

2022 IMPACT REPORT



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»



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CHAIR'S LETTER

In so many ways, 2022 was a pivotal moment in the history of the Sydney Symphony.

With the pandemic in its third year, New South Wales began its gradual transition to normality, and lovers of the performing arts eagerly, if cautiously, took their seats in venues around the state.

While the long-awaited renewal of the Sydney Opera House Concert Hall continued into mid-2022, the Sydney Symphony warmly welcomed its audiences back to its temporary home at Sydney Town Hall. On behalf of our organisation, I extend our sincere thanks to the City of Sydney for their support and flexibility throughout this time, which allowed our orchestra a stage from which to deliver four months of inspirational experiences to its audiences.

At the 2022 AGM, the Board farewelled long-time Director Karen Moses, whose financial expertise and passion for the Orchestra was crucial in steering the organisation through the challenges of covid. On behalf of my colleagues, I would like to thank Karen for her many years of dedicated service to the Board.

We were also lucky to welcome two new Directors, in Susan Ferrier and Roslyn Packer. In a short time, their skills and commitment have already brought so much value to the Board table, and we look forward to seeing them flourish as we work as a Board to shape the Sydney Symphony Orchestra of the future.

In 2021, the Sydney Symphony Orchestra Board commissioned a review into our workplace culture, led by Australian lawyer and former Sex Discrimination Commissioner Elizabeth Broderick, as part of its commitment to ensuring the Sydney Symphony is an inclusive, safe and respectful environment in which all our people can thrive and have a voice.

All members of the Orchestra and administration were invited to participate in the review via a variety of confidential channels, including individual interviews, a written submission process, an online survey and group listening sessions. The Board welcomed the Review's recommendations and framework for action, and I am pleased to confirm that this work is well underway.

Above all, the review made clear that our people hold a great sense of pride and passion for the Sydney Symphony, combined with a great desire to be part of shaping its future. Our people saw this process as a valuable opportunity to have their say about our culture, as well as to contribute to positive and sustainable cultural change.

As we returned triumphantly in July to our spiritual home, the superbly renewed Sydney Opera House Concert Hall, that sense of pride was on clear display. Expertly led by the inimitable Simone Young, who formally commenced her tenure as Chief Conductor in 2022, the Orchestra revelled in the re-engineered acoustic as they launched into a wonderfully curated gala performance of William Barton's *Of the Earth* and, rather appropriately, Mahler's Second Symphony – "Resurrection". In her first six months with us, Simone has already had a great impact on the Orchestra and the Australian scene, and we can't wait to see what else she has in store.

It is an ongoing priority for the Board to ensure that respect, safety and inclusion are central to the Orchestra's future as a vibrant, professional organisation, and we look forward to leading the way to create positive change not just in our organisation, but in our sector as a whole. It is through this work that we will be able to thrive and better serve our NSW community.

We look forward to welcoming you to a concert soon.



Geoffrey R Wilson
Chair

2022 BOARD OF DIRECTORS



Geoff Wilson
Chair



Andrew Baxter
Deputy Chair (from June 2022)



Karen Moses
Deputy Chair (resigned May 2022)



Geoff Ainsworth AM



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(from February 2022)



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The Hon. Justice AJ Meagher



Samantha Meers AO



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(from September 2022)



Craig Whitehead
Chief Executive Officer
(from December 2022)

CEO'S LETTER

How far we have come in the space of a year.



The outlook in January 2022 was uncertain, to say the least. I had only recently commenced with Sydney Symphony Orchestra as Interim CEO, on the eve of our 90th birthday, and on the back end of a two-year period when covid-related lockdowns and restrictions dictated that live performances could not occur. Our musicians and audiences alike were starving for a return to the live atmosphere, and with great relief, 2022 delivered that return.

Our dislocation from the Sydney Opera House Concert Hall as it underwent major renovations meant that our celebratory return was staged at Sydney Town Hall. We are grateful to the City of Sydney for their flexibility and generosity throughout this time, which allowed our Orchestra to reach audiences despite the temporary loss of their “spiritual home”. I would also like to thank our government partners in Create NSW and the Australia Council for the Arts, not to mention our Members of Parliament, for their ongoing and targeted support throughout this challenging time for our industry.

Joyfully, in early 2022 we were able to recommence our outreach programs, performing to schools, families and children’s hospitals in communities throughout Sydney and NSW, despite the latter still taking place via online platforms out of an abundance of caution. The Sydney Symphony is committed to deepening its connections to regional NSW, and as such, I am proud to say that we are one tour away from having performed for all regional communities who suffered concert postponements due to covid. It has been incredibly rewarding to share in inspiring orchestral experiences with our rural and regional friends after so long, and to hear their stories of resilience throughout what was an incredibly challenging period in our shared history. On behalf of our organisation, I offer our thoughts and condolences to those communities who have also suffered loss via natural disasters throughout this period, and we are delighted that we have been able to assist with donations of musical instruments to communities such as Lismore, in partnership with Resound.

Of course, every 90th birthday deserves a monumental celebration. After months of eager anticipation and delays, July brought about the official reopening of the

Sydney Opera House Concert Hall. A week of acoustic testing took place in this wonderful new space, led by our extraordinary Chief Conductor Simone Young, ahead of a gala performance that was broadcast nationally via ABC, and internationally via its streaming platforms. Concertmaster, Andrew Haveron, put it best when he said the acoustics are “better than we could have imagined”. As a Resident Company who will be performing for audiences in this magnificent new venue for years to come, we greatly value and appreciate the strength of the partnership between the Sydney Symphony Orchestra and Sydney Opera House, and I offer my congratulations to CEO, Louise Herron, and the Sydney Opera House Board of Trustees for this fantastic result.

Fittingly, the first notes to be heard by any audience in the renewed Concert Hall were those of celebrated First Nations composer, William Barton whose work *Of the Earth* was premiered. Those of you familiar with William will know that his work as a musician, composer and performer has taken him to all corners of the globe, and it was an honour and a privilege to be able to showcase his talent and work in the renewed Concert Hall. Simone Young leading Mahler 2 – “Resurrection” – was surely the most meaningful and powerful way to welcome audiences back to the Hall.

Over 300,000 viewers tuned in live to witness this pivotal moment in the Sydney Symphony history. This surely goes to show just how important this artform remains in our cultural landscape, and as Australia’s flagship orchestra, we remain committed to protecting and sharing this artform as widely as possible with the communities we serve.

Despite the artistic and operational success of 2022, it remained an extremely challenging year financially for the Sydney Symphony as the impact of covid and our dislocation from the Sydney Opera House continued to adversely affect box office revenue. This directly led to a deficit of \$2.9m for 2022 and would have been much higher, if not for the extraordinary ongoing support of the Australian and NSW governments and the generosity of our donors and corporate partners. In particular, I would like to thank Principal Partner Emirates, whose support and partnership over two decades has allowed our Orchestra to achieve so much.

The Sydney Symphony Orchestra would not be the company it is today without this support, and we do not take it for granted, but strive every day to continue to earn the support of the community we serve.

In closing I would also like to thank the wonderful team of people on and off the stage that make up the Sydney Symphony. Chair Geoff Wilson and the Board of Directors for their dedication and wise counsel, our incredible musicians who inspire me every day with their commitment and excellence, and the incredible and tireless group of people who make up the administration of the Sydney Symphony. It is an honour to work with each and everyone of you.

Craig Whitehead
CEO

2022 ARTISTIC HIGHLIGHTS



2022 was a year of optimism and celebration for the Sydney Symphony with a joyful resumption of live performances and the long-awaited return to the Sydney Opera House Concert Hall in the middle of the year.

Public health concerns unfortunately continued to impact the Orchestra's schedule throughout the year, with a number of regional tours and community activities postponed and cancelled. Despite this, a wealth of wonderful activity took place.

The Sydney Festival Speakers' Corner series featured a program of modernist minimalism by Australian and American composers, performed by an ensemble of Sydney Symphony strings and percussion musicians. These were the first performances by the Orchestra since June 2021.

The annual *Symphony Under the Stars* event, held in Parramatta Park, was postponed until March. Despite a week of torrential rain and a very soggy park, the concert, conducted and presented by Benjamin Northey, was well-attended by audience members young and old.

The planned Bankstown community activity was able to go ahead. It included a free outdoor concert attended by over 1,000 keen community members and included performances alongside a local Arabic classical music ensemble. The Sydney Symphony successfully trialled the use of a stage truck, which unfolds to form a stage complete with lighting rig, enabling the Orchestra to perform in spaces which do not feature permanent outdoor infrastructure.

In March, we workshopped and recorded 21 of the 50 Fanfares commissions, enabling composers to hear their new work performed live for the first time and then have the opportunity to make changes if required.

At the end of March, we launched into our Autumn season, presenting five programs from March to June in the Sydney Town Hall, along with multiple schools concerts, chamber concerts and three regional tours.

The first three concerts at Sydney Town Hall showcased the depth and breadth of talent within the Orchestra, with concertos performed by Principal Trumpet David Elton and Principal Viola Tobias Breider, in a program played and directed by Concertmaster Andrew Haveron. Former Sydney Symphony Principal Cello (now conductor) Umberto Clerici joined his former colleagues on the podium to present programs that ranged from Mozart to Richard Strauss.

The final two programs in the Autumn series coincided with the welcome opening of borders and return of 'old friends' to the orchestra. Peruvian conductor Miguel Harth-Bedoya conducted a program with Brahms' Piano Concerto No.1, played by firebrand Macedonian pianist Simon Trpčeski, followed by the much-loved Ukrainian pianist Alexander Gavrylyuk with Benjamin Northey in a program that introduced audiences to the Rautavaara's exquisite 7th Symphony.

Both programs included world premieres of works from the 50 Fanfares commissioning program. Throughout 2022, we presented 15 world premieres of new Australian works.



Sydney Symphony in the Park at Paul Keating Park in Bankstown
(February 2022/James Horan)



James Ehnes performs Beethoven, conducted by Simone Young (November 2022/Craig Abercrombie)

In July, at long last, the Orchestra returned to the Sydney Opera House Concert Hall, initially for two weeks of acoustic testing. During this time, broad-ranging repertoire of size and scale was played with varying heights and angles of both the stage risers and new acoustic panels. The improvement in the acoustics exceeded expectations – the hall has been transformed visually and acoustically.

The reopening of the Concert Hall was televised live on ABC TV, and for our organisation, was a celebration of a return to our spiritual home and the beginning of a new era with Chief Conductor Simone Young. Over 300,000 TV viewers tuned in to ABC TV to witness this historic spectacle.

The first notes to be heard in the hall were composed by Australian First Nations composer, William Barton. *Of the Earth* featured Sydney Philharmonia Choirs, Sydney Children's Choir and Gondwana Voices – the children played clap sticks that were crafted from the wood of the old and new floors of the Concert Hall stage.

The rest of the program, appropriately, was Mahler's mighty Second Symphony – "Resurrection".

The following six weeks of concerts in the Concert Hall established the major artistic pillars of Simone Young's tenure as Chief Conductor – a Mahler Cycle, opening each season with a Mahler Symphony; a Beethoven Piano Concerto Cycle with Javier Perianes, exploring the great choral works beginning with Brahms's Requiem, welcoming the world's leading artists to Sydney and collaborating

within the wider Australia arts sector, initially with Belvoir St Theatre, for four performances of Mendelssohn's *A Midsummer Night's Dream* performed with actors and directed by Eamon Flack.

The programs included a wide variety of repertoire to explore the new acoustic, with violin stars Hilary Hahn and Ray Chen; the massive choral forces required for Mahler's Second Symphony; the shimmering delicacy of Brahms's Requiem; spoken word with Belvoir; piano in recital and concerto and solo singers.

The remainder of the season was able to be delivered as planned, despite the ongoing disruptions of covid which required orchestra's musicians and soloists to be frequently replaced.

Principal Guest Conductor, Sir Donald Runnicles, returned for one week (the previous having been cancelled due to covid). He made a special request to change his program to include Vaughan Williams' Symphony No. 5 as a tribute to Queen Elizabeth II, who had just passed.

Old friends returned to lead and perform with the Orchestra, including former Chief Conductor, Edo de Waart; violinist James Ehnes; pianist Jean-Efflam Bavouzet and cellist Daniel Müller-Schott.

Sydney audiences warmly welcomed many new artists who debuted with the orchestra, including conductor Eduardo Strasser and violinist Augustin Hadelich.

Australian artists also joined the Orchestra, including Ray Chen, Andrea Lam, Lior, Francesco Celata, our Acting

Principal Clarinet, Johannes Fritsch and Benjamin Northey. Throughout the year, the audience was treated to a sea of Australian and world's best singers in many programs. These stunning vocalists included Nicole Car, Deborah Humble, Bo Skovhus, Simon O'Neill, Samantha Clarke, Anna Dowsley, James Roser and Nicholas Jones. Concertmaster Andrew Haveron gave four unforgettable performances of Britten's Violin Concerto to close the Emirates Masters Series for the year – the Sydney Symphony is incredibly fortunate to have a leader of such talent.

The Orchestra also collaborated with a number of modern and non-traditional artistic partners, including a performance with widely-acclaimed Australian performer Ngaiire on the Sydney Opera House Forecourt in November. This was a project led by the Sydney Symphony Orchestra, the Orchestra musicians, the guest artist and arrangers working closely together to deliver a rare result that celebrated the orchestra and artist in equal measure. 5,000 adoring attendees enjoyed a beautiful night on the forecourt.

Simone Young's final concerts of the year were two performances of Beethoven's only opera, *Fidelio*, in concert. This opera explores the universal themes of triumph over tyranny; humanity and faithfulness. These performances coincided with a covid spike. Throughout the week, there were multiple sicknesses in the cast and Orchestra, requiring emergency replacements, including the leading role of Leonore, which was replaced twice. Despite these challenges, the performances went ahead and audiences walked away inspired.

Truly, 2022 was a year of glorious music making, worth every challenge and pivot after the previous years of unthinkable silence.

Welcome back.

50 Fanfares

In 2020, Sydney Symphony Orchestra launched the 50 Fanfares project, a major commissioning program supporting Australian music. This initiative saw the Orchestra commission new music by 50 Australian composers, with their world premieres scheduled to open programs across seasons starting in 2021.

In 2022, the Orchestra premiered fifteen of these commissions, including William Barton's monumental *Of the Earth*, which was the first piece publicly performed on the renewed Concert Hall Stage at the Sydney Opera House. Regional audiences also enjoyed these new Australian works, with Fanfares composed by Katy Abbott, Andrew Aronowicz and Louisa Trewartha premiered at the Orchestra's performances throughout regional NSW.

Excitingly, our 50 Fanfares composers were able to be involved in Sydney Symphony patron activities throughout the year. Composers Paul Stanhope, Jess Wells and Andrew Howes spoke to patrons at open rehearsals, providing an exclusive "behind-the-scenes" introduction to their respective pieces.

Thank you: 50 Fanfares project costs have largely been met through personal philanthropy and government investment and we are grateful for their support of this important, and uniquely Australian, project.



Composer Ella Macens' 50 Fanfares Commission *Release* is debuted as part of James Ehnes performs Beethoven (November 2022/Craig Abercrombie)

SIMONE YOUNG CHIEF CONDUCTOR

2022 was a milestone year for the Sydney Symphony, but also for Simone Young, who formally took up the baton as the Orchestra's 14th Chief Conductor after her appointment was first announced in 2019.

Beginning with the Sydney Opera House re-opening gala, featuring Mahler's *Resurrection* Symphony and the world premiere of William Barton's *Of the Earth* – performances that were broadcast around the world by the ABC and met with breathless acclaim – 2022 was a year of triumphs.

"The re-opening of the Concert Hall was everything we hoped it would be," says Young, reflecting on this extraordinary year. "There was a genuine sense of coming home for the Orchestra, and re-engagement with Sydney and with our public. And I was excited not only by how the Orchestra responded to it, but how Sydney responded to it all as well."

Young, the Orchestra, and Sydney got to know each other especially well, with nine concert programs packed into just five months. Young says she could feel the enthusiasm and energy from the audience from her position on the podium – a genuine sense that Sydneysiders were engaged and enthusiastic about everything around the Orchestra.

"I think Sydney audiences really identify with the orchestra and identify with players within the Orchestra. I'm often stopped at stage door and asked about certain musicians, and in particular younger members of the Orchestra who have recently joined us."

"People want to know more about their story. And I love that curiosity. I think the connection between the Orchestra and its city is so important."

Young is also excited about the threads running through the Orchestra's concert seasons that she has been working on – both projects already announced and more general themes that she wants to return to again.

"I think an audience and an Orchestra benefit from long-term relationships. There is our Beethoven Piano Concertos cycle with Javier Perianes, and our multi-year *Ring* Cycle commencing in 2023, with some of the world's great Wagner singers – many I have worked with before in Europe and America."

"It is also vital to connect with First Nations artists on projects as we have with William Barton, or Tyson Yunkaporta's new texts for *Fidelio*, to connect with a new generation of Australian composers, and I am excited to work with cultural organisations in Sydney – as with our collaboration with Belvoir St Theatre on *A Midsummer Night's Dream* – to expand and enrich the city's cultural fabric."

"We in the Orchestra are presenting a very traditional art form, but we want to breathe new life into it and to give it freshness and relevance to a modern Sydney audience."



“We in the Orchestra are presenting a very traditional art form, but we want to breathe new life into it and to give it freshness and relevance to a modern Sydney audience.”

Simone Young, Chief Conductor



THE ORCHESTRA

ARTISTIC LEADERSHIP



Simone Young AM
Chief Conductor



Donald Runnicles
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron

FIRST VIOLINS



Harry Bennetts
Associate Concertmaster



Lerida Delbridge
Assistant Concertmaster



Fiona Ziegler
Assistant Concertmaster



Sun Yi
Associate Concertmaster Emeritus



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



Shutí 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

CONCERTMASTER

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

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



Dylan Holly



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



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal

CLARINETS



Francesco Celata
Acting Principal



Christopher Tingay

BASS CLARINET



Alexander Morris
Acting Associate Principal

BASSOONS



Todd Gibson-Cornish
Principal



Matthew Wilkie
Principal Emeritus

CONTRABASSOON



Noriko Shimada
Principal

HORNS



Geoffrey O'Reilly
Principal 3rd



Euan Harvey
Acting Principal



Marnie Sebire



Rachel Silver

TRUMPETS



David Elton
Principal



Brent Grapes
Associate Principal



Cécile Glénot



Anthony Heinrichs



Ronald Prussing
Principal



Scott Kinmont
Associate Principal

BASS TROMBONE



Christopher Harris
Principal

TUBA



Steve Rossé
Principal

TIMPANI



Mark Robinson
Acting Principal

PERCUSSION



Rebecca Lagos
Principal



Timothy Constable

SYDNEY SYMPHONY FELLOWSHIP

Amanda Chen violin
Supported in memory of Matthew Krel

Blake Roden percussion and timpani
Supported by June & Alan Woods Family Bequest

Dominic Longhurst trumpet
Supported by Warren & Marianne Lesnie

Emilia Antcliff flute
Supported by Robert Albert AO & Elizabeth Albert

Hayley Witmore double bass
Supported by The Ross Trust

Noah Oshiro cello
Supported in memory of Mrs W Stening

Claudia Leggett horn
Supported by Dr Gary Holmes & Dr Anne Reeckmann

Olivia Hans-Rosenbaum clarinet
Supported by Black, Morgan-Hunn & Stening



The renowned Sydney Symphony Orchestra Fellowship program, which has run for more than 20 years, is designed to give young, aspiring professional musicians the best springboard into a career in music.

In March 2022, the Sydney Symphony welcomed eight new Fellows. Throughout a 38-week long program, the Fellows:

- Participated in an induction program where they met the administration team, participated in discussion with former Fellows who have been appointed to permanent roles within the Orchestra, and took part in a chamber sightreading day to further build relationships within the Orchestra
- Performed in main stage performances alongside members of the Sydney Symphony
- Participated in the Four Winds Festival in Bermagui
- Performed in schools and family concerts
- Attended rehearsals including with the Australian World Orchestra
- Participated in the Sydney Opera House BUILD project
- Participated in the premiere of Elena Kats-Chernin's work *Force Majeure*, a project led by the Sydney Conservatorium of Music
- Delivered three chamber concerts
- Participated in masterclasses with world-renowned musicians including Hilary Hahn, Augustin Hadelich, Andrew Bain and Daniel Müller-Schott
- Led Young Musicians workshops as tutors
- Participated in practise auditions
- Were provided with professional development opportunities including stage craft workshops, media training and more.

Early in the year, the organisation established a panel made up of senior members of the Orchestra, which serves a dual purpose: to provide artistic advice to program administrators; and to mentor the Fellows. Twelve permanent musicians made up this group: Rebecca Gill, Harry Bennetts, Stuart Johnson, Jaan Pallandi, Shefali Pryor, Alexander Morris, Marianne Edwards, Rebecca Lagos, Anthony Heinrichs, Lerida Delbridge, Matthew Wilkie and Tim Nankervis.

Working closely with the Australian Youth Orchestra, the organisation was pleased to also provide an Administration Fellowship to Eljo Agenbach. Eljo shadowed members of the administrative team over the course of the year, gaining valuable hands-on experience in areas including production, education and artistic planning.



Violin Fellow Amanda Chen leads violin students during the Young Musicians Workshop at Santa Sabina College, Strathfield (October 2022/Cassandra Hannagan)

EDUCATION

Schools Concerts

In March, the Orchestra set out to present its *Music That Makes You Move* schools concerts at Riverside Theatres, Parramatta. Unfortunately, this series of concerts was disrupted by covid, with restricted attendance and two performances cancelled.

Despite these initial setbacks, the team were able to present the same program in August and September at the Seymour Centre, Chippendale. These concerts reached a total of 3,600 children from 32 schools across six concerts. It was a joy to have our concerts filled with engaged, smiling children!

Thank you: This concert was filmed as part of an educational content development project, generously funded by Credit Suisse.

In May, as part of the 2022 Regional Touring program, the Orchestra presented a concert series entitled *Hear It, Feel It* to school students in Newcastle, Tamworth, Griffith and Wagga Wagga. Shortly thereafter, three concerts were presented at the City Recital Hall, Sydney, to approximately 1,700 students and teachers drawn from 16 schools.



20 Students from Wiley Park Public School present the Orchestra with a gift during the *Music That Makes You Move* concert (August 2022/David Swift)

Professional Development for Teachers

In the lead-up to this series of schools concerts, eight teachers were invited attended an active Professional Development session hosted at the UTS Music Studio, Broadway, to learn new strategies to implement music learning in their classrooms.

Young Musicians Workshop

On 5, 6 & 7 October, the Orchestra delivered a Young Musicians Workshop at Santa Sabina Del Monte Campus, Strathfield. Ninety-two students from Years 4–12 joined the Sydney Symphony Fellows for three days of sectional tuition, tutti rehearsals and a side-by-side performance, expertly conducted by Anthony Pasquill.



Hear It, Feel It concert at Newcastle City Hall (May 2022/Good Thanks Media)

SYDNEY SYMPHONY IN OUR REGIONS



“What an amazing weekend. Our students are all the more better for your visit. Inspired, improved, connected and have achieved so much. Thank you is not enough but will have to do for the moment!”

Anne Phelan, Head Teacher
Creative and Performing Arts, Bellingen High School

Regional Youth Orchestra Partnership

As part of its commitment to deepened community ties in Regional NSW, Sydney Symphony Orchestra is proud to partner with Regional Youth Orchestra NSW (RYO). This partnership provides crucial opportunities for talented, emerging regional musicians.

Sydney Symphony musicians worked with these students throughout 2022, offering feedback on auditions, visiting regional conservatoriums as part of our wider touring program, and providing remote lessons throughout the year. On 4 & 5 November, the Orchestra welcomed 37 students from the RYO for a two-day immersive music workshop in Sydney. Students from 10 regional conservatoriums across NSW participated in a wide range of activities across the two days, including Q&As with musicians, sectional rehearsals, and one-on-one tutorials. Their final performance at The Neilson, Walsh Bay, and was attended by nearly 100 people and showcased the students’ improved skills.

Thank you: This important partnership was made possible through the support of the James N Kirby Foundation.

Resound Instrument Drive

In Winter 2022, following severe and widespread flooding in Lismore and surrounds, Sydney Symphony Orchestra partnered with Resound, an organisation seeking to reunite musicians with instruments that had been lost or damaged due to Australian natural disasters. Caring members of the public joined together to donate string, woodwind, brass and percussion instruments to the cause.

Sydney Symphony’s coordinated efforts resulted in a total collection of 72 individual instruments over the course of a month. These donated instruments will ensure that musicians in Lismore and surrounds can continue to find joy through music despite the tragic losses suffered.

Regional Engagement

While on Regional tour in Wagga Wagga, the Sydney Symphony presented an intimate chamber concert, welcoming First Nations elders and members of the local community to the Wagga Wagga Art Gallery Civic Centre. This wonderful concert was made possible in collaboration with Wagga Wagga City Council.

In addition, while on tour, the Sydney Symphony was pleased to engage with Shoalhaven Youth Orchestra and Riverina Youth Orchestra as part of its Nowra and Wagga Wagga regional tours. We look forward to deepening ties with other NSW youth and regional orchestras in 2023.

PlayerLink

In May 2022, the annual PlayerLink program was held for the first time following covid-related interruptions. Held every year in a regional centre, this year the Orchestra was hosted by Bellingen High School, and the program welcomed students from Years 5 to 12 for three days of music making. The program allowed Sydney Symphony musicians to inspire and be inspired by the region’s young musicians.

Forty-three musicians participated in this immersive music experience, which included full orchestra rehearsals, sectionals, one-on-one tutorials with Sydney Symphony musicians and more. Students had the opportunity to forge genuine and lasting relationships with our musicians, while working on music by Handel, Tchaikovsky, Brahms, and Bizet, perfecting technique and learning professional skills from their section mentors. On the final day, after a jam-packed weekend, students performed with Sydney Symphony musicians in a side-by-side concert for families and the Bellingen community.

Due to the devastating impacts of recent flooding in Northern NSW, some families communicated that a program fee would be prohibitive for some students to participate.

Thank you: The generous support of philanthropic partners allowed the Sydney Symphony to eliminate the enrolment fee and ensure access for all students who wished to participate in the PlayerLink program.

COMMUNITY IMPACT

Music4Health

In 2022, Sydney Symphony Orchestra experienced a joyous return to in-person Music4Health performances. In May, members of the Orchestra performed at the Starlight Children's Foundation Starlight Express Rooms for the first time since 2019.

The organisation was excited to expand Music4Health programs to include regional centres in NSW: as part of our regional tour, Sydney Symphony musicians visited and were delighted to play for patients of Newcastle Children's Hospital and residents of Riverview Aged Care Community in Bathurst.

The Sydney Symphony Orchestra continued to work closely with the Starlight Children's Foundation throughout the year, and was able to present eight virtual, livestreamed performances to the Starlight Express Rooms while Sydney hospitals remained closed to outside visitors. The performances featured 24 Sydney Symphony musicians in total, with repertoire ranging from *Let It Go* played on the harp and the viola to Bach's Siciliano and Gavotte on bass clarinet, flute and bassoon.

Thank you: 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 our most vulnerable communities.

“We were thrilled on the day by the musicians and their wonderful music. As expressed at the time it gave the elderly people of Bankstown the opportunity to hear and see live orchestral music, in some instances for the first time.”

Greenacre Citizen's Centre, Bankstown

Autism Advisory & Support Service

Closer to home, in August, a quintet of Sydney Symphony musicians presented a concert for 200 children with autism in conjunction with the Autism Advisory Support Service. This sensory-friendly experience, held at Mounties, Mount Pritchard, allowed children to join in with music-making in a safe and interactive environment.

Community & Family Concerts

In January and February, a quartet from the Sydney Symphony joined Emily Who (Emily McKnight) for a series of fun-filled, interactive family chamber concerts across Western Sydney venues, including at Bankstown Arts Centre and the Leo Kelly Blacktown Arts Centre. These performances were attended by audience members young and old, receiving wonderful feedback from the community.

Later in the year, a Sydney Symphony string quartet visited Greenacre Citizen's Centre and performed to residents in their community restaurant. This concert was thoroughly enjoyed by the Centre's residents and was a great opportunity for the Orchestra to bring music to those in our community who cannot easily access orchestral performances.



OUR DONOR FAMILY

The Sydney Symphony has been sustained by the financial support and goodwill of our family of supporters over many decades. In 2022, this generosity enabled a celebratory return to the Sydney Opera House Concert Hall stage, helping us return to music that has touched and inspired many lives.

Every donation, large or small, has a tangible impact on the Orchestra, and helps us to realise our artistic vision. In addition to those listed below, we acknowledge and thank all supporters who wish to remain anonymous.



26 Andrew Haveron (Concertmaster), Simone Young (Chief Conductor), and Catherine Hewgill (Principal Cello)

VISIONARIES

Brian Abel
Geoff Ainsworth AM
& Johanna Featherstone
Antoinette Albert
Terrey Arcus AM & Anne Arcus
The Berg Family Foundation
Robert & Janet Constable
Crown Resorts Foundation
Dr Gary Holmes
& Dr Anne Reeckmann
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We are deeply grateful to the wonderful music lovers who have chosen to include the Sydney Symphony Orchestra as a beneficiary in their estate plans. Gifts to our Bequest Society are placed into the Orchestra’s financial reserves to ensure long-term artistic and financial sustainability for the next generation. The Society honours the legacy of our former Chief Conductor, Stuart Challender, who died prematurely in 1991 at age forty-four.

For a confidential conversation about how your gift will endure and make a profound difference, please contact the Philanthropy team on (02) 8215 4646.

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The Estate of Margaret L Tink

CORPORATE SUPPORT

Thank you to our new and long-term Corporate Partners for their ongoing support in bringing world-class music to the stage.

In 2022, Sydney Symphony Orchestra was able to welcome our Corporate Partners back to our venues, including the renewed Sydney Opera House Concert Hall, for a multitude of exciting performances. With the reopening of the Concert Hall, and the re-energisation of businesses as our community emerged from covid restrictions, there was a renewed excitement for Partners to engage with and support live music in Sydney.

We enjoyed continued support from longstanding Principal Partner, Emirates, who remained committed to the partnership into the future, after a wonderful twenty-one years of support. Their support for the Orchestra has allowed many important artists to grace our stages, including Chief Conductor Simone Young in 2022. Emirates also generously lent their support to our larger special events including Beethoven's *Fidelio* and *A Midsummer's Night Dream*, presented in partnership with Belvoir St Theatre.

Credit Suisse continued their support for the Orchestra in their twelfth year as Premier Partner, delivering unique experiences for their clients, and supporting visiting artists including Ray Chen.

With the renewed opportunity to visit regional Australia, we are grateful for the ongoing support of our Regional Touring Partner, Rex Airlines, who made it possible for the Orchestra to bring orchestral music to audiences all over New South Wales.

Our partner Coxswain Alliance engaged with us to promote and create a revitalised Corporate Workshop Package, designed to help businesses engage with their people and create high-performing teams, with help from some of Australia's best professional musicians in the Sydney Symphony Orchestra.

We look forward to assisting our Corporate Partners into the future as they continue to support us to deliver inspiring experiences into the future.



30 Double Bassists David Campbell and Jaan Pallandi perform at the Yallamundi Rooms, Sydney Opera House (August 2022/Reza Bagheri)

SALUTE

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The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



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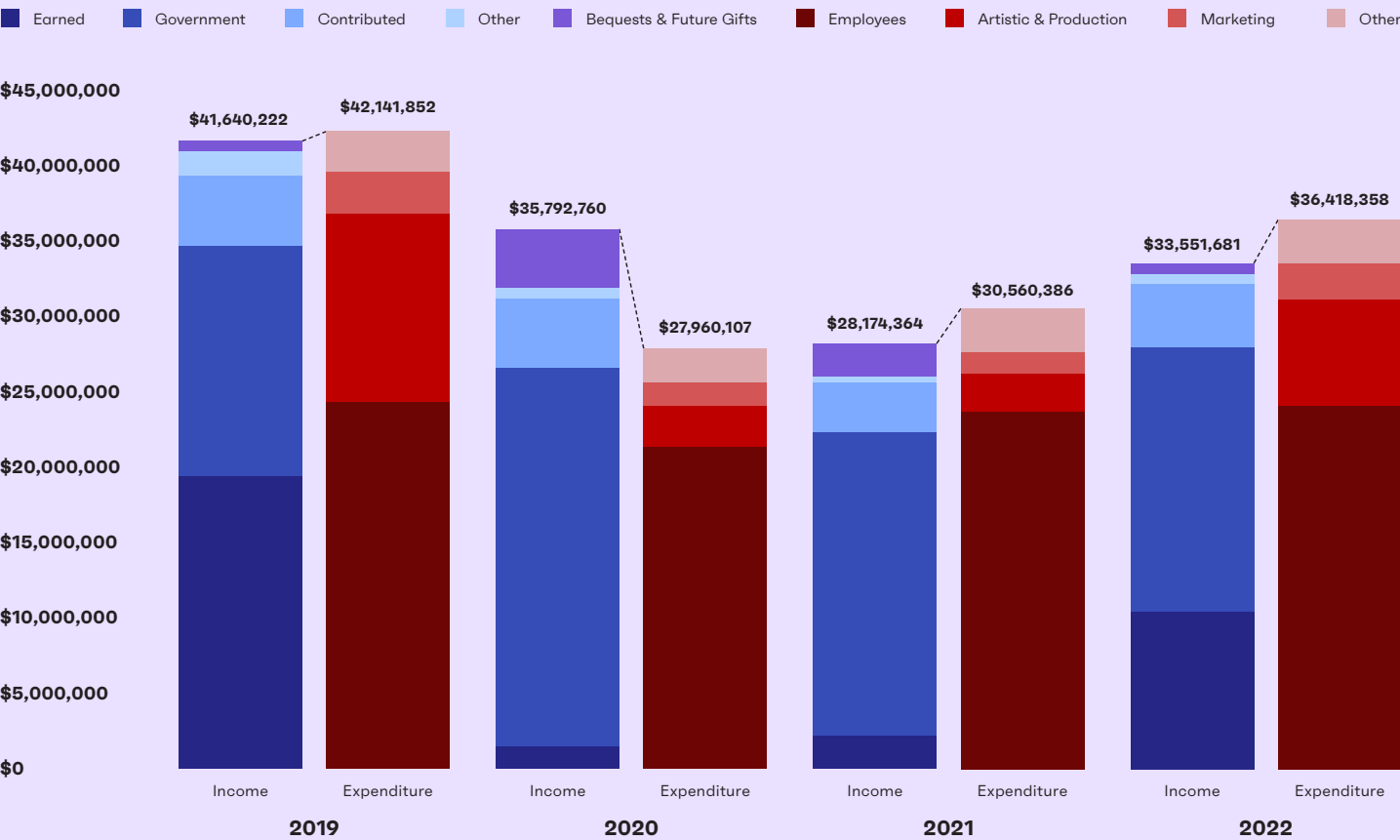




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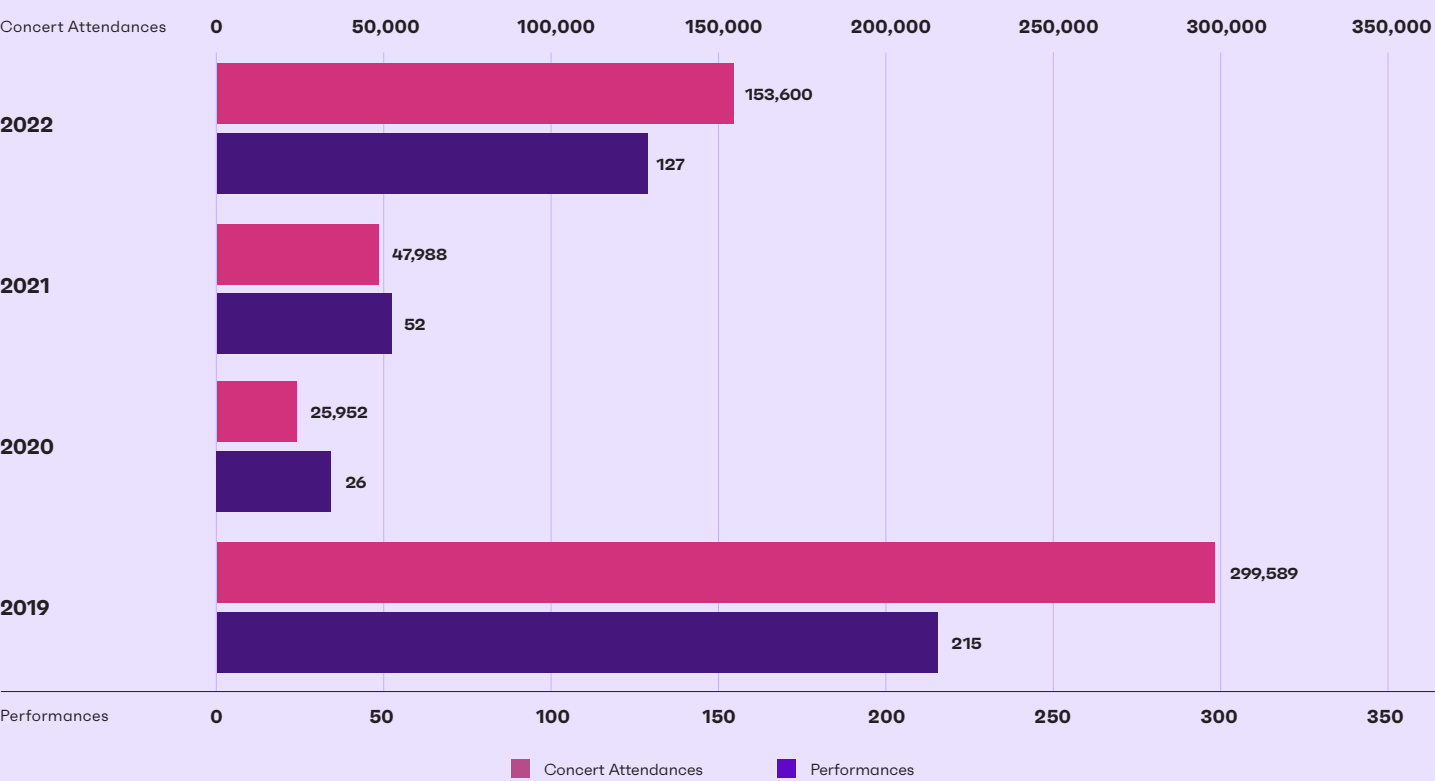


Operating Result



	2019	2020	2021	2022
Annual surplus/(deficit)	(\$0.5m)	\$7.8m	(\$2.4m)	(\$2.9m)
Net assets at 31 Dec	\$7.1m	\$15.0m	\$12.6m	\$9.6m

Ticketed performances and concert attendances in Sydney and NSW



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