcoming me so warmly into the fold in December.

I am proud to join this company at such an important stage in its storied history and I look forward to sharing with you the extraordinary artistry of this incomparable Orchestra. Thank you.

**Craig Whitehead**  
Interim CEO



# 2021 ARTISTIC HIGHLIGHTS



**Amidst the ongoing Covid pandemic, it was with delight that the Sydney Symphony Orchestra opened its 2021 Season in February with two programs at the Sydney Town Hall conducted by Chief Conductor Designate, Simone Young.**

Due to international and domestic travel restrictions, many scheduled artists were replaced by those already in Australia. This provided a widely appreciated focus on talented Australian artists.

For Simone Young's opening programs, both scheduled soloists were replaced by Australian artists who had returned from working bases in Europe.

Daniel Röhn performed the iconic Tchaikovsky Violin Concerto in a program that also included the world premiere performance of the first 50 Fanfares commission, *Uncertain Planning*, by Connor D'Netto. The second program was all Beethoven to mark his 250th birthday and featured Australian soprano Lauren Fagan making a triumphant Sydney Symphony debut.

**Simone Young chose these programs to showcase the Orchestra's quality and acknowledge the unprecedented events of previous years.**

Earlier in the summer the Sydney Symphony partnered with the Sydney Festival to present two outdoor performances of *The [Uncertain] Four Seasons*, led by Andrew Haveron, as part of a global consortium of orchestras highlighting the increasing effects of climate change. Climate data, compiled by climate scientists, was transformed and embedded into Vivaldi's original score of his much-loved *Four Seasons*. The next week, Benjamin Northey conducted the annual *Sydney Symphony Under the Stars* at Parramatta Park, a free event that featured popular classics for an appreciative audience drawn from across Sydney.

Three former Sydney Symphony Assistant Conductors returned to the Orchestra in 2021 – Dane Lam, Jessica Cottis and Nicholas Carter.

Dane Lam's program featured the world premiere of a 50 Fanfares commission *Gravity and Levity on the Sun breathing Earth* by Lyle Chan, as well as the music of Radiohead's Jonny Greenwood and Saint-Saëns' Symphony No.3.

March also saw our first concerts for primary schools, held at Parramatta Riverside Theatre, conducted by Benjamin Bayl and presented by Emily McKnight. Additional Sydney Symphony Education Program activity included a rehearsal with the Regional Youth Orchestra in the Sydney Town Hall.

50 Fanfares composer workshop and recording sessions were conducted by Simone Young. These sessions are a rare opportunity for composers to work with a conductor and orchestra while completing new works and are a central component of the 50 Fanfares Project. The second week of these workshops were led by Jessica Cottis.

West Australian Symphony Orchestra Chief Conductor Asher Fisch joined the Sydney Symphony in a program of Mozart and Schumann. This program also included the world premiere of *Fanfare*, a 50 Fanfares commission by composer Lachlan Skipworth. Umberto Clerici made his main stage conducting debut, replacing Principal Guest Conductor, Donald Runnicles. These much anticipated performances of Mahler's Symphony No.4, with Jacqueline Porter, were hailed with five-star reviews.

Concertmaster Andrew Haveron curated and led a number of programs at both the City Recital Hall and Sydney Town Hall. Of particular note were performances of Haydn's *Seven Last Words of Jesus on the Cross*. Andrew's programs at the City Recital Hall included an evening of Bach with two Sydney Symphony Principals joining him as soloists – Fiona Ziegler for Bach's Concerto in D minor for Two Violins and Emma Sholl for Bach's Orchestral Suite No.3.

Sydney Symphony Principals featured as soloists throughout 2021 – Associate Principal Clarinet, Francesco Celata for Mozart's Clarinet Concerto, Joshua Batty, Principal Flute for Nielsen's Flute Concerto, and Concertmaster Andrew Haveron joining former Principal Cello Umberto Clerici and Piers Lane for the Beethoven Triple Concerto – the Orchestra's last performance before the suspension of the season due to Covid.

**Despite the abrupt end to the 2021 Season, the Orchestra premiered eight new Australian works, several of which have been programmed by other orchestras, including the LA Phil.**

Throughout the year the Orchestra proved the exceptional quality of its ensemble as repertoire was reprogrammed and artists were frequently replaced. The commitment by the musicians to maintaining peak performance, in challenging circumstances, was evident. After the silence of 2020, each performance in the 2021 Season was cherished by musicians and audiences alike.



# SIMONE YOUNG

## CHIEF CONDUCTOR DESIGNATE

**While Chief Conductor Designate Simone Young steps into the formal role of Chief Conductor at the start of 2022, there was considerable behind-the-scenes activity during 2021 in planning concerts and programs for the 2022 season.**

The programs across Simone's performances with the Sydney Symphony will, in her own words, "seek to inspire curiosity and ignite questions about the way different pieces speak to each other."

Simone's love of Sydney and the Orchestra, and her extensive network of the finest international artists promises to be an exhilarating combination for the years ahead.

**"It will be my privilege to introduce musicians I've worked with throughout my career – artists of unassailable virtuosity with whom audiences will find an instant and powerful connection. Their artistic passion is always obvious and inescapable, inspiring great performances from all of us. All our guest artists possess the greatest artistic integrity and commitment."**

Australian born, Simone Young is internationally recognised as one of the leading conductors of her generation. Her significant appointments include General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg (2005–2015), Music Director of Opera Australia (2001–2003), Chief Conductor of the Bergen Philharmonic Orchestra (1999–2002) and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon (2007–2012). Since 2017 she has been the Principal Guest Conductor of the Lausanne Chamber Orchestra.

We are particularly delighted that in addition to her numerous past awards and honours, Simone has most recently been appointed an honorary member (*Ehrenmitglied*) of the Vienna State Opera in recognition of her extraordinary contribution to the cultural life of the institution and the city. It is an honour that she shares with musical luminaries such as Lorin Maazel, Leonard Bernstein and Zubin Mehta.

**"Having worked with the Sydney Symphony as a conductor over the last 25 years, I have always marvelled at the versatility of this community of musicians. The Sydney Symphony has always displayed this quality with its robust, courageous and sensitive approach to performances."**

Simone Young

**"Curiosity is an essential element of a wonderful experience for both audiences and artists – it provides the opportunity to take another look at the works we think we know and find new things to love in them. We will continue to explore new ground in our music making and encourage audience members to come with us. Exploring the best new music or rediscovering the works we love and treasure – there's always a moment to excite and spark our collective imagination."**

Simone Young



# THE ORCHESTRA

**Patron**  
*Her Excellency the Hon.  
Margaret Beazley AC QC  
Governor of New South Wales*

## ARTISTIC LEADERSHIP



**Simone Young AM**  
Chief Conductor Designate



**Donald Runnicles**  
Principal Guest Conductor



**Vladimir Ashkenazy**  
Conductor Laureate

## CONCERTMASTER



**Andrew Haveron**

## FIRST VIOLINS



**Harry Bennetts**  
Associate Concertmaster



**Sun Yi**  
Associate Concertmaster



**Lerida Delbridge**  
Assistant Concertmaster



**Fiona Ziegler**  
Assistant Concertmaster



**Jenny Booth**



**Brielle Clapson**



**Sophie Cole**



**Claire Herrick**



**Georges Lentz**



**Nicola Lewis**



**Emily Long**



**Alexandra Mitchell**



**Alexander Norton**



**Anna Skálová**



**Léone Ziegler**

## SECOND VIOLINS



**Kirsty Hilton**  
Principal



**Marina Marsden**  
Principal



**Marianne Edwards**  
Associate Principal



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



**Rebecca Gill**



**Emma Hayes**



**Shuti Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**



**Maja Verunica**

## VIOLAS



**Tobias Breider**  
Principal



**Anne Louise Comerford**  
Associate Principal



**Justin Williams**  
Acting Associate Principal



**Sandro Constantino**



**Rosemary Curtin**



**Jane Hazelwood**



**Graham Hennings**



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

## CELLOS



**Catherine Hewgill**  
Principal



**Leah Lynn**  
Acting Associate Principal



**Kristy Conrau**



**Fenella Gill**



**Timothy Nankervis**



**Elizabeth Neville**



**Christopher Pidcock**



**Adrian Wallis**



**David Wickham**

## DOUBLE BASSES



**Kees Boersma**  
Principal



**Alex Henery**  
Principal



**David Campbell**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**

## FLUTES



**Joshua Batty**  
Principal



**Emma Sholl**  
Associate Principal



**Carolyn Harris**



**Diana Doherty**  
Principal



**Shefali Pryor**  
Associate Principal



**Alexandre Oguey**  
Principal

## CLARINETS



**Francesco Celata**  
Associate Principal



**Christopher Tingay**



**Alexander Morris**  
Principal



**Todd Gibson-Cornish**  
Principal



**Matthew Wilkie**  
Principal Emeritus



**Fiona McNamara**

## CONTRABASSOON



**Noriko Shimada**  
Principal

## HORNS



**Geoffery O'Reilly**  
Principal 3rd



**Euan Harvey**



**Marnie Sebire**



**Rachel Silver**

## TRUMPETS



**David Elton**  
Principal



**Anthony Heinrichs**



**Ronald Prussing**  
Principal



**Scott Kinmont**  
Associate Principal



**Nick Byrne**



**Christopher Harris**  
Principal

## TUBA



**Steve Rossé**  
Principal

## TIMPANI



**Mark Robinson**  
Acting Principal

## PERCUSSION



**Rebecca Lagos**  
Principal



**Timothy Constable**

*As of date of publication*



# SYDNEY SYMPHONY FELLOWSHIP

In 2021, the Sydney Symphony celebrated the 20th Anniversary of the Sydney Symphony Fellowship program, which has grown from four musicians in 2001 to ten and now includes strings, brass, and woodwind musicians.

Working alongside our musicians, Fellows perform in mainstage concerts and receive coaching from Orchestra members, guest conductors, and soloists. Fellows also join the Orchestra for performances in our community and education programs across NSW.

As one of the program's aims is to broaden skills, our Fellows work with school-aged musicians while leading and coaching participants in school instrumental workshops, rehearsals, and performances.

In 2021, Fellows had the opportunity to perform with Sydney Chamber Choir, Sydney Dance Company, the Australian Chamber Orchestra and perform at the Four Winds Festival in Bermagui. The Fellows' year included an immersive retreat at Cowra Civic Centre and a performance honouring Indigenous musician and educator Deborah Cheetham at the Sydney Conservatorium of Music's Alfred Hook Lecture.

The Fellowship performed for the Sydney Chamber Choir's world premiere of Paul Stanhope's *Requiem*. These concerts were conducted by the composer at City Recital Hall in March.

Sydney Symphony Fellows with Sydney Symphony musicians Joshua Batty (Principal Flute), Rebecca Lagos (Principal Percussion) and Jaan Pallandi (Double Bass) formed an ensemble for the Four Winds Festival. They performed in five programs which included: the world premiere of *A Rock and a Tree*, created by James Henry as part of the 50 Fanfares Project; *Cinco* – a collaborative performance of Ginastera's Second String Quartet with dancers from the Sydney Dance Company; *Echorus*, with the Goldner String Quartet; and Lior and Nigel Westlake's *Compassion*.

The Fellows also gave three chamber music programs across the year. In Cowra, the program included *Four Madrigals* by Martinů, Dvořák's String Quintet No.3 and four Brass Trios by Reicha.

In St Luke's Church, Mosman, the Fellows presented a program which included an arrangement of Richard Strauss' *Til Eulenspiegel* by Brett Dean and Mozart's sublime Oboe Quartet, K.370. For this performance, the Fellows were joined by Sydney Symphony musicians Emma Sholl (Associate Principal Flute), Matthew Wilkie (Principal Emeritus Bassoon) and David Campbell (Double Bass).

**Across 2021, Fellows participated in masterclasses with world-renowned instrumentalists including Stefan Dohr, Principal Horn of the Berlin Philharmonic, and Olivier Patey, Principal Clarinet of the Royal Concertgebouw Orchestra.**

The Fellows gave their final performance of the year in the Portrait Gallery of the State Library of New South Wales. The repertoire demonstrated the results of a year's hard work and included Mozart's Oboe Quartet K.370, Ravel's String Quartet, and a side-by-side performance with Sydney Symphony musicians of a Suite: *The Soldier's Tale* by Stravinsky. The final work in the performance was *Breath of Freedom*, a brass quintet written by Trombone Fellow Dale Vail.

We were thrilled to celebrate the 20th Anniversary of the Fellowship program and the many donors who have supported the initiative since its inception.

## 2021 FELLOWS

**Fletcher Cox**, WA (Trumpet)  
**Callum Hogan**, NSW (Oboe)  
**Brian Hong**, NSW (Violin)  
**Dana Lee**, NSW (Viola)  
**Jordy Meulenbroeks**, QLD (Bassoon)  
**Miles Mullin-Chivers**, NSW (Cello)  
**Emily Newham**, QLD (Horn)  
**Richard Shaw**, QLD (Clarinet)  
**Dale Vail**, NZ (Trombone)  
**Tim Yu**, VIC (Violin)

**Throughout the year, we celebrated the achievements of our current Fellows and alumni.**

- **Tim Yu**, (2020/21) won the Kendall National Violin Competition
- **Justin Julian** (2018) was appointed Associate Principal Viola of the Adelaide Symphony Orchestra
- **Joshua Oates** (2016/17) was appointed Principal Oboe of the Adelaide Symphony Orchestra
- **Justin Sun** (2015/16) was appointed Principal Bassoon of the New Zealand Symphony Orchestra



# LOOKING FORWARD

**Over the last two years the Orchestra, and the wider community we serve, have faced monumental challenges. The silence that ensued from the loss of performances has been unmatched in our history.**

The Sydney Symphony has been a familiar presence and has inspired audiences in dark times. This year has provided us with a reinforced clarity around our role – to create extraordinary experiences and to change lives through music.

As we progressed through the turbulence of the year, we were buoyed by the vision of a return to the Sydney Opera House, under the baton of our new Chief Conductor Simone Young.

**A full house of music lovers eagerly awaiting the opening bars of Mahler's *Resurrection* Symphony in a newly renewed Concert Hall provided us with a powerful vision.**

The refurbishment of the Concert Hall is the largest project to be undertaken as part of the Opera House's Renewal Program. It will deliver essential acoustic upgrades and new technology to the Concert Hall and we are deeply appreciative of Premier Dominic Perrottet and the New South Wales Government's extraordinary investment in the Opera House's Decade of Renewal – a 10-year program of capital works designed to transform the World Heritage-listed icon ahead of its 50th Anniversary in 2023.

And while the return has been delayed due to the impact of the global pandemic on the construction project, the reopening concerts will signal a new beginning for Sydney Symphony.

We are grateful to the City of Sydney for providing us a home at the Sydney Town Hall during our years out of the Concert Hall. The Sydney Town Hall is a superb venue with a beautiful acoustic and the City's support has allowed us the opportunity to continue giving live performances and maintaining the vital connection between our musicians and supporters.

We are grateful for the flexibility and support in accommodating our revised plans and making the Sydney Town Hall available during 2022. We are deeply grateful to Lord Mayor Clover Moore and CEO Monica Barrone for their commitment and their support in providing a performance home for the Sydney Symphony.

We look forward to planning exciting seasons ahead under the direction of Simone Young as Chief Conductor and exploring new concert experiences for a diverse range of audience members. We will also further our commitment to developing new works in addition to preparing for our centenary celebrations in 2032.

We will build on our successes in regional NSW and further develop our digital offerings, creating complementary and stand-alone experiences online. We will explore new entry points to the world of orchestral music and respond to the changes in how people experience and enjoy classical music.



# PHILANTHROPY

In 2021, the generosity of our donors and supporters allowed the Sydney Symphony to continue its Music4Health, 50 Fanfares and Fellowship programs.

## Music4Health

Music4Health is the Orchestra’s outreach program which enables Sydney Symphony musicians to perform for communities who might have limited access to live performances at mainstream venues. Across the last year, we had the privilege of taking music to people living in communities including those living with autism spectrum disorder or those living with pronounced physical disabilities. There were also performances for young children battling illness in hospital. Many of these events included carers, friends and families in the audience.

Given visitation restrictions, Sydney Symphony musicians participated in ten performances through Zoom, streaming to hospital rooms in Westmead Children’s Hospital, Sydney Children’s Hospital Randwick, and Newcastle Children’s Hospital. A national broadcast to all Starlight Express Rooms across Australia and streamed on social media and YouTube reached an audience of close to 14,000 people.

Music4Health is funded entirely by philanthropic gifts from foundations and individuals, and we are grateful to our many Patrons who are passionate about bringing symphonic music to diverse communities.

## Sydney Symphony Fellowship

In 2021, we were thrilled to celebrate the 20th Anniversary of the Fellowship program and the many donors who have supported the program over the years since its inception.

This year, we elected to retain the cohort of young musicians recruited in 2020, given the unusual limitations on the training program in 2020.

We are deeply grateful to our Fellowship Chair Patrons whose staunch support has allowed us to invest in new ways of delivering training and engagement to our Fellows while in-person training opportunities have been limited.

Reflecting on 20 years, we are proud that this program has been built with the additional support of a dedicated community of Patrons whose numbers have grown in line with our vision for the program. There are now more than 12 former Fellows who are permanent members of the Orchestra. We are looking forward to implementing a new model for mentoring and providing artistic direction in 2022.

## 50 Fanfares

Our 2021 season, as originally planned, was to include the world premieres of seventeen 50 Fanfares commissions as well as workshops for 22 commissioned composers. Although these plans were curtailed due to Covid, we were able to premiere eight new works to an audience of more than 15,000 people.

As with our education and community programs, we looked for new ways to maintain the momentum of this project and the involvement of our composers. Again, digital communications platforms allowed us to rethink the delivery of workshops which eventually involved 14 of our 50 composers and the opportunity for six composers to work closely with Simone Young, our Chief Conductor Designate.

More than 80% of 50 Fanfares project costs have been met through personal philanthropy and government investment. Our 50 Fanfares Patrons were given the opportunity to participate in Q&As with composers and join livestreams of workshops.

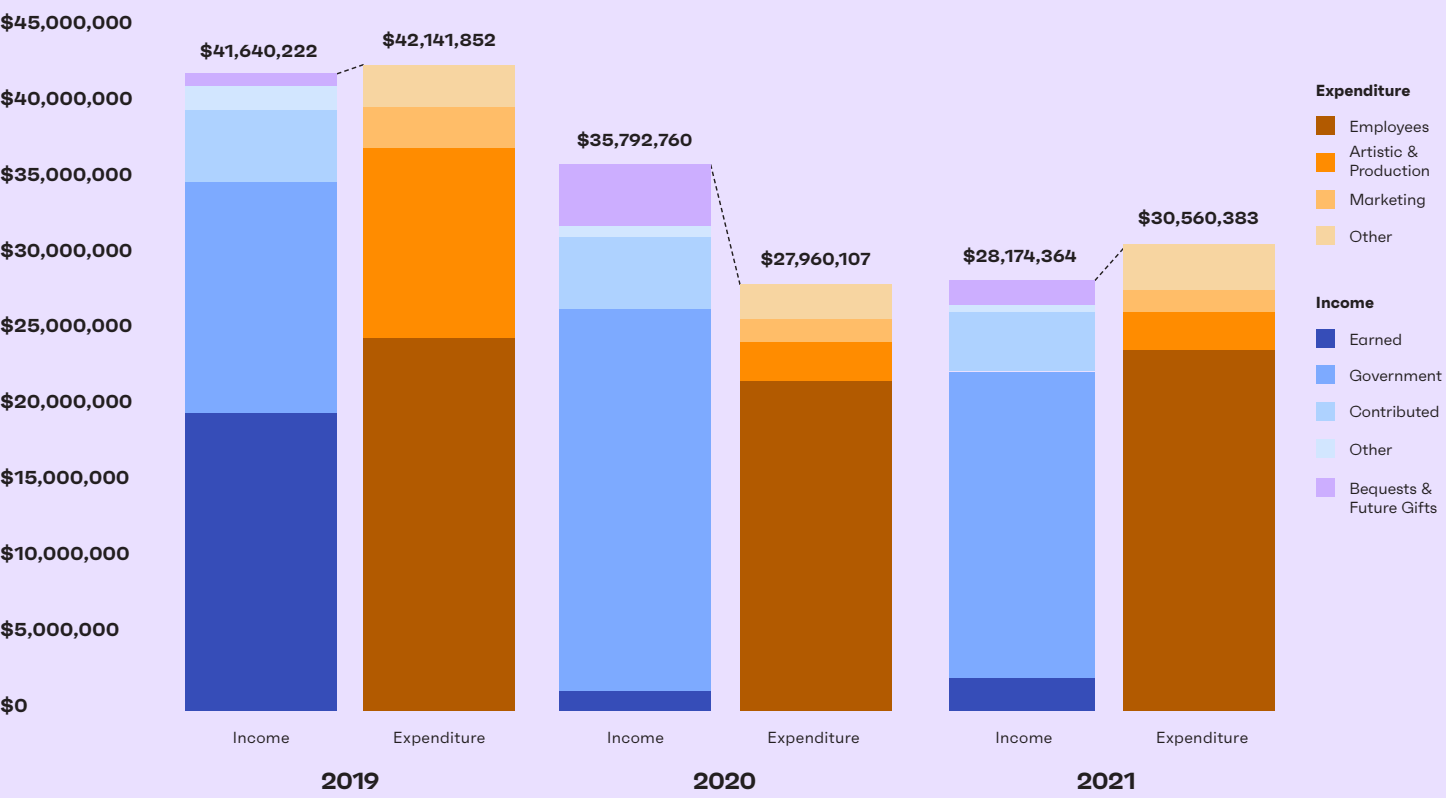
Every 50 Fanfares commission will be given a premiere at a Sydney Symphony performance. We were able to give premieres for eight works in 2021, all of which were warmly received by our audiences who have expressed their excitement for this large-scale commitment to Australian composition.





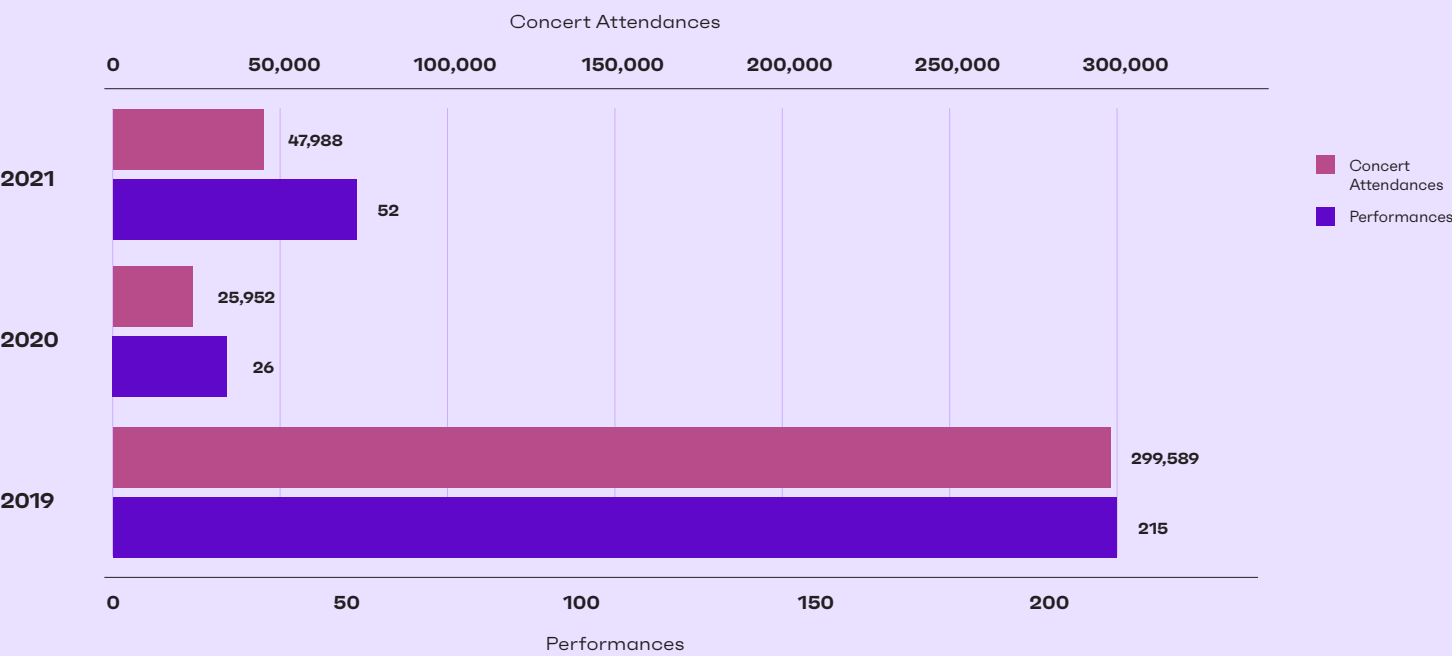
# BUSINESS PERFORMANCE

## OPERATING RESULT



	2019	2020	2021
Annual surplus/(deficit)	(\$0.5m)	\$7.8m	(\$2.4m)
Net assets at 31 Dec	\$7.1m	\$15.0m	\$12.6m

## TICKETED PERFORMANCES AND CONCERT ATTENDANCES IN SYDNEY AND NSW





# ANNUAL FUND DONORS

Our Patrons help deliver great impact while learning more about the artistic life of the Orchestra.

The Sydney Symphony gratefully acknowledges the music lovers who supported us through another unusual year. Your generous philanthropy is critical in ensuring the future of our music. In addition to those listed below, we acknowledge those supporters in 2021 who wished to remain anonymous.

## VISIONARIES

Brian Abel  
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Gifts to our Bequest Society are placed into the Orchestra’s financial reserves to ensure long-term artistic and financial sustainability for future generations. The Society honours the legacy of our former Chief Conductor, Stuart Challender, who died prematurely in 1991 at age forty-four.

In 2021, we were deeply grateful to receive \$3.0m in Bequest Society gifts. These generous legacies are crucial building blocks to our future as we return to the Sydney Opera House Concert Hall in 2022 and begin the decade-long journey to our Centenary in 2032.

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We deeply appreciate the understanding and loyalty shown by our Corporate Partners as we navigated the external challenges of 2021.

We recognise that for many, business conditions were equally if not more challenging and that their willingness to stand by us is an extraordinary testament to our partnerships.

We are grateful for our continued relationship with Emirates, our Principal Partner, and their support for the position of Chief Conductor Designate, the Emirates Classics in the City series and our Chamber Sounds digital concert series. We look forward to planning a wonderful celebration of our 20th anniversary of association in 2022.

We were also thrilled to renew our partnership with Credit Suisse, our Premier Partner, and deliver a digital concert in September for their clients across the country.

Our Major Partner, Abercrombie & Kent, are presenters of our Masters Series and provided the opportunity to create a special event in the Hunter Valley, Symphony in the Vines, with our musicians. Abercrombie & Kent's contribution of a luxury cruise in the Kimberley was a generous addition to our much-celebrated 'Early Bird' subscriber competition.

Despite being unable to gather in person, we were delighted to offer our partner Accolade wines a special opportunity to launch new vintage wines from House of Arras with exclusive performances from Principal Oboe Diana Doherty and Principal Cor Anglais Alexandre Oguey.

Theme and Variations Piano Services, our partner of over 19 years, has provided valuable support with the supply of concert pianos for the entire period away from the Sydney Opera House and we look forward to the return of the International Pianists in Recital series in 2022.

We look forward to welcoming and thanking our corporate partners once more when we return to the Sydney Opera House Concert Hall in 2022.

# SALUTE

Thank you to our partners for supporting us as we begin a new chapter. We acknowledge Emirates for their leadership and will celebrate 20 years of partnership in 2022.

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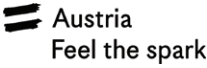
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**Sami Nelson**  
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**Rosie Marks-Smith**  
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**Emma Winestone**  
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Front Cover: *Tchaikovsky's Violin Concerto*, conducted by Simone Young at Sydney Town Hall  
(February 2021). Photo: James Horan

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