

# Performing Arts



La Sylphide



Norma

Our newly developed Artistic Vision is a blueprint for the future, providing ongoing guidance in the selection of productions, commissions and artists. Its aim is to enable us to deliver to audiences the best, most innovative and culturally diverse arts programs. Artistic excellence across all genres is a primary focus and aspirations for each venue have been developed to ensure a balanced program that will continue to broaden our audiences and develop the arts experience.

Once again, performances at Sydney Opera House spanned the traditional, the contemporary and a range of art forms. There were a total of 1,543 performances this year attracting a total audience of 1,134,881. The top five genres in terms of audience attendance were classical music (25%), opera (20%), plays (17%), popular/light music (10%) and classical dance (10%).

Many sell-out successes resulted from the vibrant and diverse programs offered by Sydney Opera House Presents, as well as by our major presenting partners: Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet. Details of each of the seasons and those of other presenting companies performing at Sydney Opera House are contained in the following pages.

Strengthening our relationships in the performing arts industry and providing a wide range of customer experiences, many successful collaborations were undertaken this year. These included the sell-out concerts of *Harry Connick, Jr. with the Sydney Symphony* (co-presented with the Sydney Symphony); an innovative four-day program of film as part of our second year involvement with the Sydney Film Festival; *Leunig's Carnival of the Animals* with the Australian Chamber Orchestra and *Club Wild*, a club night created by and for people with disabilities.

Continuing to broaden its reach in the presentation of contemporary and cutting-edge work, The Studio hosted 284 performances this year attracting 52,544 people. The program contained a wide range of performing arts, including new music, cabaret, film and new media, contemporary dance, physical theatre and comedy, showcasing local, national and international artists.

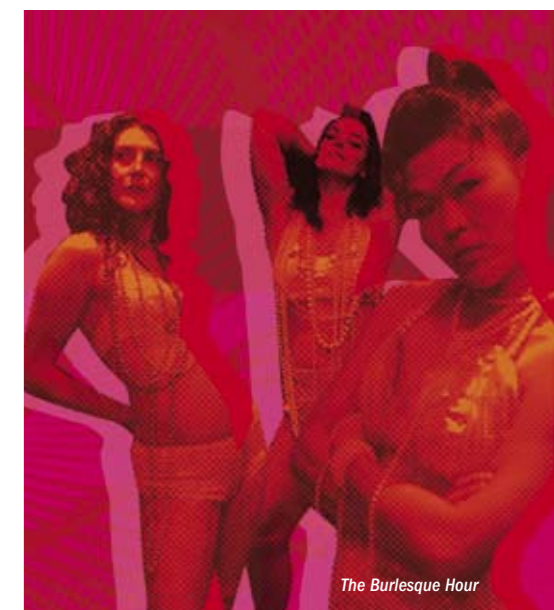
Attracting young people's interest and engagement inside and outside Sydney Opera House, we extended our programs for young audiences. Overall performances for young audiences this year totalled 219. Excellent results were achieved for the Kids at the House program; the ever-popular Babies Proms series again toured many towns and cities in regional New South Wales; the House:Ed program, now in its second year, offered primary and secondary school audiences 64 performances and workshops.

In our 6th Annual celebration of indigenous arts and culture, Message Sticks 05 comprised 33 activities, many of which were free, over a three-week period and attracted 10,840 people. Music, theatre and film formed an integral part of this year's program. Sydney Opera House also worked with the NSW Department of Education and Training to showcase in the Exhibition Hall the works of young students on the theme of Reconciliation.

For the 25th anniversary of the Concert Hall Grand Organ, we presented a free program of organ works, enjoyed by some 4,300 people. The program demonstrated the broad range of the Grand Organ, from the iconic Baroque classics to the Wurlitzer-style popular favourites. Construction of the organ was completed in 1979 and it is one of the world's largest mechanical action organs.

A number of popular events broadened the product offer and thrilled audiences. Amongst the most successful this year were *Julio Iglesias - The Love Songs Tour* (Dainty Consolidated Entertainment and Sydney Opera House), *Australian Idol Grand Final* (Grundy TV and Network 10) and *Brian Wilson's Smile* (Michael Coppel Presents).

Raising our sound recording capability to equal the best in the world, we opened our new Recording Studio in October 2004. With fully integrated technical facilities that link all venues and broadcast points, it now provides us with the means to commercially record any performance, the first of which was the opera *Madeline Lee* in October 2004 followed by *The Love for Three Oranges*, with the recording to be released worldwide.



The Burlesque Hour

BOX OFFICE SALES			
Year	Tickets	Turnover	Online
04/05	533,661	\$36,057,649	27.0%
03/04	525,706	\$33,599,085	23.4%
02/03	521,168	\$29,296,944	17.2%

\* June 2005 - most tickets sold (60,578) and most online tickets sold in any calendar month (17,461)

PERFORMANCE BY VENUE 2004/05		
Venues	Performances	Audience
Concert Hall	233	457,646
Opera Theatre	293	359,421
Drama Theatre	306	139,431
Playhouse	308	88,705
The Studio	284	52,544
Ultron Room	98	18,710
Other Internal	18	3,925
Outdoor	3	14,500

10 YEAR PERFORMANCE TRENDS			
Year	Performances	Audience	Average capacity
04/05	1,543	1,134,881	81%
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	81%
01/02	1,563	1,101,320	83%
00/01	1,434	1,124,976	83%
99/00	1,533	1,247,763	82%
98/99	1,339	1,169,978	77%
97/98	1,273	1,184,683	76%
96/97	1,266	1,205,730	80%
95/96	1,253	1,218,809	77%
<b>10 Year Average</b>	<b>1,459</b>	<b>1,178,678</b>	<b>80%</b>

# Music

Presentations	158
Total performances	381
Total audiences	478,248

Music this year showcased a multitude of genres: classical and contemporary, acoustic and amplified, Australian and a range of world music that spanned symphonic, chamber, choral, jazz, rock, popular, rap and hip hop.



Lalo Schifrin - Jazz Meets the Symphony

## KEY OUTCOMES 2004/05

### Sydney Symphony

Presentations	34
Total performances	92
Total audiences	194,041

A highlight of the season was a masterly recreation of the famous Beethoven concert in Vienna of 1808, which formed the Symphony's Opening Gala. *Beethoven's World*, a four-hour Beethoven spectacular was conducted by Chief Conductor and Artistic Director, Maestro Gianluigi Gelmetti and thrilled some 4,625 people.

One of the milestones in the history of the Sydney Symphony was created with *The Sibelius Cycle*, featuring the conducting debut of Maestro Vladimir Ashkenazy with the orchestra. The renowned Sibelius interpreter conducted all the symphonies and some of the other major works in a cycle of concerts which elicited the highest critical and audience acclaim. Eight performances attracted an audience of 18,197.

A complete contrast in genres encompassed another conducting debut by a jazz composing and conducting legend. Lalo Schifrin made his debut with the Sydney Symphony in *Jazz Meets the Symphony*. Featuring Australian jazz trumpeter James Morrison and the Grammy award-winning bass player Christian McBride, three performances attracted an audience of 7,461.

The Sydney Symphony's ongoing commitment to the development of Australian contemporary music was demonstrated with six new works presented for the first time at Sydney Opera House. They included Carl Vine's Cello Concerto performed by Steven Isserlis to an audience of 5,842 as part of the *Symphonic Czech Scenesto* and Barry Conyngham's world premiere of *Fix*, part of the innovative program in the Morgan Stanley Music Series.

Successful co-presentations and popular music concerts this year reached new audiences and achieved outstanding results. As well as undertaking several co-presentations with Sydney Opera House, the Sydney Symphony also featured in concerts such as *k.d. lang with the Sydney Symphony* (Dainty Consolidated Entertainment). These popular performances form an important part of the Orchestra's work, catering to the widest variety of musical experiences.

### Sydney Opera House

Presentations	38
Total performances	155
Total audiences	79,167

In a world premiere Philip Glass & Godfrey Reggio QATSI TRILOGY was a ground-breaking artistic event. The series featured the world premiere of *Naqoyqatsi*, the score of which Glass says "represents my first synthesis of my own music style and the traditions of world music". The hauntingly melodic scores of all three films were played live by the composer and the trilogy was enjoyed by 6,298 people.

The world music program Global Beats reached new audiences. *Raga Bliss* was a unique collaboration between the newest stars of the Indian music scene, Kala Ramnath (violin), Purbayan Chatterjee (sitar) and Ashis Paul (tabla); *Drum Drum* blended Melanesian and Polynesian drumming and dance in one of the most exciting acts to emerge out of northern Australia; *Les Yeux Noirs* weaved musical magic with its brilliant interpretations of French, Yiddish and gypsy music; *Adel Salameh Trio* celebrated Arabic heritage in exquisite music and song; *Urban Brazil* featured the grooves and rhythms of contemporary Brazil; *The Art of Rhythm - Bobby Singh* featured one of Australia's most dynamic percussionists and musical collaborators.

An inaugural boutique jazz festival at Sydney Opera House provided a forum for brilliant musicianship and the exploration of new musical horizons. *Jazz:Now* presented bands with an acoustic flavour creating exciting contemporary music that ranged from dance rhythms to ambient sound.

Our successful program of co-presentations with the Sydney Symphony continues to enchant with new audiences flocking to *Harry Connick, Jr. with the Sydney Symphony* and to a return season of the delightful *Bugs Bunny on Broadway*.

Joining forces to ensure that Sydney sees the best, Sydney Opera House also co-presented events ranging from *Julio Iglesias - The Love Songs Tour* (Dainty Consolidated Entertainment) to *The Magic of The Music* with Lesley Garret and Anthony Warlow. A return season of the Australian Chamber Orchestra performed *Leunig's Carnival of the Animals* attracted an audience of 3,798.

Helping to make life easier for visiting artists and performers, accommodation was again provided by our preferred hotel, the Four Seasons Hotel.

### Australian Chamber Orchestra

Presentations	8
Total performances	8
Total audiences	14,303

A ground-breaking collaboration transformed the Concert Hall with powerful sound and images. *Luminous* combined work by acclaimed Australian photographer Bill Henson, the unique voice of Paul Capsis, the sound sculptures of Paul Healy and the music of the Australian Chamber Orchestra. Directed by Richard Tognetti, *Luminous* attracted an audience of 1,960.

The heart of the ACO, its strings and its sophisticated timing and energy were all showcased in *Baroque Masters*, a full evening of baroque music from Handel, Vivaldi, Purcell, Correlli and JS Bach. The key to the performances was the characteristic attention to detail, from brief harpsichord cadenzas, scraping effects of bow on string, register and texture changes and sudden switches from solo to full ensemble. Featuring Richard Tognetti and Helena Rathbone on violin, the performances attracted an audience of 2,212.

### Sydney Festival

Presentations	3
Total performances	10
Total audiences	7,978

A unique concert, was a joyous celebration of a legendary poet and singer-songwriter. *Came So Far for Beauty* was an evening of Leonard Cohen songs, with Nick Cave heading an eclectic all-star line-up of 22 singers and musicians performing the best 31 songs from Cohen's canon.

Never before performed in Australia, Sydney Festival premiered the beautiful and contemplative *Memory Of Colour* at Sydney Opera House. A contemporary musical response to the shimmering sculptural installation, *Surface of the Lake*, by textile artist Teruyoshi Yoshida, this 20-year-old modern art classic has been installed all over the world, often in sacred spaces, but never before in Australia. The piece, scored for flute, clarinet, violin, cello, harp, percussion and tape was performed by the Seymour Group alongside the installation in The Studio.

### Other Special Presentations

Once again fulfilling its role as the living heart of Sydney, Sydney Opera House became the nation's focal point with the Tsunami Benefit Concert, *Australia Unites - Reach Out To Asia*. The concert, featuring an all-star bill, was a true collaboration between Sydney Opera House, national television networks 7, 9 and 10, the people of Australia and the world. Still a concept on 3 January, on 7 January it was broadcast live to 51 countries, reaching an audience of some 8 million and raising over \$20 million for the relief fund. Staging the show was a huge achievement, realised through the mighty efforts of staff, many of whom cut short their holidays to contribute. 6,000 people attended the live performance on the Forecourt.

The Forecourt provided the national setting for the second *Australian Idol Grand Final* (Grundy Television). The live broadcast was watched by 3.8 million viewers nationally, together with a packed Concert Hall and thousands more fans on the Forecourt.

Sydney Opera House hosted some of the world's finest young pianists for the final of the *Sydney International Piano Competition*. Showcasing 36 young pianists, the final six competitors performed five concerts with the Australian Chamber Orchestra and the Sydney Symphony. First prize of \$25,000 was awarded to John Chen of New Zealand.



Bugs Bunny On Broadway

# Theatre

Presentations	54
Total performances	721
Total audiences	241,040

This year Theatre presented at Sydney Opera House was rich in diversity; a number of new Australian works were showcased; box office records were broken by a new David Williamson play and much media debate followed the premiere of a Hannie Rayson work; presentations spanned classics by Molière and Shakespeare to new works that looked at subjects as diverse as post-apartheid South Africa and the plight of refugees in Australia.

## KEY OUTCOMES 2004/05

### Sydney Theatre Company

Presentations	4
Total performances	219
Total audiences	102,502

One of three Australian works presented in the Drama Theatre this year was *Scenes from a Separation* which was co-written by Hannie Rayson and Andrew Bovell in 1995. The play was directed by Robyn Nevin and featured Nicolas Eadie and Georgie Parker. 55 performances attracted an audience of 24,074.

Premiering at Sydney Opera House and breaking box office records for the Drama Theatre, David Williamson's new (potentially final) play, *Influence*, proved he was still Australia's favourite playwright. Some 34,000 people attended its extended nine-week season, with a return season planned for August 2005.

Much media debate on the identity of the protagonists followed the premiere of Hannie Rayson's new political thriller, *Two Brothers* featuring Garry McDonald, Nicolas Eadie, John Walters and Zoe Carides. 50 performances attracted an audience of 22,347.

A new Australian adaptation of a Molière classic by Tim Gooding resulted in a sparkling theatrical production of *The Miser by Molière*. Directed by Jean-Pierre Mignon, making a welcome return to the theatre, the play starred John Gaden. 46 performances attracted an audience of 22,008.



The Miser by Molière

### Sydney Opera House

Presentations	30
Total performances	294
Total audiences	75,828

A Tony-award winner hailed by critics internationally, John Kani's *Nothing but the Truth* was presented following highly successful seasons in Johannesburg, New York, Boston and Los Angeles. An engaging drama set in post-Apartheid South Africa, the play also starred the writer, John Kani, whose career has spanned over 40 years. Kani's plays, performances and collaborations with the great playwright Athol Fugard have made South African theatre history. Its 22 performances attracted an audience of 6,792.

Following critical and audience acclaim around the world, Sydney Opera House presented the show that brought performance art, cabaret and burlesque into the 21st century. *The Burlesque Hour* encompassed an edgy program of razor-sharp acts, hosted by Queen of Cabaret Bizarre, Moira Finucane, with guest artists including the legendary Toni Lamond. 10 performances attracted an audience of 2,346.

Brilliant banter, slapstick anarchy and amazing physical comedy were the hallmarks of Lano & Woodley's most theatrically ambitious and hilarious show, *The Island*. It was co-presented by Sydney Opera House following sell-out seasons in Melbourne, Adelaide, Perth and Brisbane. Its six-week season in the Drama Theatre attracted an audience of 11,800.



Scenes From a Separation

Casting the spotlight on an uncomfortable reality in contemporary Australia, *Through The Wire* told true tales of repression and exile, dangerous escapes, resilience, powerful friendships and survival inside an Australian detention centre. Presented by Sydney Opera House in association with Performing Lines and Ros Horin Productions, its 11 performances in The Studio attracted an audience of 1,990.

A black-humoured twist and a comedic highlight was the new Max Gillies show, *The Big Con* (Malthouse Theatre & Arts Centre, Melbourne). Starring Max Gillies and Eddie Perfect, the 28 performances attracted an audience of 8,207.

### Bell Shakespeare

Presentations	2
Total performances	97
Total audiences	29,832

Once again, Sydney Opera House patrons enjoyed a rich program of Shakespeare by this prestigious Company. *Wars of the Roses*, John Bell's adaptation of Shakespeare's *Henry VI Trilogy*, was distilled into one evening of two remarkable parts: *Harry The Sixth and Edward 4*. Presented by an extraordinary Bell ensemble of 16 actors, this theatrical tour-de-force attracted an audience of 12,479. *Twelfth Night*, one of Shakespeare's best-loved comedies, was directed by acclaimed English-born director David Freeman, who returned to Australia to direct for Bell Shakespeare for the first time.

Featuring Bille Brown as the unpleasant and overwhelming upstart Malvolio and an outstanding ensemble cast, the production featured sleek design by Dan Potra, imaginative lighting by Nigel Levings and an evocative score composed by Australian rock icon, James Reyne. 52 performances attracted an audience of 17,353.

### Other Special Presentations

A volatile new play from a daring and provocative Australian playwright, *Three Furies: Scenes from the Life of Francis Bacon* (Sydney Festival in association with Griffin Theatre and Sydney Opera House) combined acting and music that ranged from cabaret to the blues to Greek tragedy incantations. Stephen Sewell's poetic and memorable play attracted an audience of 5,799 over 17 performances.

For the first time special 'Babes in Arms' performances especially for mothers and their babies were offered at Sydney Opera House. *Mum's the Word* (Picture This! Productions and Sydney Opera House) combined hilarity, outrageousness and heartbreak in its depiction of the everyday dramas and taboos of motherhood. 24 performances attracted an audience of 5,118.

Beautifully crafted by Bernard Farrell, the winner of the Rooney Prize for Irish Literature, *Lovers At Versailles* (Ensemble Theatre) weaved a story of laughter and longing, attracting an audience of 12,561 over 44 performances.



Lano & Woodley in The Island

# Opera

Presentations	20
Total performances	179
Total audiences	225,498

Opera this year at Sydney Opera House showcased over four centuries of work, from baroque to contemporary, European and Australian. The Opera Theatre was also the venue for an important international Award for Young Artists.



## KEY OUTCOMES 2004/05

### Opera Australia

Presentations	16
Total performances	172
Total audiences	222,199

Supporting its aim of presenting opera at the highest level to as broad an audience as possible, this year Opera Australia performed 15 operas at Sydney Opera House, spanning four centuries of work and five countries.

To welcome its new Music Director, Richard Hickox, and to support victims of the Boxing Day Tsunami, Opera Australia presented a star-studded New Year's Eve concert and a performance of Verdi's *Requiem*, from which all proceeds were donated to UNICEF.

A new 'bel canto' production of *Norma* premiered at Sydney Opera House with eight performances this year attracting an audience of 10,549. Directed by George Ogilvie and conducted by Richard Bonyngne, it featured thrilling duets by Elizabeth Connell and Fiona Janes.

Performed for the first time in the Company's history, a stunning new production of Prokofiev's comic opera, *The Love for Three Oranges*, debuted at Sydney Opera House - with a CD to be released worldwide recorded in the new Recording Studio. Directed by Francesca Zambello, the nine performances attracted an audience of 11,989.

Outstanding critical acclaim greeted *Baroque Masterworks*, an unusual double-bill of Purcell's masterpiece, *Dido and Aeneas*, and Monteverdi's *Il Combattimento di Tancredi e Clorinda*. Conducted by Richard Gill and directed by Patrick Nolan, this was a contemporary staging of two ravishing pieces of Baroque music theatre.

An exquisite new production showcased the Australian debut of a superb Russian soprano. Elvira Fathkoyva sang the title role in Stuart Maunder's new production of Massenet's beautiful opera, *Manon*. With lavish costumes and colourful stage settings by Tony Award-winning designer, Roger Kirk, its performances attracted an audience of 12,553.

A new production of a Verdi masterpiece and a powerful vocal cast combined to make an unforgettable season for *Il Trovatore*. Directed by Elke Neidhart and performed by Dennis O'Neill, Margaret Medlyn, Bernadette Cullen and Michael Lewis, the 10 performances attracted an audience of 12,869.

A new Australian work was realised and premiered at Sydney Opera House. *Madeline Lee*, composed by John Haddock and directed by Michael Campbell, featured a life-sized WWII B-17 Fighter Bomber on stage, built by Opera Australia's craftsmen at the Surry Hills workshop. The six performances attracted an audience of 5,808.

Supporting its rare position as one of the few ensemble opera companies in the world, this year Opera Australia performed revivals of *The Marriage of Figaro*, *The Barber of Seville*, *Der Rosenkavalier*, *The Mikado*, *Così Fan Tutti*, *Carmen*, *Tosca* and *Fledermaus*.

### Other Special Presentations

Providing ongoing support to Australia's future opera stars, Sydney Opera House hosted the finals for the 2004 *Metropolitan Opera Young Artist Study Award*, (Opera Foundation Australia). Six finalists competed for the prestigious Award. The winner, Brisbane Soprano Amy Wilkinson, was offered a place as an adjunct member of the Metropolitan Opera's Lindemann Young Artist Development Program.

For the first time, The Studio was the venue for a new Australian chamber opera. *The Eternity Man* was presented by Sydney Festival and OZOPERA, in association with Sydney Opera House. Its subject was the man whose footpath inscription was immortalised in lights on the Sydney Harbour Bridge for the city's Millennium celebrations. Four performances attracted an audience of 992.



Dido and Aeneas



Manon

# Dance

Presentations	36
Total performances	218
Total audiences	182,233

Dance this year encompassed works from Australia and around the world, attracting new audiences with some appealing entry level pricing and a special focus on people with disabilities. There were reprisals of some of the best loved works of The Australian Ballet, which also presented some exciting new Australian works. The year included sell-out seasons for Bangarra Dance Theatre and great critical and audience success for Graeme Murphy's latest work for Sydney Dance Company.

## KEY OUTCOMES 2004/05



Graeme Murphy's GRAND



### The Australian Ballet

Presentations	7
Total performances	95
Total audiences	113,081

Celebrating its 42nd year, the Company devoted seasons to two masters of choreography. August Bournonville's timeless ballets, *La Sylphide*, *La Conservatoire* and *Flower Festival in Genzano* were contrasted with *La Fille Mal Gardée*, the work of Sir Frederick Ashton, the man who shaped British ballet and who had a profound presence on the early repertoire of The Australian Ballet. 45 performances attracted an audience of 55,878.

New works by acclaimed young choreographers were presented by the Company this year. Part of the Red Hot and New program Adrian Burnett's *Aesthetic Arrest*, Christopher Wheeldon's *Continuum* and Nicolo Fonte's *Almost Tango* attracted an audience of 25,120 over 21 performances.

Three centuries of 'white ballet' were celebrated to mark the end of the Company's 42nd year. *White* encompassed works from the 19th, 20th and 21st centuries: Act IV of *La Bayadère* by the great Marius Petipa and the French confection *Suite en Blanc*. These featured two of the company's most loved tutu ballets, followed by the World Premiere of Adrian Burnett's *Relic*. 22 performances attracted an audience of 26,493.

### Sydney Opera House

Presentations	15
Total performances	60
Total audiences	16,670

Performances sold out when East met West in a unique dance fusion of classical Indian Kathak and western contemporary dance. *ma* (Akram Khan Company) was performed at Sydney Opera House following sell-out seasons in Europe and Asia. The company of seven extraordinary dancers performed to Riccardo Nova's score and a text by Hanif Kureishi. Sufi-style vocalist Faheem Mazhar performed live, accompanied by UK cellist Natalie Rozario and South Indian percussionist B.C. Manjunath. The five performances attracted an audience of 2,570.

Affording the audience a groundbreaking experience of bodies in motion, the Australian Dance Theatre's *HELD* combined the explosive choreography of Gary Stewart with in-the-moment photography. As the dancers propelled themselves through space, acclaimed American photographer Lois Greenfield joined them on stage, capturing their movements with images that appeared on two large video screens. 11 performances attracted an audience of 3,509.

Creating an unusual and atmospheric set that included a floor of peat and a mist of sensuous rain, Sydney Opera House presented *When Love Comes Calling*, a new work from acclaimed New Zealand choreographer and dancer, Raewyn Hill. Four performances attracted an audience of 790.

A double bill from Denmark's leading modern dance company delighted both classical and contemporary dance fans. *Graffiti* and *Shadowland* featured a company of 10 extraordinary dancers, starting video projections and Tim Rushton's award-winning choreography. Five performances attracted an audience of 1,650.

A sell-out funky evening of dance supported and celebrated the creative expression of people with disabilities. *Club Wild* was a 'Dance Tracks' style club night created for and by people with a disability. Music, video and performance were used to champion equal participation in society in seriously funky style. This sell-out success will be repeated in December 2005.

### Sydney Festival

Presentations	1
Total performances	6
Total audiences	7,031

Three breathtaking works showcased a glorious fusion of art forms, presented in association with Sydney Opera House following great success in New York and Europe. *Shen Wei Dance Arts* made its Australian debut for Sydney Festival with the landmark double bill *Rite of Spring* and *Folding*. These breathtaking works illustrated choreographer/dancer, painter and designer Shen Wei's genius for creating an evocative otherworld of dance, theatre, Chinese opera, painting and sculpture. There were also special question and answer sessions with Shen Wei post-performance, as part of the Talking Culture series. Six performances attracted an audience of 7,031.

A world premiere of a new dance theatre work co-commissioned with Sydney Opera House, Kate Champion's Force Majeure's *Already Elsewhere* explored the repercussions of accidents and sudden events on our lives. Kate Champion first performed at Sydney Opera House in 2002 and has recently been given seed funding to go towards the development of her Force Majeure Company as a second-tier dance company. Nine performances attracted an audience of 3,616.

### Other Special Presentations

In a new work that received great audience and critical acclaim, Graeme Murphy's *Grand*, for Sydney Dance Company, explored his passion for the piano through a journey into the heart of this remarkable instrument. With design by artist Gerard Manion, lighting by Damien Cooper and costumes by renowned fashion designer Akira Isogawa, this beautiful work was an ongoing dialogue between instrument and dancer. 21 performances attracted an audience of 21,000.

It was a sell-out season for Australia's leading indigenous performing arts company when Bangarra Dance Theatre presented a new double bill at Sydney Opera House. *Clan* featured Bangarra's exciting blend of physical artistry and breathtaking visuals. Frances Rings' *Unaipon* was a high energy dance work, inspired by the life and vibrant intellect of Aboriginal inventor, writer and philosopher David Unaipon, who is featured on the Australian \$50 note. *Reflections* brought together the best of Artistic Director, Stephen Page's award-winning choreography, with excerpts from milestone works such as *Ochres*, *Fish and Skin*. 18 performances attracted an audience of 9,490.

Red Hot and New - Almost Tango



# Exploration

Supporting our objectives to present arts programs and events that are artistically challenging, innovative and culturally diverse, this year we presented a smorgasbord of contemporary filmic, musical and dramatic experiences, some small, some epic and many of them participatory.

## KEY OUTCOMES 2004/05



**Audience participation and an opportunity for young sound artists and producers to shine** were the objectives of a lively program developed in a collaboration between Sydney Opera House and FBI 94.5FM. Three live-to-air radio plays were presented using actors, musicians and DJs. *The Odyssey of 2937* by Sam Haft; *With This Ring I Thee Dead* by Iain Triffitt & Brett Danalake; *The Strange Case of the Parrot and The Missing Sydney Opera House* by Benito Di Fronzo. The plays attracted a total audience of 544.

**A feast of new visual approaches** was seen in the Sydney Film Festival's second collaboration with The Studio. A combination of live events and screenings included the journey of a film score (*Behind the music of 'Master and Commander'*) and a range of contemporary digital and audio-visual presentations: *An evening with Lisa Gerrard*; *Behind the Scenes at the House of the Flying Daggers*; *Oz Digital shorts program 1 and 2*; *Jaimie Leonarder's Audio Visual Slam Dunk*; and the four touring programs of London-based 'onedotzero'.

**The world premiere of four indigenous short dramas**, commissioned by the Australian Film Commission and SBS Independent, opened this year's three-day Indigenous Film Festival. Part of the annual Message Sticks celebration of indigenous culture, the Film Festival showcased themes that ranged from friendship and cultural responsibility (*The Djarn Djarns*) to aspects of the spirit world (*Green Bush*), the remoteness of a mining camp (*Plains Empty*) to the unexpected consequences of a racial slur (*Sa Black Thing*).

**Blurring the line between real life and screen plot**, *Audio-Noir*, from Sydney production house Groovescooter, transported the audience to the set of a David Lynch film. With a cast of characters crashing the set and singer/director Inga Liljestrom, the evening was filled with surreal sight and sound.

**Audiences were provided a total sensory experience** when, over two nights, The Studio was transformed into the ultimate urban village night club. *Dance Track: Pasifika Seams Fashion Club Night* featured a musical cocktail mixed with movement and the best of phat fashion from New Zealand's premier fashion awards and local Sydney designers.

**Three programs provided a diverse range of ground-breaking and thought-provoking cinematic experiences.** Resfest showcased new work from around the world, *Cinematic Electronica* explored the world of music video and at the *Branded Entertainment Forum*, Resfest filmmakers and guests debated the merits and pitfalls of cinematic work that is commissioned and underwritten by large corporations.

**Transcending the conventions of music video and pop concert**, punk 'godfather' Ed Kuepper joined forces with an international cast for a fusion of live music, video projection and minimalist set design in *Ed Kuepper's mLL (music for Len Lye)*. Specially commissioned large-scale video projections by 12 artists were meshed with sonically explosive live-music composed and performed by Kuepper.

**500 families and 120 artists contributed to create a raw cinematic performance piece.** *kNOT @ Home* united its theme of the loss and the re-building of home. Kerry Armstrong was a special guest in this epic film/theatre production about young outsiders around the world.

**Audience involvement in the development of new work continued this year** with two more works-in-progress being presented, then discussed and assessed in an open forum between audience and the artists (*Scratch Nights: Billie and Unfinished Business: X Marks the Spot*). One of our previous Scratch Night projects *BPM beatsperminute* also returned to Sydney Opera House for a full season this year. Produced in association with Blackbird Productions, this energetic and contemporary live music and dance experience fused music vocals, rap and tap to create an audience favourite.



# Young Audiences and Education

This year, programs for young audiences aimed to delight, inspire, thrill and enhance learning. Presentations ranged from interactive, innovative programs for babies and toddlers through to percussion rap and tap combinations for teens. They also included a range of performing opportunities for young people as artists.

## KEY OUTCOMES 2004/05



BPM beatsperminute

### House:Ed

Supporting our aim to provide excellence in performing arts education to students of all ages, the second year of our House:Ed program offered primary and secondary school audiences 64 performances and workshops linked to school curricula and educational goals. Teacher's notes accompanied each production and professional development workshops for teachers were also provided as part of this multi-faceted offering, which received positive feedback from students and teachers alike.

A highly theatrical and visually spectacular production explored why 500,000 children, from convict times onwards, were placed into institutional care. *Children of the Black Skirt* graphically represented many of the findings of the 2004 Committee Inquiry into Children in Institutional Care Committee and highlighted how society's treatment of its young people, particularly indigenous children, reflects our fears and anxieties as a nation. Six performances for secondary students attracted an audience of 676.

High school students were encouraged to broaden their involvement with the arts through special schools performances within The Studio program. These included the energetic and invigorating tap and rap of *BPM beatsperminute*, the hip and street-wise *The New Breed* which showcased the exceptional acrobatic and aerial skills of the final-year students from the National Institute of Circus Arts, and the unique cyber-corroboree of *Stereotype* from Morganics and Wire MC, a lyrical and physical boundary-pushing combination of hip hop, theatre and stand-up comedy.

A hands-on opportunity to explore play making and the interconnectedness of fact and fiction was offered through a series of play-building workshops. A collaboration between Sydney Opera House, Monkey Baa Theatre for Young People and Sydney Writers Festival, the workshops were based on Jackie French's best-selling novel, *Hitler's Daughter*. A rich and in-depth program working in conjunction with writers, dramatists and actors ranged from exploration of ideas on adapting the novel for the stage, through to creative development of the script.

### Kids At The House

Encouraging young people's interest and engagement with the performing arts, our ever-popular Kids at the House program offered a diverse range of stimulating presentations for children and their families in a total of 145 performances.

Gently nurturing young imaginations, the Patch Theatre production of *Pigs, Bears and Billy Goats Gruff* brought fresh adaptations of children's classics to Sydney Opera House, after performing to 10,000 people across Australia. Using a delightful combination of traditional tale-telling with the imaginative use of household implements to intrigue and stimulate young minds, 10 performances attracted an audience of 3,949.

Coming to term with our differences was the theme of *Show*, a program about two radically different children forced by circumstances to play together. Presenting a show within a show, using just each other and the music and objects in the room, nine performances attracted an audience of 1,254.

Smart, progressive theatre for three to eight year olds, *Sharon Keep Ya Hair On!*, performed by the Patch Theatre Company, was a humorous snapshot of modern life that focused on keeping cool in times of change. Inspired by the upbeat, funny trilogy of story-poems by acclaimed children's writer Gillian Rubinstein and illustrator David Mackintosh, the production was packed with live music, witty visuals, wondrous gadgetry and lots of audience participation. 24 performances attracted an audience of 6,735.

Acclaimed for its warmth, originality and clever combination of comedy, song, movement, sampling, projection and audience participation, *Fluff* was a highly imaginative work. Delving into the secret lives of toys and the way children endow toys with personalities, 10 performances attracted an audience of 2,392.

Our perennially popular *Babies Proms* series for two to five year olds this year encompassed a broad-ranging and culturally diverse program that also toured 18 towns and cities in Northern and Central Western New South Wales, courtesy of the generous support of our Touring Partner, Country Energy. This year's offerings included *Toybox*, a musical exploration of toys, *Ukulele Mekulele*, humorous, old-style vaudeville music theatre, *Jig-A-Jig-Jig*, toe-tapping, knee-slapping contemporary Canadian folk music and *Quack*, which brought alive the sounds of farmyard animals. 98 performances attracted a total audience of 20,154.

### Other Special Performances

Three informative programs for young ballet lovers were offered this year by our Presenting Partner, The Australian Ballet. *Dance and Dancers* presented highlights of the company's 2004 repertoire over three performances which attracted an audience of 2,695. *Introduction to the Ballet* showcased the art and the technique of ballet, from coaching to rehearsal to performance, in two sessions that attracted an audience of 2,559. *Saturdays at Five* was a new series of informative talks for ballet lovers, each relating to the program currently being performed.



Pigs, Bears and Billy Goats Gruff



Babies Proms - Ukulele Mekulele