

Showcasing the Arts

The Sydney Opera House moved into a higher gear this year, with two major initiatives. Our Performing Arts Strategy was launched in October 2001 with the objectives of broadening our reach, maximising our profile and increasing the quality and diversity of artistic output. With a focus on creativity, artistic achievement and audience enjoyment, the aim is to offer something for everyone, every night of the year. The strategy builds on work already commenced to establish the Sydney Opera House as a national and international leader in and showcase for the performing arts.

As part of this strategy, we initiated a first for the performing arts industry by jointly developing Strategic Partnership Agreements with Opera Australia, Sydney Symphony, Sydney Theatre Company and The Australian Ballet. Working together to achieve our respective artistic and business goals was the aim of much in-depth development work, all of which was completed this year. The resultant, ground-breaking agreements will be formally signed in August and September 2002.



Diversity and Product Mix

From classical to contemporary dance, opera to world music, theatre to story telling, workshops to film shoots, festivals and exhibitions to markets, we delivered a total of 2202 performances and events attracting over 1.5 million people, catering to almost every taste and age. There was a balance of art forms, which encompassed genres that targeted and attracted new and younger audiences. These included jazz, improvised and new music, Asian music and puppetry, contemporary dance and dance theatre, comedy and political satire, film and popular orchestral music. We hosted a national performing arts showcase for delegates to the International Society of the Performing Arts (ISPA) Conference and the Youth Performing Arts Australia Conference, attracting many delegates from Europe, the USA and Asia.

Venues

In addition to 87% utilisation of our major venues, we broadened our reach to the outside spaces. The Western Foyers were used for a series of free art exhibitions, the Northern Broadwalk became a free Sunset Bar 'club' and an enormous revolving musical chandelier was suspended above the Forecourt for five nights during January for a free Sydney Festival event, the *Transe Express-Celestial Bells*.

Audiences

We attracted significant new audiences with programs such as *Bugs Bunny on Broadway*, for which 63% of the audience were first time attendees at the Sydney Opera House, 15% of total tickets were sold to under-18s and 19.8% were sold online. For *The Theft of Sita*, 9% of the total audience was Asian and for *Message Sticks*, Indigenous audiences represented 60% of the total. Collaborations with our strategic partners and hirers paid dividends this year, in terms of new audiences, increased income and shared marketing expertise and efficiencies.



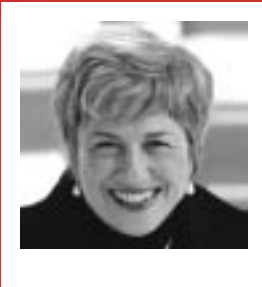
Principal Venues 2001/02

Principal Venues	Performances	Audience
Concert Hall	200	408,018
Opera Theatre	287	362,550
Drama Theatre	315	147,287
Playhouse	321	106,750
The Studio	273	51,121
Reception Hall	168	25,594
Outdoor	17	62,800

10 Year Performance Trends - Major Venues

Year	Audience	Events	Average % capacity
92/93	1,099,465	1,313	77%
93/94	1,074,203	1,289	77%
94/95	1,047,037	1,201	76%
95/96	1,218,809	1,253	77%
96/97	1,205,730	1,266	80%
97/98	1,184,683	1,276	76%
98/99	1,169,978	1,339	77%
99/00	1,247,763	1,422	82%
00/01	1,124,976	1,434	83%
01/02	1,101,320	1,564	83%
10 Year Average	1,147,396	1,336	79%

Transe Express-Celestial Bells - Sydney Festival



“2001/02 saw the Sydney Symphony and the Sydney Opera House develop closer links than at any other time in our entwined histories. Joining forces in a series of co-presentations offered great new opportunities for us both to expand our reach and we look forward to building on this newly forged relationship in a great spirit of co-operation and mutual support.”

Mary Vallentine, AO
Managing Director
Sydney Symphony

Music Style 2001/02

Music Style	Audience
Chamber Music	43,144
Choral Concerts	28,063
Musical	13,407
Popular/Light Music	21,191
Orchestral Music	245,149



Sydney Symphony Orchestra

Music

This year's music offering at the Sydney Opera House was a contrast in form and style, ranging from Ravel to Charles Mingus, Shostakovich to Neil Finn.

Our music presentation partner, Sydney Symphony, performed 80 concerts in the Concert Hall, to a total audience of nearly 171,000. One of the high points was the presentation of Graeme Koehne's oboe concerto, *Inflight Entertainment*, specially written for their acclaimed Principal Oboist, Diana Doherty, which played to near sell-out audiences. The Sydney Opera House and Sydney Symphony jointly presented *Bugs Bunny on Broadway*, drawing significant new audiences in four sell-out performances.

The Sydney Opera House won a Helpmann Award for Best Special Event/Performance for the 2001 performance of *The Buena Vista Social Club*. The first ticketed and seated concert on the Forecourt, it had attracted an enthusiastic audience of over 5,000, many of them first-time attendees at the Sydney Opera House.



Sydney Symphony

Illustrious conductor Charles Dutoit returned, after a 13-year absence, to conduct two programs, both of which delighted musicians, critics and audiences alike. As part of the 2002 Sydney Festival, the Sydney Symphony, conducted by Alasdair Neale, performed Shostakovich's score live to one of cinematic history's greatest achievements, Eisenstein's *Battleship Potemkin*. Bringing together film and music audiences, the two concerts were a sell-out success. Chief Conductor designate, Gianluigi Gelmetti, opened the 2002 season with an all-Ravel program to near-capacity audiences, followed by Norwegian pianist Leif Ove Andsnes' performance of a compatriot's most famous composition, *Greig Piano Concerto*.

Australian Chamber Orchestra

With the largest subscriber base of any chamber orchestra in the world, the Australian Chamber Orchestra continued to offer a program appealing to a wide range of audiences. A highlight

was the unique multimedia presentation, *Parables, Lullabies and Secrets*, a collaboration between Michael Leunig, Neil Finn, the Australian Chamber Orchestra, Gondwana Voices, Brett Dean, Paul Healy and John Rodgers. Great media coverage and the appeal of Leunig and Finn helped bring in many first-time audiences for these startlingly fresh, sell-out performances.

Australian Philharmonic Orchestra

Three programs, with wide appeal, were presented by the Orchestra this year: *An Evening in Paris*, *The Night They Invented Champagne – The Intoxicating Music of Lerner and Loewe* and *The Best of British*. All three helped substantial audience growth for the APO over this season. *The Best of British* was the stand-out success, with the near-capacity crowd standing and singing its heart out.

Sydney Philharmonia Choirs

Handel's *Messiah* and Bach's *St Matthew Passion*, two deeply devotional works of the Baroque era, were the undoubted highlights

of the Choirs' program this year. The success of these sell-out concerts highlights the enduring relevance of these inspiring choral works.

Musica Viva

In a year of compelling performances, *Captain Corelli's Mandolin – The Concert*, concluded Musica Viva's subscription concerts for 2001. Featuring classical guitar, mandolin, soprano and a narrator, the concert was an evocative mixture of Vivaldi's *Mandolin Concerto*, Mediterranean songs and dances, selected pieces by guitar virtuoso Mauro Giuliani and Johann Hummel, combined with excerpts from Louis de Bernières' celebrated novel. Selling well above expectations at 100% capacity.

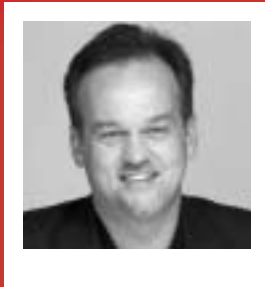
Sydney Festival

A musical highlight of this year's Festival was jointly commissioned by the Sydney and Melbourne Festivals and the Sydney Opera House. *Testimony – The Legend of Charlie Parker*, premiered at the Sydney Festival. It featured the internationally acclaimed

Australian Art Orchestra and 11 leading jazz and blues vocalists, and attracted 3,562 people in two performances. Another jazz highlight was the *Mingus Big Band*, an award-winning band of some of the best jazz musicians on the scene today, devoted to the repertoire of the late, jazz virtuoso, Charles Mingus.

Sydney Opera House

The Sydney Opera House presented a diverse range of other musical fare in the Concert Hall this year. Highlights included the Danish Radio Jazz Orchestra's new work, *The Voice of Silence*, conducted by composer and trumpeter Palle Mikkelborg and the *Michael Nyman Band*, showcasing Britain's hugely successful and prolific composer, Michael Nyman. Another highlight was the Australian Art Orchestra's *Into the Fire*, bringing together the improvisatory music tradition of South India and western jazz.



“In recent years, our increasingly fruitful partnership with the Sydney Opera House has seen us working together more closely than ever. Appropriately, the Opera Theatre was the venue for some of our great artistic achievements of the year, among them *Sweeney Todd*, *The Marriage of Figaro* and *Lady Macbeth of Mtsensk*.”

Adrian Collette
Chief Executive
Opera Australia



Sweeney Todd - Opera Australia

Opera

Opera Australia, Australia's national opera company and the third busiest opera company in the world, performs at the Sydney Opera House for eight months of the year, encompassing the Sydney Summer, Winter and Spring seasons. The ensemble style and the talents of singers, directors and designers have brought this art form to its highest level in Australia.

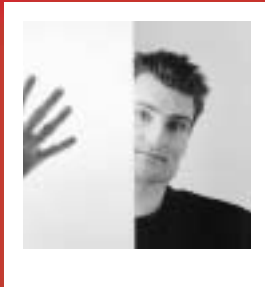
Among many highlights this year, a special event in the opera calendar was a collaboration for a worthy cause. In February 2002, the Sydney Opera House, Opera Australia and the Sydney Morning Herald joined forces to present a Bushfire Benefit Concert which raised \$110,000 for the State Government's Bushfire Appeal Fund. Featuring a magnificent selection of opera classics and favourites, this was a sell-out event, for which artists, crew, staff and management donated their time.



Many of Opera Australia's presentations at the Sydney Opera House played to near full houses this year. Amongst them was a new production of Mozart's *The Marriage of Figaro*, directed by Neil Armfield and conducted by Simone Young. This classic comedy of love and politics has been part of Opera Australia's life from the first season in 1956 and this new production, designed by Dale Ferguson with lighting by Rory Dempster, was eagerly anticipated. It was indeed 'the wedding of the year', playing to just under 20,000 people over 13 performances, at an average 97% capacity.

This year, Opera Australia presented a new production of *Andrea Chénier*, Giordano's opera about the poet of the French Revolution. Under the musical direction of Simone Young, the production brought together a prestigious Australian creative team and a cast of leading Australian and international singers. Opera Australia's first-ever production of a Stephen Sondheim work, *Sweeney Todd*, received unanimous critical acclaim and attracted many new audiences. It also gathered a collection of Green Room and Helpmann Awards, particularly for the performances of Peter Coleman-Wright and Judi Connelli in the major roles.

Fidelio, Beethoven's forthright and passionate drama, returned to the Sydney Opera House for nine performances to conclude Seven's Summer Festival of Opera. Featuring soprano Lisa Gasteen and tenor Glen Winslade, the production played to a total audience of 12,318 people at an average of 90% capacity. Other notable successes were the perennially popular *La bohème*, which played to over 25,000 people and at 94% capacity over 18 performances, Rossini's *The Barber of Seville*, which played to over 14,000 people in ten performances and Mozart's masterpiece, *The Magic Flute*, which played to nearly 16,000 people and achieved 96% capacity over 11 nights.



"Celebrating our 40th anniversary this year, it was great to add to the reservoir of wonderful memories we have developed over the years dancing at the Sydney Opera House. The four months we spend annually at the Sydney Opera House is an important and enjoyable part of our year. Each day, we enter one of the most beautiful buildings in the world and perform nearly always to full, enthusiastic audiences - who could ask for more!"

David McAllister
Artistic Director
The Australian Ballet



Beyond 40 - The Australian Ballet

Dance

This year, the Sydney Opera House showcased a diverse range of dance works of completely different flavours. The Australian Ballet's large-scale 40th Anniversary production *Beyond 40*, traced the Australian Ballet from its birth, fired by the passion of a handful of people, through adolescence to its current maturity.

In contrast, *The Action Pack*, was an electrifying new dance program developed by the Sydney Opera House to showcase works by the freshest and most in-demand young choreographers of today and to appeal to a broad range of tastes and audiences.

And finally there was *Ellipse*, Sydney Dance Company's new production, drawing the biggest audiences of any season in its 26 years.



The Australian Ballet

The highlight of our presenting partner's year at the Sydney Opera House was its 40th Anniversary production, *Beyond 40*.

Beyond 40 presented the dreams of the dancers, choreographers, designers and enthusiasts that have populated the Company's life. Among these were icons in its history, such as Sir Robert Helpmann and Peggy van Praagh, as well as current luminaries, such as Stephen Page, Stephen Baynes and Stanton Welch.

Using Graeme Murphy's *Beyond Twelve* as a metaphor and tied together with film montage by Greg Barrett and Steve Batty, the stars of yesterday danced again while the stars of today danced the steps of works past and present.

Other programs of the year include *Requiem & Carmina Burana*, attracting some 30,000 people over 21 performances, achieving 95% capacity and the productions of *Coppélia* and *Spartacus* both attracting over 30,000 people, each achieving near full capacity.

To top off The Australian Ballet's year, two Helpmann Awards were received, one for Best Ballet or Dance Work for its production of *Requiem* and one for Steven Heathcote for Best Male Dancer in a Ballet or Dance Work.

This year, David McAllister, who has danced for the company since 1983, took on a pivotal role, commencing as Artistic Director.

Sydney Dance Company

The world-premiere season of *Ellipse* saw the Sydney Dance Company return to the Opera Theatre of the Sydney Opera House for the first time since *Body of Work* in 2000. With some 20,000 people attending, the 22 performances in the May 2002 season *Ellipse* won the company its largest audience in 26 years. Reuniting the creative team that produced the world-acclaimed *Air and Other Invisible Forces*, *Ellipse* was Graeme Murphy's 27th full length work for the Sydney Dance Company.

Sydney Opera House

Australian Dance Theatre and Garry Stewart returned to the Sydney Opera House to perform *Birdbrain*, ten performances drawing on elements of classical ballet, contemporary dance, martial arts, break dance, yoga, contortionism and gymnastics.

The Age of Unbeauty, Garry Stewart's production for The Australian Dance Theatre, was the first production in *The Action Pack*, presented by the Sydney Opera House. This work was delivered by the astonishing dancers of ADT, whose virtuosity left audiences breathless.

Kate Champion's *Same, same But Different* was the sell-out hit for this year's Sydney Festival and was also part of *The Action Pack*. Winner of this year's Helpmann Award for Best Visual or Physical Theatre production, this unique, fresh and stylish work combined dancers who act, actors who move, original music and cinematography.



"At Sydney Theatre Company we love presenting shows at our other harbour-side home, the Sydney Opera House, where in 2001/2002 we staged six wonderfully realised productions in both the Drama Theatre and the Playhouse. The enthusiastic response we received from audiences to our productions of *The School For Scandal*, *The Christian Brothers*, *Don Juan*, *The Lady in the Van*, *Soulmates* and *Volpone* speaks for itself - a memorable twelve months."

Robyn Nevin
Artistic Director
Sydney Theatre Company



Volpone - Sydney Theatre Company

Theatre

Diversity in theatre at the Sydney Opera House this year ranged from a human musical chandelier suspended above the Forecourt to Judy Davis' acclaimed production of Sheridan's *The School for Scandal*, from the double-edged sword of Max Gillies' political satire to a remarkable combination of Balinese and Western music and puppetry.

Famous authors and musicians combined their talents for an extraordinary evening of musical storytelling; a stand-up comic turned her experiences in the sex industry into a humorous, one-woman show; great performances and a sell-out season confirmed the enduring appeal of Arthur Miller.

Our major presenting partner, Sydney Theatre Company, led by Artistic Director Robyn Nevin, had a highly successful year, presenting six plays and 346 performances to a total of just under 156,000 people, with an average 90% capacity over the year.

In all, there were approximately 600 performances of theatre at the Sydney Opera House, attracting a total audience of over 250,000 people.



Sydney Theatre Company

One of the highlights of the year for our presenting partner, the Sydney Theatre Company, was Sheridan's *The School for Scandal*, directed by Judy Davis. With a cast featuring Essie Davis, Brandon Burke, Colin Friels and Helen Thomson, this production featured Peter England's glorious set design and the costumes of Kristian Fredrikson, who went on to win a Helpmann award for his work. This production sold more tickets than any other STC production of the year, playing to over 36,000 patrons. From September to November, Ron Blair's *The Christian Brothers*, directed by John Bell, showcased the talents of Peter Carroll. In February, Alan Bennett's new autobiographical play, *The Lady in the Van*, played to over 32,000 people in 71 performances. In May and June, David Williamson's *Soulmates*, starring Jackie Weaver, turned his merciless wit onto the literary world, delighting audiences and critics alike. The year finished with humour from another era.

Barry Otto starred as the famous fox, *Volpone*, in Ben Johnson's biting comedy on how avarice perverts human behaviour.

Sydney Opera House

Sydney Opera House theatre presentations this year were an increasingly eclectic mix. *Your Dreaming - The Prime Minister's Cultural Symposium* saw the return, of Max Gillies, arguably the most remarkable political satirist of our time. In complete contrast, *Throw of the Dice* saw 2.5 metre dice being rolled down the Monumental Steps as part of the Sydney Biennale's opening week, a poetic reflection on good and bad luck, fate, chance and the possibility of failure. One of the most intriguing presentations was *The Theft of Sita*, a successful Australian-Indonesian collaborative project, combining Western and Balinese music and puppetry, video animation and computer graphics.

A collaboration between the Sydney Opera House and the Sydney Writers Festival, *In Four* featured four special authors and four extraordinary musicians in a storytelling evening brought to life through music. And stand-up comic, Meshel Laurie's *The Whore Whisper - Confessions of a Madam*, gave audiences a humorous insight into her three years in the world's oldest profession.

Bell Shakespeare Company

The Bell Shakespeare Company presented two highly successful productions at the Sydney Opera House this year. In July and August, a modern production of *Antony and Cleopatra* played to over 16,000 people at a 97% capacity. *Richard 3* played to over 17,000 people in February and March, with Artistic Director, John Bell, bringing to life Shakespeare's insatiable, satanic figure in this new production.

Ensemble Theatre

The Ensemble Theatre's production of Arthur Miller's *All My Sons* in the Playhouse had a successful season, with sensational performances from Max Cullen, Lynnette Curran, Paul Gleeson and Marta Dusseldorp. Michael Frayn's hit farce, *Noises Off*, directed by Adam Cook, also enjoyed a near sell-out season at the Playhouse.

Sydney Festival

The 2002 Sydney Festival program at the Sydney Opera House averaged 94% capacity. It opened in spectacular fashion with the Australian premiere of *Transe Express-Celestial Bells*. More than 55,000 people over five nights were on the Forecourt for this dazzling theatrical event. *Shadows*, William Yang's moving account of Indigenous Australians and German migrants in South Australia during the world war, was a world premiere commission for the Festival and played to 93% capacity.



"We come here to experience all kinds of performances, often as a family with our two young sons. The excitement starts on the ferry, as the whole building looms in front of us."

Julie Molloy
Customer



Upholster - Balletlab/Sydney Opera House

Exploration

The Studio is about taking risks, purposefully setting out to challenge traditional art forms. Its aim is to introduce new and existing audiences to new theatrical experiences. It provides a platform for emerging artists, aiming to attract the widest possible audiences with quality performances at low prices.

This year, the range of art forms presented increased, utilising the full flexibility of the space and offering a broad choice in content. New choreography, Indigenous culture, Asian music and dance, electronic and techno music, physical theatre, multimedia performance, comedy, sideshow and contemporary cabaret were just some of the offerings that attracted some 51,000 people. Of the total of 273 performances, more than 62% were presented by the Sydney Opera House as part of its programming initiatives and 70 new artists were presented who had not previously performed at the Sydney Opera House.



The successful season of *Capsis vs Capsis*, produced and presented by The Studio, showcased the range and talent of Australian singer extraordinaire, Paul Capsis and went on to win a Helpmann Award for Best Live Music Presentation.

The third *Message Sticks* program, celebrating contemporary Indigenous culture, grew in diversity of art form and in scale. Primarily presented in The Studio, the program of events extended into the Playhouse, Western Foyers and into adjacent Circular Quay. The program encompassed the visual arts, film, dance, music and discussion, all produced by the Sydney Opera House, with individual components developed in collaboration with Indigenous curators. JC Decaux donated 20 City Lights advertising spaces at Circular Quay for an exhibition of photo and digital media by six urban Indigenous artists from across the country, giving them great exposure.

The wonderful contribution from SBS to this year's Film Festival encompassed financial support, festival graphics and a promotional trailer. The *Message Sticks* program drew attendances of over 5,000 people, 60% of whom were Indigenous Australians.

Bruiser was a highly successful comedy premiere featuring Lano & Woodley, floating in and out of character, playing to over 2,500 people and 94% capacity.

No 2 was a spellbinding and highly acclaimed presentation from New Zealand, in which Madeleine Sami portrays all nine characters in a day of humour, drunkenness, dancing, jealousy and fighting. Some 1,800 people attended the ten performances.

The Studio Music Sessions was a new program developed for Winter Sunday evenings, offering a diverse selection of favourite contemporary performers including *Prop & Guests*, *ForePlay*, *Chris Abrahams*, *Matthew Herbert* from the UK, *Ensemble Offspring* and *Yungchen Lhamo*.

The *Dance Tracks* series was launched, creating a new fusion of contemporary choreography with live electronica and multimedia to create a post-nightclub experience that truly puts the 'art' into 'party'. *Dance Tracks #1* and *#2* both sold out, attracting a new, young audience.

The Sleepless Beauty was a spectacular post-modern cabaret show, specially commissioned for The Studio, co-produced with the Adelaide Cabaret Festival and without a show tune within earshot.

Upholster was the second program commissioned for *The Action Pack* season of dance theatre that commenced in June 2002. Live choreographic upholstery set in a bizarre dystopia inspired by the Kama Sutra was just the beginning of this two-act journey created by Phillip Adams, for BalletLab.

At the end of January 2002, the first of The Studio's six monthly programs was launched, featuring the 22 productions and five exhibitions for the first half of 2002. Sponsored by Avant Card and Revolver, *In The Studio* is designed to support the personality and style of this very different performance venue, increase awareness of the diversity of the programming and invite new and existing audiences to explore and enjoy.



"I love the feeling of expectation as the theatre darkens and you settle in for a performance. I like coming here a lot."

Sam Molloy
Customer



Kids at the House - Sydney Opera House

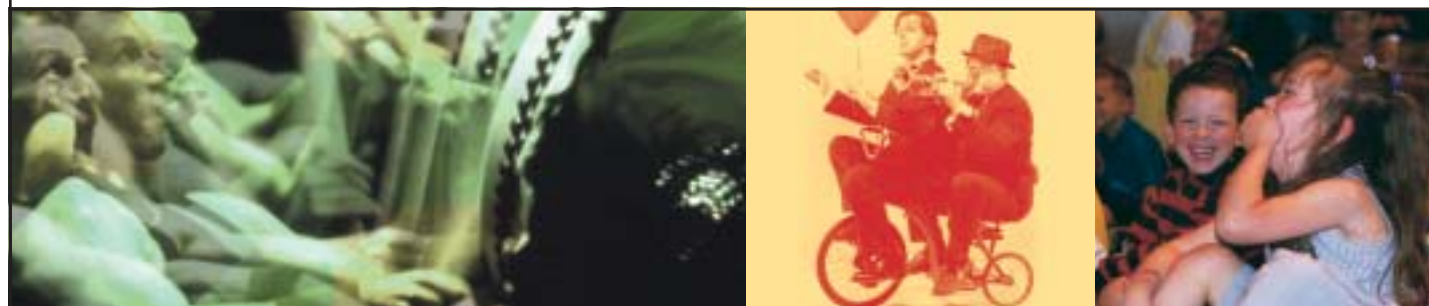
Youth

Our youth arts strategy at the Sydney Opera House aims to reach out to diverse younger audiences, including teenagers, presenting performances of the highest quality that focus on value and relevance.

This year the jam-packed Kids at the House program had everything from dance parties, opera singing for babies, drumming on kitchen sinks, youth theatre, jazz and visual art.

The program offered a mix of projects and performances for a broad spectrum of audiences from pre-school to primary. Individual projects were created for secondary school audiences, many of them in partnership with our major presenting partners. The role of Youth Arts Producer also began to envelop the creation of new programs for teenage audiences and younger adults.

Sydney's Child once again played an effective role in generating interest and ticket sales for the program with cover stories, regular advertising and a monthly "What's on" banner.



Kids at the House A key feature of this year was the ever-popular *PROMS* series, introducing audiences to a variety of music styles, performed by a 13 piece chamber orchestra led by new music director, George Ellis. *Babies Proms* introduced two-to five-year-olds to music from around the world, including opera, jazz, dance, Indigenous, Mexican, Middle Eastern, Klezmer and Asian music. There were 81 performances with a total attendance of 13,222.

The Man Whose Mother was a Pirate was a hilarious production for two-to eight-year-olds. Jigsaw Theatre Company's swash-buckling tale about life, love and adventure on the high seas was based on the book by best-selling author Margaret Mahy and employed song, dance and storytelling. 26 performances played to a total audience of 3,645.

Primary Proms offered five-to nine-year-olds a drumming extravaganza from Africa, Japan and India to the kitchen sink. Dance and Movement sessions followed this Proms program, demonstrating a broad variety of dance styles. In all there were 18 performances with a total attendance of 2,594.

Australia's world-renowned Japanese drumming troupe TaikoZ performed for kids and schools in The Studio. The performances combined the power of taiko with the soothing tones of the Japanese yokobue flute.

As part of the *Message Sticks* program, children were given a first-hand experience of Koori art through a series of free *Meet the Artists* workshops, while young adults experienced Indigenous choreography teamed with electronic music through the Dance Tracks program in The Studio.

ID was a highly entertaining, innovative and educational dance piece targeted at six-to twelve-year-olds explored the exhilaration of dance from all cultural corners of the world. The 17 performances attracted 2,404 audience.

Children of six years and over had a behind-the-scenes view into the world of The Australian Ballet with *Introduction to The Ballet*, featuring a ballet class, rehearsals and snippets from The Australian Ballet production of *Spartacus*. *Insights into Dance* offered a behind-the-scenes look into the world of contemporary dance. Attendees had an opportunity to meet the dancers and witness a rehearsal and excerpt from the Sydney Dance Company production of *Ellipse*.

To complete the experience, we introduced new incentives for our family audiences, including \$10 fixed parking rates for purchasers of *Kids at the House* tickets and cheaper 'kid-friendly' food at our new outlets.