

# PERFORMING ARTS

Implementation of strategies emanating from our Artistic Vision enabled us to grow audiences in every part of the business. Total audiences grew by 7% and audiences at Sydney Opera House presented programs increased by 68%. We continued to be the heart of community celebration and, with valuable support from the Balnaves Foundation, we were able to broaden our reach to disadvantaged audiences.



## KEY OUTCOMES 2006/07

**Helping to grow our total audience to 1,221,270 million people** and record a number of sell-out successes were the diverse programs offered by Sydney Opera House and our presenting partners Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet whose individual seasons are recorded in the following pages. Audiences overall increased by 7% and total performances were up by 2%.

**Confident in our ability to present programs that engage the community,** we invested \$2.9 million (net) in our Sydney Opera House presented programs this year. We achieved a 68% increase in audiences (313,727 people) and a 19.5% increase in performances (to 703), assisted by greater use of the Concert Hall and the opportunity to present work in the Opera Theatre.

**As a welcoming place that offers experiences for everyone,** this year we were able to grow our total young audiences by 16.5% to 73,625. Taking our longest running program, *Babies Proms*, on tour into regional New South Wales has been hugely successful, and this year Sydney Opera House and its business partner in this venture, Country Energy, received the Australian Business Arts Foundation NSW QantasLink Regional Award for this successful business/arts collaboration. *Justine Clarke - I like to Sing*, for 2-8 year olds, was a sell-out success over its 14 performances. For the over-14 age group, *Skid 180*, a British/Australian theatrical collaboration, provided a fusion of live BMX riding, physical theatre, animation and poetry. And *This Territory*, a dramatic documentary focusing on the Cronulla Riots, succeeded in provoking lively debate on current issues around cultural differences and experience.

**Meeting our commitment to offer a diverse range of the best live performance,** The Studio is a venue that celebrates the best of contemporary culture that challenges and reinvents traditional art forms. This year, The Studio achieved a 10% increase in audiences (33,945 people) with an eclectic range of works. *Tim Minchin - So Rock* provided quirky, contemporary comedy; contemporary cabaret was presented in *Camille - La Fille du Cirque*; and *Gyan and Leunig's Billy the Rabbit* and *Meow, Meow in Beyond Glamour: The Remix* created genres all of their own.

**A significant acknowledgement of our growing role as a major presenter and producer** came via the receipt of a 2007 Helpmann Award and three Sydney Theatre Critics Awards for *Honour Bound*, our work co-commissioned with Melbourne's Malthouse Theatre. After 33 Sydney performances for 5,141 people, the production based on the incarceration of David Hicks in Guantanamo Bay toured to Melbourne and then internationally to the prestigious Vienna and Holland Festivals. *Honour Bound* will also

be presented at the Barbican in London in November 2007. *Kaidan: A Ghost Story* was another important artistic partnership with the Sydney Festival and one of Australia's most acclaimed choreographers, Meryl Tankard.

**Creating an environment where risk-taking artists can excel,** our exciting new *Adventures* program encompassed the triple-awarded *Honour Bound* and showcased the talent of one of the most acclaimed international choreographers of our time. Emio Greco performed solo in the Playhouse his *Double Points: One*, a subversive version of Ravel's *Bolero* and Cloud Gate Theatre's *Wild Cursive* received critical acclaim.

**Responding to our community's love of the arts,** we provided a number of free performances including live broadcasts of the *Vienna Philharmonic* and *La traviata* (in association with Opera Australia) on the Forecourt and the Message Sticks Indigenous Film Festival. Complimentary artist talks were held after selected performances, giving audiences the chance to gain further insight into the work and to help de-mystify the creative process. Next year we will be broadening this program as part of our Public Programs stream.

**Supporting our vision to present iconic and influential artists and companies in the Concert Hall,** the *Vienna Philharmonic* visited Australia for the first time ever to perform exclusively in Sydney for four performances. In a radical departure from orchestral convention, the 50-part Lost and Found Orchestra clapped its hands, stomped its feet and dazzled audiences with orchestral manoeuvres in a production co-presented with Sydney Festival. Direct from Paris, a combination of tango musicians from Argentina and European electro-wizards performed the exciting, unique and seductive *Gotan Project*, which sold out its two performances, attracting 4,200 people. We collaborated with the ABC to commemorate Play School's 40 years of broadcasting with a special show. The Concert Hall attracted very different audiences with the sensual sounds of Marisa Monte, one of Brazil's hottest pop stars and with the dramatic style of world-renowned flamenco performer Eva Yerbabuena and her company of dancers in their first visit to Australia.

**Presenting performers and companies of exquisite artistry,** in the intimacy of the Utzon Room was a remarkable series of Chamber Music concerts, curated by Marshall McGuire. The Utzon Room Music Series showcased a wide array of works, spanning four centuries of musical composition.

**Supporting our commitment to engage people of all backgrounds,** we partnered with the Balnaves Foundation to increase access opportunities for disadvantaged audiences by subsidising tickets to a cost price of \$5. 1,063 people enjoyed five performances this year, including *Tim Minchin* and *A Porthole into the*

*Minds of the Vanquished*. As a result of support from the Clara Varga Foundation, this year we were able to expand our Arts Assist Program, which offers free transport and substantially discounted tickets for educational performances, to Priority Funded Schools in New South Wales.

**Helping us better understand and respond to the needs and aspirations of Presenting Companies,** we implemented another series of Presenter Satisfaction surveys. Surveys were conducted with Opera Australia, The Australian Ballet, Sydney Symphony and our own Producers' Unit. (see page 56 for results).

10 YEAR PERFORMANCE TRENDS			
Year	Performances	Audience	Average capacity
06/07	1,595	1,212,270	85%
05/06	1,558	1,129,879	83%
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%
<b>10 Year Average</b>	<b>1,522</b>	<b>1,170,438</b>	<b>81%</b>

PERFORMANCE BY VENUE 2006/07		
Venue	Performances	Audience
Concert Hall	256 (227)	485,689 (431,730)
Opera Theatre	296 (288)	381,871 (361,795)
Drama Theatre	324 (291)	150,030 (129,999)
Playhouse	302 (317)	92,446 (100,009)
The Studio	279 (276)	60,449 (55,932)
Utzon Room	135 (153)	28,093 (31,495)
Outdoor	3 (6)	13,692 (18,919)

Previous year shown in brackets.

BOX OFFICE SALES			
Year	Tickets	Turnover	Online
06/07	612,366	\$40,130,170	31.7%
05/06	544,151	\$37,706,458	28.6%
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%

Once again, the music program encompassed richness in diversity and culture, spanning classical, popular, jazz and many contemporary collaborative art forms and artistic fusions from Australia and around the world.

Presentations	162
Total performances	452
Total audiences	524,595

## KEY OUTCOMES 2006/07

## SYDNEY SYMPHONY

Presentations	31
Total performances	95
Total audiences	192,705

It was a wonderful 75th Birthday year for Sydney Symphony with exciting new projects, growth in audiences by 5% and a tour to Japan. Sydney Symphony made good use of Sydney Opera House recording facilities this year to record under their own label, while 10 of their concerts were streamed through Telstra BigPond.

Audiences delighted in two wonderful festivals created to celebrate Sydney Symphony's 75th anniversary season in very different style. Paying homage to its beginnings by reprising one of its first major projects in 1933, a spectacular Brahms Festival was held in February 2007 under the baton of Maestro Gianluigi Gelmetti, offering audiences a unique insight into the music of this orchestral genius. *Brahms German Requiem* featured the talents of German soprano Marlis Petersen and Austrian baritone Markus Werba, while the opportunity to experience all *Brahms' Symphonies 1, 2, 3 & 4* afforded audiences the rare opportunity to experience a self-contained universe of emotion and the Orchestra at its best. Nine performances attracted an audience of 18,929. In complete contrast, the *Beethoven Festival* in June 2007 invited audiences to experience the depth and breadth of classical music's ultimate firebrand on a journey through all nine of his symphonies over an unforgettable fortnight. Ten performances attracted an audience of 18,576.

Delighting audiences with a full operatic score, the Orchestra presented one of Puccini's most elegant creations. *La Rondine* is a treasure trove of musical gems and Maestro Gelmetti displayed his expertise as an interpreter of Italian opera in this lyrical masterpiece, with three performances attracting an audience of 5,681.

Offering a fresh perspective on jazz, film and legendary talent, the Kaleidoscope Series, under the guidance of new Artistic Director, James Morrison, was a veritable feast for the senses. *Antarctic Symphony* brought together photographs from Scott's 1912 journey, the music of Vaughan Williams and the voice of John Bell reading the final extracts from Scott's diary. This haunting concerto attracted an audience of 3,786 over two performances. *Chick Corea, Jazz and Orchestra*, showcased one of the world's key figures in contemporary jazz, with the Sydney Symphony, marking the 35th anniversary of the album *Crystal Silence* by translating the playful, lyrical style of Corea and vibraphone genius Gary Burton to the orchestra. Two performances attracted an audience of 4,561. In more smooth and swinging style, the Orchestra joined three-time Grammy Award-winning vocalist Dianne Reeves, providing opulent orchestral arrangements to standards by

luminaries such as Sondheim and Gershwin in a tribute to the great Sarah Vaughan. Three performances attracted an audience of 6,692.

## SYDNEY OPERA HOUSE

Presentations	46
Total performances	235
Total audiences	166,011

Audiences delighted in the artistry of two very different orchestras. *Vienna Philharmonic*, one of the world's finest ensembles, visited Australia for the first time, with the generous support of NAB to present two outstanding programs exclusively at Sydney Opera House. Led by Valery Gergiev, one of the world's leading conductors, their four performances delighted a Concert Hall audience of 10,466, with a further 4,100 on the Forecourt enjoying a live and free broadcast of the fourth concert. Part of the Sydney Festival 2007, *Lost and Found Orchestra* featured 50 musicians, dozens of found objects and the complete cast of Stomp in a unique presentation that encompassed a rip-roaring clapping, shouting, stamping performance that was part percussive concert, part comedy and all performance. A total audience of 19,521 enjoyed the 10 performances.

Great acclaim greeted the inaugural *Utzon Room Music Series*. Perfect for the presentation of exquisite and intimate chamber music, The Utzon Room was designed by Jorn Utzon for this very purpose and this year marked the beginning of the realisation of his artistic vision. Seating just 200 people, the Utzon Room allowed audiences to get up close and personal for the four concerts performed by *Utzon Ensemble*, *Sydney Soloists*, *Flinders Quartet* and *Joseph Tawadros Trio*.

Showcasing important artists from around the world, six presentations provided audiences with contemporary sounds from Paris, Brazil, Portugal, Africa and India's Bollywood. The *Gotan Project* has developed into a world-wide phenomenon since its origins in Paris, when Argentinean tango musicians joined forces with European electro-wizards. Their two performances sold out, with a total audience of 4,200. Brazilian pop icon, *Marisa Monte*, gave two performances filled with style and sensuality, attracting an audience of 4,137. *Mariza - Concerto em Lisboa* saw this international star give a pop edge to traditional Portuguese Fado, with her two passionate and melodic performances attracting an audience of 4,034. *Sergio Mendes and Brasil '06* gave one performance of their smooth and unmistakable sound, attracting an audience of 2,239. In a lush, upbeat and bewitching blend of West African, Latin American and Islamic traditions, *Salif Keita* enchanted the audience of 2,169 in his one performance. Queen of Bollywood, Asha Bhosle and the Grammy Award-winning Kronos Quartet joined forces to perform the

great love songs of Bollywood. *Kronos Quartet and Asha Bhosle: India Calling* was a night of glamour and excitement, selling out its two performances with a total audience of 4,487.

Attracting new audiences by combining symphonic music with pop culture, *Play! A Video Game Symphony* saw Sydney Symphony and a full choir perform the music of today's favourite video games, whilst images from the games were shown on a giant screen. Five performances attracted a total audience of 10,244. In another magical blend, *Ben Folds with the Sydney Symphony* saw this world-renowned alternative rock artist perform orchestral arrangements of his songs in four performances to an audience of 9,155.

Audiences were treated to a rich mix of contemporary cabaret. Following sell-out seasons from Edinburgh to Melbourne, *Camille - La Fille du Cirque* saw Camille perform the songs of Jacques Brel, Nick Cave, Tom Waits and more in six shows attracting 1,546 people. Aria Award-winning singer/songwriter Gyan sang her beautiful, bittersweet interpretations of Michael Leunig's poems while Leunig painted on stage with imagery projected onto a screen. *Gyan and Leunig: Billy the Rabbit* attracted an audience of 1,360 over five performances. In *Meow, Meow in Beyond Glamour: The Remix*, international singing sensation and performance artist Meow Meow was joined by Pink Martini's Thomas M. Lauderdale on the piano for a Mardi Gras season in The Studio which attracted 1,795 people over seven performances.

Much loved by the under 5s, this year's *Babies Proms* once again used story-telling and music to explore distinct themes, such as counting, the alphabet, colours and food. This year, six programs were presented in 38 performances that played to an audience of 18,975 children, with an additional 27 performances touring to 17 towns across regional New South Wales.

## AUSTRALIAN CHAMBER ORCHESTRA

Presentations	8
Total performances	8
Total audiences	14,114

A Helpmann Award for Best Concert Presentation was just one highlight of the ACO's season, which encompassed eight presentations. *Revolution*, which won the Helpmann, showcased the virtuoso violin playing of Richard Tognetti to an audience of 2,331. Flowing folk melodies were the inspiration for the ACO's *Enchanted* concert, which attracted an audience of 1,415, while *Radiant* showcased the formidable talent of pianist Olli Mustonen performing Mozart's Piano Concerto K.413 to an audience of 1,799.



# THEATRE

Theatre brimmed with life and diversity, ranging from the Sydney premiere of a Pulitzer Prize-winning one-man play to a hilarious look at the life and work of Spike Milligan. Sydney Opera House grew its reputation as a major theatre producer with an acclaimed new performance piece, now touring internationally. We collaborated with Sydney Festival to showcase six one hour productions from around the globe and Bell Shakespeare achieved another sell-out success with its new stripped-back version of *Macbeth*.

Presentations	55
Total performances	754
Total audiences	279,798

## KEY OUTCOMES 2006/07

### SYDNEY THEATRE COMPANY

Presentations	4
Total performances	203
Total audiences	98,173

A **Tony Awarded and Pulitzer Prize-winning one-man play** was performed to sell-out audiences in the Drama Theatre. Doug Wright's *I Am My Own Wife* saw Jefferson Mays bring to life more than 40 characters in a performance that has brought him universal acclaim and this time, a Helpmann Award for best actor. 44 performances attracted 22,491 people.

**Marking Noni Hazlehurst's much anticipated return to the stage**, Alan Ayckbourn's *Woman In Mind* enjoyed an extended season at the Drama Theatre. With a strong cast and Gale Edward's expert direction, 61 performances attracted 28,178 people.

**An innovative production of Patrick White's ground-breaking play**, *The Season at Sarsaparilla*, played to sell-out audiences and received critical acclaim. Benedict Andrews and Robert Cousins produced a new slant on this look into 1960s suburbia using new technologies. The 38 performances attracted 19,958 people.

**Showcasing Spike Milligan's life and his pioneering work** with a comedic tour de force, *Ying Tong - A Walk with the Goons* began its extensive national tour at the Drama Theatre. Richard Cottrell's hilarious production, starring Jonathan Biggins, David James and Geoff Kelso, enthralled an audience of 27,546 over 60 performances.

### SYDNEY OPERA HOUSE

Presentations	38
Total performances	383
Total audiences	115,601

**Winning local and international acclaim and four major critics' awards**, *Honour Bound* was commissioned by Sydney Opera House and Malthouse Theatre (Melbourne) for our new *Adventures* program. Based on the incarceration of David Hicks in Guantanamo Bay, this edgy production won Best Mainstage Production at the Sydney Theatre Awards, a Helpmann Award for Best Physical Theatre and played to 5,141 people over 33 performances. Following its Australian success, it went on to the prestigious Vienna and Holland Festivals and will be presented at The Barbican in London in November 2007.

**Opening the Opera Theatre to a new family audience**, *Circus Oz - Laughing at Gravity* showcased their iconic daredevil aerial performances and irreverent social satire in a venue usually reserved for the high arts. 17 rambunctious performances attracted 19,654 people.

**Connecting to the broader community with a story that speaks across generations**,  *Holding the Man*, which won the 1995 United Nations Human Rights Award for Non-Fiction, was translated to the stage by Griffin Theatre Company in a heart-wrenching story about sexual preferences and cultural differences. 22 performances attracted 7,996 people.

**Showcasing one of the world's most skilled puppeteers**, *10 Days on Earth* was written and performed by Canada's Ronnie Burkett in his debut at the Sydney Opera House Playhouse, following the production's world premiere in Toronto. 15 performances attracted 4,373 people.

**Proving a major highlight for Indigenous filmmakers and audiences**, our *Message Sticks Indigenous Film Festival* in May 2007 was even bigger, with screenings in both the Playhouse and The Studio. Hosted by Deborah Mailman, the Opening Night Gala premiered *Crocodile Dreaming*, starring the Festival's special guest, David Gulpilil and announced the winners of the Tudawali Award and the Bob Maza Fellowship, won by Priscilla Collins and Aaron Pederson respectively. Curated by Indigenous filmmakers, Rachel Perkins and Darren Dale, the Festival showcased an impressive array of local and international indigenous stories and documentaries. Total attendance was 4,318.

### BELL SHAKESPEARE

Presentations	4
Total performances	128
Total audiences	53,149

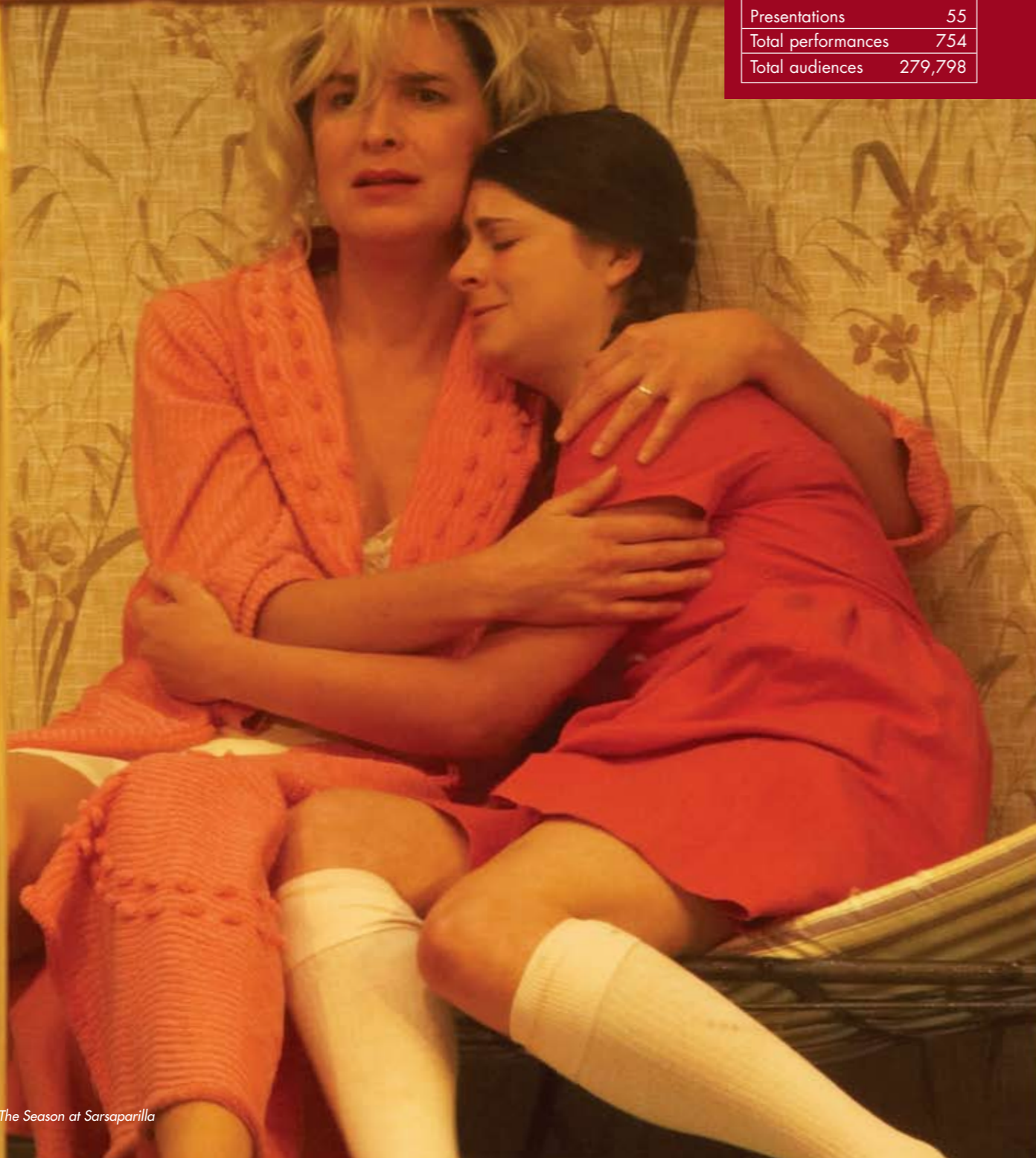
**Sell-out success for all 44 performances** greeted John Bell's stripped back production of *Macbeth*, Shakespeare's most haunting play. Sean O'Shea and Linda Cropper lit up the stage to a total audience of 17,400. A ground-breaking production of *Othello* combined the talents of Helpmann Award-winning director Marion Potts and acclaimed actors Marcus Graham and Wayne Blair in 13 performances to a total audience of 6,513. The Company reprised John Bell's exciting new take on the perennial tragic love story of *Romeo and Juliet*, once again selling out all 18 performances to an audience of 9,627. And John Bell played the lead role of Prospero in *The Tempest*, directed in the signature vivid and sensual style of Peter Evans. 53 performances attracted an audience of 19,609.

### SYDNEY FESTIVAL

Presentations	6
Total performances	30
Total audiences	9,260

**Showcasing six productions from around the world**, once again Sydney Opera House collaborated with Sydney Festival to offer fresh, inspiring theatre.

*About an Hour* rolled out a series of high calibre one-hour productions from the USA, Australia, Norway, Poland and the UK, presented across three venues at the very affordable ticket price of \$25. *Kiss of Life* showcased the talents of British cult storyteller, Chris Goode, in a high-risk romantic comedy; *Taylor Mac* offered a strangely beautiful ukulele-strumming fusion of performance art, cabaret and drag; French performance trio Au Cul Du Loup created a feast of exotic poetry and images in *Mousson*, with its theme of climate and industrial change; in similar vein, *Our Brief Eternity* used dance as its medium to investigate the minute acts which add up to the monumental force of modern progress; whilst the soundtrack, dance and physical theatre of *The Space Between* focused on the intimately personal, examining the things that keep us apart and what lingers in the space between. Bridging incredible discipline and wild improvisation, *The White Cabin* was a series of imaginative Russian cameos by three artists and a dazzling combination of live performance, video, a vibrant score and beautiful lighting.



Honour Bound

# OPERA

This year, the national opera company celebrated its 50th anniversary. Celebrations included the publication of *Creative Stages: An Intimate Celebration of Opera Australia*, an Open Day at Opera Australia's Surry Hills home and a 50th Anniversary Gala Concert in the presence of Dame Joan Sutherland. In this milestone year, it also programmed a range of work designed to reach a broader public. In total contrast, The Studio presented a post-punk musical production tracing the life of the last woman to be hanged in Australia.

Presentations	22
Total performances	188
Total audiences	246,155



## KEY OUTCOMES 2006/07

### OPERA AUSTRALIA

Presentations	18
Total performances	179
Total audiences	243,739

**Grand opera, magnificent and extravagant**, not only thrilled audiences in the Opera Theatre but, for one special evening, was relayed free of charge to an outdoor audience on the Forecourt and to Federation Square, Melbourne. Elijah Moshinsky's production of *La traviata* lovingly recreated a Parisian autumn in every detail for a total audience of 27,712 over 19 performances. An additional 4,476 enjoyed the outside broadcast on the Forecourt.

**A new production of Delibes' exotic classic** returned to the Opera Australia stage. Director Adam Cook and designer Mark Thompson created a new look and feel for *Lakmé*, retaining the crushing despair of colliding cultures and ill-fated love in this passionate opera that features some of opera's greatest show-stoppers. Nine performances attracted a total audience of 12,922.

**For the first time, the company presented a sublime late work by Mozart.** *La Clemenza di Tito* is an astonishing masterpiece, even more remarkable in that it was completed in just 18 days and while the composer was gravely ill. Eight performances attracted an audience of 8,923.

**The first Sydney presentation of a new Australian commission** was staged in 2006 at Sydney Opera House. *Batavia* has been greeted with audience and critical acclaim since its Melbourne premiere in 2001 and its 2004 Perth International Arts Festival Season in partnership with West Australian Opera. In its debut Sydney season, five performances attracted an audience of 5,740.

**A 20th century Czech masterpiece that reveals courage** and questions age-old archetypes featured a magnificent cast in a stark Eastern bloc setting. *Jenufa* directed by Neil Armfield and conducted by Richard Hickox attracted an audience of 6,730 over seven performances.

**Building on the Company's reputation for compelling baroque opera**, Music Director, Richard Hickox conducted two baroque operas by Handel. The first was Francisco Negrin's 1994 production of *Julius Caesar*, starring Tobias Cole, Catherine Corby and Emma Matthews. The second was a new production of *Alcina*, Handel's magical tale that evolves into a dramatic tour de force. Eight performances of *Julius Caesar* attracted an audience of 9,115 and 11 performances of *Alcina* attracted 12,521 people.

**It might not be opera, but Sondheim's award-winning musical *Sweeney Todd*** thrilled Sydney audiences with an emotional immediacy that Mozart himself would have applauded. Starring Peter Coleman-Wright and Judy Connelli, who have won almost every award for their portrayal of the Fleet Street felons, the musical was directed by Gale Edwards and conducted by Julia de Plater. 13 performances attracted an audience of 16,333.

**Among the most popular productions of this season** were a new production of Dvorak's fairytale opera *Rusalka*, starring Cheryl Baker, with eight performances attracting some 11,357 people; Graeme Murphy's inspired interpretation of *Turandot*, a daring and colourful production that attracted 27,536 people over 19 performances; and a new production of one of the most popular operettas of all time, Stuart Maunder's new take on *The Pirates of Penzance*, with 32 performances attracting a total audience of 45,657.

**Exciting productions of two perennial favourites were staged.** The Fellini-esque quality of Elijah Moshinsky and Michael Yeargan's production of Verdi's *Rigoletto* has become an Opera Australia classic, with 15 performances attracting an audience of 20,857; while Neil Armfield's lively production of Mozart's near-perfect opera, *The Marriage of Figaro*, entranced a total audience of 23,754 over 16 performances.

**A wider public was able to enjoy Opera Australia productions** as a result of this year's unprecedented level of collaboration with the ABC. Live broadcasts of operas on ABC Classic FM, the televising of the 50th Anniversary Gala Concert on Christmas Eve and a Golden Jubilee documentary all helped take the Company's work to a broader, national audience. And perhaps most people-pleasing of all was the extraordinarily successful Operatunity Oz, whose final episode was televised at Sydney Opera House, with the competition winners taking to the Opera Theatre stage to perform in the Company's production of *Rigoletto*.



Batavia

### SYDNEY OPERA HOUSE

Presentations	1
Total performances	6
Total audiences	815

**In a daring departure from operatic convention**, Sydney Opera House joined forces with Green Room Music to present a new post-punk music-theatre work that traced the life of the last woman to be hanged in Australia. Presented in The Studio, *The Hanging of Jean Lee* was based on Jordie Albiston's verse biography. Six performances attracted 815 people.



La traviata

Dance this year encompassed a sell-out season for a Nureyev production, a world premiere for an updated classic, two Australian premieres of new work and the first program in the Ballet Russes project. Audiences were treated to a vast array of influences that included a contemporary slant on Japanese culture, a seamless mix of Chinese and Western aesthetics, virtuoso displays of classic flamenco and a raw fusion of dance, voice, acrobatics and BMX.

Presentations	29
Total performances	201
Total audiences	161,722



## KEY OUTCOMES 2006/07

## THE AUSTRALIAN BALLET

Presentations	8
Total performances	93
Total audiences	115,005

**Selling out all 22 performances,** Rudolf Nureyev's charming production of *Don Quixote* was filled with excitement and colour. Performed as a ballet for hundreds of years, Nureyev's updated classic thrilled a total audience of 31,644.

**Two 21st century premieres,** both sleekly modern and achingly beautiful, were combined with a George Balanchine 1928 master work in a program entitled *New Romantics*. Christopher Wheeldon's *After the Rain*, Stephen Baynes' *Constant Variants* and George Balanchine's *Apollo* played to 23,492 people over 21 performances.

**The world premiere of resident choreographer Stephen Baynes'** production of *Raymonda*, updated the ballet to the 1950s and based it on the life of screen goddess-turned-princess Grace Kelly. With award-winning costumes and set designs by Anna French and Richard Roberts respectively, 21 performances attracted 27,823 people.

**A triple bill paid homage to a pioneering Russian choreographer** and marked the company's first programming contribution to the ongoing project, *Ballet Russes in Australia: Our Cultural Revolution*. *Revolutions* contained three works by Mikhail Fokine presented in both traditional and renewed productions and the dancers were coached by legends of the Ballets Russes era, including Irina Baronova, Valrene Tweedie and Anna Volkova. 21 performances attracted 26,666 people.

**Continuing to focus on access and outreach,** *Introduction to the Ballet* this year featured excerpts from *Les Sylphides* and *Apollo*. Part of an ongoing education program to introduce the joys of ballet to everyone from five years upwards, the program encompassed training, rehearsal, coaching and a fully staged performance, accompanied by the Australian Opera and Ballet Orchestra. Two performances drew an audience of 2,565 people.

## SYDNEY OPERA HOUSE

Presentations	12
Total performances	90
Total audiences	33,166

**Marking the return to Australia of Meryl Tankard,** *Kaidan: A Ghost Story* was the result of an exhilarating collaboration of the legendary Tankard with Australia's leading taiko drum ensemble, TaikOz, and visual artist Regis Lansac. Drawing on the richness of Japanese culture, this exciting new commission was presented with Sydney Festival and drew 7,429 people over 15 performances.

**Bridging Chinese and Western aesthetics,** one of world's most influential choreographers brought his extraordinary company to Australia for an inspirational two nights in the Opera Theatre. Lin Hwai Min's Cloud Gate Dance Theatre of Taiwan performed a beautiful blend of modern dance, tai chi and martial arts that evoked the vibrant energy of flowing ink. Cloud Gate Dance Theatre's *Wild Cursive* attracted 2,666 people over two performances.

**In a rare opportunity to see the original work of acclaimed New Zealand artist and choreographer Douglas Wright,** audiences were both seduced and shocked by this powerful culmination of Wright's 25 years of making dance theatre. *Black Milk* delivered both poetic reverie and shocking nightmare to a total audience of 2,159 over nine performances.

**A dazzling pair of short pieces by acclaimed Italian choreographer Emio Greco** thrilled audiences in the Playhouse. *Double Points: One and Two* was the latest in a collaboration between Greco and Dutch Theatre Director, Pieter C. Sholten, to find a new language of dance in non-prescriptive performance. *Double Points* was presented in Australia for the first time, having previously won the Sonia Gaskell Prize for Choreography and the Herald Angel at the Edinburgh International Festival in 2001 and Outstanding Performance in the Time Out Live Awards in 2004. 10 performances attracted 2,141 people.

**Combining live dance with a digital landscape,** *Chunky Move: Glow* was the latest offering in The Studio from this cutting-edge Melbourne dance troupe. Just 20 minutes long, a sophisticated video-tracking system by German Interactive Software Engineer Frieder Weiss, cast lighting and graphic images over the work in response to the dancer's movements. 17 performances attracted 2,456 people.

**Following sell-out seasons in New York and throughout Europe,** legendary Seville-based Flamenco performer Eva Yerbabuena brought her company of dancers to Australia for the first time to perform at Sydney Opera House. Presenting her signature production of *Eva*, Yerbabuena demonstrated the timeless quality of this traditional song and dance form whilst other pieces introduced the audience to some of flamenco's most talented younger artists. Five performances attracted a total audience of 9,428 people.

**In an astounding fusion of skills as artful and disciplined as ballet,** *Branch Nebula's Paradise City* combined dance and voice with skating, break dancing, BMX riding and acrobatics. In a stark cityscape, with a score that combined Bach with electrical guitar, this was a presentation of sheer raw energy, tightly choreographed and teeming with life. This commissioned work has been invited to prominent festivals. 10 performances attracted 2,013 people.

Kaidan



# YOUNG AUDIENCES & EDUCATION

We delivered on our commitment to provide quality contemporary performing arts experiences for young people and to meet the increasing demand in this area, with audiences growing by 16.5% to 73,625. Presentations for toddlers through to 'twenty somethings' made use of both traditional and cutting-edge art forms to inspire, engage, educate and, most importantly, to celebrate the presence of young people as an important current audience with sophisticated artistic tastes.



## KEY OUTCOMES 2006/07

### SYDNEY OPERA HOUSE

**An award was received for the successful partnership that permits regional touring** of our longest running program, *Babies Proms*. The series, which introduces toddlers to the performing arts, this year included songs and music about the alphabet, numbers, books, colour, food and sounds made by the string instrument. Sydney Opera House and Country Energy were awarded the QantasLink Regional Award by the Australian Business Arts Foundation NSW for broadening the reach of this perennially popular series into regional New South Wales. An audience of 29,667 was attracted to 135 performances, including 5,591 people for the touring performances in 17 NSW regional towns including Bathurst, Burke and Bunnaloo.

**Sell-out success greeted all 14 performances** of our musical theatre offering for two to-eight-year-olds. *Justine Clarke - I like to Sing*, was commissioned by Sydney Opera House in association with the ABC, and attracted an audience of 5,499.

**Celebrating an important milestone in Australian children's television**, we joined with the ABC to present a show commemorating Play School's 40th Birthday. The concert featured current ABC presenters and some well-known characters in a joyous celebration of songs, games and stories. Six performances delighted an audience of 9,463.

**Communicating directly and poignantly to the over seven year olds**, an internationally acclaimed Danish Theatre Company Grupp 38 presented *Little Match Girl*, an exceptional, award-winning production which remade this classic tale in an arresting and challenging way. It attracted an audience of 886 over eight performances.

**A major international collaboration provided young adults** with a rich mix of roaring engines and contemporary art forms in the story of a misfit. *Skid 180* was the result of international collaboration between Melbourne's Arena Theatre Company and Manchester's Contact Theatre, presented by Sydney Opera House. Live BMX riding, physical theatre, animation, beat box, poetry and a cast of dynamic young actors created an epic fusion of art forms in this unique production. 14 performances attracted an audience of 4,009.

**An innovative, contemporary adaptation of a classic** brought to life and to the stage the much-loved story by Margery Williams of a boy and his cherished toy rabbit. *The Velveteen Rabbit* was a sophisticated, almost filmic production that we co-presented with Spare Parts Puppet Theatre. It incorporated aerial panning and puppetry techniques that cleverly blurred the line between reality and imagination. 23 performances attracted an audience of 6,492.

**Exploring friendship, differences, childhood and family**, while irresistibly drawing the audience of five-to-nine-year-olds into the imaginative world of play, *Emily Loves to Bounce* marked Adelaide's Patch Theatre's welcome return to Sydney Opera House. This whimsical blend of music, physical theatre, illusion and light attracted an audience of 8,686 over 26 performances.

**Encouraging the audience to be themselves** through a hip and humorous interpretation of a legendary New Zealand tale, *Hinepau*, produced by the Capital E National Theatre for Children, explored the theme of being ostracised for being different. Ingenious animation and a remarkable cast attracted an audience of 4,360 over 20 performances.

**Designed to foster young people's interest and engagement** with performing arts and art making, *danceTANK: Freedom to Launch* was a successful presentation, selling out all six performances and attracting an audience of 1,163. This celebration of contemporary youth culture was an initiative to provide young dancers from 14 to 16 years and from all over Sydney with a forum in which to work with professional choreographers, composers and lighting designers to create bold, contemporary dance.

**Reflecting our commitment to create a centre of excellence** for young people's engagement with arts practice, a series of workshops were held enabling 19 young dancers, from the ages of 14 to 26, to work with professional artists to further develop *The Drill*, a new dance work they created in 2005. *Special Mention*, a special Sydney Opera House commission in association with Stompin and Critical Path, explored society's relentless pressure to succeed and the cultural divide created by our judgment of failure. The workshops culminated in a performance season that attracted an audience of 862 over six performances.

Hinepau



## OTHER SPECIAL PRESENTATIONS

**Exploration of current issues through an art form** that directly communicates with a young audience was the driving force behind a dramatic documentary presented by Australian Theatre for Young People and Powerhouse Youth Theatre. *This Territory* was the result of an intensive six months of collaboration between people from a cross-section of Sydney suburbs and key players in the 2005 Cronulla riots. Featuring a culturally diverse cast, it follows the ripple of a seemingly random act of violence that rapidly awakens old conflicts that are based on race, religion and notions of territory. 11 performances attracted an audience of 2,186.

**Encouraging schools to foster the development of the performing arts**, two programs showcased the emerging talents of primary and high school students respectively. The Arts Unit of the Department of Education and Training presented a series of nine sell-out concerts to 18,028 people, featuring primary school choirs from all over NSW performing with orchestral accompaniment. *Encore 2007*, presented by The Office of the Board of Studies, showcased a selection of outstanding performances and compositions by High School Certificate music students, selling out its two performances and attracting an audience of 5,291.