

2024 IMPACT REPORT



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

“We are so lucky in Sydney to have this fabulous venue – the Opera House – sitting on our beautiful foreshore with its refurbished Concert Hall, as well as to have this brilliant orchestra and its world class conductors to enrich the lives of its audience!”

Sydney Arts Guide

CONTENTS

Chair’s letter	4
CEO’s letter	6
Strategy	8
Inspiring audiences	10
Australia’s flagship orchestra	12
Bringing the Classical world to Sydney	13
Reflecting ourselves	14
Children and Family programs	15
High-energy collaborations	16
First Nations First	18
Increasing community access and connections	22
Developing Australian artists	26
Australian guest artists	30
Australian works performed	31
Increasing global reach with digital content	34
An employer of choice	38
The Orchestra	40
Celebrating our Donors	42
Stories of significant gifts	46
Corporate partnerships	50
Business performance	54
Sydney Symphony Orchestra Administration	56

The Sydney Symphony Orchestra acknowledges the Traditional Owners of the many lands on which we work and perform. We perform our art in a long tradition, as Aboriginal peoples were the first musicians on these lands of what we call Australia. We believe music is a universal language that unites. We pay our respects to Gadigal Ancestors past and present, who are the traditional custodians of the land on which our home, the Sydney Opera House stands.

Welcome to our 2024 Impact Report, a document that captures the many ways in which the Sydney Symphony Orchestra has positively impacted the people of Sydney and New South Wales.

Looking through these pages I am struck by the dedication of our people on and off the stage for their extraordinary contribution.

In 2024 the Sydney Symphony Orchestra presented more than 200 total events attended by more than 260,000 music lovers, including:

- 148 mainstage performances,
- Concerts in Wyong, Newcastle, Goulburn, Penrith, Wollongong and Nowra;
- 11 community outreach and engagement events
- 15 Schools performances and 15 Schools workshops, catering to more than 12,000 students.

Under the artistic leadership of our wonderful Chief Conductor, Simone Young AM, the Orchestra is breaking new ground as they take artistic risks to deliver amazing concerts. Simone’s third season as Chief Conductor was defined by ambitious major projects, inspiring collaborations and unforgettable performances the equal of any in the world. Our season began with Mahler’s Fifth Symphony and the Australian premiere of a new violin concerto by French composer Camille Pépin, masterfully performed by soloist Renaud Capuçon. Sydney audiences experienced once-in-a-lifetime events in Wagner’s *Die Walküre*, the second instalment in our four-year *Ring* Cycle, and Arnold Schoenberg’s *Gurrelieder*, which saw the Sydney Opera House filled with more than 400 performers. Like many of our audience this was my first time experiencing this epic work, which was brilliant and unforgettable.

These performances were thrilling examples of the artistic growth of the Orchestra under Simone’s leadership, and in 2024 we were proud to announce an extension of Simone’s tenure with the Sydney Symphony to the end of the 2026 season.

2024 was also highlighted by the broad diversity of our artistic offering. From the greatest classical composers to beloved film scores and high-energy collaborations with contemporary performers, we welcomed an increasingly diverse audience to the our performances. We also connected more broadly with audiences around Australia and the world by filming four of our performances for streaming on demand, and continued our long-standing partnership with the ABC to capture and broadcast our performances on ABC Classic.

Our audiences were treated to an extraordinary array of international artists who performed with us in 2024. Principal Guest Conductor Sir Donald Runnicles led an international contingent of inspiring conductors and world-class soloists such as Dalia Stasevska, Vasily Petrenko, Osmo Vänskä, Nobuyuki Tsujii, Alban Gerhardt, Jess Gillam, Víkingur Ólafsson and Joyce Yang. We also shared the stage with some of Australia’s finest performers, including Stuart Skelton, Lior, Andrea Lam, Nigel Westlake, Anna Dowsley, Deborah Cheetham Fraillon AO and Paul Grabowsky.

2024 was a financially challenging year for the organisation as we continue to manage the impact of COVID-19. The Board and Management are aligned on returning the company to a breakeven or better position and are actively engaging with our key funding stakeholders on these plans. To that end, our Board was strengthened by the addition of Kate Shaw, Julie Sibraa and Rosemary Curtin in February. Kate and Julie have a great breadth and depth of experience in government relations and the not-for-profit sector, while Rosemary brings an invaluable perspective from her decade as a member of our Orchestra and an active member of national musicians’ associations.

In conclusion, I would like to thank and acknowledge the tireless work of my fellow Board Directors, our incredible musicians, and staff for making 2024 such a memorable year for the Orchestra. I would also like to thank our government partners, Creative Australia and Create NSW, our corporate partners, our extraordinary donors, and our audience. Without your support we would not be able to deliver the breadth, depth, and quality of the performances that are the hallmark of the Sydney Symphony Orchestra.

Kind regards,



Geoff Wilson
Chair

SYDNEY SYMPHONY ORCHESTRA BOARD OF DIRECTORS



Geoff Wilson
Chair



Andrew Baxter
Deputy Chair



Geoff Ainsworth AM



William Barton



Kees Boersma



Rosemary Curtin



Susan Ferrier



The Hon AJ Meagher



Katherine Shaw



Julie Sibraa



Craig Whitehead
CEO

2024 was an extraordinary year for the Sydney Symphony Orchestra, a season of scale and ambition not only on stage but in all our activity.



In these pages last year I shared the question that had shaped our thinking in the development of our strategic plan: what if the Sydney Symphony enthusiastically embraced community engagement as essential to its mission? In 2024 we are beginning to see the result of that focus, which you will see reflected in this Impact Report: a document that goes beyond merely listing our activities and instead tries to measure *our impact on* and *involvement in* our community.

‘Community’ is a wonderfully broad and inclusive word, and we embrace it in its widest sense: from the world-class community of musicians that perform in our concerts to the engaged and enthusiastic community that attends our concerts, from the teachers looking to inspire their students to the children hungry to learn how music works. We strive to present everything we do at its highest possible level and inspire everyone in the audience with the magic of live orchestral music.

We also know that we are part of an Australian musical ecosystem that extends from our brightest stars to our youngest budding musicians, and as one of Australia’s leading performing arts organisations we understand that we have a responsibility to every aspect of this ecosystem: without it we, and our artform, would wither and die.

And so in these pages you will read about our inspiring collaborations with Australian soloists, conductors, composers, ensembles and emerging musicians, partnerships that reflect the richness and depth of our local industry. We look back on some of the landmark performances that attracted international artists and audiences to Sydney, like *Gurrelieder* and *Die Walküre*, when we drew the eyes of the classical world away from its stubbornly northern hemisphere focus.

You will also read about all the activity that took place across Sydney and throughout NSW: mainstage performances that brought music from Bach to Bacharach to Wyong, Newcastle, Goulburn, Penrith, Wollongong, Nowra and western Sydney; specially-designed concerts for young people at all stages of their schooling, exploring how music works and demonstrating its awesome effect; and workshops, masterclasses and youth orchestra programs that immerse young and aspiring musicians in the world of the Sydney Symphony, giving them a taste of orchestra life and what it takes to reach the pinnacle of the industry.

2024 was also a year of inspiring collaborations with First Nations artists. The very first notes played in our Season were by Kamilaroi musician, artist, researcher and educator Adam Manning, and it was our great honour to perform Deborah Cheetham Fraillon’s *Eumeralla: A War Requiem for Peace* and *Wata: a gathering for songmen, improvising soloists and orchestra*. *Eumeralla* is sung in the almost-extinct language of the Gunditjmara people of western Victoria, and *Wata* draws on the *manikay* oral tradition of the Ngukurr people of Arnhem Land – hearing these languages sung in the Sydney Opera House Concert Hall was deeply moving and significant, and beautifully demonstrated how we can all exist side by side. This was further (and emphatically) illustrated by electronic music duo Electric Fields, best known for their song ‘One Milkali (One Blood)’ which was Australia’s entry in the 2024 Eurovision Song Contest and is sung in both English and Yankunytjatjara – is there a clearer encapsulation of the diversity of modern Australia?

Our Executive team was strengthened by the appointment of John Nolan as Director of Learning & Engagement and Charles Buchanan as Director of Marketing, marking an important step forward in the Orchestra’s evolution. The elevation of Learning & Engagement to a standalone unit is especially significant, signalling our renewed focus on providing a wider array of programs in 2025 and beyond: schools concerts of course, but also more accessible concert formats and the development of a more strategic, long-term approach to engaging with western Sydney, ensuring that our organisation remains relevant to people all over Sydney – not just those who can travel to the Sydney Opera House.

None of this would be possible without the generous and long-term support of the Australian and New South Wales governments, our corporate partners – especially our Principal Partner of over 20 years, Emirates – our enthusiastic donors and, above all, the audiences who support the Sydney Symphony Orchestra. We thank you for your support, and we look forward to a future filled with more inspiring collaborations and unforgettable performances.

In closing, I would like to thank every one of my colleagues at the Sydney Symphony Orchestra, on stage and off, for their extraordinary hard work and dedication. I thank our Board of Directors, led by our Chair Geoff Wilson, for their energy and applaud their commitment to this wonderful orchestra. I acknowledge our administrative staff and their tireless efforts to ensure we can keep performing, and I applaud our magnificent musicians, their dedication to their craft and the incredible dedication that they demonstrate every day.

Thank you, and I hope you enjoy our 2024 Impact Report.

Craig Whitehead
CEO

STRATEGY

In 2024 the Sydney Symphony Orchestra developed and published its **2025-2028 Strategic Plan**.

This strategic plan looks to a more vibrant and sustainable future, building back from the crisis of the past three years created by COVID-19 and the dislocation of the Sydney Symphony Orchestra from the Sydney Opera House.

The Sydney Symphony will continue to position itself artistically as a leading international symphony orchestra, however this strategic plan will also focus community relationships at the core of what we do, and who we are as an organisation.

We believe we have started upon an exciting and fundamentally important journey for the future of the company, and this strategic plan outlines the internal and external context that has brought us to this point; the goals and strategies we will undertake over the next five years to achieve our vision; and the changes we will need to make to the internal culture, organisational structure, and financial and operational model in order to implement this.



VISION

To be a leading international symphony orchestra on and off the stage.



KEY STRATEGIC PRIORITY AREAS

- Share inspiring experiences
- Be a sector and community leader
- Support a high performing team
- Restore and build financial strength

OUR VALUES



Integrity

We are authentic and accountable.



Connection

We are respectful, inclusive and generous.



Joy

We share our passion with energy and gratitude.

2024 AT A GLANCE

382

works performed

268,066

concert attendees

210

total events, including:

- 148 mainstage performances
- 11 community outreach/engagement events
- 15 Schools performances
- 15 Schools workshops

106

Australian works performed, including 23 world premieres

13,000

tickets to Schools Concerts for students and teachers

75

works by female composers

2,399

concert tickets for educators across NSW



Tchaikovsky's Fifth Symphony (May 2024/Craig Abercrombie)

INSPIRING AUDIENCES



2024 was a season of artistic vision and triumph for the Sydney Symphony Orchestra, full of unforgettable performances of an international scale and national significance.

Major international guest artists made their Sydney debuts, bringing the stars of the classical universe to our corner of the world, and significant international works had their Sydney and Australian premieres.

This was also a year of extraordinary Australian music, whether world premieres, significant works taking their rightful place on the Sydney Opera House stage, or the continued support and development of local composers and soloists.

We performed **106 Australian works** including **23 world premieres**, with new Australian music a focus across the full breadth of our activity. Works commissioned as part of our 50 Fanfares project were performed in mainstage concerts (**Liza Lim, Christopher Sainsbury, Elizabeth Younan** and **Matthew Hindson**) and in a special performance by our Fellows at the Sydney Conservatorium. **70 Australian artists** took centre stage in our concerts this year, whether based locally or returning from overseas, and we were fortunate to work alongside significant Australian musicians and organisations to realise ambitious projects.

It was also a year of fascinating breadth across our organisation, presenting far more than our primary activity of live orchestral music. Our **Classics in the City** series saw four chamber orchestra performances across a range of style and genres, with music ranging from the Baroque to contemporary Australian works. Our **Cocktail Hour** series showed our musicians in a different light as chamber musicians, the intimacy of the Sydney Opera House Utzon Room allowing the connections between our musicians to shine.

Our partnerships with some of Australia's most exciting contemporary musical acts – including **Meg Washington, Ngaiire, Electric Fields** and **The Cat Empire** – saw the Orchestra perform for new audiences, filling concert halls night after night with people who had never experienced an orchestra in the flesh before.

Our **live-to-film** concerts proved as popular as ever. Performances of *How to Train Your Dragon*, *Home Alone*, *Singin' in the Rain* and *Harry Potter and the Prisoner of Azkaban* saw over 38,000 people pack the Sydney Opera House Concert Hall, allowing fans to experience these beloved films like never before. And while there was no big screen for *The Art of the Score: The Music of John Williams*, a vocal and passionate audience sold out the Sydney Opera House five times over to celebrate the life and work of this giant of 20th century music.

We were also thrilled to present the world premiere of *When George Met Arnold*, an ambitious project that combines a short film depicting the relationship between George Gershwin and Arnold Schoenberg shown on screen, interspersed with music by these two great composers. The brainchild of long-time Sydney Symphony collaborators Roger Benedict and Simon Tedeschi, it illuminated the little-known relationship between these fascinating figures, and provided important context to the music they were each composing at the time.

AUSTRALIA'S FLAGSHIP ORCHESTRA

Our mainstage season began with what has become a celebrated annual tradition: Simone Young conducting the music of Gustav Mahler. His Fifth Symphony was paired with the Australian premiere of a violin concerto by brilliant young French composer **Camille Pépin**, with soloist **Renaud Capuçon**, co-commissioned by the Sydney Symphony Orchestra together with Radio France and Orchestre National de Lyon. 10,000 people packed the Sydney Opera House Concert Hall over four memorable evenings to launch our season in style.

Two weeks later came the first-ever Sydney performance of Arnold Schoenberg's extraordinary *Gurrelieder*. A musical tapestry of monumental scale, it requires an orchestra of 140 musicians and a chorus of 285, leading us to partner with the **Australian National Academy of Music (ANAM)**, **Sydney Philharmonia Choirs** and the **Tasmanian** and **Melbourne Symphony Orchestra choruses** to bring it to life. This was a significant international event to mark Schoenberg's 150th anniversary, with people flying to Sydney from around the world to watch Chief Conductor Simone Young leading a stellar cast of Australian and international singers.

2024 reached its pinnacle with *Die Walküre*, the second installment in our four-year presentation of Wagner's *Ring* Cycle in concert. Anticipation for this installment was sky-high, as 2024 saw Simone Young become the first Australian – and the first woman – to conduct the *Ring* Cycle at the Bayreuth Festival, the home of Wagner's operas. That engagement was the culmination of a life-long dream for Simone, but we in Sydney were the beneficiaries as she brought that tremendous experience to the Sydney Opera House Concert Hall. Accompanied by an outstanding cast of singers from Australia and around the world – most of whom Simone has worked with in Bayreuth, Vienna, Berlin and other great opera centres of the world – including a very special homecoming for celebrated Australian heldentenor **Stuart Skelton**, *Die Walküre* was the thrilling culmination to of an extraordinary season.

“★★★★★ Young promised an all-star cast and she delivers... It's a Ride of the Valkyries unlike any we've heard before or are likely to hear again... next year's performances of Siegfried can't come soon enough.”

Sydney Morning Herald on Simone Young conducts *Die Walküre*



Stuart Skelton as Siegmund in Wagner's *Die Walküre*, conducted by Simone Young (November 2024/Jay Patel)

BRINGING THE CLASSICAL WORLD TO SYDNEY

Throughout 2024, the Sydney Symphony Orchestra brought major international artists to Sydney, allowing our audiences to experience the best of the classical world in their backyard.

An undoubted highlight was our week with Icelandic pianist **Víkingur Ólafsson**. First we were treated to his acclaimed interpretation of Bach's *Goldberg Variations* in the Sydney Opera House Concert Hall, one man and one piano holding a sellout audience in complete awe. Later that week, this major international star gave his only concerto performances in the Asia-Pacific region for 2024, performing Ravel's colourful Piano Concerto in G under the baton of Principal Guest Conductor Sir Donald Runnicles.

We were fortunate to hear two of the world's great interpreters of the music of Jean Sibelius bring their insights to Sydney. Who could forget Ukrainian-born Finnish conductor **Dalia Stasevska**'s inspiring reading of Sibelius' Fifth Symphony, or the deep immersion into Finnish folklore and legend offered by **Osmo Vänskä**?

The great pianist **Alexander Melnikov** demonstrated why he is held in such high regard, performing Shostakovich's Piano Concerto No.1 and a solo recital of Schubert, Brahms and Debussy. Japanese pianist **Nobuyuki Tsujii** made his long-awaited return to Sydney, performing Rachmaninov's thrilling Piano Concerto No.3 with the Orchestra and thrilling a rapturous audience with a solo recital of Beethoven, Liszt, Ravel and Kapustin.

A particular highlight were our performances with Italian-German-American violinist **Augustin Hadelich**, who gave four extraordinary performances of Mendelssohn's Violin Concerto with Chief Conductor Simone Young in the Sydney Opera House, and also led the Orchestra in chamber performances in Wollongong and Nowra – a rare opportunity for non-Sydney audiences to experience one of the world's great soloists.

Throughout the year we were the beneficiaries of the vision and insight of our Principal Guest Conductor **Sir Donald Runnicles**. A deeply thoughtful musician, Sir Donald is held in the highest esteem by our musicians, which you can hear in the brilliance of the performances that he is able to conjure out of them. In 2024 he led us in works by Beethoven, Debussy, Ravel, Duruflé, Webern, Richard Strauss, Mahler, John Tavener, Wagner and Mendelssohn, and we are thrilled that he has agreed to an extension of his contract until the end of 2026.



Víkingur Ólafsson performs Bach's *Goldberg Variations* (March 2024/Craig Abercrombie)

REFLECTING OURSELVES

Music by Australian composers was at the heart of our 2024 activity, making up 27 per cent of the music performed across our season.

Our **50 Fanfares** project continues to deliver fascinating new music from a diverse cross-section of living Australian composers, and this year those Fanfares were heard across multiple performance formats. Three were programmed as part of our mainstage concerts, placing **Liza Lim**, **Christopher Sainsbury** and **Elizabeth Younan** alongside Beethoven, Tchaikovsky and Stravinsky, while **Matthew Hindson’s** *Dancing with Dinosaurs* was a high-energy addition to our Family Concert. In addition, we partnered with the Sydney Conservatorium of Music and ABC Classic to perform a number of Fanfares by emerging composers. These performances by our Fellows saw great collaboration between young composers and performers, showing that the next generation of Australian classical music is in good hands.

We co-commissioned **Nigel Westlake** to write a chamber orchestra version of his trumpet concerto, *Psyche*, so that we could take it on our NSW Regional Tour and perform it for audiences around the state.

Australian musicians took centre stage throughout 2024 as well. Westlake’s *Psyche* featured our Associate Principal Trumpet **Brent Grapes** as soloist, while *Ngapa William Cooper* featured pianist **Andrea Lam** alongside vocalists **Lior** and **Dr Lou Bennett**. Other world-class local musicians who starred in 2024 included pianist **Simon Tedeschi** and conductors **Umberto Clerici**, **Vanessa Scammell**, **Nicholas Buc** and **Benjamin Northey**.

We invited Australians based overseas to perform with us in warmly-received homecomings, including mezzo soprano **Anna Dowsley** and conductor **Daniel Carter**, and of course the stellar cast of singers in *Gurrelieder* and *Die Walküre*, including **Stuart Skelton**, **Helena Dix** and **Margaret Plummer**. We worked with prominent Australian musicians and organisations to present unique concerts, including the **Australian String Quartet**; **Paul Grabowsky**, **Daniel Ngukurr Boy Wilfred** and **David Yipininy Wilfred**; and **Deborah Cheetham Fraillon** Ao. The Orchestra’s Principal Flute **Joshua Batty** starred in CPE Bach’s Flute Concerto in G while Principal Trumpet **David Elton** shone bright in Shostakovich’s Piano Concerto No.1 alongside Alexander Melnikov.



Christopher Sainsbury and Jaime Martin performing the premiere of Sainsbury’s *String Talk* (July 2024/David Swift)



The Symphonic World of Dance conducted by Umberto Clerici (July 2024/Cassandra Hannagan)

CHILDREN AND FAMILY PROGRAMS

We know that the best way to ensure strong and enthusiastic audiences for orchestral music in the future is to inspire a love of the artform in children today.

In 2024 we presented several concerts designed for children and families, all aimed at instilling in young people the awe and wonder we feel when we experience the Sydney Symphony Orchestra in full flight.

Central to this goal is finding ways to make orchestral music relevant to younger audiences, who have become accustomed to cutting-edge visuals and constant stimulation – which is why we were excited to present the world premiere of ***Daughter of the Inner Stars***. Written by James Vinson for children aged 8–16, this fairytale set among the stars takes audiences on an emotional journey through love, loss and the enduring power of music. It blends live narration, original animation and a cinematic score by Nicholas Buc performed live by an orchestra, and as frequent collaborators with Buc we were thrilled to be the first orchestra to bring this new project to life.

A more traditional orchestral experience was to be had at our family concert, ***The Symphonic World of Dance***. Conducted by Umberto Clerici and hosted by SBS PopAsia’s Andy Trieu, this concert showcased how music for dance has made its way into concert halls around the world, from the waltzes of Vienna and the folk dances of eastern Europe to the vibrant energy of the can-can and the irresistible rhythms of Brazil. Two sold-out performances had the Sydney Opera House Concert Hall bursting with life and energy, with children of all ages seen dancing towards Circular Quay at its conclusion.

“The venturing into programming for a young audience was very welcome. I’m excited to bring my young children to such a concert.”

Audience member on *The Symphonic World of Dance*

HIGH-ENERGY COLLABORATIONS

Our collaborations with contemporary artists are always among the most eagerly-anticipated concerts in our calendar. The opportunity to connect with audiences who may never have heard an orchestra live before is always a thrill, and working with these artists excites and challenges our musicians in ways that traditional classical repertoire cannot.

In 2024 we performed with some of Australia’s biggest contemporary acts in venues across Sydney. **Meg Washington** showcased the power and beauty of her songwriting and lyricism at Sydney Town Hall in February, with modern classics like ‘How To Tame Lions’, ‘Catherine Wheel’ and ‘Batflowers’ made all the more impactful in new arrangements for orchestra.

After an electrifying performance on the Sydney Opera House Forecourt in 2022, **Ngaiire** took over the Concert Hall stage with her innovative mix of electronic future-soul, gospel and R&B pop, intertwined with the power of the Sydney Symphony. Opening the concert was Sydney’s own **GODTET**, performing their unique brand of meditative, improvisational jazz alongside members of the Orchestra.

Multi-award-winning Australian electronic music duo **Electric Fields** burst onto the scene in 2019 when they were selected to represent Australia at Eurovision, and it is easy to see why. Their unique fusion of First Nations culture with pop, soul and electronica is truly unique, and the audience in the Sydney Opera House Concert Hall was on its feet from the very first note.

We concluded a wonderful year of concerts by returning to the Sydney Coliseum Theatre West HQ in Rooty Hill for **What the World Needs Now: A Celebration of Burt Bacharach**, alongside a terrific cast of vocalists including David Campbell, Elise Mccann, Emma Pask and Thndo. It was a pleasure to perform memorable hits from the Bacharach and Hal David songbook, including ‘What the World Needs Now’, ‘Alfie’, ‘Walk on By’, ‘I Say a Little Prayer’, ‘Close to You’, ‘One Less Bell to Answer’, and ‘That’s What Friends Are For’.

“Each time I have watched and listened to a concert where they play and collaborate with other artists has been magical and emotive.”

Audience member on Ngaiire & the Sydney Symphony Orchestra



What the World Needs Now: A Celebration of Burt Bacharach at the Sydney Coliseum Theatre West HQ (December 2024/Robert Catto)



Ngaiire & the Sydney Symphony Orchestra (May 2024/Jordan Munns)

FIRST NATIONS FIRST



The very first notes of our 2024 season were composed by Kamilaroi musician, artist, researcher and educator Adam Manning, in the Rhythmic Acknowledgment of Country that has been developed alongside our Orchestral musicians – in particular our percussion section.

We commissioned new works by First Nations composers, including *String Talk* by Prof. Christopher Sainsbury, which was premiered by Simone Young at the Sydney Opera House, and James Henry's *Rock and a Tree*, workshopped and performed by our Fellows and broadcast on ABC Classic.

Our annual NSW Regional Tour saw the story of *Ngapa William Cooper* travel to Sydney, Newcastle and Wyong. This new chamber version of this powerful work by Nigel Westlake, Lior, Lou Bennett and Sarah Gory was written specifically for smaller forces so that it can be taken around the country.

We were also incredibly proud and privileged to bring three significant First Nations projects to the Sydney Opera House. As custodians of this most revered stage we believe it is our responsibility to share that stage with First Nations artists, and to ensure that First Nations languages become as frequently heard as the Italian, French and German of the great opera composers.

Wata: a gathering for songmen, improvising soloists and orchestra combines the *manikay* oral tradition of the Ngukurr people of Arnhem Land with elements of improvisational and orchestral music. Bringing its creators Paul Grabowsky, Daniel Ngukurr Boy Wilfred and David Yipiny Wilfred, together with a superb group of musicians from the jazz/improvisatory discipline and the full might of the Orchestra made for a powerful, moving and unforgettable night of music.

Deborah Cheetham Fraillon's ***Eumeralla: A War Requiem for Peace*** tells the story of the Eumeralla frontier wars in western Victoria. Cheetham Fraillon drew on her personal and professional history to tell the unfamiliar story of the Gunditjmara people in the familiar form of the requiem, which has been a vehicle for so many European composers over the centuries. As Cheetham Fraillon says, by bringing First Nations and non-First Nations Australians together to perform and hear this story, we can begin the process of acknowledging our past and healing from it.

We were also thrilled to perform alongside award-winning Australian electronic music duo **Electric Fields**. Best known for their song 'One Milkali (One Blood)', which was Australia's entry in the 2024 Eurovision Song Contest and is sung in both English and Yankunytjatjara, an Aboriginal language of the Anangu peoples. It was a joy to perform alongside them on the Sydney Opera House Concert Hall stage, and to witness a sea of people dancing together to this high-energy music.



Paul Grabowsky and Daniel Ngukurr Boy Wilfred performing *Wata: A Gathering for Manikay Performers, Improvising Soloists and Orchestra* (July 2024/Jordan Munns)

“The opportunity to bring Eumeralla: A War Requiem for Peace to the Sydney Opera House is a moment of such significance.

This is one of the great orchestras of the world in one of the wonders of the modern world – the Sydney Opera House – and that concert hall that’s had such significance for me growing up. I don’t think I could have imagined I’d be bringing a composition of my own to this orchestra. It’s a great honour and a privilege.”

Deborah Cheetham Fraillion AO



INCREASING COMMUNITY ACCESS AND CONNECTIONS

We are fortunate to call the Sydney Opera House our home, but as the flagship orchestra of our city and state we have a broader responsibility to audiences outside the Sydney CBD. In 2024 we continued to expand our offerings to reach as many people as possible, and to inspire engagement with orchestral music at every stage of life.

CONNECTING ACROSS THE STATE

The Sydney Symphony Orchestra has been taking music to the towns and cities of New South Wales since 1938, when we performed in Wollongong, Katoomba, Orange and Bathurst to celebrate the 150th anniversary of New South Wales. In 2024 the Orchestra travelled to Wyong, Newcastle, Goulburn, Penrith, Wollongong and Nowra, performing a wide range of music from the Baroque to the present day.

Especially exciting was the opportunity to bring Grammy-nominated violin virtuoso **Augustin Hadelich** to Nowra and Wollongong, giving audiences in these cities the chance to hear one of the world's finest musicians.

We were also thrilled to take the music of Australian composer **Nigel Westlake** with us on tour. We performed three works of Nigel's: *Ngapa William Cooper* in Newcastle and Wyong, a powerful and moving tribute to the life of First Nations activist William Cooper sung in English and Yorta Yorta language; *Psyche*, a concerto for trumpet and orchestra that featured our Associate Principal Trumpet Brent Grapes as soloist, in Newcastle, Wyong, Port Macquarie, Tamworth and Taree; and *Compassion*, Nigel and Lior's beloved song cycle, in Port Macquarie and Tamworth, with Lior as vocalist.

While in Taree we also held a community concert in partnership with Uncle William Paulson and Taree Universities Campus. It was an honour to perform for an audience of approximately 90 local Elders, local emergency services employees, families and students who use the services of the local Aboriginal Educational Consultative Group.



Community engagement concert at Taree Universities Campus
(June 2024/Jake Davey Studios)

MAKING MUSIC ACCESSIBLE TO ALL

We recognise that there are numerous barriers to people attending a concert, whether due to affordability, mobility, special needs or myriad other reasons. That is why we engage with numerous partners to make our mainstage performances more accessible, and to take music to those who can't come to us – through programs such as **Music for Health**, which stages small concerts in healthcare settings.

In 2024 we had several initiatives aimed at reducing ticket prices for certain segments of our community. We have maintained reduced ticket prices for Under 35s and for First Nations audiences via the Mob Tix program, as well as offering \$20 tickets to music students through our Student Rush program. We also offered one free ticket for a child under 18 with any adult subscription to our Sunday Afternoon Symphony series, making it easier to foster a love of music in the next generation.

We also partnered with the Sydney Opera House on a tactile tour of the building and an accessible concert guide for vision-impaired patrons in connection with Nobuyuki Tsujii's performances in October. Blind since birth, Tsujii has risen to become one of the world's leading concert pianists, and the group that took part in this tour were thrilled to get a hands-on understanding of this magnificent building.



Pre-concert tactile tour at the Sydney Opera House
(October 2024/Craig Abercrombie)

SPECIAL SCHOOLS EVENTS ACROSS SYDNEY

We know that live music has the power to shape young minds, and we are committed to providing a variety of concert experiences that cater to children of all ages.

We presented two dedicated performances of mainstage concerts for schools, *Ngapa William Cooper* and *The Music of John Williams*, aimed at students in Stages 4–6. Performed at City Recital Hall and the Sydney Opera House Concert Hall at 12.30pm on Thursdays, these performances gave students the full Sydney Symphony Orchestra experience at a time that is more accessible to schools and reduces the administrative burden that comes with an out of hours performance.

We developed and performed a brand-new multimedia concert for Stages 1–4, *Daughter of the Inner Stars*, which combines a live orchestra with a narrator and original animation to ignite a passion for storytelling through music. Aligned to the NSW curriculum it was supported by a free Teacher Resource Kit.

We also presented two unique schools concerts for Stages 1–4 in Penrith and the Sutherland Shire, bite-sized musical journeys that introduced students to the world of live orchestral music. *Building Characters Through Music* explored musical storytelling and the ways in which composers including John Williams use instruments and sound effects to bring heroes, villains and lovers to life,

while *Musicians’ Playlist of Orchestral Favourites* offered a more interactive version of a traditional concert, with our musicians speaking from the stage about how their instruments work, their favourite pieces and what inspired them to become musicians.

Our **Meet the Music** program saw secondary students and teachers attend eleven of our concerts at the Sydney Opera House Concert Hall and City Recital Hall, allowing them to hear some of the world’s finest musicians including Chief Conductor Simone Young and Principal Guest Conductor Sir Donald Runnicles. Additionally, we opened seven of our rehearsals in the Sydney Opera House to secondary students and teachers, giving them a rare glimpse at the working life of an orchestra and what goes on behind the scenes to make a performance magical.

All our schools concerts and events are designed to align with the NSW curriculum and come with specially-designed educational resources that seamlessly integrate into any established teaching program. By supporting classroom teachers with practical tools, coupled with the energy and inspiration that comes from attending a concert, we can enrich music education across all ages and inspire a love of music in the next generation.

STUDENT ORCHESTRAL WORKSHOPS

The Sydney Symphony Orchestra is just one part of a vast ecosystem of music in Australia, and every single student and teacher across the country is vital to our continued survival. Every year we ensure that we are doing our part to directly support young musicians across the state through our involvement with Regional Youth Orchestra, programs like Playerlink and student workshops.

This year **Playerlink** was held at the Northern Rivers Conservatorium in Lismore, bringing together aspiring music students in Years 5–12 from across New South Wales for a series of masterclasses and workshops led by Sydney Symphony musicians. Our **Young Musicians Workshop** was held at Parramatta Marist High School, providing intermediate and advanced students with an intensive three-day taste of life in an orchestra, culminating in a public performance for family and friends side-by-side with our musicians and our Fellows. And in June, **Regional Youth Orchestra** brought some of the state’s most promising young musicians to Sydney for three days of workshops and side-by-side rehearsals at Walsh Bay Arts Precinct, as well as attendance at open rehearsals and a performance.

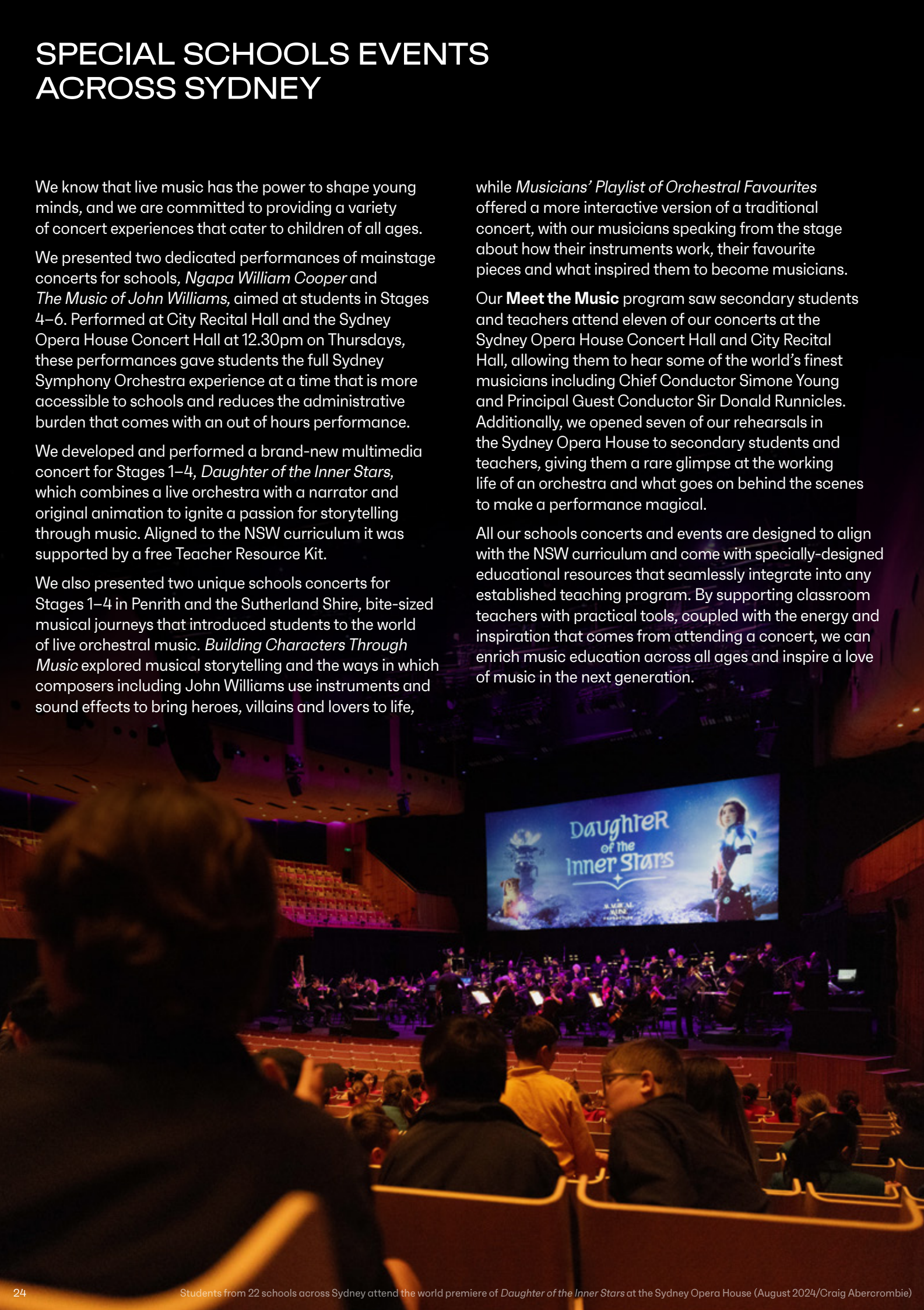
We continued our long association with **Symphonia Jubilate**, a music program for primary and secondary schools in Sydney’s inner west. Based at Homebush West Public School, this program has been instilling a love of music in school students since its founding in 2013 – in 2024 alone, 250 children took part. Our musicians also engaged with **Symphony for Life Foundation**, which believes in providing all children access to the benefits of playing an instrument, regardless of their socioeconomic or cultural background.

BUILDING CAPACITY FOR THE FUTURE

2024 heralded a new era in the Orchestra’s Learning & Engagement programs. John Nolan was appointed Director of Learning & Engagement and the department was re-established as a standalone unit, demonstrating a renewed focus on and capacity for this vital aspect of our operations.

A new Learning & Engagement strategy has been developed, in consultation with the musicians of the Orchestra, which will see our offerings expand across 2025–2027 – not only in core areas like our schools program, but also new initiatives like relaxed concerts, tactile tours, different seating formats and alternative start times for performances. A strengthened Learning & Engagement department will also look to develop a more strategic, long-term approach to engaging with western Sydney, ensuring that our organisation remains relevant to people all over Sydney – not just those who can travel to the Sydney Opera House.


We are excited at the possibilities of this new department and look forward to sharing new developments in coming years.



Students from 22 schools across Sydney attend the world premiere of *Daughter of the Inner Stars* at the Sydney Opera House (August 2024/Craig Abercrombie)



Students participating in the Young Musicians Workshop, held at Parramatta Marist High School (October 2024/Cassandra Hannagan)



“This was perfect fare with which to augment SSO’s yearly programme. It resonated with sentiment and stylistic exchange that any local or Australian stage needs now and in the future.”

Sydney Arts Guide on Electric Fields with the Sydney Symphony Orchestra

DEVELOPING AUSTRALIAN ARTISTS

As one of Australia’s leading performing arts organisations, we take seriously our responsibilities as custodians of our artform and as a source of inspiration and aspiration for our industry.

In 2024 we worked tirelessly to provide opportunities for emerging practitioners across our artform, but also to showcase the artists at the very peak of their powers. We feel strongly that Australian composers, conductors and musicians are the equal of any in the world, and it is our privilege to demonstrate that, live on stage, night after night.

MUSICIANS

The Sydney Symphony Orchestra has been inviting the classical world's biggest stars to Australia since the 1930s, providing Sydney audiences the opportunity to see and hear these superb musicians in the flesh. But it is also our role as Australia's flagship orchestra to demonstrate that Australian artists are worthy of the same adulation and acclaim.

In 2024 we were thrilled to perform alongside 70 Australian artists in our mainstage concerts, from inspiring soloists to powerful choirs and innovative non-musical collaborators. Our first performance for the year – *Sydney Symphony Under the Stars* at Parramatta Park – featured First Nations composer and musician William Barton, song woman and lyricist Aunty Delmae Barton and violinist and vocalist Véronique Serret, a performance that set the tone for our collaborations throughout the year.

We were wowed by inspiring soloists including pianists Andrea Lam, Konstantin Shamray and Simon Tedeschi, revelled in rare collaborations with the Australian String Quartet and legendary actor John Bell, and took tremendous delight in seeing three of our own, Principal Trumpet David Elton, Associate Principal Trumpet Brent Grapes and Principal Flute Josh Batty, step into the spotlight as soloists.

Nowhere was this spirit of collaboration more apparent than in our once-in-a-lifetime performances of Arnold Schoenberg's vast epic *Gurrelieder* in February.

The Sydney Symphony was joined by musicians of the Australian National Academy of Music (ANAM), choristers from Sydney Philharmonia Choirs, Melbourne Symphony Orchestra Chorus and Tasmanian Symphony Orchestra Chorus, plus some of Australia's leading singers in Deborah Humble, Andrew Goodwin and Warwick Fyfe for two unforgettable performances, the first time ever that this extraordinary work was presented in Sydney.

We also took great joy in performing alongside emerging musicians of the next generation. Our Fellowship program continued to justify its reputation as one of the leading pre-professional programs in the world, providing invaluable skills and experience for thirteen young musicians. The year-long program provides intensive training, including masterclasses with world-renowned artists, dedicated mentorship from Sydney Symphony musicians and performance opportunities across a diverse range of musical styles.

It was also exciting to extend some of the Fellows experience to five young musicians as part of the Australian Youth Orchestra professional immersion program. Now in its second year, this initiative allows for five string musicians to play alongside Sydney Symphony musicians in a mainstage program, participate in rehearsals, receive lessons from an Orchestra mentor and one of our Principal musicians, attend Q&A sessions and undertake a mock audition. This immersive program is unmatched by any other Australian orchestra, and we look forward to its continuation in 2025.



Erin Helyard leads the musicians of the 2024 Sydney Symphony Orchestra Fellowship in *The Splendour of the Baroque* (June 2024/Craig Abernombie)

CONDUCTORS

In 2024 nine Australian conductors took their place on our podium, leading programs with insight and elan.

Chief Conductor **Simone Young** continued to inspire musicians and audiences alike with her commanding presence and formidable insight into the music we perform, and we are thrilled that she has extended her tenure to the end of 2026.

We are also excited to announce **Benjamin Northey** as our Conductor in Residence for 2025–2026. A familiar sight to Sydney audiences over many years, this new role will see Ben take a central conducting and advisory role in our Learning & Engagement Program, including Schools, Emerging Artists and Regional Touring.

Elsewhere in our season it was a joy to work with **Vanessa Scammell, Nicholas Buc, Umberto Clerici, Roger Benedict, Nigel Westlake** and **Erin Helyard** and benefit from their passion and expertise, as well as our Concertmaster **Andrew Haveron** who swapped the bow for the baton in a stunning program of Mozart, Respighi and Schoenberg.



Benjamin Northey (Cassandra Hannagan)

CONTEMPORARY ARTISTS

The Sydney Symphony Orchestra has been at the forefront of artist with orchestra collaborations for many years now, partnering with Australia's biggest contemporary music acts to present new and exciting versions of their beloved songs.

For the Orchestra, it provides an opportunity to engage with audiences we otherwise wouldn't reach through our mainstage programs, giving them an experience of the power of live orchestral music. And for the artists we collaborate with, it introduces them to a new way of performing, expanding their work in new and fascinating ways and giving them new skills and experiences

In 2024 we worked with singer/songwriter **Meg Washington**, future-soul superstar **Ngaiire**, meditative, improvisational jazz ensemble **GODTET**, jazz/funk band **The Cat Empire** and electronic music duo **Electric Fields** in thrilling, high-energy performances that had everyone dancing in the aisles.



Felix Riebl from The Cat Empire (Jordan Munns)

AUSTRALIAN GUEST ARTISTS

ALEXANDRA OSBORNE violin
ANDREA LAM piano
ANDREW GOODWIN Klaus-Narr
ANDREW HAVERON conductor
ANDY TRIEU presenter
ANNA DOWSLEY mezzo soprano
ART OF THE SCORE
 ANDREW POGSON host
 DAN GOLDING host
ARTE KANELA flamenco
AUNTY DELMAE BARTON song woman and lyricist
AUSTRALIAN STRING QUARTET
 CHRISTOPHER CARTLIDGE viola
 DALE BARLTROP violin
 FRANCESCA HIEW violin
 MICHAEL DAHLENBURG cello
AVIVA ENDEAN bass clarinet
BEN EDGAR guitar
BENJAMIN NORTHEY conductor
BRENT GRAPES trumpet
BRETT WEYMARK chorus master
CHANTELLE CANO dance
DANIEL CARTER conductor
DANIEL NGUKURR BOY WILFRED vocals and bilma
DAVID ELTON trumpet
DAVID GRECO baritone
DAVID YIPININY WILFRED yidaki
DEBORAH CHEETHAM FRAILLON soprano
DEBORAH HUMBLE Waltraute
DHUNGALA CHILDREN’S CHOIR
ELECTRIC FIELDS
ELIZABETH SCOTT chorus master
ERIN HELYARD harpsichord/director
ERKKI VELTHEIM violin
GENEVIEVE LANG presenter
GODTET
HELEN SVOBODA double bass
HELENA DIX Helmwige
JESS HITCHCOCK mezzo soprano
JOHN BELL actor
JOHNNY TEDESCO cajón and dance
JOSHUA BATTY flute

JUD ARTHUR baritone
KONSTANTIN SHAMRAY piano
LIANE KEEGAN Schwertleite
LIOR vocals
LOU BENNETT vocals
MARGARET PLUMMER Siegrune
MASSED SCHOOLS CHOIR
 Arden Anglican School, Bellingen High School,
 Cammeraygal High School, Cranbrook School,
 Danebank Anglican School for Girls, Hunter Singers,
 Merewether High School, Meriden School,
 NSW Public Schools Singers – The Arts Unit,
 Redlands School, Santa Sabina College,
 SCEGGS Darlinghurst, St Andrew’s Cathedral School,
 Stella Maris College Manly and The Kings School.
MEGAN WASHINGTON vocalist/piano
MELBOURNE SYMPHONY ORCHESTRA CHORUS
MUSICIANS OF THE AUSTRALIAN NATIONAL ACADEMY OF
MUSIC (ANAM)
NATALIE AROYAN Ortlinde
NGAIIRE
NICHOLAS BUC conductor
NIGEL WESTLAKE conductor
PAUL GRABOWSKY director / piano
PETER KNIGHT trumpet and electronics
RICHARD MILLS conductor
RICHARD TEDESCO guitar
ROGER BENEDICT conductor
ROSCOE JAMES IRWIN arranger
SIMON TEDESCHI piano
SIMONE YOUNG conductor
STUART SKELTON Siegmund
STUDENTS OF CONSERVATORIUM HIGH SCHOOL, SYDNEY
SYDNEY CHILDREN’S CHOIR
SYDNEY PHILHARMONIA CHOIRS
TASMANIAN SYMPHONY ORCHESTRA CHORUS
THE CAT EMPIRE
UMBERTO CLERICI conductor & presenter
VANESSA SCAMMELL conductor
WARWICK FYFE Speaker
WILLIAM BARTON didgeridoo, guitar, voice
VÉRONIQUE SERRET violin, voice

AUSTRALIAN WORKS PERFORMED

NAME OF COMPOSER	NAME OF PIECE	EVENT / CONCERT
ALEXANDER MALTAS	If I Am No Longer Anything But A Body <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
ALICIA CHANDRA	Painting <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
ANNIE HUI-HSIN HSIEH	Luminious <i>World Premiere SSO Commission</i>	Fellowship – 50 Fanfares
BENJAMIN NORTHEY	Transition to ‘My Island Home’	Sydney Symphony Under the Stars 2024: Pictures in the Sky
BETH ROCHE	A Peculiar Place <i>World Premiere SSO Commission</i>	Fellowship - Sydney University Composer Project
THE CAT EMPIRE	Overture / How to Explain	The Cat Empire with the Sydney Symphony Orchestra
	Thunder Rumbles	The Cat Empire with the Sydney Symphony Orchestra
	Bird in Paradise	The Cat Empire with the Sydney Symphony Orchestra
	Doing Fine	The Cat Empire with the Sydney Symphony Orchestra
	The Lost Song	The Cat Empire with the Sydney Symphony Orchestra
	Candela	The Cat Empire with the Sydney Symphony Orchestra
	Brighter Than Gold	The Cat Empire with the Sydney Symphony Orchestra
	Rock ‘n’ Roll	The Cat Empire with the Sydney Symphony Orchestra
	Bulls	The Cat Empire with the Sydney Symphony Orchestra
	Devil	The Cat Empire with the Sydney Symphony Orchestra
	Shooting Star	The Cat Empire with the Sydney Symphony Orchestra
	Two Shoes	The Cat Empire with the Sydney Symphony Orchestra
	Blood on the Stage	The Cat Empire with the Sydney Symphony Orchestra
	Owl	The Cat Empire with the Sydney Symphony Orchestra
	Be With You Again	The Cat Empire with the Sydney Symphony Orchestra
CHRISTOPHER SAINSBURY	String Talk <i>World Premiere SSO Commission</i>	Beethoven’s Fifth Symphony
DAVID JOHN LANG	Give Thanks <i>World Premiere SSO Commission</i>	Fellowship – 50 Fanfares
DEBORAH CHEETHAM FRAILLON	Long Time Living Here	Eumeralla – A War Requiem for Peace by Deborah Cheetham Fraillon
	Eumeralla – A War Requiem for Peace	Eumeralla – A War Requiem for Peace by Deborah Cheetham Fraillon
ELEANOR BRIMBLECOMBE	Grey Fantail <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
	Flight of Consciousness <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
ELECTRIC FIELDS (arr. Ferguson)	Litjatitjatilu Maau Kutjpa	Electric Fields with the Sydney Symphony Orchestra
ELECTRIC FIELDS (arr. Turley)	Anpuru Maau Kutjpa	Electric Fields with the Sydney Symphony Orchestra
	Shade Away	Electric Fields with the Sydney Symphony Orchestra
	Lore Woman	Electric Fields with the Sydney Symphony Orchestra

NAME OF COMPOSER	NAME OF PIECE	EVENT / CONCERT
ELECTRIC FIELDS (arr. Turley)	Glorious	Electric Fields with the Sydney Symphony Orchestra
	Dali	Electric Fields with the Sydney Symphony Orchestra
	From Little Things	Electric Fields with the Sydney Symphony Orchestra
	Tjitji Lullaby	Electric Fields with the Sydney Symphony Orchestra
	Pukulpa	Electric Fields with the Sydney Symphony Orchestra
	One Milkali (One Blood)	Electric Fields with the Sydney Symphony Orchestra
	2000 And Whatever	Electric Fields with the Sydney Symphony Orchestra
	Catastrophe	Electric Fields with the Sydney Symphony Orchestra
	Antara Maau Kutjpa	Electric Fields with the Sydney Symphony Orchestra
ELENA KATS-CHERNIN	Dance of the Paper Umbrellas	The Symphonic World of Dance
	Eliza Aria [non-vocal version]	Musicians’ Playlist of Orchestral Favourites
ELIZABETH YOUNAN	Nineteen Seventy-Three <i>World Premiere SSO Commission</i>	Vasily Petrenko conducts The Rite of Spring
ELLA MACENS	Release <i>SSO Commission</i>	Sydney Symphony Under the Stars 2024: Pictures in the Sky
FREYA SCHACK-ARNOTT & BENJAMIN WARD	Stjerner	Sydney Symphony Vanguard @ South Eveleigh Locomotive Workshop
	Cirkler	Sydney Symphony Vanguard @ South Eveleigh Locomotive Workshop
GEORGIA SCOTT	Harbourside Snapshots <i>World Premiere SSO Commission</i>	Fellowship – 50 Fanfares
GERARD BROPHY	Beautiful Birds	Electric Fields with the Sydney Symphony Orchestra
GODTET (arr. Manojlovic)	Tempest 22	Ngaiire & the Sydney Symphony Orchestra
	Lilt	Ngaiire & the Sydney Symphony Orchestra
	Nautical	Ngaiire & the Sydney Symphony Orchestra
	Broadening	Ngaiire & the Sydney Symphony Orchestra
	Harmony	Ngaiire & the Sydney Symphony Orchestra
HAODONG WANG	Distillations of Light II <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
HOLLY HARRISON	Jabberwock [2021 version]	Introducing Our Fellows
JAMES HENRY	A Rock and a Tree <i>World Premiere SSO Commission</i>	Fellowship – 50 Fanfares
JODI TAN	On That Note <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
JORDAN MOORE	Oriflamme <i>World Premiere SSO Commission</i>	Fellowship – 50 Fanfares
JOSEPH TAWADROS (orch. Palmer)	Bennelong Time	Fellowship – 50 Fanfares
KEVIN PARKER (arr. Turley)	The Less I Know The Better	Ngaiire & the Sydney Symphony Orchestra
LIZA LIM	Salutations to the Shells <i>World Premiere SSO Commission</i>	Tchaikovsky’s Fourth Symphony
MATTHEW HINDSON	Dangerous Creatures: Snakepit	Building Characters through Music
	Dancing with Dinosaurs <i>World Premiere SSO Commission</i>	The Symphonic World of Dance
MEGAN WASHINGTON	Catherine Wheel	Meg Washington with the Sydney Symphony Orchestra
	Sunday Best	Meg Washington with the Sydney Symphony Orchestra
	Saint Lo	Meg Washington with the Sydney Symphony Orchestra
	Achilles Heart	Meg Washington with the Sydney Symphony Orchestra
	Skeleton Key	Meg Washington with the Sydney Symphony Orchestra
	How To Tame Lions	Meg Washington with the Sydney Symphony Orchestra
	Lobster	Meg Washington with the Sydney Symphony Orchestra
	Cement	Meg Washington with the Sydney Symphony Orchestra

NAME OF COMPOSER	NAME OF PIECE	EVENT / CONCERT
MEGAN WASHINGTON	Honeysuckle Island	Meg Washington with the Sydney Symphony Orchestra
	Kiss Me Like We're Gonna Die	Meg Washington with the Sydney Symphony Orchestra
	Batflowers	Meg Washington with the Sydney Symphony Orchestra
	Lazarus Drug	Meg Washington with the Sydney Symphony Orchestra
NEIL MURRAY (arr. Amy)	My Island Home	Sydney Symphony Under the Stars 2024: Pictures in the Sky
NGAIIRRE (arr. Turley)	Prelude	Ngaiire & the Sydney Symphony Orchestra
	Three	Ngaiire & the Sydney Symphony Orchestra
	Shiver	Ngaiire & the Sydney Symphony Orchestra
	Once	Ngaiire & the Sydney Symphony Orchestra
	House on a Rock	Ngaiire & the Sydney Symphony Orchestra
	Moonshine	Ngaiire & the Sydney Symphony Orchestra
	Interlude I	Ngaiire & the Sydney Symphony Orchestra
	Ordinary	Ngaiire & the Sydney Symphony Orchestra
	Interlude II	Ngaiire & the Sydney Symphony Orchestra
	Diggin	Ngaiire & the Sydney Symphony Orchestra
	Glorious	Ngaiire & the Sydney Symphony Orchestra
	Fuschia	Ngaiire & the Sydney Symphony Orchestra
	Glitter	Ngaiire & the Sydney Symphony Orchestra
	Fireflies	Ngaiire & the Sydney Symphony Orchestra
	Fall Into My Arms	Ngaiire & the Sydney Symphony Orchestra
	Dirty Hercules	Ngaiire & the Sydney Symphony Orchestra
NICHOLAS BUC	Daughter of the Inner Stars <i>World Premiere SSO Commission</i>	Daughter of the Inner Stars
NIGEL WESTLAKE	Psyche, Concerto for Trumpet and Chamber Orchestra <i>World Premiere SSO Commission</i>	Ngapa William Cooper; The Sydney Symphony Orchestra performs Ngapa William Cooper; The Sydney Symphony performs Compassion
NIGEL WESTLAKE & LIOR	Compassion <i>SSO Commission</i>	The Sydney Symphony performs Compassion
NIGEL WESTLAKE, LIOR, LOU BENNETT, SARAH GORY	Ngapa William Cooper	Ngapa William Cooper; The Sydney Symphony Orchestra performs Ngapa William Cooper
NOEMI LIBA FRIEDMAN	The Ladder <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
PAUL GRABOWSKY	Wata	Wata: a gathering for songmen, improvising soloists and orchestra
PEGGY GLANVILLE-HICKS	Gymnopédie No.1	Schumann’s Second Symphony with Simone Young
	Gymnopédie No.2	Schumann’s Second Symphony with Simone Young
	Gymnopédie No.3	Schumann’s Second Symphony with Simone Young
ROSEMARY TICKLE	Membranes <i>World Premiere SSO Commission</i>	Fellowship – Sydney University Composer Project
TIMOTHY HANSEN	“Build A Story” Interactive	Building Characters through Music
Various (arr. Manning)	Rhythmic Acknowledgement of Country	Simone Young conducts Mahler’s Fifth Symphony
WILLIAM BARTON & VERONIQUE SERRET (orch. Griswold)	Bush(fire) Requiem	Sydney Symphony Under the Stars 2024: Pictures in the Sky



INCREASING GLOBAL REACH WITH DIGITAL CONTENT

LIVESTREAMING

Technology allows us to reach audiences all over the world at the touch of a button. This is also an incredibly contested ecosystem, with countless platforms, websites and apps competing to offer the most compelling performances.

As well as an ever-shifting landscape of platforms, consumer behaviour also changes rapidly, requiring constant adaptation to stay relevant. One example is the reduction in livestreaming activity in recent years, with consumers increasingly preferring video on demand. Another constant is the advances in consumer technology, leading to ever-larger screens that require ever-greater picture quality. Keeping up with these trends is a key objective in order to meet consumer expectations and remain a competitive entertainment option.

The Sydney Symphony Orchestra has committed to making all of our recordings freely available to anyone in Australia, a principle that has remained at the core of our mission since we were established as part of the Australian Broadcasting Commission in 1932.

In 2024, we captured recordings of seven of our concert programs, comprising four audio-visual recordings and three audio-only recordings:

Simone Young conducts Mahler's Fifth Symphony
(March, audio-only)

Simone Young conducts Gurrelieder
(March, audio-visual)

Dalia Stasevska conducts Sibelius's Fifth Symphony
(July, audio-visual)

Augustin Hadelich performs Mendelssohn's Violin Concerto
(August, audio-only)

Donald Runnicles conducts the Durufle Requiem
(September, audio-only)

Simone Young conducts Die Walküre
(November, audio-visual)

As well as these mainstage performances, we also livestreamed our 6 September performance with Australian jazz/funk band **The Cat Empire**. Broadcast through our website, the livestream generated over 4,000 views from around the world.

All recordings were captured by the Sydney Opera House Recording & Broadcasting Studio, as we continue to build the relationship which began with our first livestreaming in 2018. This year, we had the opportunity to use the Sydney Opera House's new 4K cameras across all audio-visual recordings. Recording visuals in 4K makes for significantly enhanced image quality which complements the already-stunning audio recording. Recording in 4K also future proofs our recordings so that they meet current broadcast standards but can also be adapted and upsampled as technology improves in the future.

In order to reach beyond our core audience, we licensed two of our recordings to Sydney Opera House to host on their on-demand digital subscription service, *Stream*. Our performance of Schoenberg's *Gurrelieder* was released for on-demand viewing on *Stream* in July and our collaboration with The Cat Empire in January 2025.

AUDIO BROADCASTS

The Sydney Symphony Orchestra's relationship with the ABC remains fundamental to our organisation's core mission and goals. We believe strongly that our concerts should be accessible to all Australians, regardless of income or location, and we are proud of our 90-plus year partnership with the ABC that enables this.

In 2024, 21 of our mainstage concerts were broadcast on ABC Classic on 45 separate occasions. Two concerts were broadcast live, while the rest were recorded live for delayed broadcast. All were subsequently available to stream for 30 days via ABC Classic's website.

1. Simone Young conducts Mahler's Fifth Symphony
2. Simone Young conducts Gurrelieder
3. Donald Runnicles conducts the Protecting Veil
4. Tchaikovsky's Fifth Symphony
5. Joyce Yang performs Grieg's Piano Concerto
6. Alexander Melnikov performs Shostakovich
7. Handel's Water Music
8. Dalia Stasevska conducts Sibelius' Fifth Symphony
9. Saint-Saëns' Organ Symphony
10. The Sydney Symphony Orchestra with Jess Gillam
11. Wata: A Gathering for Songmen, Improvising Soloists and Orchestra
12. Jaime Martín conducts Beethoven's Fifth Symphony
13. Pietari Inkinen conducts Tchaikovsky's Fourth Symphony
14. Augustin Hadelich performs Mendelssohn's Violin Concerto
15. Eumeralla by Deborah Cheetham Fraillon
16. Donald Runnicles conducts Mahler's Fourth Symphony
17. Transfigured Night
18. Elgar's Enigma Variations
19. Ingrid Fliter performs Chopin
20. Simone Young conducts Die Walküre
21. Vasily Petrenko conducts The Rite of Spring

In addition, we were thrilled to collaborate with ABC Classic more closely on a special program for the ABC's Australian Music Month in November. Led by celebrated Australian composer and conductor Richard Mills, our Fellows spent three days workshopping and rehearsing six new Australian works created through the Orchestra's 50 Fanfares project.

These works – by David John Lang, Annie Hui-Hsin Hsieh, Jordan Moore, Georgia Scott, James Henry and Joseph Tawadros – were then performed in a public concert held in the Eugene Goossens Hall at the ABC in Ultimo, Sydney, presented by Genevieve Lang and broadcast on ABC Classic.



AN EMPLOYER OF CHOICE



Sydney Symphony Orchestra staff and musicians partaking in a traditional smoking ceremony ahead of the 2024 Season Opening (February 2024/Craig Abercrombie)

As we reflect on a transformative year for the Sydney Symphony Orchestra, we highlight significant strides in strategic leadership, talent development, and commitment to our people and culture.

CULTURE AND VALUES

In 2024, we launched our Company values – **Integrity**, **Connection** and **Joy**. The values went through a design process involving an extensive assessment of the organisation and consultation with all employees. Our values are now embedded in our daily practices. This has been positively reflected from our engagement survey results, with highlighted statements, “I am proud to work for the Sydney Symphony Orchestra” and “I feel that our administrative departments work collaboratively to achieve our goals”. This speaks volumes about the culture we are building, where values-driven leadership is at the forefront. This positive workplace culture has also been recognised internationally.

Our inaugural Sydney Symphony Orchestra Summit played a significant role in embedding our core values. The Summit provided an opportunity for all Sydney Symphony Orchestra employees to contribute ideas, suggestions and feedback to continue to shape our approach to strategic, artistic and organisational excellence.

ORCHESTRA AND MUSICIANS

We celebrate the continued growth of the Orchestra with notable appointments and farewells throughout the year. The Orchestra continues to evolve and maintain world-class excellence with the appointments of **Alexandra Osborne** (Associate Concertmaster), **Sercan Danis** (Violin), **Antoine Siguré** (Principal Timpani) and **Simon Cobcroft** (Associate Principal Cello).

As we bid farewell to some of our esteemed members, we recognise their invaluable contributions and wish them all the best in their future endeavours.

Ronald Prussing Principal Trombone (Appointed 1980)
Graham Hennings Viola (Appointed 1985)
Geoffrey O'Reilly Principal Third Horn (Appointed 1993)
Jane Hazelwood Viola (Appointed January 1996)
Diana Doherty Principal Oboe (Appointed October 1996)
Marianne Broadfoot Associate Principal Second Violin (Appointed December 2007)
Joshua Batty Principal Flute (Appointed March 2018)

EXECUTIVE LEADERSHIP

The appointments of John Nolan as Director of Learning & Engagement and Charles Buchanan as Director of Marketing mark an important step forward in the Orchestra’s evolution. Their leadership will be critical in shaping our new structure, which underscores the strategic importance of these functions and aligns with our long-term vision to enhance the accessibility and community impact of our work. The Learning & Engagement department has been re-established as a standalone unit under John’s leadership, having previously been part of our Artistic department.

We continue to evolve as an organisation with a focus on maintaining a diverse and dynamic workforce. The strategic focus on leadership composition and workforce attributes ensures that we remain adaptable and forward-thinking. Our dedicated Executive Leadership composition and governance policies reflect this commitment to excellence and are central to the ongoing success of the Sydney Symphony Orchestra and commitment to our Values – Integrity, Connection and Joy.

COMMITMENT TO HEALTH AND SAFETY

The Sydney Symphony Orchestra remains dedicated to workplace safety, continuing our leadership role in the orchestral industry. A key focus has been strengthening our collaboration with the Sydney Opera House, particularly in the areas of hearing preservation and Work Health Safety (WHS). Together, we invited the acousticians responsible for the Concert Hall Renewal to return to Sydney and consult on how to get the most out of the Hall’s acoustics. This provided a valuable opportunity for our musicians to deepen their connection with the Hall. Additionally, in the hearing preservation space we have partnered with Sottovoce, a groundbreaking sound monitoring technology designed specifically to track sound levels in orchestras, helping us better meet our WHS obligations.

We are pleased to see the continued success of Mental Health First Aid (MHFA), with a growing number of attendees and officers engaged in training. This focus on health and safety alongside our psychosocial supports – including the support of multiple psychologist resources and our Employee Assistance Program (EAP) – is crucial in fostering a safe, supportive environment for our Musicians and Administrative Staff. The modernisation of our reporting process via a new online portal now makes it easier for staff to notify the company of new incidents, so that they can be addressed and resolved promptly and effectively. These initiatives reflect our ongoing commitment to a proactive and holistic approach to workplace health and safety, ensuring that all members of our organisation can perform at their best in a secure and supportive environment.

PROFESSIONAL DEVELOPMENT AND NETWORKING

Our attendance at leading industry events, including the Australasian Orchestras Chief Executives Officer Conference, Australasian Orchestra Management/ People and Culture Conference, Tessitura Conference and Australasian Orchestral Artistic Planning Conference has further strengthened our commitment to collaboration across the arts sector. These events have been invaluable for networking, sharing knowledge, and staying at the forefront of industry trends.

THE ORCHESTRA

PATRON

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

ARTISTIC LEADERSHIP



Simone Young AM
Chief Conductor



Sir Donald Runnicles OBE
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster

FIRST VIOLINS



Harry Bennetts
Associate
Concertmaster



Alexandra Osborne
Associate
Concertmaster



Lerida Delbridge
Associate
Concertmaster



Fiona Ziegler
Assistant
Concertmaster



Sun Yi
Associate
Concertmaster
Emeritus



Jenny Booth



Brielle Clapson



Sophie Cole



Sercan Danis
(from February)



Claire Herrick



Georges Lentz



Emily Long



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

SECOND VIOLINS



Kirsty Hilton
Principal



Marina Marsden
Principal



Marianne Edwards
Associate Principal
(until September)



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
Assistant Principal



Sandro Costantino



Rosemary Curtin



Jane Hazelwood
(until December)



Graham Hennings
(until July)



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



Leonid Volovelsky

CELLOS



Catherine Hewgill
Principal



Kaori Yamagami
Principal
(from February)



Simon Coboeroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



Timothy Nankervis



Elizabeth Neville



Christopher Pidcock



Adrian Wallis

DOUBLE BASSES



Kees Boersma
Principal



Alex Henery
Principal



David Campbell



Dylan Holly



Steven Larson



Richard Lynn



Jaan Pallandi



Benjamin Ward

FLUTES



Joshua Batty
Principal
(until November)



Emma Sholl
Associate Principal



Carolyn Harris



Diana Doherty
Principal
(until August)



Shefali Pryor
Associate Principal



Callum Hogan



Alexandre Oguey
Principal

CLARINETS



Francesco Celata
Associate Principal



Christopher Tingay



Alexander Morris
Principal

BASS CLARINET



Todd Gibson-Cornish
Principal



Matthew Wilkie
Principal Emeritus



Fiona McNamara



Noriko Shimada
Principal

BASSOONS

CONTRABASSOON

HORNS



Samuel Jacobs
Principal
(from February)



Geoffrey O'Reilly
Principal 3rd
(until August)



Euan Harvey



Marnie Sebire



Rachel Silver

TRUMPETS



David Elton
Principal



Brent Grapes
Associate Principal



Cécile Glénot



Anthony Heinrichs



Ronald Prussing
Principal
(until March)



Scott Kinmont
Associate Principal



Nick Byrne

BASS TROMBONE



Christopher Harris
Principal

TUBA



Steve Rossé
Principal

TIMPANI



Antoine Siguré
Principal
(from February)

PERCUSSION



Mark Robinson
Associate
Principal/Section
Percussion

HARP



Rebecca Lagos
Principal



Timothy Constable



Louisic Dulbecco
Principal
(from July)

CELEBRATING OUR DONORS

Our heartfelt thanks to the many donors who made it possible to share our music on stages, in homes and in communities in 2024.

We are incredibly grateful for your support which has had a significant impact on the quality, growth and excellence of our programs. Your donations have helped bring music to vulnerable communities, inspire the next generation of musicians and music-lovers, and share the joy of live performances far and wide across NSW.

Many thanks to those who are listed below, as well as those who wish to remain anonymous, for being part of our Sydney Symphony family.

VISIONARIES

Brian Abel
Geoff Ainsworth ^{AM}
& Johanna Featherstone
The Berg Family Foundation
Robert & Janet Constable
Crown Resorts Foundation
Dr Richard Henry ^{AM}
& the late Dr Rachel Oberon
Dr Gary Holmes
& Dr Anne Reeckmann
Bob Magid ^{OAM} & Ruth Magid
Vicki Olsson
Oranges & Sardines Foundation
Roslyn Packer ^{AO}
(President, Maestro’s Circle)
Packer Family Foundation
Patricia H Reid Endowment Pty Ltd
Paul Salteri ^{AO} & Sandra Salteri
Doris Weiss & the late Peter Weiss ^{AO}
(President Emeritus, Maestro’s Circle)
Judy & Sam Weiss
Wilson Foundation

MAESTRO’S CIRCLE

Antoinette Albert
Terrey Arcus ^{AM} & Anne Arcus
The Estate of the late Betty Bennett
Christine Bishop
Dugald & Janet Black
Professor Ina Bornkessel-Schlesewsky
& Professor Matthias Schlewewsky
In memory of Rosemary Cahill
Dr Rebecca Chin
John C Conde ^{AO}
Heather & Malcolm Crompton
F & K De Angeli Foundation
Ian Dickson ^{AM} & Reg Holloway
Edward & Diane Federman
Nora Goodridge ^{OAM}
Ingrid Kaiser
I Kallinikos
Dr Rachael Kohn ^{AO} & Tom Breen
Dr John Lam-Po-Tang
Olive Lawson
Helen Lynch ^{AM} & Helen Bauer
In memory of Jane Mathews ^{AO}
Catriona Morgan-Hunn
Nelson Meers Foundation
A/Prof Keith Ong & Dr Eileen Ong
In memory of Mrs W Stening
In memory of Dr Bill Webb
& Helen Webb
Kathy White
Caroline Wilkinson ^{OAM}
Ray Wilson ^{OAM}, in memory of
James Agapitos ^{OAM}
June & Alan Woods Family Bequest

PATRON’S PROGRAM

Doug & Alison Battersby
Stephen J Bell
Audrey Blunden
Hon J C Campbell ^{KC} & Mrs Campbell
Dr Joanna Cheung
Bob & Julie Clampett
B & M Coles
Howard & Maureen Connors
John Curtis ^{AM} & Anna Curtis
Suellen & Ron Enestrom
Richard A Flanagan III
Carolyn Githens
Dr Bruno & Rhonda Giuffre
The Greatorex Fund
The Hilmer Family Endowment
Paolo Hooke
Jim & Kim Jobson
Stephen Johns & Michele Bender
Andrew Kaldor ^{AM} & Renata Kaldor ^{AO}
Justice Francois Kunc
& Felicity Rourke
Roland Lee
The Estate of the late
Daniel-Francois Jean Lemesle
Warren & Marianne Lesnie
Levins Family Foundation
Dr Lee MacCormick Edwards
Charitable Foundation
Susan Maple-Brown ^{AM}
Russell & Mary McMurray
Sue Milliken ^{AO}
The Estate of the late Gordon Mills
John & Jane Morschel
Dr Dominic Pak & Cecilia Tsai
Nigel & Carol Price
The Estate of the late Colin Price
Geoffrey Robertson ^{AO}
Graeme Robertson
Tim Robertson ^{SC}
In memory of Fiona Roden
The Ross Trust
Penelope Seidler ^{AM}
Geoff Stearn
James Stening
Tony Strachan
Dougall & Elizabeth Squair
Howard Tanner ^{AM} & Mary Tanner
Dominic Taranto & Anthony Cassidy
Kevin J. Troy
Judge Robyn Tupman
Ken & Linda Wong
Yim Family Foundation

SUPPORTERS PROGRAM

Colin & Richard Adams
Rae & David Allen
Bob & Linda Allen
Dr Ben Anderson
Heather & Peter Andrews
Juliet & Nick Andrews
Peter Arthur
Robin M Aubourg
Jock Baird in memoriam
Annette McClure
Damaris Bairstow
Lyn Baker
Dr Richard Balanson & Dawn Talbot
Michael Ball
Maureen & William Barnard
David Barnes
Tony Barnett
Louise Barton
Jane Beeby
Chris Bennett
Dr Victor Bien & Silvana d’Iapico
Minnie Biggs
Beverley & Phil Birnbaum
Jane Blackmore
Allan Bligh ^{OAM} & Julie Bligh
Richard J Bloor
Judith Bloxham
Irene Bonella
Dr Barbara Booth
& Dr Margaret Booth
Stephen Booth
Blanka Boyce
In memory of Rosemary Boyle
(Music Teacher)
Roslynne Bracher ^{AM}
Maggie Brown
John & Barbara Bruce
Dr Tracy Bryan
A & A Buchner
In memory of R W Burley
Louise Burney
Sandra & Neil Burns
Ross Burns
Ian & Jennifer Burton
Ita Buttrose ^{AO OBE}
Anne Cahill ^{OAM}
Hugh & Hilary Cairns
Dianne Campbell
Anne Carmine
Miguel Carrasco & Renee Martin
Cecily Cathels
Andrew Catsaras
Gerald Chia
Joan Childs
Margot Chinneck
David Churches & Helen Rose
Margaret Clark
Robert & Carmel Clark
Terry & Julie Clark
Dr Milton Cohen ^{OAM}
& Ms Pamela Cohen ^{OAM}
Dr Karryn Coleman
Dr Paul Collett
Joan Connery ^{OAM}
Elizabeth Conti
Kerry-Anne Cook
Toula and Nicholas Cowell
Vanessa Cragg
& the late Ronald D Cragg ^{OAM}
Philip Crane & Cecily Milner
Debby Cramer & Bill Caukill
Ewen Crouch ^{AM} &
Catherine Crouch ^{OAM}
Robin & Wendy Cumming
John Curotta
Charles Curran ^{AC}

John & Jill Curtin
Rosemary Curtin & Alex Wonhas
Katarina Cvitkovic
Diana Daly
Anthoula Danilatos
Lisa Davis
Cristine Davison
Ruwan De Mel
V & R Debelak
Matthew Delasey
Dr Margaret Denton
Dr David Dixon
Kate & Grant Dixon
Donus Australia Foundation Limited
Dawn Lynette Dunn
Emeritus Professor Jenny Edwards
John Ellacott
Keith Elvy & Peter Dunphy
Vernon Flay & Linda Gilbert
Sarah & Tony Falzarano
John Favaloro
Ian Fenwicke &
the late Prof Neville Wills
Carole Ferguson
Elisabeth Fidler
Lesley Ruth Finn
Mr & Mrs Alexander Fischl
Glenys Fitzpatrick
Kerrie Flower
Barbara Knox Fogarty
Peter F Fogarty
Chris Ford
Dr Stephen Freiberg & Donald
Campbell
Freilich Family Foundation
Leonie & James Furber
Robert Furley
Anne Galbraith
Bunny Gardiner-Hill
Ray & Lindy Gerke
Ioannis Giannoutsos
Liz Gibson
Maree Giddens
Anthony Gill
Diane Gold
Dr Colin Goldschmidt
Clive & Jenny Goodwin
Max and Marilyn Gosling
Dr Leo Gothelf
Carole A. P. Grace
Grace Family
Robyn Gray
Geoff Greenwell
AM Gregg & DM Whittleston
Richard M Griffin ^{AM}
Dr Jan Grose ^{OAM}
Nancy Grove
Peter & Yvonne Halas
Patricia Hale
Harry & Althea Halliday
In loving memory of Michael Hamar
Bruce Hambrett
Louise Hamshere
Richard Hansford
Dr Joanne Hart & Adam Elder
Victoria Hartstein
Patricia Harvey
Hon Don Harwin
Rohan Haslam
Sandra Haslam
Alan Hauserman & Janet Nash
Robert Havard
Dr Annemarie Hennessy ^{AM}
Roger Henning & Anton Enus
Daniel Henzi
Dr Lybus Hillman

Sally Hochfeld
James & Yvonne Hochroth
Dorothy Hoddinott ^{AO}
Michael Huang
Roger Hudson &
Claudia Rossi-Hudson
John Hughes
Kim Irik
Insulvac Pty Ltd
Peter Ivanoff
J Jago
Lynton Jamieson
Rebekah Jenkin & Philipp Hofflin
Edwin Jiang
In memory of Joan Johns
Jenny Jones
Megan Jones
Dr Owen Jones &
Ms Vivienne Goldschmidt
Terry & Helen Jones
Eleanor & Scott Kable
Beverly Katz & Anthony Larkum
Ervin Katz
Jacqueline Katz
Cynthia Kaye
Elaine Kearney
In memory of Pauline Keating
Bruce Keeley
Kim & Megan Kemmis
Ann & Noel Kennon
Professor Bruce King
Jennifer King ^{OAM}
Pamela King
Anne Elizabeth King
Dr Bjoern Kitzing
Anna-Lisa Klettenberg
Kim Knudsen
Margaret Kyburz
Sonia Lal
Elaine M Langshaw
Leo & Shirley Leader
Catherine Leslie
Rosemary and Keith Leslie
A/Prof Winston Liauw & Ellen Liauw
L M Lim
Ciss & Peter Liu
A Lohan
Mei Sien Loke
Norman Long
Dr Carolyn Lowry ^{OAM} & Peter Lowry ^{OAM}
Colin MacArthur
Elaine MacDonald
M Madigan
Kathryn Magarey
In memory of Wes Maley
David Maloney ^{AM} & Erin Flaherty
Peter Manson
Silvana Mantellato
Alexandra Martin
Eva Masnick
Terry Matthews
Ian Mattinson
Mora Maxwell
Kevin McCann ^{AO} & Deidre McCann
Wendy McCarthy ^{AO}
Phillip McEachran
Jeannette McHugh
Matthew McInnes
Alastair McKean
Judith A McKernan
Dr V Jean McPherson
Helen Meddings &
the late Phil Meddings
Lawrence & Jacqueline Meyerowitz
Michael & Kathleen Hamar
Foundation

SUPPORTERS PROGRAM	
Kim Harding & Irene Miller	Charmaine Solomon OAM
Keith Miller	Elaine Spence
Peter F Miller	Karin Keighley
Dr David Millons	Jennifer G Spitzer
Andrew Mooney	In memory of Joyce Sproat
James and Elsie Moore	Geoff Stearn
Henry & Ursula Mooser	Rosemary Swift in memory of
Prof Elizabeth A More	Leon Garry OAM
In memory of Kevin Morris	Prof Vladan Starcevic
& Des McNally	Ross Steele & Alan Toohey
Milja & David Morris	Paul L Stein and Barbara A Adams
Karen Moses	Cheri Stevenson, in memory of Graham
Peter Muller	Dr Vera Stoermer
Dr Elisabeth Murphy	Robert Swieca
Wendy Nash	Alexandra Szalay & Maria Szalay
Diana Neale	in memory of Helen Angela Szalay
Nola Nettheim	Dominic Taranto & Anthony Cassidy
Janet & Michael Neustein	Delia Taylor
Yvonne Newhouse & Henry Brender	Leslie C Thiess
Janet Newman	Snezana Thomson
Helen Nickson	Jane Thornton OAM & Peter Thornton
Christopher Nicolosi	Liz Tocque
Sandy Nightingale	Chiraag Tolani
Sandra Nori	J Tonkin
Graham North	Alma Toohey
Prof Mike O’Connor AM	Vincentia Trahair
Dene Olding AM	Lee Tredinnick
Judith Olsen	Hugh Tregarthen
Damien O’Meara	Jeffrey Tremain
Mr & Mrs Ortis	Kevin J. Troy
A Wilmers & R Pal	Dietmar Tucha
Russell Parkin	Gillian Turner & Rob Bishop
Andrew Patterson & Steven Bardy	Kathryn J Turner
Dr Kevin Pedemont	Ann & Larry Turner
Terri Peters	Suzanne & Ross Tzannes AM
Dr Michael Pidcock	Russell Van Howe & Simon Beets
Ross Pogson	Prof David Vance
Beverley Price	& Pamela Mildenhall
Greeba Pritchard	In memory of Robert Veel
Jane Purkiss	Dr Alla Waldman
Marian Purvis	Michael Watson
Dr Raffi Qasabian & Dr John Wynter	Flora Weickhardt
Patrick Quinn–Graham	Carol West
Graham Quinton	Robert Wheen
Kenneth & Deborah Raphael	Jerry Whitcomb
Suzanne Rea & Graham Stewart	Richard W White
Catherine Remond	Craig Whitehead & Gabrielle
Andrew Rennie	Shepherd
Samara Reynolds	In memory of Trevor Williamson
Robin Richardson and Ross McNair	Dr Simon Winder
Kim & Graham Richmond	Ann Windeyer
Dr Wendy Roberts	Dr Richard Wing
In memory of Katherine Robertson	Annette Wong
Megan Rofo	Isaac Y Wong
Peter & Heather Roland	Evan Wong & Maura Cordial
Margaret Rose	Marianna Wong
Alison Rosenberg	Dr Peter W Wong
Andrew Rosenberg	Sue Woodhead
Sylvia Rosenblum	Richard Woods
Jorie Ryan for Meredith Ryan	Dawn & Graham Worner
Ronald Sackville AO KC	Jill Wran AM
& Pamela Sackville	In Memory of Lorna Wright
Manfred & Linda Salamon	Anne Yabsley
M Saunders	Natalie Yamey
Dr John & Prof Wendy Schiller	Dr Guan Yeo
Tony Schlosser	Dr John Yu AC
William Sewell	
Kathleen Shaw	
Peter & Virginia Shaw	
Helen & Sam Sheffer	
Alison Shillington	
& the late David Shillington	
Jan & Ian Sloan	
Jia Smith	
Joanne Smith	
Barbara & Bruce Solomon	

ORCHESTRA CHAIR PATRONS	
Andrew Haveron Concertmaster <i>Vicki Olsson Chair</i>	Marnie Sebire Horn <i>Judge Robyn Tupman Chair</i>
Harry Bennetts Associate Concertmaster <i>Judy & Sam Weiss Chair</i>	Rachel Silver Horn <i>Sue Milliken AO Chair</i>
Alexandra Osborne Associate Concertmaster <i>Helen Lynch AM & Helen Bauer Chair</i>	David Elton Principal Trumpet <i>Anne Arcus Chair</i>
Fiona Ziegler Assistant Concertmaster <i>Webb Family Chair, in memory of Dr Bill Webb & Helen Webb</i>	Scott Kinmont Associate Principal Trombone <i>Audrey Blunden Chair</i>
Claire Herrick Violin <i>Russell & Mary McMurray Chair</i>	Nick Byrne Trombone <i>Robertson Family Chair</i>
Rebecca Gill Violin <i>Dr John Lam–Po–Tang Chair, in memory of Reg & Jeannette Lam–Po–Tang</i>	Rebecca Lagos Principal Percussion <i>I Kallinikos Chair</i>
Nicole Masters Violin <i>Nora Goodridge OAM Chair</i>	Timothy Constable Percussion <i>Christine Bishop Chair</i>
Tobias Breider Principal Viola <i>Roslyn Packer AC & Gretel Packer AM Chair</i>	
Anne-Louise Comerford Associate Principal Emeritus Viola <i>White Family Chair</i>	
Rosemary Curtin Viola <i>John & Jane Morschel Chair</i>	
Jane Hazelwood Viola <i>Bob & Julie Clampett Chair, in memory of Carolyn Clampett</i>	
Catherine Hewgill Principal Cello <i>Jacqui & John Conde AO Chair</i>	
Kees Boersma Principal Double Bass <i>Brian Abel Chair</i>	
Emma Sholl Associate Principal Flute <i>Robert & Janet Constable Chair</i>	
Carolyn Harris Flute <i>Landa Family Chair, in memory of Dr Barry Landa</i>	
Shefali Pryor Associate Principal Oboe <i>Council Chair</i>	
Alexandre Oguey Principal Cor Anglais <i>Dr Rebecca Chin & Family Chair</i>	
Francesco Celata Associate Principal Clarinet <i>John Curtis AM Chair</i>	
Todd Gibson–Cornish Principal Bassoon <i>Nelson Meers Foundation Chair</i>	
Matthew Wilkie Principal Emeritus Bassoon <i>Nelson Meers Foundation Chair</i>	
Fiona McNamara Bassoon <i>Nelson Meers Foundation Chair</i>	
Samuel Jacobs Principal Horn <i>Terrey Arcus AM Chair</i>	

FELLOWSHIP CHAIR PATRONS	
The Fellowship program receives leadership support from Paul Salteri AO & Sandra Salteri, the Patricia H Reid Endowment as well as the Estate of the late Helen MacDonnell Morgan.	
Thank you to Presenting Partner Coxswain Alliance for their support of the 2024 Fellowship program.	
In memory of Matthew Krel <i>Violin Fellow</i>	
A/Prof Keith Ong & Dr Eileen Ong <i>Violin Fellow</i>	
Howard Tanner AM & Mary Tanner <i>Viola Fellow</i>	
In memory of Mrs W Stening <i>Cello Fellow</i>	
Christine Bishop <i>Double Bass Fellow</i>	
In memory of Robert Albert AO <i>Flute Fellow</i>	
Dugald & Janet Black <i>Oboe Fellow</i>	
Black, Morgan–Hunn & Stening <i>Clarinet Fellow</i>	
June & Alan Woods Family Bequest <i>Bassoon Fellow</i>	
Dr Gary Holmes & Dr Anne Reeckmann <i>Horn Fellow</i>	
Warren & Marianne Lesnie <i>Trumpet Fellow</i>	
The Ross Trust <i>Trombone Fellow</i>	
Anonymous <i>Percussion Fellow</i>	

COUNCIL MEMBERS	
Professor The Honourable Dame Marie Bashir AD CVO <i>Patron Emeritus, Sydney Symphony Orchestra Council</i>	
Anne Arcus	
Terrey Arcus AM	
Brian Abel	
Christine Bishop	
Dr Rebecca Chin	
Paul Colgan	
John C Conde AO	
Catherine Crouch OAM	
Ewen Crouch AM	
The Hon. John Della Bosca	
Alan Fang	
Johanna Featherstone	
Hannah Fink	
Erin Flaherty	
Dr Stephen Freiberg	
Dorothy Hoddinott AO	
Dr Gary Holmes	
Robert Joannides	
Michelle Anne Johnson	
Simon Johnson	
Dr John Lam–Po–Tang	
Gary Linnane	
Helen Lynch AM	
David Maloney AM	
Danny May	
Fran Meagher	
Jane Morschel <i>(departed January 2024)</i>	
Taine Moufarrige	
Dr Eileen Ong	
Andy Plummer	
Deirdre Plummer	
Seamus Robert Quick	
Dr Anne Reeckmann	
Chris Robertson	
Paul Salteri AO	
Sandra Salteri	
Rachel Scanlon	
Juliana Schaeffer	
Ali Smyth	
James Stening	
Russell Van Howe	
Mary Whelan	
Brian White AM	
Kathy White	
Rosemary White	
Andrew Wiseman	

BEQUEST SOCIETY MEMBERS	
Thank you to all the members of the Sydney Symphony Bequest Society including those who wish to remain anonymous.	
Warwick K. Anderson	
Henri W. Aram OAM & Robin Aram	
Timothy Ball	
Dr Rosemary Barnard	
Stephen J. Bell	
Christine Bishop	
Judith Bloxham	
Peter Braithwaite & Gary Linnane	
David & Halina Brett	
R Burns	
David R. Churches and Helen Rose	
Howard & Maureen Connors	
Emeritus Professor John Daly & the late R.Neill Steffensen	
Greta Davis	
Glenys Fitzpatrick	
Colleen Fogarty & John Colwell	
Dr Stephen Freiberg	
Vic & Katie French	
Mr Brian Galway	
Mr Denys and Mrs Jenny Gillespie	
Geoffrey Greenwell	
Pauline M. Griffin AM	
Louise Hamshire	
Christine Hartgill & the late David Hartgill	
Leanne Hopkins	
Andrew Kaldor AM and Renata Kaldor AO	
I Kallinikos	
Dr John Lam–Po–Tang	
Olive Lawson	
A Lohan	
Peter Lowry OAM & Dr Carolyn Lowry OAM	
Mary McCarter	
Dr V Jean McPherson	
Louise Miller	
James and Elsie Moore	
Mr Douglas Paisley	
Beverley Price	
Greeba Pritchard	
Jane Purkiss	
Kate Roberts	
In memory of Katherine Robertson	
Dr Richard A. Spurway	
Cheri Stevenson	
Mary Vallentine AO	
Ray Wilson OAM	
June & Alan Woods Family Bequest	
Mrs Dawn Worner & the late Graham Worner	

STORIES OF SIGNIFICANT GIFTS



Our donors and supporters are far more than a list of names and donations: they are our biggest fans, our most passionate supporters and are woven deep into the fabric of the Sydney Symphony Orchestra.

Marina Marsden (Second Violin),
Justine Marsden (Viola) and
Jane Hazelwood (Viola) perform at the
2024 Bequest Society Luncheon at
Union, University and Schools Club of Sydney
(June 2024/Craig Abercrombie)

Many of our donors have been attending our performances for decades, and every year we are deeply moved by the support that our donors give to the Orchestra.

Here are just a handful of extraordinary examples of support from 2024.

THE HAZELWOOD GRANCINO

The Hazelwoods have a long history with the Sydney Symphony Orchestra, and donor Vicki Olsson has ensured that one member of the family – a 1716 Grancino violin – remains part of the Orchestra forever more.

The late Donald Hazelwood AO OBE joined the Sydney Symphony in 1952 under our inaugural Chief Conductor, Eugene Goossens, and served as Concertmaster from 1965–1997. While in London in the 1960s, Don purchased a spectacular violin made in 1716 by the famous Milanese luthier Giovanni Grancino, which he played in every performance until his retirement. In 2019 that violin was purchased by a generous donor, Vicki Olsson, and loaned to the Orchestra, and ever since it has been played by Associate Concertmaster Harry Bennetts. Now, in a further act of philanthropy, Vicki has donated the violin to the Sydney Symphony – her only stipulation was that the instrument be renamed the ‘Hazelwood’ Grancino in honour of Don.

Don’s daughter Jane, a member of our Viola section from 1995–2024, says of the Hazelwood Grancino, ‘I hear my father when I hear Harry tuning. That violin for me is part of his soul – that sound is my father.’ Thanks to the generosity of Vicki Olsson, the Hazelwoods and the magnificent sound of the Hazelwood Grancino will remain at the core of the Sydney Symphony Orchestra’s sound forever.



Concertmaster Andrew Haveron with Vicki Olsson and Donald Hazelwood

THE INTERNATIONAL CONDUCTORS FUND

The influence of a conductor on an orchestra cannot be underestimated. Their ability to interpret and guide dozens of individual musicians is crucial to fostering the musical excellence of any performance. This was something that the former President of Maestro’s Circle, the late Peter Weiss AO, passionately championed, establishing the Sydney Symphony Orchestra’s International Conductors Fund. The current Maestro’s Circle President, Roslyn Packer AC, shares Mr Weiss’ appreciation for exceptional conductors, and has made a generous commitment to bring internationally renowned conductors to Sydney, ensuring that our musicians are guided by the best in the field.

The Orchestra benefits greatly from ongoing relationships with our titled conductors, Chief Conductor Simone Young AM, Principal Guest Conductor Sir Donald Runnicles and Conductor in Residence Benjamin Northey, who bring their expertise and dynamic interpretations to the podium, and from new relationships established with some of the world’s most exciting maestros. Thanks to the International Conductors Fund, with leadership support from the Packer Family Foundation, we are able to foster an environment where our musicians can thrive and the Sydney Symphony Orchestra can continue to inspire the next generation of music lovers.



OLIVE LAWSON GIFTS A NEW TUBA

The Sydney Symphony Bequest Society recognises passionate music lovers and concertgoers who have chosen to include the Sydney Symphony Orchestra as a beneficiary in their estate plans. This year, one of our Bequest Society members, Olive Lawson, decided that she wanted to see her gift in action, and instead of including the gift in her will, she generously donated the cost of a much-needed new tuba. This fantastic new instrument, played by our Principal Tuba Steve Rossé, has sparked an unexpected interest in the instrument for Olive, a lifelong music lover and longtime Sydney Symphony patron who hadn’t previously felt any special affinity for the tuba. Olive is now something of a tuba-enthusiast! Gifts like Olive’s help the Orchestra ensure that the quality of our instruments matches the quality of our musicians, and Olive is able to see (and hear) her gift on stage each time Steve plays.



HIDEYASU SHIMADA VIOLA INSTRUMENT FUND

We are so grateful to have received a very meaningful gift from Masako Shimada, the mother of our Principal Contrabassoon Noriko Shimada, which will be used to provide low-interest loans to our Viola section so that they can purchase better instruments.

The Shimada family’s musical journey is closely intertwined with Sydney and the Orchestra, but began in Tokyo decades ago when Masako’s late husband, Hideyasu Shimada, joined the Tokyo Symphony Orchestra in 1950 and played viola there until joining Tokyo’s NHK Symphony Orchestra as Principal Viola in 1962. An NHK Symphony Orchestra tour brought Hideyasu to Sydney where he met Max Cooke, a violist with the Sydney Symphony Orchestra. The Cookes and Shimadas became close friends, with the Cooke family sending the Shimada children stuffed koalas, kangaroos and platypuses each year as Christmas and birthday gifts. Max Cooke was so keen for the Shimadas to move to Australia that he regularly bought lottery tickets in the hopes that he could buy a house to convince Hideyasu to relocate. Though they did not move to Australia, the Shimadas returned to Sydney in 1973 so that Hideyasu could perform with the NHK Symphony Orchestra as part of the Sydney Opera House’s opening celebrations. Hideyasu played with the NHK Symphony Orchestra until his retirement in 1983 and continued to perform and teach until his death in 2021.

This life-long friendship all came full-circle when Noriko Shimada met Australian Matthew Wilkie while studying in Germany and they both came to join the Sydney Symphony Orchestra. The Shimadas’ connection to the Orchestra lives on not just through Noriko but through the instruments of Hideyasu’s that reside in our viola section. Our Assistant Principal Viola Justin Williams plays with Hideyasu’s bow, and Stuart Johnson now owns one of Hideyasu’s violas.

Masako’s generous gift has allowed us to establish the Hideyasu Shimada Viola Instrument Fund, enabling our violists to access quality instruments. So far three violists have taken advantage of this fantastic opportunity and we look forward to hearing their new instruments take their place on the Concert Hall stage.



CORPORATE PARTNERSHIPS: A YEAR OF MEANINGFUL COLLABORATION

In 2024, the Sydney Symphony Orchestra's corporate partnerships continued to grow, with longstanding relationships and new collaborations contributing to our success and expanding our reach locally and internationally.

Emirates, our Principal Partner, played a key role in presenting the *Masters* and *Thursday Afternoon Series* while also supporting the vision of our Chief Conductor Simone Young. As Emirates approaches the 25th anniversary of its first flight to Sydney, we look forward to further strengthening this valued partnership in the years ahead.

We were pleased to welcome **Handpicked Wines** as our Fine Wines Partner and Presenting Partner of our *Cocktail Hour* series. Their curated selection of wines has added a special element to these events, enhancing the overall experience for concert-goers. Additionally, we were excited to announce **Hantec Markets Australia** as a new Major Partner for our 2025 Season, providing opportunities to expand our global presence.

Royal Caribbean entered its second year as a valued partner, supporting our *Royal Caribbean Classics Under the Sails* concert series. This collaboration brings together exceptional music and unique travel experiences, offering our audiences exclusive benefits and aligning with our shared commitment to world-class entertainment.

These partnerships go beyond branding and financial support – they are built on collaboration and shared values. We deeply appreciate the ongoing contributions of each of our partners, whose commitment enables us to create meaningful experiences for our audiences. Through staff engagement, special events and collaborative initiatives we strengthen our collective impact, enriching the cultural landscape and deepening our connection to the community. We thank our partners for their trust and dedication and we look forward to continued success together.

SPECIAL THANK YOU CREDIT SUISSE-UBS

Our fourteen-year partnership with **Credit Suisse** and subsequently **UBS** concluded in 2024, but their legacy will continue to resonate. Notably, the Credit Suisse Music Education Program made a significant impact, providing hundreds of young people with their first glimpse of the Sydney Opera House and the opportunity to experience live classical music, inspiring the next generation of musicians and music lovers. We are deeply grateful for their unwavering support over the years and the lasting positive influence they've had on our community.



Sydney Symphony Board Member Kees Boersma and Hantec Group CEO Freddy Lau announce a new partnership between the two organisations at the Sydney Opera House (Craig Abercrombie)

SALUTE

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

The Sydney Symphony Orchestra is supported by the NSW Government through Create NSW.

PREMIER PARTNER



MAJOR PARTNERS



GOLD PARTNERS



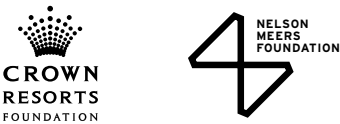
SILVER PARTNERS



BRONZE PARTNERS

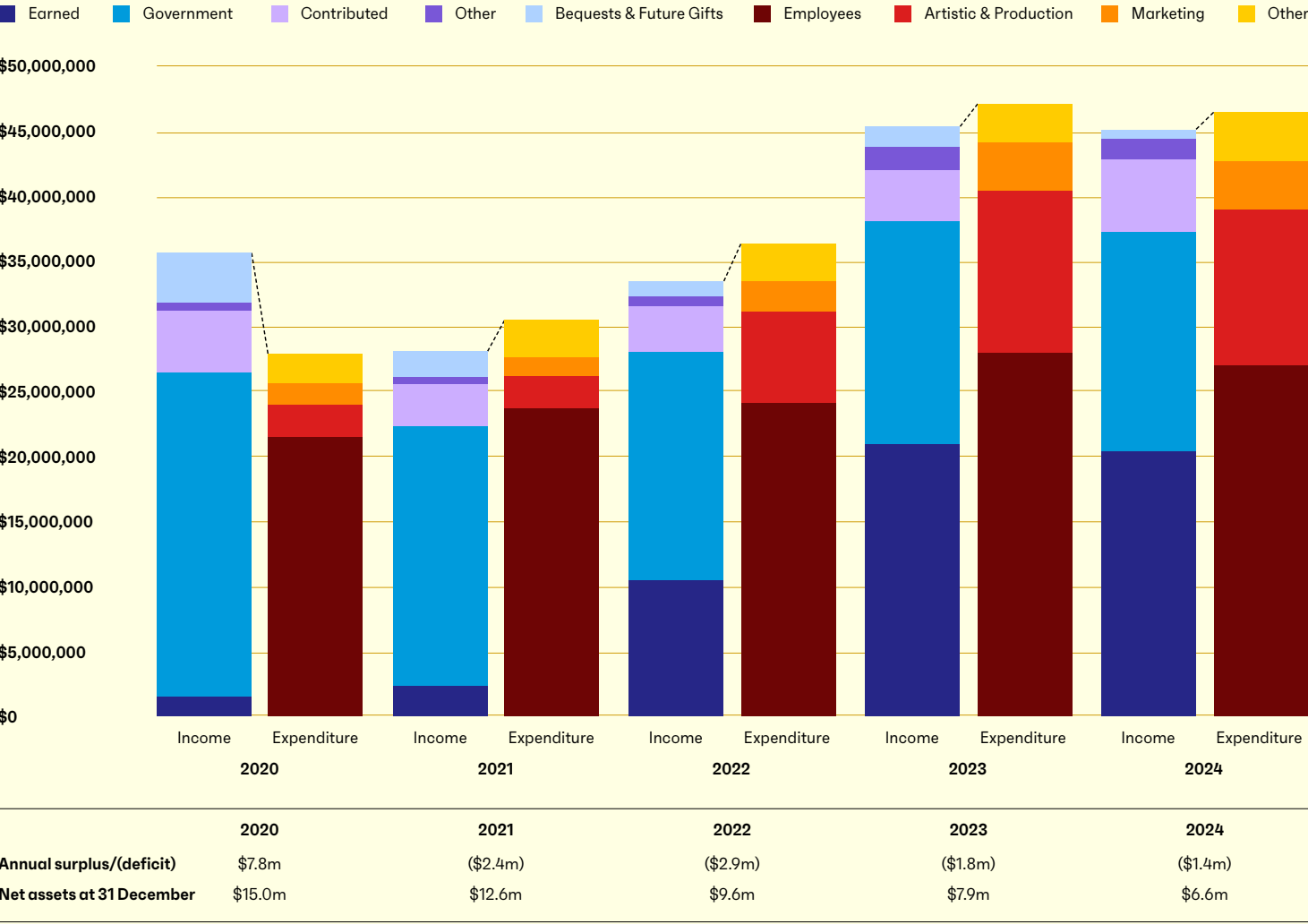


FOUNDATIONS

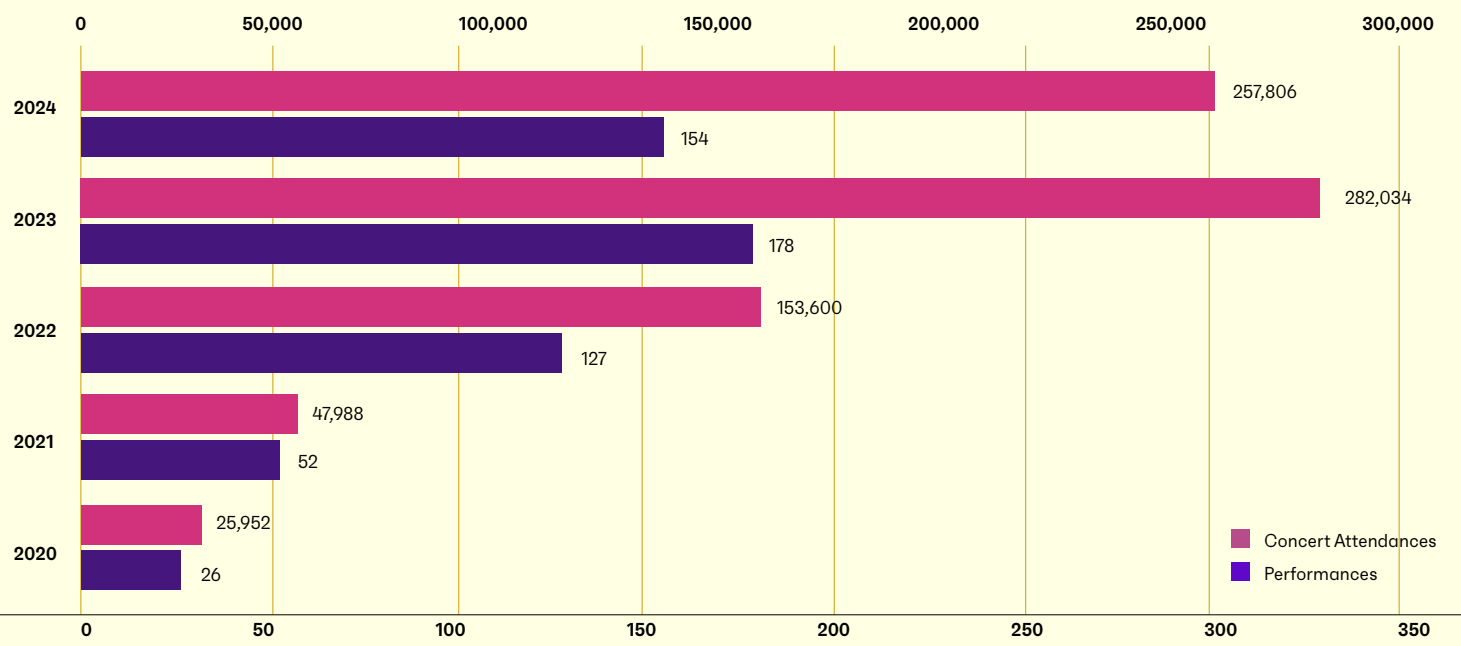


BUSINESS PERFORMANCE

OPERATING RESULT



TICKETED PERFORMANCES AND CONCERT ATTENDANCES IN SYDNEY & NSW



Timothy Constable (Percussion) and Principal Percussion Rebecca Lagos (Cassandra Hannagan)

SYDNEY SYMPHONY ORCHESTRA ADMINISTRATION

MANAGEMENT & STAFF

Craig Whitehead Chief Executive Officer
Milena Stajcic Executive Assistant

ARTISTIC PLANNING

Melissa King Director of Artistic Planning
Sam Torrens
Associate Director – Concerts and Programming
Karl Knapp Executive Producer – Special Projects
Vico Thai Producer Artistic Planning
Sarah Thomas Concert Manager
Ilmar Leetberg Artist Liaison Manager

Library

Alastair McKean Head of Library
Victoria Grant Library
Mary-Ann Mead Library

BUSINESS SERVICES

Sarah Falzarano Director of Finance
Daniela Ramirez Finance Manager
Nusrat Khan Finance Officer
Emma Ferrer Accounts Assistant
Laura Soutter Payroll Manager
Ruth Tolentino Acting Finance Manager
Jonathan Zaw IT Manager

DEVELOPMENT

Jennifer Drysdale Director of Development
Sabrina Jelicic Corporate Relations Officer
Fleur Griffiths Head of Philanthropy
Patricia Laksmono Events Manager
Rachel Shafran Development Manager
Gabriela Postma Philanthropy Coordinator

LEARNING & ENGAGEMENT

John Nolan Director of Learning & Engagement
Meklit Kibret
Education & Communities Engagement Producer
Daniella Garner Fellowship Manager
Alice Jarman-Powis
Education & Communities Booking Assistant

MARKETING

Charles Buchanan Director of Marketing
Andrea Reitano Head of Digital
Hugh Robertson Editorial Manager
Craig Abercrombie Producer, Digital Content
Alexandra Barlow Publicity Manager
Douglas Emery Senior Marketing Manager
Nicola Solomou Marketing Manager
Chris Slavez Digital Marketing Coordinator
Lynn McLaughlin Head of CRM
Amy Zhou Graphic Designer
Ann He Marketing Coordinator

Customer Service & Ticketing

Pim den Dekker Head of Customer Service & Ticketing
Jennifer Calacoci Customer Service Team Leader
Georgia Mulligan Customer Service Team Leader
Meg Potter Customer Service Team Leader

OPERATIONS & PRODUCTION

Kerry-Anne Cook Director of Operations & Production
Aeva O’Dea Operations Manager
Tom Farmer Production Manager
Elissa Seed Production Manager
Laura Danielsson Production Administrator
Jacinta Dockrill Production Administrator

ORCHESTRA MANAGEMENT

Aernout Kerbert Director of Orchestra Management
Brighdie Chambers Orchestra Manager
Emma Winestone Orchestra Coordinator

PEOPLE & CULTURE

Daniel Bushe Director of People & Culture
Rosie Marks-Smith Senior Advisor, Culture & Wellbeing
Yen Sharratt People & Culture Advisor
Keanna Mauch People & Culture Coordinator

THANKS TO THOSE WHO LEFT THE COMPANY IN 2024

Aiden Atan-Sanchez, Chloe Bassingthwaighe,
Laura Brotodihardjo, Ross Chapman, Laura Clark,
Hannah Cui, Laura Danielsson, Michael Dowling,
Alex Fontaine, Sonia de Freitas, Morgan Merrell,
Rachel Mink, Kevan Mooney, Sheridan Morley,
Samantha Nelson, Luke Nestorowicz, Lauren Patten,
Minerva Prescott, Alison Primmer and Amy Walsh.



“We had an amazing night, the orchestra was super professional and every time we see them, we are blown away at the calibre of the wonderful musicians we are so privileged to have in NSW.”

Audience member on *The Cat Empire* with the Sydney Symphony Orchestra

sydneyssymphony.com

Phone (02) 8215 4600

Email info@sydneyssymphony.com

Post Sydney Symphony
Reply Paid
PO Box 4338
Sydney NSW 2001



sydneyssymphony



sydneyssymphonyorchestra



Simone Young conducts Mahler's Fifth Symphony (February 2024/Jay Patel)

**SYDNEY
SYMPHONY
ORCHESTRA**

Principal Partner

