First Violins
Sun Yi
Associate Concertmaster
Kirben Williams
Associate Concertmaster
Kirsty Hilton
Assistant Concertmaster
Fiona Ziegler
Ian & Jennifer Burton Chair of Assistant Concertmaster

Second Violins
Marina Marden
Principal
Susan Dobble
Associate Principal
Emma West
Assistant Principal
Peter Burs
María Durán
Emma Hay
Shuli Huang
Stan Kornel
Benjamin Li
Nicole Maiters
Philippa Paige
Bilyana Roumelitil
Maja Verunic

Violas
Roger Benedict
Anne Louise Cornforth
Yvette Goodchild
Robyn Brookfield
Sandor Costantino
Jane Henderson
Graham Hennings
Mary McVie
Judith Mander
Leonid Volovolsky
Felicity Tsa

Cellos
Catherine Hewitt
Principal
Nathan Waks
Principal
Leah Lynn
Associate Principal
Kristy Conran
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Adrian Walls
David Widham

Double Basses
Kees Boopman
Principal
Kirsty Hilton
Josephine Allan
Felicity Tsa

Oboes
Diana Doherty
Andrew Kaldor and Renata Kaldor Chair of Principal Oboe
Shafali Pryor
Associate Principal

Cor Anglais
Alexandre Oguez
Principal

Clarinet
Lawrence Dobell
Principal
Francesco Cetala
Associate Principal
Christopher Tingay

Bass Clarinet
Craig Wernicke
Principal

Bassoons
Matthew WIlkie
Principal
Roger Brooke
Associate Principal
Fiona M. Norman

Bassoon
Nariko Shimada
Principal

Horns
Robert Johnson
Principal
Ben Jacks
Principal
Geoff O'Reilly
Principal
Lee Bracegirdle
Marnie Sebire

Trumpets
David Mendelow
Principal
Paul Goodchild
Associate Principal
John Foster
Anthony Weinrich

Trombones
Ronald Prussing
NSW Department of State and Regional Development Chair of Principal Trombone
Scott Kimmont
Associate Principal
Nick Byrne
Roger International Chair of Trombone

Bass Trombone
Christopher Harris
Chair Foundation Chair of Principal Bass Trombone

Tuba
Steve Rosé
Principal

Timpani
Richard Miler
Principal

Adam Jeffrey
Assistant Principal Timpani/Tutti Percussion

Percussion
Rebecca Lagos
Principal
Colin Pyper

Piano
Josephine Allan
Principal (contract)

SYDNEY SYMPHONY MUSICIANS
as at 31 December 2007
this concert marked a new era in the Sydney Symphony's history, and the orchestra rose magnificently to the occasion...
2007 THE YEAR IN REVIEW

SYDNEY SUBSCRIPTION SERIES
AND STAND-ALONE MAINSTAGE PERFORMANCES

- The Sydney Symphony presented 103 concerts to 204,547 patrons in the Sydney Opera House and City Recital Hall Angel Place.
- These performances included 92 concerts in nine series groupings to which subscriptions were sold; six gala performances; and five repeat performances of subscription programs, scheduled as a result of increased demand.

<table>
<thead>
<tr>
<th>SERIES</th>
<th>NUMBER OF PERFORMANCES</th>
<th>NUMBER OF PROGRAMS</th>
<th>2007 ATTENDANCE</th>
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<tr>
<td>EnergyAustralia Master Series</td>
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<td>Kaleidoscope</td>
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<td>Discovery Program</td>
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<tr>
<td>Gala performances</td>
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<td>Additional mainstage performances</td>
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<td>-</td>
<td>11,609</td>
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<td><strong>Total</strong></td>
<td><strong>103</strong></td>
<td><strong>65</strong></td>
<td><strong>204,547</strong></td>
</tr>
</tbody>
</table>

* indicates mainstay performance

In 2007 the Sydney Symphony performed 210 concerts to more than 388,000 people.

TOURING AND OUTREACH

- The Sydney Symphony performed at 3 free outdoor concerts in 2007 to over 111,500 people.
- The Sydney Symphony toured to Tamworth where it played to a packed hall of 2,980.
- The Sydney Symphony Brass Ensemble toured to 5 venues with 960 attendees.
- Nine performances over 275 attendees were given under the Sydney Symphony and M B’s music4health program at hospitals throughout NSW.
- 89 hours of Sydney Symphony recorded concerts were broadcast across 92 transmissions on ABC Classic FM in 2007 to an estimated total audience of over 9 million.
- 8 performances were broadcast internationally to 15 European Broadcasting Union (EBU) members.
- 10 performances were made available for webstream on the BigFond website.
- 1 DVD release by ABC Classics of the Sydney Symphony’s Discovery Program.
- 1 CD release by ABC Classics of a 75th Anniversary Box Set.
- 2 CD releases on the Sydney Symphony’s own label.
- 420,000 CDs distributed with The Sun Herald to homes across NSW, south-east Queensland and the ACT.

THE EDUCATION PROGRAM

- 20,469 knowledge seekers attended the Sydney Symphony’s 66 education activities in 2007.
- Of these, 13,341 pupils attended the 32 schools concerts, which are held at both the ABC Centre in Ultimo and Sydney Olympic Park, and 3,629 pupils attended one of nine regional schools concerts in Wagga Wagga, Griffith and Albury.
- 2,500 attendees enjoyed 17 performances by the Sydney Symphony Fellows.
- 573 teachers attended 5 education seminars.
- 351 people attended the 2 Sinfonietta performances.
- 75 students participated in the Newcastle Playerlink workshop.

COMMERCIAL WORK

The Sydney Symphony allocates approximately 14% of available orchestral playing time to earn necessary additional income from collaborations with commercial presenters. This work is undertaken with either the Sydney Symphony taking the full risk or as a ‘band for hire’.

- In 2007 the Sydney Symphony presented 16 commercial concerts which attracted 36,078 patrons.
- The Sydney Symphony was paid a fee to perform a further 6 concerts to 11,420 attendees.
The Sydney Symphony received a number of prestigious awards in 2007. Rebecca Lagos, our Principal Percussion, received Best Work of the Year for her Sydney Symphony commissioned piece, Don John from 2009. Maestro Ashkenazy, who is well known to Australian audiences, has accepted the role of Principal Conductor and Artistic Advisor to an operating profit of $1,373,306. The significant donation to growing reserves to support these activities.

I thank the Commonwealth Government through the Sydney Orchestra for the Arts and the New South Wales Government through Arts NSW for their ongoing and invaluable support. I also pay tribute to our generous sponsors, patrons and donors without whose support the Sydney Symphony would not be the world class orchestra of which we are all so proud.

I thank my fellow directors for their support; I thank Libby Christie, our executive team and all members of the Sydney Symphony and compliments them for what has been another outstanding year. Our Chairman, David Smithers is a director of the National Australia Bank and chairman of the Australian Community Foundation. He also serves on the boards of United Way, Australia, and a number of publicly listed companies. He is a non-executive director of the Barclays Group and Sydney Football Club. He also serves on the boards of United Way, Australia, and a number of publicly listed companies. He is a non-executive director of the Barclays Group and Sydney Football Club. He also serves on the boards of United Way, Australia, and a number of publicly listed companies. He is a non-executive director of the Barclays Group and Sydney Football Club. He also serves on the boards of United Way, Australia, and a number of publicly listed companies. He is a non-executive director of the Barclays Group and Sydney Football Club.

David Smithers
Non-Executive Director
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2007 was an important year for the Sydney Symphony. In the same period that the orchestra celebrated its 75th anniversary with memorable artistic projects, the company operated for the first time as a public company, having divested from the ABC on 31 December 2006. The Sydney Symphony also performed strongly across our key measures of success and announced our artistic succession plans for 2009 and beyond.

The Sydney Symphony is most grateful for the support and enthusiasm that our audiences and the music community demonstrated for the Orchestra’s 75th Season, which was one of the highest artistic quality and offered a rich variety of performances. In 2007, 388,000 people enjoyed the Orchestra’s 210 live performances in a range of venues including our performance home, the Concert Hall at the Sydney Opera House, Civic Recital Hall, Angel Place and outdoor venues and concert halls in metropolitan and regional New South Wales.

In 2007, we extended our initiatives to reach audiences beyond concert halls with some important recording projects. During the year the ABC celebrated its 75th anniversary with the release of a CD box set of historic highlights from the Orchestra’s performances, the company released one CD publicly (Glazunov and Shostakovich) on its Sydney Symphony label and recorded 12 programs for future release. In 2007, we webcast ten concerts in partnership with Bigpond and the ABC to a audience of 50,000 and ABC Classic FM continued to broadcast the Orchestra’s performances regularly. To celebrate the 75th anniversary of the Sydney Harbour Bridge, the Sydney Symphony recorded a specially composed fanfare by Elena Kats-Chernin, which was enjoyed by the 200,000 people who walked across the Sydney Harbour Bridge on 18 March 2007.

One of the highlights of our 75th anniversary was the Sydney Symphony’s regional touring program. We celebrated with a special performance in Tamworth, which involved 100 musicians and two tonnes of instruments. Almost 3,000 people enjoyed a special performance in Tamworth, which involved 100 musicians and two tonnes of instruments. Almost 3,000 people enjoyed an evening, playing with rounded fine balance in soft or loud passages.

In support of career development in arts administration, the company established a special program in arts administration. In support of career development in arts administration, the company established a special program in arts administration. In support of career development in arts administration, the company established a special program in arts administration.
ARTISTIC DIRECTOR’S STATEMENT

The 75th anniversary of any institution is a major landmark. For an orchestra it is cause for great celebration, and I am honoured to have been the Sydney Symphony’s Chief Conductor and Artistic Director during its 75th birthday. All of us who have a role in this orchestra can have cause to be proud of its great successes and its distinguished history. In an age when many orchestras in the world struggle to achieve their artistic goals, or even to prevail, the future shines very brightly for the Sydney Symphony.

Our season was punctuated by three great festivals – an opportunity for the orchestra and the public to explore in depth the music of three noble composers: Brahms, Beethoven and Rachmaninov. Such an opportunity is rare indeed – an intensive challenge for player and listener alike, but also an invaluable experience, which enriches both. The public responded enthusiastically to all three events. Our Rossini gala in May was a personal highlight for me – a program which displayed all the versatility and humanity of one of my favourite composers. It was a delight to round off the season in style with an all-Tchaikovsky concert.

2007 saw collaborations with many distinguished artists. Sir Charles Mackerras, who has had perhaps the longest personal association with the orchestra, returned to conduct two programs in October. Simone Young joined us in August for performances of the visionary Turangalîla-symphonie. Yannick Nézet-Séguin and Tugan Sokhiev, who first visited us in 2005, came again to universal acclaim. These are but four names of firebrand reputation to have performed with the Sydney Symphony during the 2007 season – there were many more.

The list of season highlights goes on. Of equal importance is the work this orchestra has undertaken, day to day for 75 years, in the community, in education, outreach and mentoring. These activities help to ensure a flourishing future for our artform in Australia – a future which the Sydney Symphony will continue to foster and serve.

On behalf of the orchestra, players and administration, I would like to thank our friends and supporters for their continued enthusiasm and love of music. Here’s to another 75 years of the wonderful Sydney Symphony!

Gianluigi Gelmetti
Chief Conductor and Artistic Director

‘Gelmetti was fully alert to the many subtle changes of pace and direction and his nuanced, expressive inflections infused the music with interest and character.’

THE AUSTRALIAN, 10 DECEMBER 2007, MURRAY BLACK, SCHUBERT’S GREAT SYMPHONY
VISIONS AND GOALS

VISION
To ignite and deepen people’s love of live symphonic music in Sydney and beyond.

PURPOSE
To move the heart and soul through consistently great performances.

STRATEGIC PROJECTS & OBJECTIVES

1. SECURE ARTISTIC LEADERSHIP
   - To maintain a strong base of artistic leadership and inspire both musicians and audiences through magnificent performances.

2. RECOMMENCE AN INTERNATIONAL TOURING PROGRAM
   - To establish the Orchestra’s international reputation by embarking on overseas tours with internationally recognized conductors and soloists to perform at prestigious international music festivals and in the world’s leading concert halls.

3. PROMOTE THE SYDNEY SYMPHONY THROUGH RECORDINGS
   - To develop the Sydney Symphony’s own record label and relationships with established overseas record labels to deepen our connection with existing audiences and to reach new audiences and markets whilst creating an enduring legacy of the Orchestra’s work.

4. DEVELOP AND EXTEND THE EDUCATION PROGRAM WITH THE USE OF NEW MEDIA
   - To extend our commitment to develop the musicians of the future and to facilitate access to the Sydney Symphony’s world-class education program using new media.

5. INVESTMENT IN QUALITY STRING INSTRUMENTS
   - To ensure our musicians perform on high quality instruments to improve the quality of sound produced by the Orchestra.

6. IMPROVE SYDNEY OPERA HOUSE CONCERT HALL ACOUSTICS
   - To work with the Sydney Opera House to improve the acoustics of the Concert Hall to improve the experience of performers and audiences alike.

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14. IMPROVE SYDNEY OPERA HOUSE CONCERT HALL ACOUSTICS
    - To work with the Sydney Opera House to improve the acoustics of the Concert Hall to improve the experience of performers and audiences alike.
The Concert Season

2007 was a year of unprecedented activity for the Sydney Symphony. Three major composer festival events punctuated our mainstage concert series. These were supplemented by three gala events and three major outdoor concerts, in addition to which the Orchestra toured regionally, presented numerous stand-alone commercial concerts, and collaborated with other event presenters. The Orchestra’s major activity – its ongoing pattern of subscription concerts – also grew, with the highly successful Tea & Symphony series doubling in size from four to eight concerts for the first time this season.

Mainstage Performances

The season began in earnest with Māestro Gelmetti’s exploration of the major works of Johannes Brahms. The opening gala featured a German Requiem, performed by the Orchestra for the first time in more than a decade. All four Brahms symphonies were also performed over two weeks, launching our subscription series for the year. Māestro Gelmetti turned to Beethoven in his second festival project in June, in collaboration with piano virtuoso Gerhard Oppitz. The Orchestra performed all nine symphonies by Beethoven, plus three piano concertos, in just two weeks, a festival project in June, in collaboration with piano virtuoso Gerhard Oppitz. The Orchestra performed all nine symphonies by Beethoven, plus three piano concertos, in just two weeks, a festival project in June, in collaboration with piano virtuoso Gerhard Oppitz.

The 2007 season saw rising star conductors collaborate with the Orchestra. Tugan Sokhiev and Yannick Nézet-Séguin, who stepped in at short notice in 2005 to widespread acclaim, both returned for highly successful, longer tour periods, allowing concert-goers across numerous series to experience their artistry. Also making a return visit was the Sydney Symphony. American conductor Hugh Wolff impressed in challenging combinations of repertoire, Simona Young returned to Sydney in August to conduct the mammoth Turangalîla-symphonie by Olivier Messiaen. Other Australian conductors featured in mainstage performances were Richard Mills, Brett Weymouth, Richard Gill, Paul Kludio, and Alexander Briger. Sir Charles Mokarab, the Orchestra’s Chief Conductor, returned from 1982 to 1985, returned to conduct two programs of repertoire for which he is an acknowledged world expert. A German Requiem, the Orchestra presented two gala events. A program combining the operatic and sacred music of Rossini featured a star line-up of Italian bel canto soloists, brought to Australia by Māestro Gelmetti. This May concert saw the Orchestra perform repertoire that has become a signature of Māestro Gelmetti’s tenure. In October, an important contribution to the musical heritage of Australia was made with the revival and performance of the very first Australian opera – Isaac Nathan’s Don John of Austria. The music was orchestrated by Sir Charles Mackerras and conducted by Alexander Briger, both descendants of Nathan. This project brought together a distinguished cast of Australian singers, including Cheryl Barker, Steve Davidakis, Paul Whitlam and Grant Doyle. This was the opera’s first performance in Australia since 1847.

The Sydney Symphony has done [Isaac Nathan] proud with a performance that is amply justified on historical and heritage grounds... The conductor, Alex Briger (a distant relative of Nathan’s) honours his ancestor in a way Nathan couldn’t have imagined. Sydney Morning Herald, Saturday 30 June 2007

T he Käldskoisode series continued, under its new identity, to explore and expand different markets and to develop the Orchestra’s audiences. Lalo Schifrin and James Morrison (the series Artistic Director), returned to the Concert Hall with the world premiere of Schifrin’s Concerto for Jazz Trumpet and Piano. Jazz legends Chick Corea and Gary Burton performed the premiere of their orchestral project, marking the 30th anniversary of the landmark album Crystal Silence. Our Antarctica Symphony project, starring John Bell, was a unique combination of original documentary resources from the Scott Polar Expedition, and was produced entirely in-house. And audiences delighted in the presentation of Charlie Chaplin’s film The Gold Rush with live accompaniment, conducted by film music authority Frank Strobel. T he Meet the Mu series continued to offer an attractively stimulating survey of orchestral repertoire to secondary music students and the wider public. Composer and broadcaster Andrew Ford introduced each of the four programs from the stage, setting the scene for each work. T he Sydney Symphony was especially proud to present Yannick Nézet-Séguin at his dynamic best in this series, conducting the seminal Australian work Very High Kings by Richard Halkett. T he Discovery Program, featuring Richard Gill, saw the premieres of three new works by emerging Australian composers. Young Australian pianists Lalo Dottola and Jazmyn Goddard were guests in this series, which inevitably is given to a packed City Recital Hall.

T he International Pianists in Recital series offered four evenings of pianism at its highest level. Bernd Glemser, Gerhard Oppitz, Cedric Tiberghien, and Roger Muraro brought their own unique style to the stage, and these four compelling programs made the series a highlight of the Sydney chamber music calendar. T he M coast in the City series, under the direction of Dene Dqing, offered a more intimate and compact formula of early evening concerts. T hroughout the year, members of the Orchestra performed as soloists in numerous mainstage programs, as well as in chamber music ensembles for M ozart in the City. By any benchmark, the Sydney Symphony’s ongoing individual and collective versatility remains one of its greatest strengths, as witnessed in its 75th anniversary year.

There is something about Adhikary’s leadership that brings out the best in the Sydney Symphony. There is unfocussed musical concentration, careful balance and a sense that everything is geared toward creating that sense of flow when movement is unfettered by rational intervention, and geared only to the needs of the expressive movement.

Mainstage Performance: Nathan’s Don John of Austria

This concert displayed the best playing from the Sydney Symphony this year. Both M eale and the Orchestra turn 75 this year and both have given Sydney many happy returns." Sydney Morning Herald, 28 June 2007

World and Australian Premieres

2007 saw several important world and Australian premieres. Special commissions given their world premiere in this season included:

Holley A Line of Stars Commissioned by Patron of the Sydney Symphony, including Dr James Smith

Schifrin Concerto for Jazz Trumpet and Piano Commissioned by the Smirke Foundation (Australia)

Review of Sydney Season: Mainstage Performances

Sydney Morning Herald, 30 June 2007
MARKET SEGMENTATION

Three customer segmentation models are used to ensure Sydney Symphony programming and marketing initiatives meet the varied needs of diverse audiences.

TASTES AND INTERESTS

A variety of programming was explored in 2007 to cater for different musical tastes and audience interests. Core "heartland" classical music concertgoers are provided with more traditional flagship series such as Masters and Great Classics, while younger, less-experienced audiences are offered the Kaleidoscope series, featuring "festival-style" events that match the Orchestra with another art form, e.g. jazz, cinema and world music.

PURCHASING PATTERNS

The Sydney Symphony offers different communications to customers based on specific behaviours such as recency and frequency of attendance, level of expenditure and level of classical music knowledge. These communications are designed to encourage concert attendance through targeted, personalised messages. These are communicated via direct mail, email, outbound telemarketing, at the venue and at other customer touch points.

DEMOGRAPHICS

In 2007 the Sydney Symphony undertook a number of initiatives to support differing demographics. Notably three additional weekend matinees were scheduled, making attendance easier for outer Sydney patrons and the experience more accessible for the elderly and families. A family price was also offered for the Tchaikovsky Fantasy performance and uptake was most encouraging.

The marketing team worked with various cultural institutions to promote international visiting artists and special projects. Alliance Français and the Sydney Jewish Museum collaborated with the Sydney Symphony in 2007 to increase awareness of Cédric Tiberghien and Don John of Austria respectively.

The Sydney Symphony also undertakes an extensive regional, recording and webcasting program to reach audiences outside Sydney and these are reviewed on pages 22–23.

AUDIENCE DEVELOPMENT

The Sydney Symphony continues to be a leader in segmentation-led arts marketing, and shares its knowledge of customer relationship management with arts organisations nationally.

AUDIENCE EDUCATION

PRE-CONCERT TALKS

The Sydney Symphony is dedicated to enriching the concert-going experience and educating its audience. Since 1983, the Orchestra has presented free pre-concert talks before subscription concerts. It was the first presenter in Australia to do so, thereby setting a standard for concert presenters to the extent that very few classical concerts in Sydney or other capital cities are now offered without an accompanying pre-concert talk.

The pre-concert talks are held before all subscription performances and gala events, with the exception of the Discovery and Tea & Symphony series. They are presented by a range of speakers drawn from the ranks of the Orchestra's administrative staff and musicians as well as the wider community of music experts and professional speakers. On occasion a composer, conductor or soloist will present the pre-concert talk.

FREE PROGRAM BOOKS

Program books are an important and vital way of informing and educating concert audiences, providing not only the "order of events" but authoritative and engaging articles about the music and its context.

In 2007 the Sydney Symphony began offering free program books at all subscription concerts (souvenir program books continued to be sold at selected events in collaboration with commercial producers). In addition, all program books in 2007 were made available for download in the week of the concert, enabling patrons to read about the music and the performers before arriving at the concert. In some cases programs are downloaded by patrons not attending the concert and read when, for example, listening to the Orchestra's radio broadcasts.

‘Even though I am a university music graduate, there is always something interesting to read in the program which is novel and enlightening.’

‘Great to put it all in perspective, I don’t know a lot about music and am sometimes scared to attend symphony concerts. This helps me understand a lot better.’
presented 17 concerts, some as far away as Berry and Tumut to an
been increasing year by year as word spreads. In 2007 the Fellows
The number of chamber concerts presented by the Fellows has
masterclasses with the finest international artists and the benefit of
nation’s best orchestral mentors, established conductors,
Fellowship Program has grown into the leading training program of its kind
THE QUEENSLAND ORCHESTRA AS PRINCIPAL CLARINET, 2007)
me to decide that it was definitely what I wanted to do.’
Sinfonia was such a valuable experience for me. It gave me
experience with the full Sydney Symphony, international
PLAYERLINK WORKSHOPS
A lively, entertaining and informative blend of concert and
ertext. The Fellows also found time to engage with the wider music
FUTURE PROFESSIONAL
PROGRAM
SYDNEY SINFONIA
The Sydney Sinfonia Training and mentoring orchestra gives outstanding tertiary students and recent graduates invaluable experience working alongside professional musicians as part of a performing orchestra. M any former members have achieved positions in professional orchestras around the world. 15 appointments were made in 2007. In the Sydney Symphony alone, nine full time positions and 118 casual positions have been awarded to previous Sydney Sinfonia musicians since the ensemble’s inception in 1996.
In 2007 the Sydney Sinfonia – comprising 40 young emerging artists and 15 Sydney Symphony mentees – performed 51 concerts to people of all ages in metropolitan, outer metropolitan and regional areas.
‘Sinfonia was such a valuable experience for me. It gave me insight into how a professional orchestra works and helped me to decide that it was definitely what I wanted to do.’

JOHN OCKWELL, MUSIC HEAD TEACHER, FORT STREET HIGH SCHOOL

‘An art can only be learned in the workshop of those who

JOHNNY GIAMMONA, SYDNEY SYMPHONY ASSOCIATE DRAKE, BASSIST TEACHER, ROSARIO CONSERVATOIRE

THE EDUCATION PROGRAM

THE FELLOWSHIP PROGRAM

From its inception in 2001 the Sydney Symphony Fellowship Program has grown into the leading training program of its kind in Australia and is rapidly gaining international recognition. A fellowship with the Sydney Symphony provides access to the nation’s best orchestra mentors, established conductors, masterclasses with the finest international artists and the benefit of a thorough approach to the final stages of training for musicians of the future.

As opportunities in the profession become more competitive and less predictable, Sydney Symphony Fellows are encouraged to show adaptability, initiative and resourcefulness as well as being able to perform the widest possible repertoire at the highest possible level.
The number of chamber concerts presented by the Fellows has been increasing year by year as word spreads. In 2007 the Fellows presented 17 concerts, some as far away as Berry and Tumut to an
estimated total audience of 2,500. In addition to activities with the Sydney Symphony and masterclasses with visiting artists Viviane Hagner, Julian Rachlin, Pieter Wispelwey and the Jerusalem Quartet, the 2007 Fellows also found time to engage with the wider music community through maintaining a popular blog on the Sydney Symphony website.

T through the generous support of Sydney Symphony patrons each Fellow received a stipend of $12,000 in 2007.

ENHANCE THE MUSICAL UNDERSTANDING AND APPRECIATION OF ALL PEOPLE IN NSW

SCHOOLS CONCERTS

The Sydney Symphony has designed school performances to match the development of knowledge and skills at infants, primary and secondary school levels.

‘I just wanted to let you know how well I thought yesterday’s concert went. It was great to see my students so absorbed by the various performances.’

JENNY BULL, ARTS FACULTY BISHOPSHAM COLLEGE

Presented by a range of experienced conductors and music educators, and featuring the Sydney Sinfonia, these performances provide interactive experiences and encourage each member of the audience to engage with the music. Students are given the opportunity to dance, play musical instruments and even conduct the orchestra while learning about the four families of orchestral instruments. Individual instruments and their repertoire are also explored at a level appropriate to each audience.

Professional development teacher seminars are run by the Sydney Symphony for participating schools. Teachers receive kits written by leading educators featuring information on composers and their music, dynamic teaching activities and customised CD recordings of the music played at the concert.

In 2007, and thanks to financial assistance from Arts NSW, disadvantaged schools were offered assistance with transport costs to enable them to attend Sydney Symphony Schools Concerts.

MEET THE MUSIC

M est the M usic continues to provide an unrivalled mainstage experience with the full Sydney Symphony, international conductors, world premiers and exciting soloists. T he series presents stimulating programs of the highest calibre while fulfilling the guidelines of the 2007 NSW secondary school music education syllabuses.

‘On behalf of the teachers and students at Fort St, I want to congratulate the Education Arm of the SSO on the two excellent opening programs of the M TM series this year. To have one of Brett’s pieces performed is pretty important anyway but to have him there is truly great. Our kids just love these gigs.’

JOHN OCKWELL, MUSIC HEAD TEACHER, FORT STREET HIGH SCHOOL

DOVEKIE PROJECT

The Dovekie Project is led by Richard Gill and provides a lively, entertaining and informative blend of concert and illustrated lecture for a mature audience of subscribers and single ticket buyers. Four programs are presented throughout the year – each focuses on a different composer featured in an upcoming mainstage performance while also introducing a piece of contemporary Australian music.

T he programs are presented at City Recital Hall Angel Place and in 2007 an additional performance was presented at Blacktown to a capacity audience.

SYDNEY SINFONIETTA REGIONAL TOUR

In 2007 the Sydney Sinfonia, working in collaboration with NSW regional conservatoires, performed nine schools concerts in Wagga Wagga, Griffith and Albury. Three concerts were presented in each centre for Kindergarten to Year 2, Years 3-6 and Secondary levels respectively. During the tour, members of the Sydney Symphony also provided masterclasses to local students and teachers.

PLAYERLINK WORKSHOPS

Dislocations and travel costs present many teachers and students from accessing the widest range of performance and learning experiences available. To help, the Sydney Symphony’s Playerlink workshops go on the road each year.

Through Playerlink workshops aspiring musicians from Years 5–12 have the opportunity to learn from professional Sydney Symphony musicians through two days of intensive tutorials and rehearsals which concentrate on instrumental technique and ensemble playing.

In 2007 the Playerlink workshop was hosted by the H unter School of the Performing Arts in Newcastle and 75 students participated, including ten local university students awarded scholarships to attend by the Ian Potter Foundation.

PLAYERLINK WORKSHOPS

PLAYERLINK WORKSHOPS

PLAYERLINK WORKSHOPS

SYDNEY SINFONIETTA

The Sydney Symphony Sinfonietta Project aims to develop a new generation of Australian composers. In 2007 this project was extended to a national field, incorporating students from as far away as Western Australia.

T he project provides a unique opportunity for high school students to have their original compositions workshoped and performed by an 11-member ensemble conducted by Richard Gill.

T he program is supported by individual donors and a cutting-edge interactive online site where students are able to:

● arrange a sound creation in the V irtual O rchestra and send it to a friend

● listen to live recordings of the ensembles instruments

● watch videos of the 2006 Sinfonietta project, including interviews with participating students

● download composition resources

T he program not only provides an unrivalled opportunity for budding composers but also enables the 11-member ensemble, hand-picked from the Sydney Symphony and Fellowship program, the chance to work intensively on contemporary music with Richard Gill.

In 2007 music teachers were also offered the opportunity to receive training in teaching composition as part of the Sydney Symphony’s Sinfonietta Project. T his was extremely well received as it is an area where there is very little professional development available.

‘In the 11.30am session there was a terrific sense of accomplishment by outstanding young composers, achievement from proud schools/teachers/parents, enlightenment of music lovers of all ages. I truly admire Richard and can only hope that I can encourage all my students to question, delve and explore the music they are creating. Congratulations. It is a success and it deserves recognition nationally and internationally.’

KERRYN JOYCE, TAIKOZ PERFORMER AND UNIVERSITY OF NEWCASTLE MUSIC EDUCATOR

SINFONIETTA AUSTRALIAN COMPOSERS DEVELOP AND SUPPORT

WORLD PREMIERES

The Education Program actively showcases new works and particularly those by Australian composers.

In 2007 the following world premieres, commissioned by Father Arthur Bridge, Ars Musica Australis, were performed:

Sebastian Harnis – M ost (D iscovery)
Benjamin David Jones – The Full Rigged Ship (D iscovery)
Anne Boyd – Ex D ielux (Fellowship)

The music of Australian composer Brett Dean was also explored in all schools concerts.

DEVELOP AND SUPPORT AUSTRALIAN COMPOSERS

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DEVELOP AND SUPPORT AUSTRALIAN COMPOSERS
TOURING AND OUTREACH

TAMWORTH CONCERT
On 8 September 2007, 80 musicians and 2 tonnes of instruments went on the road to Tamworth, not only to celebrate 75 years of music-making, but to bring important drought relief awareness and aid. The performance proved a great success and is sound evidence of the huge support and commitment to classical music and the Sydney Symphony in Australia's country music capital and surrounding regions. More importantly, the event offered timely respite for members of rural and regional communities from all over the Northern NSW, including those affected by the recent equine influenza outbreak, through a $60,000 donation to drought-related charities.

REGIONAL SUMMARY
The following table summarises all regional activity (excluding hospital visits listed below) conducted by the Sydney Symphony in 2007.

<table>
<thead>
<tr>
<th>DATE</th>
<th>LOCATION</th>
<th>TOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>26-27 July</td>
<td>Bowral</td>
<td>Brass Ensemble Tour</td>
</tr>
<tr>
<td>8 September</td>
<td>Tamworth</td>
<td>Regional Concert</td>
</tr>
<tr>
<td>16-19 July</td>
<td>Griffith</td>
<td>Sinfonia Tour</td>
</tr>
<tr>
<td>19 October</td>
<td>Newcastle</td>
<td>Fellowship Concerts</td>
</tr>
<tr>
<td>15 July</td>
<td>Tumut</td>
<td>City Home Support Service</td>
</tr>
</tbody>
</table>

HOSPITAL VISITS
The Sydney Symphony regularly undertakes visits to hospitals under its musichealth program, supported by M BF, both in Sydney and throughout the State. This is an important component of the regional touring program and generates great appreciation from both the patients and the medical practitioners.

In 2007 nine visits were made to hospitals including St Vincent's Hospital, Royal Prince Alfred Hospital Camperdown and Royal Hospital, Southern Highlands Private Hospital Bowral, Tamworth Hospital, Royal Prince Alfred Hospital and Royal North Shore Hospital Sydney. An even greater audience was able to enjoy the music at Westmead as the two performances were broadcast through all wards.

OUTDOOR CONCERTS
Symphony in the Domain is one of Sydney's landmark free events and the evening ended with the traditional encore – a performance of Tchaikovsky's 1812 Overture, complete with cannons and fireworks. It is estimated that 85,000 enjoyed the night.

In February the Sydney Symphony played in Parramatta Park and performed to more than 20,000 people. This concert marked not only the orchestra's 75th birthday but also the park's 150th. Also in February the orchestra played at Sydney Olympic Park as part of the M usic by M onlight series. This attracted an audience of 6,500 from the local area.

ADVANCED COMMUNITY CONCERT ACCESS
With the financial support and facilitation of the City of Sydney, the Sydney Symphony introduced 70 clients of the Redfern and Inner City Home Support Service to a Concert Hall performance in December 2007.

`Please extend our thanks and good wishes to everyone involved - our clients really appreciated the extra special experience` Therese Houston, Member and Inner City Home Support Service.

STUART CHALLENGER LECTURE
The Sydney Symphony, supported by Arts NS W, holds an annual free lecture in memory of its late chief conductor Stuart Challenger. For the 75th anniversary lecture Norman Lebrecht delivered a talk entitled 'Classical Music - the State of the Art in the 21st Century'. Lebrecht spoke about the impact of technological change and post-9/11 politics on the cultural economy and how the arts can play for recovery, especially in Australia. The lecture drew a large crowd and the City of Sydney supported the event being held at Sydney Town Hall.

BROADCASTING - AUSTRALIA
The Sydney Symphony's collaboration with the ABC continues to yield great benefits to both organisations. Almost all our concert programs are broadcast nationally on ABC Classic FM and every hour the Sydney Symphony is heard playing the news fanfare on ABC National and Local Radio Services.

BROADCASTING - THE WORLD
In 2007 eight Sydney Symphony performances were requested for broadcast by 15 EBU members including Bulgaria, the Czech Republic, Denmark, England, Estonia, Finland, Korea, the Netherlands, New Zealand, Portugal, Romania, Serbia, Spain, Sweden, and the USA.

WEBCASTING
In 2007 our webstreaming activity, a collaboration with Telestra Bigpond and ABC Classic FM, continued with ten concerts being streamed live and made available for subsequent viewing through the Bigpond website http://sydneysymphony.bigpondmusic.com/ This activity was an important addition to our outreach both nationally and internationally – of particular benefit to those less mobile, and people in regional or remote areas of Australia, who wish to experience an orchestral concert but are unable to attend in person.

RECORDINGS
The Sydney Symphony continues to make use of the state-of-the-art recording facilities at the Sydney Opera House. Three CDs were released during the year and numerous concerts and projects in 2007 were recorded for subsequent CD release on the Orchestra in-house label.

The Sydney Symphony released a recording of Glazunov’s Seven and Shostakovich Symphony No.9 conducted by Alexander Lazarev to glowing reviews: "This vivid live performance is a snapshot of what the Sydney Symphony can do under a conductor such as Alexander Lazarev." (Peter McCollum, Sydney Morning Herald). A limited edition 5-CD box set of the Beethoven Symphonies conducted by Gianluigi Gelmetti was released to subscribers.

To celebrate the Sydney Symphony's 75th anniversary ABC Classics released an important 5-CD collection of archival recordings celebrating the Orchestra's recording heritage and including performances under Otto Klemperer, Eugene Goossens, John Hopkin, Willem van Otterloo, Stuart Challender, Charles M air, Edo de Waart and Gianluigi Gelmetti.

Riches abound in these five well-chosen CDs (Sunday Age) and music recorded for future release on the Sydney Symphony's label included:

- Sir Charles M air conducting music by Janáček, Smetana, Dvořák and Richard Strauss
- the Brahms Festival conducted by Gianluigi Gelmetti
- Richard M eil’s seminal work Very High Kindly conducted by Yannick N ézet-Séguin
- a complete disc of works by leading Australian composer Brett Dean
- The Brett Dean disc has been chosen for international distribution by BIS Records of Sweden, a coup for our fledgling independent recording activity.

In work for other labels, the Sydney Symphony also collaborated with Chick Corea, Gary Burton and Jonathan Stockhammer on a recording of orchestral arrangements of Chick’s music, including live improvisation by Chick and Gary. The New Crystal Silence was released in the United States in February 2008 on the Concord label. Isaac N athan’s opera Don John of Austria was recorded by ABC Classics and the Rachmaninoff Festival under principal conductor designate Vladimir Adinov was recorded by O Catia Records for future release on those labels.

DVD RELEASE
In 2007 ABC Classics, with support from the Australia Council for the Arts, released Discover Classical Music with the Sydney Symphony and Richard Gill, a DVD that explores the music of Mozart, Beethoven and Haydn. The concept for the DVD was taken from the Sydney Symphony’s Discovery Program and Richard Gill, accompanied by the Sydney Sinfonia, uncovered the genius of these great composers with his ‘plain-English’ dissection of four of their most-loved symphonies. The result is entertaining and informative – a concert and a lecture – and the DVD release enabled Sydney Symphony to reach a far wider audience with this unique and cherished program.

SUN HERALD CD DISTRIBUTION
In 2007 in partnership with EnergyAustralia, the Sydney Symphony distributed 420,000 CDs with The Sun Herald across New South Wales, south-east Queensland and the Australian Capital Territory. The CD contained highlights of music that will be played by the Sydney Symphony in its 2008 season.

SYMPHONY AUSTRALIA ACTIVITIES
The Sydney Symphony contributes $1,400,000 towards the artist development activities delivered annually by Symphony Australia on behalf of all Australian orchestras. In 2007 these activities included conductor development, composer development and commissions, an artistic administration traineeship and co-ordinating the ABC Symphony Australia Young Performers Awards.

CENTRE BLACKTOWN, PENRITH, FORRESTVILLE, WAHRONNA, SYDNEY OLYMPIC PARK, CAMPERDOWN, WESTMEAD
PHILANTHROPY

‘Surely we can bequeath no greater legacy of individual joy, nor a more powerful civilizing experience to succeeding generations than to ensure the ongoing support and success of this ennobling cultural pillar of our society.’

HER EXCELLENCY PROFESSOR MARIE BASHIR AC CVO, GOVERNOR OF NEW SOUTH WALES IN REFERENCE TO THE SYDNEY SYMPHONY

Many of the projects and programs undertaken by the Sydney Symphony in achieving artistic goals are only possible thanks to the generous support of patrons who share our passion and belief in excellence. The support of these patrons makes a significant impact, not just for the Orchestra, but for all those who participate in and enjoy the Orchestras work. The support of Sydney Symphony patrons makes a huge difference in what we are able to achieve and we are enormously grateful to them for this commitment.

The Sydney Symphony donor programs are divided into a number of funds for channelling support to match donor wishes:

**ALLEGRO FUND**
The Allegro Fund gives young people educational opportunities and access to orchestral music. Gifts to the fund support our education concerts for school children, teaching kits for schools and the Discovery Program, in which Richard Gill, Artistic Director of our Education Program, deconstructs major orchestral works in an informative and entertaining manner, giving magical insights into the world of classical music.

**EMERGING ARTISTS FUND**
The Emerging Artists Fund supports a program for aspiring young musicians that bridges the gap between student life and the reality of becoming a professional musician. The Program consists of three main projects: the Sydney Sinfonia (our training orchestra), the Fellowship Program (a one-year mentoring program for highly gifted musicians) and the Sinfonietta Project (a composition competition and workshop series).

**STUART CHALENDER FUND**
Stuart Challender’s legacy lives on in the Stuart Challender Fund, an initiative he himself created to ensure that the Orchestra could always engage the very best conductors and soloists from around the world to the benefit of our audiences. The Fund also supports the development of young conductors.

**ORCHESTRA FUND**
The Orchestra Fund supports a broad range of specific projects with a particular emphasis on the development of orchestral players skills and experiences. It also provides a channel to supporting access to Sydney Symphony concerts for groups from disadvantaged and marginalized communities who otherwise would not be able to attend concerts and other performances.

**SYMPHONY FUND**
The Symphony Fund receives gifts that are aimed at supporting the long-term development and projects of the Orchestra. Effectively an endowment fund, it is designed to meet the wishes of specific donors. This may range from in perpetuity gifts (where only the interest derived from the gift is applied to the Orchestra’s operating income) to significant donations to support particular strategic initiatives agreed by the Board. It also receives bequest funds donated to the Sydney Symphony, allowing these to be applied to the long-term future of the Orchestra, rather than short-term projects.

**EVENTS**
Two major fundraising events were held in 2007. The first was The Leaders Club Blue Note Dinner sponsored by The Leading Hotels of the World and event sponsors Pages Event Equipment, Moët-Hennessy and chef Guillaume Brahimi. The second was the 75th Anniversary Dinner with guest of honour Sir Charles Mackerras supported by the Shangri-La Hotel and the Austrian National Tourist Office. Both events raised funds for the Orchestra’s award-winning outreach programs.
PARTNERSHIPS

The Sydney Symphony applauds the leadership role our Partners play and their commitment to excellence, innovation and creativity as well as the role of the Arts in society. Many of our Partners enjoy dynamic long-term relationships which deliver robust marketing and sales results for the associated brands.

DIRECTORS’ CHAIRS

A leadership program which links Australia’s top performers in the executive and musical worlds.

Louise Johnson
Principal Australia Chair of Principal Harp

Emma Sholl
M H and Pearl Sough Chair of Adelaide Principal Flute

Richard Gill
Sands and Paul Sahli Chair of Artistic Director, Education

Christopher Harris
Jonathan Styring W primary Director Trust with Trust Foundation Chair of Principal Bass Trombone

Ronald Prussing
NSW Department of SB$ and Regional Development Chair of Principal Trombone

Kees Boersma
Brian and Rosemary White Chair of Principal Double Bass

Michael Dauth & Drew Olding
Sydney Symphony’s Board and Council Support the Chairs of the Concertmasters

Nick Byrne
Geralin Talbut, Managing Director Roger International with Roger International Chair of Trombone

Alexandra Mitchell
Stuart’s Shop, Managing Director Renee and Max Chair of Principal Oboe

Fiona Ziegler
Mr and Mrs Stephen Burton Chair of Assistant Concertmaster

Diana Doherty
Andrew Kaldor and Renata Kaldor AO Chair of Principal Oboe

Roger Benedict
Andrew Turrell and Hau-Hau Chang Chair of Principal Viola and Artistic Director, Fellowship Program
The directors present their report together with the financial report of Sydney Symphony Limited (the Group) for the year ended to 31 December 2007.

DIRECTORS
The directors in office, at any time during or since the financial period until the date of this report, are:
John C Conde AO (Chairman)
Libby Christie (Managing Director)
John Curtis 31 January 2007 (Chairman)
Stephen Johns
Andrew Kaldor 31 January 2007
David Maloney 31 January 2007
David Smithers 31 May 2007
Goetz Richter 31 January 2007
David O’Kane 26 September 2007
Teresa Cahill 2 July 2007

* John Curtis has been a Director of the 100% owned subsidiary company Sydney Symphony Orchestra Holdings Pty Ltd since 2002.

QUALIFICATION OF DIRECTORS
JOHN C CONDE AO (Chairman)
BSc, BE (Hons); MBA (Dist), Harv.
Chairman of Energy Australia
Chairman of M B F Australia Limited
Chairman of Whitsunday Coal Limited
President of The Commonwealth Remuneration Tribunal

LIBBY CHRISTIE (Managing Director)
BA, Sydney
GradDip Ed, Canberra

JOHN CURTIS
BA, ANU; LLB (Hons), ANU
Chairman of Allianz Australia Limited
Chairman of the Bayard Group Pty Ltd
Chairman of Merrill Lynch Australia Advisory Board
Chairman elect of St George Bank Limited

STEPHEN JOHNS
FCA
BEC, Sydney
Director of the Westfield Group
Director of Brambles Limited
Chairman of Spark Infrastructure Group

ANDREW KALDOR
BEC (Hon); M BA, Wharton
Chairman Pelikan Artline Pty Ltd
Chairman Supertex Industries

DAVID MALONEY (former Chairman)
LLB (UWA)
Partner Allen’s Arthur Robinson, Lawyers

DR. GOETZ RICHTER
BA, Sydney, PhD, Sydney
Violinist
Associate Professor and Chair, String Unit Sydney Conservatorium

DAVID SMITHERS
FCA
Director: Rabobank Australia Limited Group
Director: Sydney IVF Ltd
Director: Country Education Foundation Pty Ltd
Director: International Energy Services Group Limited
Director: James N Kirby Foundation Limited

GABRIELLE TRAINOR
Barrister and Solicitor
Partner John Connelly & Partners Pty Ltd
Director of Sydney Harbour Foreshore Authority
Director Victorian Urban Development Authority

PRINCIPAL ACTIVITIES
The principal activity of the Group was the performance of symphonic music. There were no significant changes in the nature of the activities of the Group during the year.

REVIEW AND RESULTS OF OPERATIONS
The Group presented the Sydney Symphony, the Sydney Sinfonia and the Sydney Symphony Fellows in 210 performances to over 388,000 people during the year ended 31 December 2007. Concerts were held in Sydney at the Sydney Opera House, City Recital Hall, Angel Place and Eugene Goossens Hall. Additional concerts were held in outer metropolitan and regional performing arts centres, including our 75th Anniversary Concert in Tamworth.

The profit results are summarised in the table below:

<table>
<thead>
<tr>
<th>2007 (Consolidated)</th>
<th>2006 (Consolidated)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Profit before additional costs due to divestment and special items</td>
<td>1,088,489</td>
</tr>
<tr>
<td>Additional Operating Costs due to Divestment</td>
<td>(561,433)</td>
</tr>
<tr>
<td>Interest Income earned on prepaid government funding to offset the cost due to divestment</td>
<td>159,027</td>
</tr>
<tr>
<td>Operating Profit before special items</td>
<td>686,083</td>
</tr>
<tr>
<td>Special items included</td>
<td></td>
</tr>
<tr>
<td>75th Birthday activities and Recordings</td>
<td>(197,596)</td>
</tr>
<tr>
<td>Bequests</td>
<td>84,809</td>
</tr>
<tr>
<td>Instrument fund donation</td>
<td>800,000</td>
</tr>
<tr>
<td>Tax rebates</td>
<td>-</td>
</tr>
<tr>
<td>Other items</td>
<td>-</td>
</tr>
<tr>
<td>Net Profit for the year</td>
<td>1,373,306</td>
</tr>
</tbody>
</table>

* Refer Note 28. 2006 prepared as if combination had taken place on 1 January 2006.

Net profit of the consolidated entity for the period ended 31 December 2007 amounted to $1,373,306. The 2006 comparative Consolidated Income Statement is included in Note 28 of the accounts (prepared as if combination had taken place at the beginning of the year 2006) and on that basis the result for the year ended 31 December 2006 was $1,373,848.

Sydney Symphony received an anonymous donation of $800,000 during the year for the instrument fund. The fund has been established to support the acquisition of fine string instruments for the Orchestra during the course of 2008 and beyond. In addition, bequests of $84,809 have been received in the year.

Net profit of the consolidated entity for the period ended 31 December 2007 amounted to $1,373,306. The 2006 comparative Consolidated Income Statement is included in Note 28 of the accounts (prepared as if combination had taken place at the beginning of the year 2006) and on that basis the result for the year ended 31 December 2006 was $1,373,848.

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COSTS OF DIVESTMENT FROM THE ABC
The net cost of divestment of $402,406 was a significant burden for the company and was higher than anticipated due to the cost of moving from the Commonwealth to State workers' compensation schemes and increased superannuation costs. The Group will continue to incur these additional costs, which are expected to increase over time and will seek appropriate funding as part of the 2008 government review of the impact of divestment on the former ABC Orchestras.

STATE OF AFFAIRS
Other than the above mentioned costs of divestment, in the opinion of the directors there were no other significant changes in the underlying state of affairs of the Group that occurred during the year.

LIKELY DEVELOPMENTS
The Group has scheduled performances of symphonic and other orchestral music, which it will continue to present during the next financial year. The Group's continuing viability is dependent on maintaining its current level of government funding.

DIVIDENDS
No dividends have been paid by the Group.

EVENTS SUBSEQUENT TO BALANCE DATE
No events have occurred subsequent to the date of this report that materially affect the operations of the Group, the results of those operations or the state of affairs of the Group in subsequent financial years.

ENVIRONMENTAL REGULATIONS AND PERFORMANCE
The Group is not subject to any particular or significant environmental regulation.

DIRECTORS' REPORT

DIRECTORS' MEETINGS
The numbers of meetings of the Board of Directors and of Board Committees during the financial period were:

<table>
<thead>
<tr>
<th>NUMBER OF MEETINGS (SUB-CLASS A)</th>
<th>NUMBER OF MEETINGS (INTERIM A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOARD</td>
<td>FINANCE</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td></td>
<td>A</td>
</tr>
<tr>
<td>John Conde AO</td>
<td>9</td>
</tr>
<tr>
<td>Libby Christie</td>
<td>9</td>
</tr>
<tr>
<td>John Curtis</td>
<td>9</td>
</tr>
<tr>
<td>Stephen Johns</td>
<td>9</td>
</tr>
<tr>
<td>Andrew Kudler</td>
<td>9</td>
</tr>
<tr>
<td>David Makin (leave of absence)</td>
<td>-</td>
</tr>
<tr>
<td>Goetz Richter</td>
<td>9</td>
</tr>
<tr>
<td>David Smithers</td>
<td>9</td>
</tr>
<tr>
<td>Gabrielle Trainor</td>
<td>9</td>
</tr>
</tbody>
</table>

DIRECTORS' REMUNERATION
Directors are not paid any fees for their services as directors of the company. Details of directors' remuneration are disclosed in Note 21.

INDEMNIFICATION AND INSURANCE OF OFFICERS
Information on the indemnification and insurance of officers can be found in Note 27.

AUDITOR'S INDEPENDENCE DECLARATION
The Auditor's Independence Declaration is set out on page 35.

Signed in accordance with a resolution of the directors:

John C Conde AO
Chairman
Sydney
dated 11 March 2008

Libby Christie
Managing Director
Sydney
dated 11 March 2008
This statement outlines the Sydney Symphony's corporate governance practices and addresses the eight Good Practice Governance Principles published and monitored by the Major Performing Arts Board of the Australia Council for the Arts. These principles are based on the recommendations published by the ASX Corporate Governance Council. The statement sets out the extent of the Sydney Symphony's compliance with the eight Principles as at the end of the financial year.

As at 31 December 2007 the Sydney Symphony has achieved substantial compliance with the recommendations. Corporate governance documentation, including the Governance Framework and Charters, is available on request.

**PRINCIPLE 1: LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT**

The Sydney Symphony’s Governance Framework incorporates Board and Board Committee Charters and a Code of Conduct. There is also a formal statement of delegated authority to management and an induction procedure for new directors.

A Board agenda is set at the start of the year and includes meetings for the Board to determine the Sydney Symphony’s strategy, 3 Year Business Plans, the program for the following season, the budget for the following year and the Sydney Symphony’s annual risk review.

**PRINCIPLE 2: STRUCTURE THE BOARD TO ADD VALUE**

The Board includes Directors with a range of skills including finance and accounting, business (both public companies and small business) and commercial experience, public affairs, law, orchestral music and music education. This experience is set out in their biographies.

The Board is supported by a Finance, Audit and Risk Committee (refer Principle 4), a Nominating and Remuneration Committee, and an Artistic Liaison Committee each of which has an individual charter setting out its responsibilities and operating principles.

The Nominating and Remuneration Committee has a number of responsibilities including reviewing, evaluating and making recommendations to the Board with regard to the election and re-election of Directors and Sydney Symphony Councillors and executive remuneration. The Committee is comprised of up to four Directors.

The Artistic Liaison Committee facilitates the exchange of views between the Board and the musicians to assist the Board by developing processes to assess, review and improve artistic quality and performance standards of the Orchestra. The Committee consists of two Directors, the elected Artistic Committee of the Orchestra and, by invitation, the Managing Director and the Director of Artistic Operations.

**PRINCIPLE 3: PROMOTE ETHICAL AND RESPONSIBLE DECISION MAKING**

The Sydney Symphony’s Governance Framework includes a Code of Conduct, Delegations of Authority, Board Committee Charters, Risk Management policies as well as clearly defined roles and responsibilities for key appointments.

**PRINCIPLE 4: SAFEGUARD INTEGRITY IN FINANCIAL REPORTING**

The Finance Audit and Risk Committee meets at least quarterly and its functions include:

- Reviewing and reporting to the Board on monthly, quarterly and annual financial statements
- Making recommendations regarding the appointment, evaluation and removal of the Sydney Symphony’s external auditor and reviewing and reporting to the Board on the adequacy, scope and quality of the annual statutory audit and on the integrity and reliability of the financial statements
- Reviewing the effectiveness of the Sydney Symphony’s internal control environment, including the effectiveness of internal control procedures
- Monitoring and reviewing the reliability of financial reporting
- Monitoring and reviewing the compliance of the Sydney Symphony with applicable laws and regulations
- Monitoring the scope of the internal audit process and approving the engagement of internal auditors

The Finance, Audit and Risk Committee meet with the external auditors at least once per year.

The Committee require the Managing Director and Director of Finance to attest in writing that the Sydney Symphony’s financial reports present a true and fair view of the Sydney Symphony’s financial condition and operational results and are in accordance with relevant accounting standards. This statement is requested at the time of the consideration and approval of the Statutory Accounts. It is reviewed by the Finance, Audit and Risk Committee prior to its consideration by the Board.

The Committee is comprised of up to four Directors and, by invitation, the Managing Director and the Director of Finance.

**PRINCIPLE 5: RECOGNISE AND MANAGE RISK**

Quarterly updates of the Sydney Symphony’s risk register are undertaken by management and presented to the Finance Audit and Risk Committee. KPMG are engaged to conduct annual workshops to identify further risks and develop a risk management plan. The output of the workshops is reviewed by the Board.

**PRINCIPLE 6: ENCOURAGE ENHANCED PERFORMANCE**

The Nominating and Remuneration Committee advises the Board on the processes of Board performance review, reviews the performance of the Chief Conductor, Managing Director and senior management and establishes policies for recruitment, retention and succession planning for senior management.

The Artistic Liaison Committee meets every two months and advises the Board on the processes to assess and improve artistic quality and performance standards, and reviews artistic standards and achievements of the program of the Orchestra. The Committee is comprised of two Directors appointed by the Board and the members of the Artistic Committee. The Managing Director and the Director of Artistic Operations are “ex officio” members of the Committee.

**PRINCIPLE 7: REMUNERATE FAIRLY AND RESPONSIBLY**

The Nominating and Remuneration Committee meets at least annually to review the Sydney Symphony’s remuneration strategies and policies. The Committee sets the parameters within which senior management negotiate musician and administration staff Agreements. The Committee also approves all senior management remuneration arrangements.

**PRINCIPLE 8: RECOGNISE THE LEGITIMATE INTERESTS OF-STAKEHOLDERS**

The Sydney Symphony has numerous stakeholders and a calendar is maintained in order to monitor requirements and reporting obligations. The Committee is comprised of up to four Directors and, by invitation, the Managing Director and the Director of Finance.

**PRINCIPLE 9: PROMOTE ETHICAL AND RESPONSIBLE DECISION MAKING**

The Sydney Symphony’s Governance Framework includes a Code of Conduct, Delegations of Authority, Board Committee Charters, Risk Management policies as well as clearly defined roles and responsibilities for key appointments.
### INCOME STATEMENT

**for the year ended 31 December 2007**

<table>
<thead>
<tr>
<th>NOTES</th>
<th>2007 CONсолIDATED</th>
<th>2006 CONсолIDATED</th>
<th>2007 PARENT</th>
<th>2006 PARENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funding revenue</td>
<td>4 12,143,778</td>
<td>- 12,143,778</td>
<td>189,003</td>
<td></td>
</tr>
<tr>
<td>Ticket sales</td>
<td>5 13,970,900</td>
<td>- -</td>
<td>- -</td>
<td></td>
</tr>
<tr>
<td>Sponsorship and donations</td>
<td>6 4,128,082</td>
<td>- -</td>
<td>- -</td>
<td></td>
</tr>
<tr>
<td>Other income</td>
<td>7 1,962,787</td>
<td>8,578,559</td>
<td>- 8,578,559</td>
<td></td>
</tr>
<tr>
<td>Total revenue</td>
<td>32,205,547</td>
<td>8,578,559</td>
<td>12,143,778</td>
<td>8,767,562</td>
</tr>
</tbody>
</table>

| Expenses |                   |                   |            |            |
| Employee expenses | 8 17,191,452 | - - | - - |           |
| Artist fees and expenses | 4,910,211 | - - | - - |           |
| Marketing expenses | 3,193,868 | - - | - - |           |
| Production expenses | 3,084,221 | - - | - - |           |
| Depreciation and amortisation | 8 309,010 | - - | 12,143,778 | 189,003 |
| Funding to subsidiary | - - | 12,143,778 | - - |           |
| Other expenses | 2,407,497 | 330 | - 330 |           |
| Total expenses | 31,096,259 | 330 | 12,143,778 | 189,333 |

| Net profit for the period | 1,109,288 | 8,578,229 | - 8,578,229 | |

| Other revenue |                   |                   |            |            |
| Bequests | 84,809 | - - | - - |           |
| Other | 179,209 | - - | - - |           |
| Total other revenue | 264,018 | - - | - - |           |
| Net profit for the year | 1,373,306 | 8,578,229 | - 8,578,229 | |

**Income Tax expense | 9 - - - |
| Profit after Income Tax | 1,373,306 | 8,578,229 | - 8,578,229 | |

Further details of the comparative Income Statement for the consolidated entity are detailed in Note 28.

**The Income Statement should be read in conjunction with the notes to the financial statements.**

### BALANCE SHEET

**as at 31 December 2007**

<table>
<thead>
<tr>
<th>NOTES</th>
<th>2007 CONсолIDATED</th>
<th>2006 CONсолIDATED</th>
<th>2007 PARENT</th>
<th>2006 PARENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>18 18,242,757</td>
<td>16,103,313</td>
<td>- -</td>
<td></td>
</tr>
<tr>
<td>Other financial assets</td>
<td>10 4,701,055</td>
<td>45,567</td>
<td>- -</td>
<td></td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>11 1,360,529</td>
<td>1,415,063</td>
<td>- 23,800</td>
<td></td>
</tr>
<tr>
<td>Prepayments</td>
<td>199,035</td>
<td>445,702</td>
<td>- -</td>
<td></td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>19,846,336</td>
<td>18,009,645</td>
<td>- 23,800</td>
<td></td>
</tr>
</tbody>
</table>

| Non-Current Assets |                   |                   |            |            |
| Property, plant and equipment | 12 837,562 | 839,411 | - - |           |
| Intangible assets | 13 39,814 | 125,241 | - - |           |
| Other financial assets | 10 319,531 | 297,398 | - - |           |
| Investment in subsidiary | - - | 8,578,559 | 8,578,559 | |
| Total Non-Current Assets | 1,178,907 | 1,262,580 | 8,578,559 | 8,578,559 |
| Total Assets | 21,025,243 | 19,272,225 | 8,578,559 | 8,602,359 |

| Current Liabilities |                   |                   |            |            |
| Trade and other payables | 14 1,676,580 | 1,933,452 | 330 | 24,130 |
| Prepaid revenue | 15 5,704,016 | 5,485,828 | - - |           |
| Provisions | 16 2,951,744 | 2,191,394 | - - |           |
| Total Current Liabilities | 10,332,340 | 9,610,674 | 330 | 24,130 |

| Non-Current Liabilities |                   |                   |            |            |
| Provisions | 16 741,368 | 1,083,322 | - - |           |
| Total Non-Current Liabilities | 741,368 | 1,083,322 | - - |           |
| Total Liabilities | 11,073,708 | 10,693,996 | 330 | 24,130 |

| Net Assets | 9,951,535 | 8,578,229 | 8,578,229 | 8,578,229 |

| Equity |                   |                   |            |            |
| Symphony Fund | 19 2,489,177 | - - | - - |           |
| International Touring Reserve | 20 2,000,000 | - - | - - |           |
| Retained earnings | 5,462,358 | 8,578,229 | 8,578,229 | 8,578,229 |
| Total Equity | 9,951,535 | 8,578,229 | 8,578,229 | 8,578,229 |

The Balance Sheet should be read in conjunction with the notes to the financial statements.

39
The Statement of Changes in Equity should be read in conjunction with the notes to the financial statements.

The Cash Flow Statement should be read in conjunction with the notes to the financial statements.
NOTES TO THE FINANCIAL STATEMENTS

1. CORPORATE INFORMATION
The financial report of Sydney Symphony Limited and its controlled entities for the year ended 31 December 2007 was authorised for issue in accordance with a resolution of the directors on 11 March 2008.

Sydney Symphony Limited (the parent) is a public company limited by guarantee, incorporated and domiciled in Australia.

The address of the registered office is:
35 Pitt Street, Sydney NSW 2000

The nature of the operations and principal activities of the Group are described in the Directors’ Report.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

BASIS OF PREPARATION
The consolidated financial report is a general-purpose financial report, which has been prepared in accordance with the requirements of the Corporations Act 2001, Australian Accounting Standards, and Urgent Issues Group Consensus Views. The consolidated financial report has also been prepared on a historical cost basis. The consolidated financial report is prepared in Australian dollars.

STATEMENT OF COMPLIANCE
The consolidated financial report complies with Australian Accounting Standards, which include Australian equivalents to International Financial Reporting Standards (AIFRS). Some AIFRS and other Australian Accounting Standards contain requirements specific to not-for-profit entities that are inconsistent with IFRS requirements. The following Australian Accounting Standards include not-for-profit-specific requirements which have been applied in preparing this financial report:

AASB 116: Property, Plant and Equipment
AASB 136: Impairment of Assets
AASB 1044: Contributions

Certain Australian Accounting Standards and Interpretations have recently been issued or amended but are not yet effective and have not been adopted by the Group for the annual reporting period ended 31 December 2007.

ADOPTION OF NEW ACCOUNTING STANDARDS
The Group has adopted AASB 7 Financial Instruments; Distributions which became applicable on 1 January 2007. The adoption of this standard has only affected the disclosure in these financial statements. There has been no effect on profit and loss or the financial position of the Group.

The Group’s principal financial instruments comprise cash and short-term deposits, receivables and payables. The disclosures are included under the relevant notes to the financial statements.

The Group manages its exposure to key financial risks, including interest rate and currency risk, in accordance with the Group’s financial risk management policy. The disclosures are included under the relevant notes to the financial statements.

BASIS OF CONSOLIDATION
The consolidated financial statements comprise the financial statements of Sydney Symphony Limited and its subsidiary as at 31 December 2007.

The financial statements of subsidiaries are prepared for the same reporting period as the parent company, using consistent accounting policies.

In preparing the consolidated financial statements, all intercompany balances and transactions, income and expenses and profit and losses resulting from intra-Group transactions have been eliminated in full.

Subsidiaries are fully consolidated from the date on which control is transferred to the Group and cease to be consolidated from the date on which control is transferred out of the Group.

The acquisition of Sydney Symphony Orchestra Holdings Pty Ltd on 31 December 2006 was accounted for using the purchase method of accounting. The purchase method of accounting involves allocating the cost of the business combination to the fair value of the assets acquired and the liabilities and contingent liabilities assumed at the date of acquisition. Accordingly, the consolidated financial statements include the results of Sydney Symphony Orchestra Holdings Pty Ltd for the period from its acquisition on 31 December 2006. Where the cost of acquisition is less than the Group’s share of the net fair value of the identifiable net assets of the subsidiary, the difference is recognized as a gain in the income statement, but only after reassessment of the identification and measurement of the net assets acquired.

GOING CONCERN
The ability of the Group to maintain its operations is dependant inter alia on the continuing support of various Governments by way of grants. The Tripartite Agreement was renewed for the period 2007 – 2009 with Australia Council for the Arts and Arts NSW. Therefore the financial statements have been prepared under the going concern principle.

REVENUE RECOGNITION
Revenue is measured at the fair value of the consideration received or receivable. Amounts disclosed are net of goods and services tax (GST). Revenue is recognized for the major business activities as follows:

Contribution income
Contribution income represents the fair value of assets received in excess of the cost of the assets where there is a non-reciprocal transfer and is recognized as income once the asset is controlled by the Company.

Funding revenue
Funding revenue is received from the Australia Council for the Arts (as represented by The Major Performing Arts Board) and Arts NSW. Funding is received based on payment schedules contained in a funding agreement between the funding bodies and the Company and is recognized in the calendar year for which it is intended under the terms of the agreement due to the conditional nature of the funding. Any funding not spent on the planned activities agreed between the parties at the start of each calendar year is required to be repaid.

Ticket Sales
Revenue from ticket sales is recognized in the Income Statement at the time of concert performance. Revenue from ticket sales in respect of productions not yet performed is included in the Balance Sheet as prepaid ticket sales under the Current Liabilities heading “Prepaid revenue”.

Sponsorship and Donations revenue
Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed.

Donations
All donations are brought to account as received.

Orchestral Hire Revenue
Revenue from orchestral hire is recognized as these services are performed.

Interest income
Interest income is recognized as interest accrues using the effective interest method. This is a method of calculating the amortized cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

FOREIGN CURRENCY TRANSLATION
Both the functional and presentation currencies of the Group are Australian dollars (A$). Transactions in foreign currencies are recorded initially in the functional currency at the exchange rates ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies are retranslated at the rate of exchange ruling at the balance sheet date. Foreign currency gains and losses resulting from the settlement of such transactions and from the translation at year-end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognized in the income statement.

INCOME TAX AND OTHER TAXES
Current tax assets and liabilities for the current and prior periods are measured at the amount expected to be recovered from or paid to the taxation authorities based on the current period’s taxable income. The tax rates and tax laws used to compute the amount are those that are enacted or substantively enacted by the balance sheet date.

Deferred income tax is provided on all temporary differences at the balance sheet date between the tax bases of assets and liabilities and their carrying amounts for financial reporting purposes, except when the taxable temporary difference is associated with investments and the timing of the reversal of the temporary difference can be controlled and it is probable that the temporary difference will not reverse in the foreseeable future. Receipts, expenses and assets are recognized net of the amount of Goods and Services Tax (GST), except where the amount of GST incurred is not recoverable from the Australian Tax Office (ATO).

In these circumstances, the GST is recognized as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position. Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

ACQUISITIONS OF ASSETS
Acquired assets are accounted for at cost. Cost is measured as the fair value of assets given or liabilities incurred or assumed at the date of exchange plus cost directly attributable to the acquisition.

CASH AND CASH EQUIVALENTS
Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and are subject to insignificant risk of change in value.

For the purposes of the Cash Flow Statement, cash and cash equivalents consist of cash and cash equivalents as defined above, net of outstanding bank overdrafts.

TRADE AND OTHER RECEIVABLES
Trade receivables, which generally have 60 day terms, are recognized initially at fair value and subsequently measured at amortized cost using the effective interest method, less an allowance for uncollectible amounts.

Collectibility of trade receivables is reviewed on an ongoing basis. Debtors that are known to be uncollectible are written off when identified. An allowance for impairment of trade receivables is used when there is objective evidence that the Group will not be able to collect all amounts due according to the original terms of the receivables. The amount of the impairment loss is recognized in the income statement within other expenses.

PROPERTY, PLANT AND EQUIPMENT
All items of property, plant and equipment are stated at historical cost less accumulated depreciation and any impairment losses. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Subsequent costs are included in the assets’ carrying amount or...
recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Group and the cost of the item can be reliably measured. All other repairs and maintenance are charged to the income statement during the financial period in which they are incurred.

Items of plant and equipment, leasehold improvements, computer equipment and musical instruments are depreciated using the straight-line method over their estimated useful lives. Each class of asset in the current period was depreciated over the following useful lives:

<table>
<thead>
<tr>
<th>Asset Class</th>
<th>Useful Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer equipment</td>
<td>3 years</td>
</tr>
<tr>
<td>Furniture and fittings</td>
<td>Between 6 and 8 years</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>8 years</td>
</tr>
<tr>
<td>Musical instruments</td>
<td>Between 5 and 15 years</td>
</tr>
</tbody>
</table>

**Derogation and Disposal**

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in profit or loss in the period the asset is derecognised.

**Intangible Assets**

Software licences have a finite useful life and are carried at cost less accumulated amortisation and impairment losses. Licences are tested for impairment where an indication of impairment exists. Amortisation is calculated using the straight-line method to allocate the cost over the estimated useful life of 3 years.

**Impairment**

The carrying values of plant and equipment are reviewed for impairment at each reporting date, with a recoverable amount being estimated. The carrying amount of an asset is not reduced if it is apparent that impairment has been avoided.

**Leased Plant and Equipment**

Leases of plant and equipment are classified as operating leases as the lessee retains substantially all of the risks and benefits of ownership. Payments made under operating leases (net of any incentives received from the lessor) are charged to the income statement on a straight-line basis over the period of the lease.

**Trade and Other Payables**

Trade payables and other payables are carried at amortised cost. Liabilities are recognised for amounts to be paid in the future for goods or services received, whether or not billed to the Group. Trade accounts payable are normally settled within 30 days.

**Provisions**

A provision is recognised when there is a legal, equitable, constructive obligation as a result of a past event and it is probable that a future sacrifice of economic benefits will be required, to settle the obligation, the timing or amount of which is uncertain. Provisions are determined by discounting the expected future cash flows required to settle the obligation at a pre-tax rate that reflects current market assessments of the time value of money and, where appropriate, the risks specific to the liability.

**Site Restoration**

The Group provides for costs of restoration or removal in relation to fixed assets when there is legal and constructive obligation. These costs include obligations relating to the dismantling, removal, remediation, restoration and other expenditure associated with fixed assets or site fit-outs.

Restoration provisions are initially recorded when a reliable estimate of the costs to be incurred can be determined, discounted to present value. The estimates are based upon review of contracts, legal requirements, estimates from independent valuers, historic information and expected future costs. Future restoration costs are reviewed annually and any changes are reflected in the present value of the restoration provision at the end of the reporting period. The amount of the future restoration costs is capitalised and is depreciated in accordance with the policy set out in the note above. The unwind of the effect of discounting on provision is recognised as a finance cost.

**Employee Benefits**

Wages, salaries and annual leave

Liabilities for employee benefits for wages, salaries and annual leave expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided up to the reporting date. These are calculated at undiscounted amounts based on compensation rates that the consolidated entity expects to pay, including related on-costs.

Long service benefits

The provision for employee benefits for long service leave represents the present value of the estimated future cash outflows to be made, resulting from employees' services provided up to the reporting date. The provision is calculated using expected future increases in wage and salary rates including related on-costs and expected settlements dates based on turnover history and is discounted using the rates attaching to Commonwealth government bonds at balance date which most closely match the terms of maturity of the related liabilities.

Superannuation

The Group contributes to employees' superannuation funds. Contributions are recognised as an expense as they are made.

**Employee Loans**

Some employees are lent monies which are used in turn to purchase musical instruments. These loans are secured by the instruments themselves. Amounts outstanding are recognised over time through contributions withheld from musicians' salaries. These are recognised within other financial assets.

**Changes in Accounting Policies**

The useful life of the intangible asset has been reviewed and the estimated useful life revised to 3 years (2006: 6 years). This has had an impact of reducing accounting profit in the period by $58,482. Apart from the above change, all other accounting policies have been applied on a consistent basis with those of the previous period.

**3. Significant Accounting Judgments, Estimates and Assumptions**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. The following critical accounting policies have been identified for which significant judgements, estimates and assumptions are made.

**Impairment of Non-financial Assets**

The Group assesses impairment of its non-financial assets at each reporting date by evaluating conditions specific to the Group and to the specific asset. If an impairment trigger exists the recoverable amount of the asset is determined. Management does not consider that the triggers for impairment have been significant and these assets have not been tested for impairment in this financial period.

**Make Good Provision**

A provision has been made for the present value of anticipated costs associated with the future restoration of the leased office premises. The estimate is periodically reviewed and updated. The related carrying amounts are disclosed in note 16.

**Estimate of Useful Lives**

The estimation of useful lives of assets is based on historical experience. The condition of assets are assessed periodically and considered in relation to the remaining useful life of the asset and adjustments made to useful lives as appropriate.

**4. Funding Revenue**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Council for the Arts Base Funding</td>
<td>9,047,784</td>
<td>9,047,784</td>
<td>138,684</td>
<td>138,684</td>
</tr>
<tr>
<td>Orchestral Review Funding</td>
<td>-</td>
<td>-</td>
<td>165,203</td>
<td>-</td>
</tr>
<tr>
<td>Arts N SW Base Funding</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Additional Grant</td>
<td>24,000</td>
<td>24,000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Orchestral Review Funding</td>
<td>-</td>
<td>-</td>
<td>23,800</td>
<td>-</td>
</tr>
<tr>
<td>Total funding revenue</td>
<td>12,143,778</td>
<td>12,143,778</td>
<td>189,003</td>
<td>-</td>
</tr>
</tbody>
</table>

A significant portion of the Group's annual revenue consists of funding from federal and state governments, through the Australia Council for the Arts and Arts N SW. As a result, the Group has an economic dependency on these entities.

The Funding Agreement with the Australia Council for the Arts and Arts N SW was renewed for the period 2007-2009 whereby amounts will be provided to Sydney Symphony Limited. As required, these amounts are transferred to Sydney Symphony Orchestra Holdings Pty Limited to fund its operations.

Orchestral Review Funding from Australia Council for the Arts and Arts N SW relates to HR support and other expense reimbursement in relation to divestment from Australian Broadcasting Corporation. The additional funding from Arts N SW relates to a regional N SW touring grant.
5. TICKET SALES

<table>
<thead>
<tr>
<th></th>
<th>2007 CONSOLIDATED $</th>
<th>2006 CONSOLIDATED $</th>
<th>2007 PARENT $</th>
<th>2006 PARENT $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscriptions</td>
<td>5,464,399</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Single night</td>
<td>5,480,848</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Commercial Events</td>
<td>3,025,653</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total ticket sales</strong></td>
<td>13,970,900</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

6. SPONSORSHIP AND DONATIONS REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2007 CONSOLIDATED $</th>
<th>2006 CONSOLIDATED $</th>
<th>2007 PARENT $</th>
<th>2006 PARENT $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorship</td>
<td>2,137,569</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Instrument Fund Donation</td>
<td>800,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Bequests</td>
<td>84,809</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>General Donations</td>
<td>976,647</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other private sector income</td>
<td>129,057</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total sponsorship and donations</strong></td>
<td>4,128,082</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

7. OTHER INCOME

<table>
<thead>
<tr>
<th></th>
<th>2007 CONSOLIDATED $</th>
<th>2006 CONSOLIDATED $</th>
<th>2007 PARENT $</th>
<th>2006 PARENT $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contribution income</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>8,578,559</td>
</tr>
<tr>
<td>Discount on acquisition</td>
<td>-</td>
<td>8,578,559</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Orchestral hire income</td>
<td>531,227</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Interest</td>
<td>1,251,662</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other income</td>
<td>179,898</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total other revenue</strong></td>
<td>1,962,787</td>
<td>8,578,559</td>
<td>-</td>
<td>8,578,559</td>
</tr>
</tbody>
</table>

8. EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>2007 CONSOLIDATED $</th>
<th>2006 CONSOLIDATED $</th>
<th>2007 PARENT $</th>
<th>2006 PARENT $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funding to subsidiary</td>
<td>-</td>
<td>-</td>
<td>12,167,578</td>
<td>189,003</td>
</tr>
<tr>
<td>Other expenses</td>
<td>- 330</td>
<td>- 330</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>12,130</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Furniture and fittings</td>
<td>92,944</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Musical instruments</td>
<td>44,531</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Computers</td>
<td>74,248</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Depreciation</strong></td>
<td>223,853</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Amortisation of intangible assets</td>
<td>85,157</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Depreciation and Amortisation</strong></td>
<td>309,010</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Operating lease rental expense</td>
<td>295,203</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Employee expenses:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salaries and wages</td>
<td>13,647,882</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Superannuation</td>
<td>2,180,560</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Workers compensation</td>
<td>293,526</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other employee expenses</td>
<td>1,069,484</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total employee expenses</strong></td>
<td>17,191,452</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

9. INCOME TAX

<table>
<thead>
<tr>
<th></th>
<th>2007 CONSOLIDATED $</th>
<th>2006 CONSOLIDATED $</th>
<th>2007 PARENT $</th>
<th>2006 PARENT $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting profit</td>
<td>1,373,306</td>
<td>8,578,229</td>
<td>-</td>
<td>8,578,229</td>
</tr>
<tr>
<td>At group's statutory tax rate (30%)</td>
<td>411,992</td>
<td>2,573,469</td>
<td>-</td>
<td>2,573,469</td>
</tr>
<tr>
<td>Less non taxable income</td>
<td>(411,992)</td>
<td>(2,573,568)</td>
<td>-</td>
<td>(2,573,568)</td>
</tr>
<tr>
<td>Other</td>
<td>- 99</td>
<td>- 99</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Income Tax expense</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

The company's subsidiary Sydney Symphony Orchestra Holdings Pty Limited is exempt from income tax, capital gains tax and payroll tax by virtue of being a cultural organisation established for the encouragement of music and a charitable institution.
10. OTHER FINANCIAL ASSETS

<table>
<thead>
<tr>
<th></th>
<th>Current Asset</th>
<th>Non Current Asset</th>
<th>Total other financial assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee Instrument Loans</td>
<td>47,015</td>
<td>45,567</td>
<td>-</td>
</tr>
<tr>
<td>Employee Instrument Loans</td>
<td>301,531</td>
<td>297,398</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>348,546</td>
</tr>
</tbody>
</table>

11. TRADE AND OTHER RECEIVABLES

(a) Trade and other receivables

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>1,158,374</td>
<td>961,390</td>
<td>-</td>
<td>23,800</td>
</tr>
<tr>
<td>Accrued income</td>
<td>202,155</td>
<td>453,673</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,360,529</td>
<td>1,415,063</td>
</tr>
</tbody>
</table>

(b) Past due but not impaired

The debtors over 60 days are past due but not impaired, as there is no objective evidence at reporting date that the Group will not be able to collect all amounts due.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>1,158,374</td>
<td>961,390</td>
<td>-</td>
<td>23,800</td>
</tr>
<tr>
<td>Provision for impairment of receivables</td>
<td></td>
<td></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,158,374</td>
<td>961,390</td>
</tr>
</tbody>
</table>

12. PROPERTY, PLANT AND EQUIPMENT

Year ended 31 December 2007

At 1 January 2007,

- Additions: $14,012, $16,627, $81,697, $108,938, $221,474
- Disposal at cost: - $37,436, - $37,436
- Disposal accumulated depreciation: - $37,436, - $37,436
- Depreciation charge for the year: ($12,130), ($92,944), ($44,531), ($74,248), ($223,853)

As at 31 December 2007,

- net of accumulated depreciation and impairment: $64,615, $271,063, $370,767, $131,117, $837,562

At 1 January 2007

- Cost or fair value: $184,374, $745,420, $814,499, $519,580, $2,263,873
- Accumulated depreciation: ($121,841), ($398,240), ($480,898), ($423,153), ($1,423,932)

At 31 December 2007

- Cost or fair value: $198,386, $762,247, $858,760, $628,518, $2,447,911
- Accumulated depreciation: ($133,711), ($491,184), ($487,993), ($497,401), ($1,610,349)
- Net carrying amount: $64,615, $271,063, $370,767, $131,117, $837,562

Year ended 31 December 2006

Assets acquired on acquisition of subsidiary: $62,733, $347,180, $333,601, $96,427, $839,941

As at 31 December 2006,


The parent company does not hold any property, plant and equipment so only the consolidated property, plant and equipment are shown.
13. INTANGIBLE ASSETS - CONSOLIDATED

<table>
<thead>
<tr>
<th></th>
<th>Year ended 31 December 2007</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Software licences</td>
<td>$</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At 1 January 2007, net of accumulated amortisation and impairment</td>
<td>125,241</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Additions</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Disposals</td>
<td>(270)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Amortisation charge for the year</td>
<td>(85,157)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>As at 31 December, net of accumulated amortisation and impairment</td>
<td>39,814</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>At 31 December 2007</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cost or fair value</td>
<td>156,688</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Accumulated amortisation</td>
<td>(116,874)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Net carrying amount</td>
<td>39,814</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Period ended 31 December 2006</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Software licences</td>
<td>$</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Assets acquired on acquisition of subsidiary</td>
<td>125,241</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>As at 31 December 2006, net of impairment</td>
<td>125,241</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The parent company does not hold any intangible assets so only the consolidated intangible assets are shown.

14. TRADE AND OTHER PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2007 CONсолIDATED</th>
<th>2006 CONсолIDATED</th>
<th>2007 PARENT</th>
<th>2006 PARENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>825,279</td>
<td>1,346,834</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>851,301</td>
<td>586,618</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>330</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,676,580</td>
<td>1,933,452</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2007 CONсолIDATED</th>
<th>2006 CONсолIDATED</th>
<th>2007 PARENT</th>
<th>2006 PARENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,405,566</td>
<td>1,558,944</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4,444</td>
<td>3,887</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>266,570</td>
<td>370,621</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,676,580</td>
<td>1,933,452</td>
</tr>
</tbody>
</table>

The fair value of financial liabilities is equivalent to the carrying amount at balance date as disclosed in the balance sheet and related notes. This is because either the carrying amounts approximate to the fair value or because of their short term to maturity.

15. PREPAID REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2007 CONсолIDATED</th>
<th>2006 CONсолIDATED</th>
<th>2007 PARENT</th>
<th>2006 PARENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1,444,155</td>
<td>987,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4,174,914</td>
<td>4,344,139</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>84,947</td>
<td>154,689</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>449,046</td>
<td>3,463</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4,543,101</td>
<td>4,507,503</td>
</tr>
</tbody>
</table>

The fair value of financial liabilities is equivalent to the carrying amount at balance date as disclosed in the balance sheet and related notes. This is because either the carrying amounts approximate to the fair value or because of their short term to maturity.

16. PROVISIONS

<table>
<thead>
<tr>
<th></th>
<th>2007 CONсолIDATED</th>
<th>2006 CONсолIDATED</th>
<th>2007 PARENT</th>
<th>2006 PARENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2,951,744</td>
<td>2,191,394</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>591,368</td>
<td>933,322</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3,543,112</td>
<td>3,124,716</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>150,000</td>
<td>150,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3,693,112</td>
<td>3,274,716</td>
</tr>
</tbody>
</table>

The fair value of financial liabilities is equivalent to the carrying amount at balance date as disclosed in the balance sheet and related notes. This is because either the carrying amounts approximate to the fair value or because of their short term to maturity.

17. GUARANTEE

Each member undertakes to contribute to the property of the Company if the Company is wound up while he, she or it is a member or within 1 year after he, she or it ceases to be a member for payment of the Company’s debts and liabilities contracted before he, she or it ceases to be a member and of the costs, charges and expenses of winding up and for the adjustment of the rights of the contributories among themselves, such amount as may be required, but not exceeding $20.00.
18. STATEMENT OF CASH FLOWS

a) Reconciliation of cash
For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and at bank and short-term deposits at call within 3 months. Cash and cash equivalents as at the end of the financial period as shown in the cash flow statement are as follows:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CONSOLIDATED</td>
<td>CONSOLIDATED</td>
<td>PARENT</td>
<td>PARENT</td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Cash</td>
<td>4,058,176</td>
<td>2,331,689</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Short-term deposits</td>
<td>14,184,581</td>
<td>13,771,444</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total cash and cash equivalents</td>
<td>18,242,757</td>
<td>16,103,313</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

b) Reconciliation of net profit to net cash provided by operating activities

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CONSOLIDATED</td>
<td>CONSOLIDATED</td>
<td>PARENT</td>
<td>PARENT</td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Net profit</td>
<td>1,373,306</td>
<td>8,578,299</td>
<td>-</td>
<td>8,578,299</td>
</tr>
<tr>
<td>Profit on sale of assets</td>
<td>(20,182)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Add non-cash depreciation</td>
<td>223,853</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Add non-cash amortisation</td>
<td>85,157</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Less other non-cash transactions</td>
<td>5,851</td>
<td>8,578,299</td>
<td>-</td>
<td>8,578,299</td>
</tr>
<tr>
<td>Net cash provided by operating activities before change in assets and liabilities</td>
<td>1,667,985</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Changes in assets and liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease/(increase) in receivables</td>
<td>54,534</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Decrease/(increase) in other financial assets</td>
<td>(5,581)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Decrease/(increase) in other assets</td>
<td>299,657</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Decrease/(increase) in payables</td>
<td>(256,862)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Decrease/(increase) in prepaid revenue</td>
<td>218,188</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Increase in provisions</td>
<td>418,396</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net cash provided by operating activities</td>
<td>2,346,317</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

19. SYMPHONY FUND - CONSOLIDATED

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Accumulated funds at the beginning of the year</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfer from retained earnings in relation to:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retained earnings</td>
<td>1,604,368</td>
<td>-</td>
</tr>
<tr>
<td>Current year bequest</td>
<td>84,809</td>
<td>-</td>
</tr>
<tr>
<td>Instrument fund donation</td>
<td>800,000</td>
<td>-</td>
</tr>
<tr>
<td>Accumulated funds at the end of the year</td>
<td>2,489,177</td>
<td>-</td>
</tr>
</tbody>
</table>

The Symphony Fund was established under protocols agreed by the Board to raise and accumulate capital to support the aims of the company and its long-term financial security. In 2007 an anonymous donation of $800,000 was received to establish a special purpose fund to acquire fine string instruments for orchestral musicians, to improve the quality of the string section of the orchestra.

20. INTERNATIONAL TOURING RESERVE - CONSOLIDATED

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Accumulated funds at the beginning of the year</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Transfer from retained earnings in relation to:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International Touring Reserve</td>
<td>2,000,000</td>
<td>-</td>
</tr>
<tr>
<td>Accumulated funds at the end of the year</td>
<td>2,000,000</td>
<td>-</td>
</tr>
</tbody>
</table>

21. DIRECTORS AND EXECUTIVE DISCLOSURES

a) Details of key management personnel
The names of each person holding the position of director or executive of the Company during the financial period are listed on page 32 in the Directors’ Report. Unless otherwise stated in the Directors’ Report, the directors have been in office for the financial period.

b) Compensation of key management personnel

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CONSOLIDATED</td>
<td>CONSOLIDATED</td>
<td>PARENT</td>
<td>PARENT</td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Short term</td>
<td>259,950</td>
<td>470,528</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other employment benefits</td>
<td>24,253</td>
<td>54,348</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total compensation</td>
<td>284,203</td>
<td>524,876</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Payments made to directors are not for their services as directors of the Group for which no fee is paid. Payments were made by the Group to certain directors for their contributions as employees and as a guest conductor of the Group.

22. RELATED PARTIES

a) Directors
Transactions with Directors
Mr. David Maloney, the former chairman of the Company, is also a partner with Allens Arthur Robinson. During the course of the period, his firm provided professional services to the Group on a pro bono basis.

Mr Stephen Johns, a director of the company, is also a director of Brambles Limited. During the course of the year, Recall, part of the Brambles Group, provided information management services to the Group under normal terms and conditions.

Transactions between the parent Company and entities in which directors have declared an interest are transacted under normal terms and conditions. There were no contracts involving directors’ interests existing at period end except sponsorship agreements under normal terms and conditions of business. Sponsorship from director-related entities is on terms and conditions no more favourable than those offered to other sponsors.

b) Subsidiary
The consolidated financial statements of Sydney Symphony Limited at 31 December 2007 include the parent Company’s one subsidiary in which it had 100% interest, Sydney Symphony Orchestra Holdings Pty Limited which is incorporated in Australia and has the same balance date as that of the parent entity. The carrying value of the investment is $8,578,569 (at 31 December 2006: $8,578,569).

c) Ultimate parent
Sydney Symphony Limited is the ultimate parent entity.
**NOTES TO THE FINANCIAL STATEMENTS**

27. **INDEMNIFICATION AND INSURANCE OF OFFICERS**

Insurance and indemnity arrangements established in previous years concerning officers of the consolidated entity were renewed and continued during 2007. Sydney Symphony Orchestra Holdings Pty Limited paid the premium on a contract insuring each of the Directors of the consolidated entity, named earlier in this report, and each of the full-time executive officers of the consolidated entity, against all liabilities and expenses arising as a result of work performed in their respective capacities, to the extent permitted by law.

28. **BUSINESS COMBINATION**

Acquisition of Sydney Symphony Orchestra Holdings Pty Limited

On 31 December 2006 Sydney Symphony Limited acquired 100% of the shares of Sydney Symphony Orchestra Holdings Pty Limited. If the combination had taken place at the beginning of the 2006 financial year, the following would have been the Consolidated Income Statement for 2007 with the 2006 comparative restated:

<table>
<thead>
<tr>
<th>Year</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funding revenue</td>
<td>12,143,778</td>
<td>12,100,919</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>13,970,900</td>
<td>12,451,992</td>
</tr>
<tr>
<td>Sponsorship and donations</td>
<td>4,128,082</td>
<td>3,400,478</td>
</tr>
<tr>
<td>Other income</td>
<td>1,962,767</td>
<td>1,512,586</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>32,205,547</td>
<td>29,465,975</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee expenses</td>
<td>17,191,452</td>
<td>16,446,150</td>
</tr>
<tr>
<td>Artist fees and expenses</td>
<td>4,910,211</td>
<td>4,159,701</td>
</tr>
<tr>
<td>Marketing expenses</td>
<td>3,193,868</td>
<td>2,829,061</td>
</tr>
<tr>
<td>Production expenses</td>
<td>3,684,221</td>
<td>2,386,614</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>309,010</td>
<td>225,806</td>
</tr>
<tr>
<td>Other expenses</td>
<td>2,407,497</td>
<td>2,369,502</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>31,096,259</td>
<td>28,410,834</td>
</tr>
<tr>
<td><strong>Net profit for the period</strong></td>
<td>1,109,288</td>
<td>1,055,141</td>
</tr>
<tr>
<td><strong>Other revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bequests</td>
<td>84,809</td>
<td>152,583</td>
</tr>
<tr>
<td>Tax Rebates</td>
<td>-</td>
<td>84,482</td>
</tr>
<tr>
<td>Other</td>
<td>179,209</td>
<td>81,642</td>
</tr>
<tr>
<td><strong>Total other revenue</strong></td>
<td>264,018</td>
<td>318,707</td>
</tr>
<tr>
<td><strong>Net profit for the year</strong></td>
<td>1,373,306</td>
<td>1,373,848</td>
</tr>
</tbody>
</table>

In the opinion of the directors of Sydney Symphony Limited and its controlled entities:

(a) the consolidated financial statements and notes, set out on pages 38–56, are in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of the financial position of the Group and of the Company as at 31 December 2007 and of their performance, as represented by the results of their operations for the financial year ended 31 December 2007; and

(ii) complying with Accounting Standards and the Corporations Regulations 2001; and

(b) there are reasonable grounds to believe that the Group will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors

John C Conde AO
Chairman

Stephen Johns
Director

Sydney, dated 11 March 2008

Sydney, dated 11 March 2008
Independent auditor’s report to the members of Sydney Symphony Limited

We have audited the accompanying financial report of Sydney Symphony Limited, which comprises the balance sheet as at 31 December 2007, and the income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors’ declaration of the consolidated entity comprising the company and the entities it controlled at the year’s end or from time to time during the financial year.

Directors’ Responsibility for the Financial Report
The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with the Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Act 2001. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor’s Responsibility
Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, we consider internal controls relevant to the entity’s preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence
In conducting our audit we have met the independence requirements of the Corporations Act 2001.

We have given to the directors of the company a written Auditor’s Independence Declaration, a copy of which is included at page 35 of the financial report.

Ernst & Young

Auditor’s Opinion
In our opinion, the financial report of Sydney Symphony Limited is in accordance with the Corporations Act 2001, including:
(i) giving a true and fair view of the financial position of Sydney Symphony Limited and the consolidated entity at 31 December 2007 and of their performance for the year ended on that date; and
(ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001.

Ernst & Young

Craig M. S. Ackland
Partner
Sydney
11 March 2008
The Sydney Symphony Council supports the Company in three key areas:

1. Development and Fundraising
2. Advocacy
3. Audience and Community Development Initiatives

The Company is fortunate to have the commitment of such an energised group of individuals.

CURRENT MEMBERSHIP

M r Greg Andersons AO
M r Andrew Andersons AO
M r Michael Baum bo AM
M r Christine Bishop
M s Delta Colvin
M r Greg Daniel AM
M r John Della Bosca M LC
M r Alan Fargi
M s Erin Flaherty
D r Stephen Fребberg
M r Richard Gill AM
M r Donald Hawnwood AO D BE
D r Michael J oel AM
M r Simon Johnson
M s Judy Joyce
M s Yvonne Kenny AM
M r Gary Linnane
M s Amanda Love
T h e H on. J an M acdonald m LL C
M s Joan M acKenzie
S ir Charles M acKearren CH AC CB E
M r David M alovey
M r David M alouf
M s Julie M anfred-Hughes
M s D oborn M arr
T h e H on. J udith J ane M athews AO
M r Danny M ay
M s Wendy M cCarthy AO
M r John M resc hel
M r Greg Parnor
D r Timothy Pascoe
M r Stephen Pears
M r J erome Rowley
M r Paul Saltari
M s Sandra Saltari
M r s I ran P arti
M r s J amie P armar
M r s K hyriana P arti
M r s Sandra P armar

3. Audience and Community

THE SYDNEY SYMPHONY STAFF

As at 31 December 2007

SYDNEY SYMPHONY VOLUNTEERS

Behind the scenes the Orchestra is supported by a brilliant and hardworking team of more than 150 volunteers. Our volunteers help in a wide range of activities from selling raffle tickets at the annual Symphony in the Domain to assisting our administration team with mail-outs and other activities vital to the Orchestra’s success.

A VERY SPECIAL GROUP OF
33 VOLUNTEERS REGULARLY
ASSIST THE SYDNEY SYMPHONY:

M s H elmi A llencht
M s Valerie Allop
M s Barbara Ballmant
M s Judy Belcher
M r Ron Bell
M s J an Biber
M s Estelle Billing
M s Jenny Bumett
M s V almai Cameron
M s Tessa Connott
M s Bernice Crichton
M s Pamela Cudillo
M s Alice Evans
M s Patricia Fletcher
M s H aileen Flynn
M s M arlene H asosmbe
M s H orneys
M s Diane Johnson
M s Joan M acRea
M r David M artin
M r Reginald M CCabe
M s Elifnada M olullan
M s E . J . M erso ther
M s M aria M itthuenner
M s Y M ocher
M r Peter Murphy
M s June N jion
M s J ill Pain
M s Patricia South
M r D amian Stapleton
M s Lee D . Tredinick
M s Heather W ilson
M s Connie W right

MANAGING DIRECTOR
Libby Christie
EXECUTIVE ASSISTANT
Eva-Maree Alls
PEOPLE RESOURCES MANAGER
Ian Arnold

ARTISTIC OPERATIONS
DIRECTOR OF ARTISTIC OPERATIONS
Wolfgang Fink

Artistic Administration
ARTISTIC ADMINISTRATION MANAGER
Ruff W ilson
ARTISTIC ADVISOR
Ilmar Liebberg
PERSONAL ASSISTANT TO THE CHIEF CONDUCTOR
Liza Davies-Galli
ADMINISTRATION ASSISTANT
Catherine Wyburn

Education Programs
EDUCATION MANAGER
M argaret M oore
EDUCATION COORDINATOR
B ennie H eard

Library
J ohn M acG ill

MARKETING AND CUSTOMER RELATIONS
Publicity
PUBLIC RELATIONS MANAGER
Yvonne Zammit

CUSTOMER RELATIONSHIP MANAGEMENT
MARKETING MANAGER – CRM
Rebecca M adfaring
DATA & EMAIL TECHNOLOGY MANAGER
M ark L ing
PUBLICATIONS EDITOR & MUSIC PRESENTATION MANAGER
Yvonne Frideike

Marketing Communications
MARKETING MANAGER – TRADITIONAL MARKETS
Simon C rosley-M atias
MARKETING COORDINATOR
Antonia Fajfria

Box Office
BOX OFFICE MANAGER
Lynn M cLaughlin
BOX OFFICE COORDINATOR
Peter Gahan

CUSTOMER SERVICE REPRESENTATIVES
W endy Augustine
M ichael D owling

ORCHESTRA MANAGEMENT
DIRECTOR OF ORCHESTRA MANAGEMENT
Aernout K ebart

DEFYING ORCHESTRA MANAGER

M ariamne M attis (maternity leave)
ACTING CONTROLLER OF ORCHESTRA MANAGEMENT
G reg L ow

ORCHESTRA ASSISTANT
Angela Chilcott

OPERATIONS MANAGER
J ohn Glenn
TECHNICAL MANAGER
D eirdre C ourts

PRODUCTION COORDINATOR
T im D yman

PRODUCTION ASSISTANT
A lison S tone

STAGE MANAGER
M anriane Carter