

Performing Arts

OUR OBJECTIVES: to attract the widest possible audience to performing arts programs and events that are distinctive, diverse and of the highest quality, artistically and technically; to be recognised as a catalyst in the performing arts, reaching out to younger audiences and providing opportunities for artists; to be visionary and creative in supporting artistic development by engaging with the local, national and international arts industry.



Pearl

1974

Just 9 months after our official opening, some 1.4 million people have already attended a performance at Sydney Opera House.

1999

Sydney Opera House's new venue opens. The Studio is set to become Sydney's most versatile, eclectic and intimate performance space.

2000

Sydney Opera House sets the stage for the Sydney 2000 Olympic Games as the major venue for the Olympic Arts Festival, presenting 176 performances from 18 August–30 September.

ACHIEVEMENTS 2003/04

Performances spanned the traditional and contemporary and a range of art forms.

There were 1,653 performances this year attracting a total audience of 1,145,789. The top 5 genres in terms of audience attendance were classical music (24%), plays (21%), opera (19%), classical dance (11%) and popular/light music (9%).

We celebrated our 30th birthday and the whole journey leading up to it,

with a spectacular concert that fittingly used symphony, opera, jazz, dance and multi-media projections to tell our remarkable story. Included in the thrilling and eclectic program were a world premiere performance of Meryl Tankard's *Pearl* and Sydney Symphony's performance of works by some of Australia's most illustrious composers and librettists. LG Electronics continued its valuable support this year and became the major sponsor for our 30th birthday celebrations. We also welcomed Tiffany & Co. as a sponsor of this extraordinary event.

We broadened our engagement with students and teachers with the launch of an innovative and instructive new program linked to school curricula.

House:ED now sits alongside our Kids at the House program, offering young people audience participation and artistic performance opportunities. A mixture of Australian and international pieces were workshopped and performed, with a total of 49 performances attracting over 10,100 people. Our House:ED and Kids at the House programs were enjoyed by toddlers to teenagers this year, thanks to the major support of Country Energy.

Artistic collaborations, complementary programming and joint marketing activity continued to strengthen our relationship with our major presenting partners.

Highlights included *The Queen Symphony* and sell-out *The Lord Of The Rings Symphony* which we co-presented with Sydney Symphony. The epic scale of the enormously popular *The Lord Of The Rings Symphony* was made possible through the generous support of major sponsor Merrill Lynch and with additional support from the Seven Network, Australian Radio Network and the Four Seasons Hotel.

Affordable, quality, diverse and eclectic events are the trademark of The Studio which increased its total audience by a further 15% this year.

409 performances showcased national and international artists in a boundary-pushing selection of comedy, dance, cabaret and theatre, attracting a total audience of 68,898.

Now recognised as a highly successful arts and community festival,

our 5th annual celebration of Indigenous culture, Message Sticks, focused on the work of Indigenous artists and performers from the Murray Darling River Basin. The largely free program, promoting ongoing dialogue between cultures, comprised 26 events and performances over 3 weeks.

Broadening our product offer and increasing audience reach,

we co-presented a variety of contemporary and popular works this year, for which we shared the risk with both new and regular presenters. *The Whirling Dervishes*, *Woodward and Gavryluk*, *Classic Dionne Warwick with the Sydney Symphony*, *Michael Ball World Of Musicals Tour* and *Darling, It's Noël* were notable successes.

Our focus on artistic excellence, delivering the best, most innovative arts programs possible for our audiences, showcasing non-traditional art forms and artists from different cultural backgrounds

and developing artists and the arts were some of the reasons for the development of a concise Artistic Vision statement. Once completed, the statement will be a blueprint for our future artistic decision making, providing guidance for the selection of productions, commissions and artists.

BOX OFFICE SALES

Year	Tickets	Turnover	Online
03/04	525,706	\$33,599,085	23.4%
02/03	521,168	\$29,296,944	17.2%

PERFORMANCE BY VENUE 2003/04

Venues	Performances	Audience
Concert Hall	211	427,628
Opera Theatre	291	359,628
Drama Theatre	334	157,601
Playhouse	361	109,575
The Studio	409	68,898
Other Internal	36	5,538
Outdoor	11	16,586
Total	1,653	1,145,789

10 YEAR PERFORMANCE TRENDS

Year	Performances	Audience	Average capacity
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	83%
01/02	1,564	1,101,320	83%
00/01	1,434	1,124,976	83%
99/00	1,422	1,247,763	82%
98/99	1,339	1,169,978	77%
97/98	1,276	1,184,683	76%
96/97	1,266	1,205,730	80%
95/96	1,253	1,218,809	77%
94/95	1,201	1,047,037	76%
10 Year Average	1,425	1,169,893	80%

Music

OUR OBJECTIVES: to present a diverse range of music programs and artists from Australia and around the world that appeal to a wide range of people and increase our audience reach; to create music collaborations with performing arts companies and artists; to showcase new music works and provide opportunities for artists.

Presentations	160
Total performances	426
Total audiences	458,498



The Queen Symphony

1973 A Royal Concert is given by Sydney Symphony, conducted by Dutch composer Willem van Otterloo in the presence of HRH Queen Elizabeth II and the Duke of Edinburgh.

1996 Crowded House give their free 'Farewell to the World' concert on the Forecourt, which is televised around the globe.

2001 The Buena Vista Social Club play for the first time in Australia at Sydney Opera House, the outdoor concert winning a Helpmann Award for Best Special Event.

ACHIEVEMENTS 2003/04

Sydney Symphony

Presentations	30
Total performances	90
Total audiences	194,333

Playful and provocative with the audience, Nigel Kennedy's Vivaldi series of 4 concerts was enjoyed by over 10,000 people. The irrepressible violinist was joined by outstanding Sydney Symphony soloists, Catherine Hewgill and Michael Dauth.

Three spectacular performances marked the launch of Maestro Gelmetti's tenure as Chief Conductor and Artistic Director. Verdi's epic *Requiem* married the Maestro's two worlds, when 60 members of the Rome Opera Chorus joined Sydney's Philharmonia Choirs for this historic event. These Helpmann Award-winning concerts featured outstanding international soloists - Italian soprano Carla Maria Izzo, mezzo-soprano Daniela Barcellona and tenor Massimo Giordano - together with Australian bass Bruce Martin and a cast of 250 performers.

World premieres of works by Australian composers included Graeme Koehne's *High Art: Concerto for Trumpet and Orchestra*, as a part of the sell-out symphonic jazz performances featuring James Morrison. Daniel Walker's *The Spirit of Christmas* was commissioned by Symphony Australia for Sydney Symphony, with financial assistance from the Australia Council and was featured in the *Christmas with the Symphony* program.

The Concert Hall erupted with cheers, standing ovations, streamers and balloons after departing Chief Conductor and Artistic Director Edo de Waart conducted his final performance, Beethoven's Symphony No 9. The entire 2003 program was created to recall major highlights in his decade-long tenure.

Sydney Opera House

Presentations	45
Total performances	200
Total audiences	76,716

Successful music collaborations helped us reach new audiences. More than half the audience made their first visit to Sydney Opera House for our joint presentation with Sydney Symphony of *The Queen Symphony*, conducted by acclaimed British composer Tolga Kashif. An extensive local fan base was attracted to pop diva Dionne Warwick's Sydney Opera House debut with the Sydney Symphony. The sell-out *The Lord Of the Rings Symphony*, conducted by composer and Academy Award winner Howard Shore, attracted some 7,000 people who had never visited Sydney Opera House before.

A full house confirmed an enthusiastic audience in Australia for popular Latin-American music, when singer-songwriter Giberto Gil, one of Brazil's most individual and best-loved voices, sang hits from his 30 albums, including his recent tribute to Bob Marley.

Further tapping into the vitality of Sydney's diverse ethnic audiences, Global Beats was a mini-festival of 7 unique concerts featuring artists from India, Ireland, Algeria, Germany, Indonesia, USA and Australia. The concerts were supported by live multimedia performances and lightscape architecture.

New collaborations, acoustic sets and album launches by some of Australia's most renowned musicians were profiled as part of the ongoing series, The Studio Music Sessions, now in its 5th year. The season featured Jeff Lang, Killing Heidi, b(if)tek, The Church and the Stiff Gins.

We extended our support for visiting artists and performers this year with accommodation provided under a new sponsorship agreement with Four Seasons Hotel, our preferred hotel.

Australian Chamber Orchestra

Presentations	8
Total performances	12
Total audiences	22,616

The finest music in a warm and intimate atmosphere was enjoyed by 1,600 people, when renowned pianist Imogen Cooper joined Richard Tognetti and some of Australia's finest musicians to present some of their favourite works in *Imogen, Richard and Friends*.

The world premiere of *Last Words* redefined what it is to be a chamber orchestra. This highly original work was commissioned from Australian literary luminaries Thomas Keneally, Michael Leunig, David Malouf, Dorothy Porter and David Williamson and was narrated by actor Jack Thompson.

Other Special Presentations

It was a sell-out Australian debut for a jazz original when Ahmad Jamal and his trio thrilled audiences with his total command of the keyboard, charismatic swing and daringly inventive solos in this Sydney Festival production.

A host of international music artists were showcased this year. They included *America On The Road*, *Tony Bennett and k.d.lang*, *Michael Bubl * (Dainty Consolidated Entertainment), *Jewel: Solo & Acoustics* (Frontier Touring Company/Roadhouse Entertainment), *Max Boyce* whose concert was broadcast to a huge audience in the UK - *Bryn Terfel* (IMG and International Concert Attractions) and *Secret Garden* (ATA Allstar Artists).

In a highly popular repertoire, the Australian Philharmonic Orchestra entertained audiences with 6 well loved programs showcasing music from Vienna, Great Britain, great songwriters and songs of the 20th century.

3.3 million viewers nationally, thousands of fans on the Forecourt and a packed Concert Hall audience watched the first *Australian Idol* final (Grundy Television) broadcast live from Sydney Opera House.

Theatre

OUR OBJECTIVES: to increase our audience reach through extending our range of theatrical programs from Australia and from around the world; to collaborate with companies and artists on new theatrical projects that will appeal to a wide range of people; to showcase new theatrical productions and emerging artists.

Presentations	64
Total performances	889
Total audiences	305,124

1973 The first-ever theatre production at the Sydney Opera House is Shakespeare's 'Richard II', performed in the Drama Theatre by the Old Tote Theatre Company.

1980 The newly formed Sydney Theatre Company, with Richard Wherret as its first Artistic Director, launches its first official season at the Drama Theatre with 'No Names, No Pack Drill' starring Mel Gibson.

1996 Bell Shakespeare Company, founded by John Bell, makes its first appearance at Sydney Opera House with 'Much Ado About Nothing'.

ACHIEVEMENTS 2003/04

Sydney Theatre Company

Presentations	5
Total performances	311
Total audiences	145,077

It was a near sell-out season for Noël Coward's *Blithe Spirit*. 30,000 people enjoyed 59 performances of this timeless comic soufflé featuring Miriam Margolyes' extraordinary interpretation of Madame Arcati.

Two David Williamson favourites attracted brand new audiences. Programmed to coincide with the height of Rugby World Cup fever, *The Club* brought in a whole new audience to the Drama Theatre. Long-time favourites Wendy Hughes and Garry McDonald, together with popular new actors such as Natasha Elisabeth Beaumont, drew large audiences for *Amigos*. Some 70,000 people attended the 145 performances.

A directorial debut in the Playhouse was made in fine style with Michael Kantor directing Patrick Marber's dark and deeply funny *Howard Katz* for Sydney Theatre Company. Featuring Bille Brown, the play's 54 performances attracted some 19,000 people.

A runaway international success thrilled Sydney audiences. Some 27,000 people enjoyed *Proof* the play that had entertained audiences on Broadway and in London, scooping a Tony Award and the Pulitzer Prize for Drama. An outstanding cast included Jacqueline McKenzie and Barry Otto.

Sydney Opera House

Presentations	38
Total performances	359
Total audiences	76,634

A new commission took audiences on a journey through the remarkable life of Australia's first Indigenous photo-journalist. As part of this year's *Message Sticks* program, *Flash Blak* featured the life and family history of Merv Bishop through projections of his family album, his extensive catalogue of photos and the music of composer Drew Crawford.

An international award-winning production thrilled Drama Theatre audiences. Sydney's outstanding physical theatre company, Legs on the Wall, returned to Sydney Opera House, following an extensive national and international tour, to present their exhilarating new production, *Flying Blind*, created in collaboration with Canada's Axis Theatre.

We offered a feast of sporting theatre to celebrate the 2003 Rugby World Cup. *Alone It Stands*, co-presented with Ross Mollison, is the true story of a rural Irish rugby team's impossible win against the All Blacks. Performances were followed by live screenings of the World Cup Rugby matches on live-site screens presented by the NSW Premier's Department and Sydney Opera House and enjoyed by some 11,000 people.

A new physical theatre production wowed Playhouse audiences. *Pandora 88*, performed by Fabrik, Germany's leading physical theatre group, played for 17 performances in an exciting fusion of theatre, dance and mime.

Bell Shakespeare

Presentations	2
Total performances	97
Total audiences	34,608

A rich program exhilarated audiences. This year, Bell Shakespeare's 2 programs attracted 34,000 people. The popular and uplifting comedy of *As You Like It* was contrasted with *The Servant of Two Masters*, a uniquely fresh and vibrant production that was both a sell-out and a part of the Company's education program this year.

Other Special Presentations

Rave reviews followed a frenzied romp through all 37 of Shakespeare's plays. Spirit Entertainment and Tim Woods Entertainment presented *The Complete Works of William Shakespeare (abridged)* which delighted audiences and critics alike. It wickedly weaved its way through the entire body of work in just 97 minutes with the forwards, sideways and backwards performance of *Hamlet* as its pièce de résistance.



Blithe Spirit

Opera

OUR OBJECTIVES: to present a diverse range of opera programs and artists; to broaden our audience reach with works from Australia and around the world that appeal to a wide range of people; to extend our collaborations with opera companies and artists; to showcase new works in the Opera Theatre and provide opportunities for new artists.

Presentations	22
Total performances	175
Total audiences	221,996

1973 The first performance in the Opera Theatre is Prokofiev's 'War and Peace' which is performed by The Australian Opera (now Opera Australia).

1990 Dame Joan Sutherland gives her farewell performance for The Australian Opera in a gala performance of 'Les Huguenots'.

2001 The Opera Theatre is transformed into a circus for 17 performances of Cirque Éloize.

ACHIEVEMENTS 2003/04

Opera Australia

Presentations	18
Operas	15
Total performances	171
Total audiences	219, 952

Artistic triumph and critical acclaim were the outcomes of presenting Janacek's *The Cunning Little Vixen* and Alban Berg's *Lulu*. Both opera seasons showcased the voice of exceptional Australian soprano, Emma Matthews, whose powerful interpretation of *Lulu* was acknowledged with a Helpmann Award. Directed by Neil Armfield and Simon Phillips respectively, some 12,000 people enjoyed these 2 operas.

Balancing the program with a popular repertoire, Opera Australia offered audiences the perennial delights of Mozart's *The Magic Flute* and Verdi's *La traviata*. 31 performances played to capacity houses and an audience of over 44,000.

Enticing some to their first experience of opera, the broad appeal of Simon Phillip's glittering new production of *The Merry Widow*, enchanted an audience of 24,000 people over its 21 performances.

Baz Luhrmann's internationally acclaimed production of Benjamin Britten's *A Midsummer Night's Dream* made a welcome return to Sydney Opera House, its magical sets and haunting music weaving their magic over new audiences.

Two operas were presented to showcase the beautiful soprano voice of Lisa Gasteen, who played the role of Senta in Wagner's *The Flying Dutchman* and the title role in *Salome*.

A runaway success with audiences and critics alike, a new production of Verdi's *Otello* was conducted by Simone Young and featured Frank Poretta in the title role. Some 17,000 people enjoyed the 13 performances.

Legendary Australian Maestro and Bellini authority Richard Bonyngue returned to Sydney Opera House to conduct an imposing new production of Bellini's *Norma*. Created by distinguished Australian director, George Olgyvie, the powerful new production was a fitting conclusion to the end of the year.

For one night only, a golden partnership in opera and in life was celebrated with a dazzling concert. In the year of the 50th Wedding Anniversary of Dame Joan Sutherland and Richard Bonyngue, a who's who of Australian opera gathered to pay tribute to the couple. In the presence of Dame Joan and under the baton of the Maestro himself, the audience was treated to a host of favourite arias and ensembles performed by a galaxy of performers that included Cheryl Barker, Joanne Cole, Yvonne Kenny, Leanne Kenneally, Deborah Riedel, Peter Coleman-Wright, David Hobson, Jonathon Summers, Jennifer McGregor and Ali McGregor.

Other Special Presentations

A startlingly original production that combined popular and folk music with opera and the spoken word. *Dreaming Transportation*, with a spellbinding score by Andree Greenwell, presented a remarkable series of portraits of early Australian convict women, with Deborah Conway heading an exceptional cast of Australia's finest musicians and singers.

Creating faultless cinema surround sound for the first time, The Opera Theatre was the chosen venue for the Australian Premiere of major international film success, *The Matrix: Revolutions*. The red carpet evening was attended by the film's cast, including Keanu Reeves and Hugo Weaving, with the reclusive directors of the acclaimed trilogy, Andy and Larry Wachowski also making a rare appearance.

Showcasing new performers and Australia's future opera stars, the Australian Singing Competition's Mathy Award Finals 2003 were held in the Opera Theatre. The winner was soprano Jessica Pratt from New South Wales, who was awarded a scholarship of \$30,000.

Audiences enjoyed a selection of opera favourites when the SBS Orchestra, conducted by Brian Castles-Onion, and the stars of Opera Australia performed a *Highlights of Opera* concert.

Opera stars and opera students shared the stage in The Studio for a special performance entitled *Opera Legends*. Students from the Victorian College of the Arts and the Conservatorium of Newcastle University were given a rare opportunity to sing with special guests Joan Carden and Robert Gard in this one-off event.



Lulu

Dance

OUR OBJECTIVES: to increase our audience reach through extending our range of dance programs from Australia and around the world; to collaborate with companies and artists on new dance projects that will appeal to a wide range of people; to showcase new dance productions and emerging artists.

Presentations	28
Total performances	163
Total audiences	160,171



Bella Figura

1973

The Australian Ballet opens its premiere season at Sydney Opera House with a new production of 'The Sleeping Beauty', devised and directed by Sir Robert Helpmann.

1973

The Dance Company (later to become Sydney Dance Company) perform their first season at Sydney Opera House with 3 world premieres.

2003

A full scale world premiere ballet, 'Wild Swans', marks the first ever joint commission by Sydney Opera House and The Australian Ballet.

ACHIEVEMENTS 2003/04

The Australian Ballet

Presentations	6
Ballets	4
Total performances	89
Total audiences	117,298

Mastery of both classical and contemporary ballet and the depth of talent in the Company were amply demonstrated in the summer season of *The Three Musketeers* and *Bella Trilogia* which included 2 world premieres: *Molto Vivace* (Stephen Baynes) and *Velocity* (Stanton Welch). The season attracted a total audience of some 55,000 over 43 performances.

Three ballets showcased the choreographic talent of the man who revolutionised ballet. *Mr B – a Tribute to George Balanchine* was a program of 3 ballets, *Serenade*, *Aagon* and *Symphony in C*, showcasing the enormous scope of Balanchine's artistry to an audience of some 26,500 over 21 performances.

The reinvention of a classic ballet for the new millennium entranced audiences once again. Graeme Murphy's critically acclaimed and multiple award-winning production of *Swan Lake* made a welcome return in an encore season of 23 performances to a total audience of over 33,000.

Sydney Opera House

Presentations	7
Total performances	20
Total audiences	5,353

Appealing to younger audiences and breaking down the barriers between audience and performers, B.P.M beatsperminute fused musicians, vocals, street rap and tap in a performance that weaved in and around the crowd.

Dynamic architecture, emotionally charged dance and intricate physical detail was the theatrical experience of audiences for *Fine Line Terrain*, brought to The Studio by Sue Healey and her company of 5 stellar performers following acclaimed tours of Japan and New Zealand.

It was a rare opportunity for Sydney audiences to experience the choreographic brilliance of Lucy Guerin with 2 dramatically different works that revealed the range of her output. *The Ends Of Things* and *Melt* were brought to life by an exceptional group of Australian dancers.

Spanning eras and cultures, the Asian Music and Dance Festival showcased some of the finest exponents of Asian music and dance. This year's festival included *Kyoto Dreaming*, a world premiere of a new work by Ross Edwards for Japanese and Western instruments, and the transformation of The Studio Foyer into a marketplace that featured exhibitions, instrument displays and Asian food.

Sydney Dance Company

Presentations	2
Total performances	23
Total audiences	16,944

The world premiere of Graeme Murphy's *Shades of Gray* gave audiences a backstage insight into Oscar Wilde's Dorian Gray, cutting a swathe through the destructive decadence of his time, in a set that spanned the late '60s to the early '90s. An eclectic score, directed by Paul Healy, Robert Cousins' minimal and evocative set, Jennifer Irwin's costumes and Damien Cooper's dramatic lighting all contributed to support Murphy's rich choreography.

Other Special Presentations

A double bill from Bangarra Dance Theatre, Australia's leading Indigenous performing arts company was a complete sell-out. *Unaipon*, inspired by Indigenous inventor, writer and philosopher David Unaipon, was an exciting blend of physical artistry and breathtaking visuals and *Reflections* brought together excerpts from the best of award-winning choreographer Stephen Page. Both works demonstrated what has earned Bangarra Dance Theatre such critical acclaim both in Australia and overseas.

Constantly seeking to redefine contemporary dance, 2 new programs were presented for this year's Sydney Festival. Chunky Move's *Tense Dave* was set on a continually revolving stage to create a spinning world with a cinematic quality; *George Piper Dances* exploited the creative process through fly-on-the-wall film footage and Russel Maliphant's *Torison* completed the program with a spectacular example of strength and balance work.

Exploration

OUR OBJECTIVES: to attract new audiences to current contemporary productions at accessible prices; to create opportunities for emerging and established independent artists, and new experiences for audiences; to challenge genre-specific performance styles through a selection of the most adventurous local, national and international artists.

Presentations	75
Total performances	235
Total audiences	40,137



dUCKIE's C'est Vauxhall!

1999 New music and contemporary performance of all kinds is given a forum with the opening of The Studio venue.

2000 Dialogue between cultures is given an artistic voice with our first Indigenous festival, *Message Sticks*.

2001 The Studio performs, presents and produces an artistic and critical triumph with 'Capsis vs Capsis', which wins a Helpmann Award for Best Live Music presentation.

ACHIEVEMENTS 2003/04

Increasing audiences by a further 15% this year, The Studio celebrated its 5th birthday in March, having cemented its role in Sydney as the venue for emerging art forms and artists.

Once again the place for the best in international contemporary performance, The Studio presented one of New York's finest avant garde performers. Meredith Monk's pioneering wordless voice technique combining the best of jazz, classical, folk and rock music, left audiences spellbound.

For the first time in its 5 year history, Little Asia Dance included Sydney Opera House and a Sydney-based choreographer, Kay Armstrong, in a collaboration of the best new dance works from across the region.

Our Indigenous program broadened to embrace the youth of regional Australia when *Message Sticks – River Rhythm Beatbox* worked with Indigenous country teenagers to help them tell their stories through rhyme, beatbox and break dancing. 17 regional young rappers came to Sydney to perform together, accompanied by didgeridoo player Stingray set against a backdrop of video footage shot in and around their communities.

The Silly Season at The Studio encompassed games of bingo, yarn telling and songs, performed by the always unpredictable Sandman and Flacco backed by their band the Non-Seekers in *What's Wrong with Bingo?*

Pitching popular commercial entertainment against contemporary performance, we presented a major Gay and Lesbian Mardi Gras event, the latest cabaret show from London's queer underground club collective, *dUCKIE's C'est Vauxhall!*

A first time collaboration with the Sydney Film Festival resulted in the showcasing of 15 international digital works in The Studio. Programmed jointly by Sydney Film Festival, Australia's dLux media arts, the UK's onedotzero and Hong Kong's Videotage, it showcased the best and most innovative international works.

Interactive performances and audience influence on programming in The Studio continued this year with *Scratch Nights*, the presentation of works-in-progress by new artists, which are then critically assessed by the audience.

Birdcalls, architectural warblings and dance artistry were all combined in Christine Johnson and Lisa O'Neill's collaborative *Pianissimo*, a sweetly macabre ritual of song and dance.

A history of hip hop activism was showcased in an autobiographical, one-man show by Morganics that spanned hip hop, physical theatre, stand-up comedy and performance art.

Marketing reach of The Studio was again assisted through the invaluable ongoing support of Avant Card and Flashphotobition.

The Studio's cutting edge program was greatly enhanced by the ongoing generous support of sponsor Lavazza.

Foyer Exhibitions and Installations

The Studio Foyer Season was expanded this year, offering audiences a visual feast of unusual themes and materials in 8 free presentations.

Luscious and often menacing imagery of street and youth cultures was captured on canvas, (*David Griggs*); sensuous pools of transparent colour were created using paint varnish as the medium (*Dale Frank*); low relief painted sculptures provided a humorous and messy feast of ribaldry and drudgery (*Michael Bell*).

The second half of the season featured poetic, philosophical and political statements derived from the simple changing of signs (*Richard Tipping*); cool paintings and prints depicted the meeting of myths and legends (*Heroes and Monsters – Shag*); a photo-biography opened a window onto the life and times of a music legend (*Bob Marley – A Rebel Life*); a rich mix of landscapes, portraits, text painting and abstracts made statements on subjects as diverse as pornography, architecture and religion (*Gerber*).

Youth and Education

OUR OBJECTIVES: to present a diverse program of artistic excellence to delight, inspire and thrill young audiences; to maximise learning through presenting the very best contemporary performing arts for young audiences; to provide opportunities for young people as artists.

Presentations	30
Total performances	257
Total audiences	68,828



Cirkus Inferno

1978 Our focus on youth commences with the Bennelong Programme, a 'getting to know about' series on opera, ballet and drama for children 5 to 11 years.

1993 200 children help us celebrate our 20th birthday, with a barbecue, TV appearance and a multi-event sleep-over.

2003 We expand and formalise our youth and education focus, appointing a Producer for Young Audiences and linking programs to school curricula.

ACHIEVEMENTS 2003/04

We launched an innovative and instructive new program based on school curricula.

In its first season, House:ED provided a variety of education programs for students from 5 to 18 years, workshoping and performing works in a variety of venues that spanned the gamut of genres: from hip hop to story-telling, from physical theatre to film, from poetry to music.

Physical theatre at its most innovative delighted 7,200 young people over 31 performances. *Cirkus Inferno's* explosive program of slapstick and mayhem derived its visual comedy from silent movies, animation, the circus, mythology and vaudeville.

Enhancing the world of childhood imagination, Drak Theatre, one of Europe's foremost performing arts companies for children, presented inspirational puppet theatre in *Flying Babies*, supported by teachers' notes for classroom preparation and follow-up. 19 performances attracted 5,400 audience comprised of 5 to 9 year olds and their teachers.

A program for teenagers brought down the boundaries between live theatre and film. 10 performances of *The Blue Roof* thrilled the young audiences with its visually sophisticated set, lighting, design and sound score.

A youth and teens program was developed by a troupe of under 25s and then performed over 6 days in The Studio.

Mouth Off mixed performance poetry with sound manipulation, freestyle rants, raves and poetic insights, all created by the young performers themselves during a 3 week live-in workshop in Newcastle.

School holiday audiences were the focus of the international award winning Arena Theatre Company's *Outlookers*, an adventure tale told through theatre and song, marking the company's popular return to Sydney Opera House.

We diversified and extended the reach of *Babies Proms*. Through a new partnership with Country Energy, we took a chamber orchestra on the road in regional New South Wales to perform a new musical program for the under 5s. 14 performances, created to show the audience how the instruments work together, were a sell-out in 8 regional towns and cities. We also added an A Capella performance to the *Babies Proms* program, featuring the vocal and percussion ensemble *Coco's Lunch* performing their internationally acclaimed original songs. In total this year, there were 104 *Babies Proms* performances, attended by some 19,100 children and adults.

Our *Family Proms* program put the spotlight on country and jazz. Country music artists took the audience through what makes a country song 'country' and then invited them to write and perform their own country song. The rich musical territory and history of jazz music was explored with some of Sydney's finest musicians, who came together to deliver a range of style and form in a total of 18 performances.

School holiday family entertainment was delivered through *The Conductor and the Clown*, a return season by popular demand. With live music and circus antics performed by both conductor and clown, classical music was presented in a light-hearted fashion over 10 performances in The Studio.

Two ballet programs for children were presented in partnership with The Australian Ballet. *Introduction to the Ballet* explained the logic behind training, took the audience through the coaching process of a rehearsal and was followed by a performance from the current repertoire. *The Art of the Ballerina* also took audiences behind the scenes, this time introducing them to some of the magic skills of the ballerina through demonstration and performances by the ballerinas of The Australian Ballet.

Playful, fun and a contemporary piece of puppetry theatre was set to a beautiful musical score. Polyglot Puppet Theatre's *Muckheap* invited children to become their own story-makers encouraging imaginative play. Puppetry workshops held after performances were very popular.

Dynamic and fascinating forum to demystify and increase educational access to contemporary dance was the focus of *Insights in Dance*. The audience were given the opportunity to watch dancers of the Sydney Dance Company take their daily class rehearsing the new Graeme Murphy work, *Shades of Gray*.