



Symphony Services International  
**ANNUAL REPORT** 2011



**SYMPHONY  
SERVICES**  
INTERNATIONAL



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# 2011 in review

## Artist Development

- 201 applicants for the 2011 ABC Symphony Australia Young Performers Awards
- \$80,000 in prize and scholarship money presented to finalists
- 39 applications for the 2011 Conductor Development Program
- 28 participants in 8 modules of the Conductor Development Program
- 27 calls with professional orchestras provided to young conductors
- 1 Assistant Conductor engaged full-time with the SSO
- 1 Orchestral Management trainee appointed to work with the MSO and shared by the other Member orchestras
- 3 professional development grants awarded to ASO and SSO artistic administration staff members
- 18 Orchestral Fellowships with 2 orchestras, MSO and TSO
- 2 Music Presentation Fellowships shared between SSO, AMC and ABC

## International Artist Services

- 147 artists or groups contracted
- 203 tours managed
- 165 visa applications granted
- 5 long-stay visas granted
- 100% success rate in all visa applications

## National Music Library

- 96 new sets and 1,494 new vocal scores purchased for Members
- 1,140 sets hired by Members
- 380 sets hired by non-Members
- 11 new titles published by Goodear Editions

## Program Notes

- 134 programs serviced
- 35 new annotations commissioned from external writers
- 64 new notes written by internal writers (Gordon Kerry and Gordon Williams)
- 315 program notes reviewed and edited for Members
- 223 artist biographies sourced and edited for Members
- 542 images supplied to Members
- 7 Meet the Instrument articles created
- 95 notes sold to Associates and Subscribers

# The company

Symphony Services Australia Limited (known as both Symphony Australia and Symphony Services International) is a non-profit arts organisation that provides services to its six Members, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian Symphony Orchestras.

Originally the Concerts Division of the ABC, Symphony Australia was born when the orchestras began the process of divestment from the ABC in 1997. In 2005 a government-sponsored review of orchestras culminated in the winding up of Symphony Australia Holdings Pty Ltd and the commencement of Symphony Services Australia Limited. All assets and liabilities, along with existing agreements and contracts, were transferred to the new company.

The company has a three-year service level agreement in place with each orchestral company operating to 31 December 2013.

The ABC assigned the collection of the National Music Library to a Trust in April 2007. The company, under the Trust Deed, is the Trustee for the National Music Library Charitable Trust and accordingly administers the Trust.

The four key services provided to the Members are national Artist Development, international Artist Services (including contracts, visas and tour co-ordination), the National Music Library and Program Notes. Most of these services are also available to the wider public on a user-pays basis.

Each Member orchestra has a representative on the Symphony Australia board, which meets up to four times per year.

# Chairman's report



It gives me great pleasure to present Symphony Services Australia Limited's 2011 annual report.

2011 was a year of consolidation for the company as it settled into its new trading personality, Symphony Services International. We were delighted that all of our inaugural Associates chose to renew their participation and that feedback from

these companies, and others that used our services, was positive. It bodes well for Symphony Services International that there is clearly need internationally for a provider of high-quality orchestral services.

Despite this international demand, the company continues to recognise its core business is serving its Members, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian Symphony Orchestras. By constantly striving to provide a high level of excellence to these Member orchestras, Symphony Services International also improves the quality products and services available to the broader orchestral community.

In 2011 Symphony Services International redeveloped and launched the Goodear Acoustic Shield, a truly groundbreaking Occupational Health and Safety product that until now has only been available to a limited clientele. The research and development undertaken in 2011 resulted in a competitively priced product that is available worldwide. Independent testing by the National Acoustic Laboratories shows that Goodear can reduce harmful noise to musicians by up to 85% – a truly remarkable achievement.

My congratulations go to Kate Lidbetter and all the staff of Symphony Services International for a fine year. Their professionalism and expertise is recognised by the board and also by the many clients of the company who rely on the outstanding service they provide each day.

I also recognise and thank my fellow board members for their dedication and genuine interest in the governance of this company. Each of these Directors wears two hats – first in his or her role as the chief executive of one of Australia's professional symphony orchestras; the other on the board of Symphony Services International. These roles are complex yet vital in the orchestral landscape of this country. I particularly mention departing Director Matthew vanBesien, previously of the Melbourne Symphony Orchestra and now Executive Director of the New York Philharmonic. The board thanks him for his dedication and wishes him well in his new role.

I commend the 2011 annual report for your consideration and look forward to further successes from the company in 2012.

Nicholas Heyward  
Chairman, Symphony Services International

# Chief Executive's report 2011



It seems an understatement to note that 2011 was a busy year! Following our rebranding in late 2010 as Symphony Services International, the wonderful staff of this company has put considerable effort into broadening the scope of the services provided to orchestras internationally. First, though, we undertake our core business of providing goods and services to our six Members, the Adelaide, Melbourne, Queensland, Sydney, Tasmanian and West Australian Symphony Orchestras. We pride ourselves on the high level of excellence provided to these fine orchestras on a daily basis.

Our activities have expanded to include the other professional orchestras in Australia and New Zealand – our Associates – who have benefited from their participation in our membership structure in many ways. Associates enjoy a range of benefits, perhaps the most high-profile of which was our second annual Orchestral Summit. Held in Melbourne and generously supported by KPMG and the Australia Council, our Summit welcomed 40 delegates from both Member and Associate orchestras. CEOs, Artistic Administrators, and marketing and development personnel all attended and the feedback was outstanding. In particular, attendees welcomed the opportunity to learn from guest speakers Frankie Airey (Director, Philanthropy Squared) and Paul

Hogle (Executive Vice President, Detroit Symphony Orchestra). The Summit was held over two days and also included constituency meetings and networking opportunities. We hope to repeat its success in 2012.

Symphony Australia's financial result in 2011 was significantly better than budget, with a surplus of \$56,926. This was partly the result of the extremely hard work undertaken by each and every staff member of the company. I thank them for a fine effort this year and congratulate them on their achievements.

I am also grateful for the support of the Symphony Services International board. Each Director is the chief executive of a busy orchestra and the guidance they provide to the company is invaluable. I look forward to another year of exciting developments under their leadership.

Kate Lidbetter  
Chief Executive Officer

# Programs and services

## Artist Development Program 2011

The Symphony Services International Artist Development Programs are internationally recognised and account for a significant part of the organisation's activities. These programs provide training and development opportunities for emerging artists. This usually involves a period of engagement with one of the Symphony Services International Member or Associate orchestras, providing an invaluable opportunity to gain hands-on experience in a professional environment. Member orchestras contribute financially to the Artist Development program on an equal basis through their Service Level Agreements with Symphony Services International. The contributions made by the six state symphony orchestras are significant, and have resulted in a suite of programs that have provided a career springboard for countless young Australian performers, composers and conductors. Through this nationally co-ordinated program, the symphony orchestras develop the skills and professionalism of talented Australians and provide outstanding opportunities that these young artists would otherwise not receive.

## ABC Symphony Australia Young Performers Awards

In 2011, 201 aspiring young musicians entered the annual ABC Symphony Australia Young Performers Awards. 52 gained a place in the second round, with 12 outstanding performers proceeding to the finals in each of the categories, Strings, Keyboard, and Other Instruments. Stage 3 finalists performed their elected concertos with the Tasmanian, Adelaide and West Australian Symphony Orchestras in public performances that were broadcast around the country on ABC Classic FM. The winners of the three category finals were Emily Sun (violin), Nicholas Young (piano) and Nicholas Russoniello (saxophone) who all proceeded to the Grand Final to play their concertos with the Queensland Symphony Orchestra conducted by Edvard Tchivzhel on 3 September in the Concert Hall at the Queensland Performing Arts Centre. Each of the finalists took home \$5,000 prize money and 27-year-old Nicholas Russoniello was announced the ABC Symphony Australia Young Performer of the Year, receiving a further \$20,000 cash prize, a professionally-produced CD, the Sir Charles Moses Trophy and a concert engagement with a major Australian symphony orchestra, as well as his own recital in the Sydney Opera House's Utzon Room. Emily Sun received the Nelly Apt Scholarship for a string player to further her training in Israel, valued at up to \$15,000.



*2011 YPA Grand Finalists:  
Nicholas Russoniello, Emily Sun  
and Nicholas Young*

## Conductor Development

The Conductor Development program offers aspiring conductors the opportunity to hone their skills under the direction of internationally renowned experts and to conduct professional symphony orchestras both here and in New Zealand. In 2011, 28 students participated in the Core Conducting Program which was held across three states in Australia and in Auckland, New Zealand in association with the Adelaide and Tasmanian Symphony Orchestras, as well as the Australian National Academy of Music and the Auckland Philharmonia Orchestra. Teachers of the program included Johannes Fritzsich, Eckehard Stier, Sebastian Lang-Lessing, Arvo Volmer and Course Director Christopher Seaman.

In August 2011 Symphony Services International provided the opportunity for the Artistic Administrators of the six Member orchestras and some additional guests to observe the work of a small number of Australian conductors in a rehearsal situation. 14 conductors were invited to apply for this opportunity and were asked to submit a video of some of their recent conducting experiences. Six applicants were then selected to travel to Sydney to work with the Sydney Sinfonia, in front of the Artistic Administrators and other orchestral personnel from

around the country and New Zealand. Travel and accommodation expenses for the selected participants were provided by Symphony Services International.

24-year-old graduate of the program Nicholas Carter continued in his role of Assistant Conductor with the Sydney Symphony, giving him the opportunity to work closely with Vladimir Ashkenazy. In September Nicholas moved to Hamburg to take up the position of Assistant Conductor at the Hamburg Opera but continued to maintain a close working relationship with the Sydney Symphony and with financial assistance from Symphony Services International was able to accompany them on their Japan/Korea tour in November.

The 2011 Scholar Conductors workshop gave seven young musicians aged between 14 and 17 the chance to spend four days with Christopher Seaman developing their musicianship and conducting skills.

The Beat Starts Here was back by popular demand, with Director Brett Kelly providing training for teacher and community conductors. 12 conductors with education, community and youth ensemble experience attended the program, coming from all over Australia to join the course.



*Above: Christopher Seaman, the Course Director of the Conductor Development program.*

*Left: Anthony Pasquill in a training session at ANAM.*





*Symphony Australia TSO Composers' School 2011.*

*Left to right: student Melisande Wright (SA), baritone Sitiveni Talei, soprano Jennifer Barrington, student Tim Shawcross (VIC), tutors Paul Stanhope and Andrew Ford, Director Richard Mills, student Scott McIntyre (TAS), student Callie Wood (SA).*

## **Composer Development**

The 2011 Symphony Australia TSO Composers' School was directed by Dr Richard Mills AM. This program provides a unique opportunity for composers to experience an intense week of training through orchestration tasks, rehearsals, workshops and lectures. The aim of the Composers' School is to seek out and develop talented composers who wish to hone their vocal and orchestral writing skills. Out of 33 applicants, four composers from around Australia were selected to travel to Tasmania and work closely with leading composers and tutors including Andrew Ford, Paul Stanhope and Kenneth Young and to hear their music performed by the Tasmanian Symphony Orchestra.

## **Orchestral Fellowships**

Member orchestras provide career paths for young Australian musicians through the Symphony Services International Fellowship program. This program is run in collaboration with the Australian Youth Orchestra and offers a range of fellowships for string, wind, brass and percussion players. MSO and TSO host these programs which offer young musicians the chance to rehearse and perform with an orchestra and to be mentored by leading orchestral players. In 2011 nine string players and nine wind, brass and percussion

players participated in this national program, which provides an invaluable experience that in many cases leads to more permanent positions with the orchestras. Symphony Services International also supports the groundbreaking Sydney Sinfonia, whose graduates have been engaged by orchestras around the country.

On behalf of Member orchestras, Symphony Services International participates in a Words About Music fellowship for promising students of the Australian Youth Orchestra's Words About Music course at each year's National Music Camp. The fellowship comprises terms of residence with the Sydney Symphony, the ABC and the Australian Music Centre. In 2011 the fellowship was divided between two recipients who each spent five weeks in Sydney working with the Sydney Symphony, ABC *Limelight* magazine and Radio National.

## **Artistic Administration Traineeship and Professional Development Fund**

Member orchestras are keen to ensure the next generation of administrative staff and management are of the highest standard. On their behalf, Symphony Services International focuses on the work that goes on behind the scenes, providing paid internships and experience for artistic administrators. Mel Wilson was appointed the Symphony Services International Artistic Administration Trainee in August 2010 with the role focusing on the field of Orchestral Management and Operations. The position was hosted by the Melbourne Symphony Orchestra and shared between the other Member orchestras as needed. In 2011 Mel completed a total of 12 weeks with the operations departments of the Melbourne and Tasmanian Symphony Orchestras

as well as Orchestra Victoria. Mel resigned from the traineeship in May 2011 to take up the role of Orchestra Manager at Orchestra Victoria.

Upon the completion of the 2010/2011 Artistic Administration Traineeship, Symphony Services International created a fund to provide financial assistance to artistic administrators working within the artistic administration, operations, library, publications and marketing departments of the SSI Member orchestras and SSI itself. Grants are provided to fund professional development opportunities, projects and programs designed to develop skills and offer new experiences in these administration fields. There were three applications in the first grant round from people working within the Adelaide and Sydney Symphony Orchestras. All three applicants received their requested amounts in full to assist with travel expenses relating to the Professional Development activities outlined in their applications.

## Artist Services

The Artist Services department oversees the contracting, visa applications and travel arrangements for all of the Members' international touring artists. In 2010 we began to expand this service to include non-Members.

The relationship with Showtravel that began in late 2010 has been confirmed as a result of their high-quality service and competitive pricing. This, in combination with an increasingly rigorous analysis of artists' travel requirements, has seen increased savings in flight costs for touring artists. In 2011 Symphony Services International issued contracts and/or managed tour arrangements for 147 artists and groups, including chief conductors, guest conductors, instrumentalists and singers. Many artists visited more than once in the course of the year, and a total of 203 tours were managed by the company.

During the year, 165 applications for Subclass 420 Entertainment visas were sponsored by Symphony Services International and we were very pleased that 100% of applications managed and submitted from this office were successful.

We worked closely with Baz Archer of The Music House to contract and arrange commercial tours on behalf of Members. This year, these engagements included Dame Kiri Te Kanawa, Final Fantasy – Distant Worlds, and Randy Newman.

In addition to international artists' contracts and tour coordination, we assisted with the following on an ad hoc basis:

- Tour coordination for local artists visiting multiple orchestras;
- Application for long-stay business visas (five applications in 2011, all of which were successful);
- Visa applications for musicians auditioning for permanent orchestral positions.

## Symphony Services Music Library

The Symphony Services Music Library (SSML) is one of the largest collections of performance materials in the Asia-Pacific region with over 23,500 sets and 481,770 individual scores and parts (figures reported through HLMSW, the Library's computerised system).

While the principal focus of the Library is symphonic repertoire, the collection has developed and expanded to include a significant quantity of stage, vocal, choral and chamber works. A large part of the collection is designated for exclusive use by the six Member orchestras while the remainder consists of materials available for hire by the wider public. Reference materials such as complete works of composers and critical editions as well as items of historical and archival interest are also present in the collection. The librarians of the Member orchestras are able to access the Library's electronic database remotely, browse the holdings, and view past and current transactions relating to their orchestra.

With the print music requirements of Symphony Services International's Members as its primary concern, throughout 2011 the SSML continued to provide the following services to the Member orchestras on a daily basis:

- the supply of music from the Library's collection;
- the sourcing of hire materials directly from music publishers in Australia and overseas;
- reference and information services provided by specialist staff, including music research and consultancy on issues such as music editions, sources of supply and copyright.

The Library's acquisitions policy is based on the repertoire and programming requirements of the Member orchestras, the need for continuous improvement of editions available to the network by the purchase of new and scholarly critical editions, and the replacement of old and poor-condition materials. In 2011 the Library added to its collection a total of 96 new sets and 1,494 new vocal scores, among which significant acquisitions include:

- performance materials for works not previously in the Library's collection
  - an orchestral set and 85 vocal scores of the Carus critical edition of Puccini *Messa di Gloria* for TSO (Master 4);
  - an orchestral set and 40 vocal scores of Bach Cantata No.80 for ASO (Masters 3);
  - orchestral sets of Williams *1941: March* for SSO (The Music of John Williams), Scriabin Symphony No.2 for WASO (Masters 2, 2012), Nielsen *Helios – Overture* for ASO (Masters 1, 2012), and R. Strauss *Festliches Praeludium* for QSO (Maestro 2, 2012);
- various vocal materials for choral-orchestral works:
  - 120 vocal scores of Haydn *The Creation* (Bärenreiter edition) for MSO (Master 2);
  - 75 vocal scores of Orff *Carmina burana* for WASO (Classics 2) and MSO (Great Classics 2);

- 40 vocal scores of Bach Magnificat BWV243 for ASO (Masters 3);
- 255 vocal scores of Mozart Mass in C minor KV427 (Beyer version) for MSO (Great Classics 4) and WASO (Masters 8);
- 110 vocal scores of Stravinsky *Les noces* for WASO (Masters 3, 2012);
- 5 vocal scores and 160 choral scores of Lambert *The Rio Grande* for MSO (Subs 3, 2012);
- new editions replacing outdated or poor-condition materials commonly used by the Member orchestras:
  - orchestral sets of Brahms *A German Requiem* for QSO (Choral Classics 2), Saint-Saëns Cello Concerto No.1 for WASO (Classics 4), Mozart Piano Concerto No.20 KV466 for ASO (Masters 12) and QSO (Maestro 10), Mendelssohn Symphony No.5 for TSO (Master 7), Prokofiev *Peter and the Wolf* for MSO, Mozart *Idomeneo: Ballet Music* for ASO (Masters 6, 2012), and Haydn Symphony No.6 for MSO (Recital Centre 1, 2012).

A snapshot of the Library's collection reported through HLMSW in May 2012 revealed that the collection overall was in a satisfactory state with around 70% of materials in new, optimal or good condition.

The SSML's music hire service has remained a well-utilised and major resource for the orchestral community in Australia and the Asia-Pacific region. Through this service, organisations outside the Symphony Services International network can access a large number of performance materials from the Library's collection. The Library page on the website hosts an online catalogue of the Library's hire collection including functionality to make enquiries and bookings on specific items. Currently around 400 individuals and organisations hire music via this service, including professional and community orchestras, opera companies, choirs, schools, universities and event management companies. Print music is provided on a fee-per-service basis to non-

Member hirers; Associates and Subscribers are entitled to generous discounts on handling fees as well as other hire benefits.

For 2011, the SSML recorded the following circulation figures:

<b>Number of sets sent to Member orchestras</b>	
Adelaide Symphony Orchestra	169
Melbourne Symphony Orchestra	249
Queensland Symphony Orchestra	211
Sydney Symphony	171
Tasmanian Symphony Orchestra	198
West Australian Symphony Orchestra	142
<b>Number of sets hired by Associates</b>	<b>34</b>
<b>Number of sets hired by Subscribers</b>	<b>51</b>
<b>Number of sets hired by Standard hirers</b>	<b>295</b>
<b>Total number of sets circulated</b>	<b>1,520</b>

These figures include 323 sets which the SSML sourced and hired from publishers in Australia and overseas for Members. Compared to 2010, there was a decrease in the number of sets used by Member orchestras.

Goodear Editions, the music publishing arm of Symphony Services International, saw 11 new titles published in 2011 which took the total number of works in the catalogue to 22 by the end of the year. The choice of works published was determined by the programs of the Member orchestras whenever there was sufficient time to produce performance materials for public domain works which were only available for hire from their original publishers. By performing from a Goodear Edition, the Member orchestras were saved from paying hire fees for non-copyright works. All Goodear Editions scores and parts are typeset, printed and bound in the Library and are available for purchase or hire by the general public. A complete set of GE 0016 Prokofiev *Romeo and Juliet: Dance of the knights* was sold as well as a handful of scores and parts.

## Publications

As in previous years, the workload of the Publications Department largely comprises the editorial content of Members' programs, which in the year to December 2011 totalled 134. The Department continued to evolve in response to altered staffing circumstances following the departure in February of Gordon Williams, who was subsequently engaged on a similar contractual writing basis to Gordon Kerry. The past experience and network knowledge of both writers is particularly indispensable in light of the trend towards specially written, throughnote-style programs. The inability of most of these program notes to be reused makes them less economical as external commissions.

Program notes written in-house included ASO's Miles Davis and Queen concerts, MSO's Symphonic ABBA and Gershwin concerts, and SSO's James Morrison at the Movies. Several new voices were added to SSI's stable of writers: James Cuddeford, former Australian String Quartet member and present Concertmaster of the Hong Kong Sinfonietta, and Mark Carroll, Associate Professor at the Elder Conservatorium. In addition, Gordon Williams mentored David Lang, a promising alumnus of the AYO Words About Music fellowship program. It is hoped that SSI can continue to offer valuable opportunities for aspiring young Australian writers with similar arrangements.

New series serviced by the Publications Department in 2011 included QSO 20/21 and WASO's Chamber series. Special extended projects included the ASO's *Cellissimo* festival, and MSO's Beethoven Festival and Metropolis. Gordon Kerry edited and wrote the annotations for *Cellissimo* and Metropolis, and Tony Cane revised all nine of his Beethoven symphony notes for MSO's Beethoven Festival souvenir program. The Department now also sources and edits international artist biographies for TSO.

The Publications Department sourced texts and English translations for, among others, Mozart's 'Ch'io mi scordi di te', Webern's *Four Lieder*, Dean's *Wolf-Lieder*, extracts from *Der Rosenkavalier* and Bach's Magnificat and Cantata No.80. The

Department arranged an external review of SSI's German text and English translation of Haydn's *The Creation*. This review process will be extended to other foreign texts/translations in our archive during 2012.

The Department continued to provide performance history information for ASO, MSO, SSO, TSO and WASO. For MSO and ASO, the performance history information is included in the edited program note, and for SSO and TSO it is provided in the form of an Excel spreadsheet.

Notes supplied during the period to Associates, Subscribers and external clients has taken the total number of reprints sold during 2011 to 95. These have included sales to AYO, ACO, MCO, CSO, DSO, SYO, Melbourne Recital Centre, Musica Viva, WAYO, APO, Universities of Melbourne and Tasmania, and Sydney Opera House for the Australian World Orchestra and Vienna Philharmonic.

## Other activities and services

In 2011 a range of additional products and services were offered to both Members and the broader orchestral community. Some of these were benefits specifically to Members and Associates, others were widely available for purchase or hire.

The Goodear Acoustic Shield was launched in its new, improved design. The shield may now be attached to a range of stands, and can be offered for sale at a much

lower price because of manufacturing efficiencies. In 2011 the shield was re-tested by National Acoustic Laboratories in Sydney, and also by Musicians' Hearing Services in Brisbane, and was found to provide an 84% reduction in harmful noise to users and those around them. The company has been marketing the shield both within Australia and internationally and has received positive responses.

Our second Orchestral Summit proved a success, featuring guest speakers Paul Hogle (Executive Vice President, Detroit Symphony Orchestra) and Frankie Airey (Director, Philanthropy Squared). This year the Summit spanned two days and included vital constituency meetings for CEOs, Artistic Administrators, development personnel and marketing experts. Generously hosted by KPMG in Melbourne, the Summit was also supported by the Australia Council and the bar has been set high for future events.

In 2011 the Consultancy Brokerage service managed its first consultancy, for Sydney-based dance company ReelDance. Consultant Claire Duffy was selected from a competitive field from Symphony Services International's database to undertake a new strategic plan for the company.

*The Podium*, Symphony Services International's quarterly newsletter, continued to grow and garner interest from around the world. Featured articles in 2011 included information on philanthropy in classical music; a feature on American opera; and an analysis on Australian composition prior to 1970, along with all our regular features and information for both local and international orchestras.



# Partners

Symphony Australia thanks the following individuals who contributed to the success of its programs in 2011:



Australian National Academy of Music



Symphony Australia thanks the following individuals who contributed to the success of its programs in 2011:

Simon Rogers  
 Simon Lord  
 Marshall McGuire  
 David Garrett  
 Sharolyn Kimmorley  
 Haig Burnell  
 Claire Edwardes  
 Jo Beaumont  
 Christian Wojtowicz  
 Caroline Almonte  
 Anna Sleptsova  
 Anna Goldsworthy  
 Barry Cockcroft  
 Barbara Jane Gilby  
 Patrick Pickett  
 Christopher Seaman  
 Johannes Fritzsch  
 Eckehard Stier  
 Sebastian Lang-Lessing  
 Arvo Volmer

Brett Kelly  
 Peter Czornyj  
 Kim Waldock  
 Graham Abbott  
 Huw Humphreys  
 Elaine Thompson  
 Ronan Tighe  
 Barbara Glaser  
 Richard Mills  
 Andrew Ford  
 Paul Stanhope  
 Kenneth Young  
 Lou Oppenheim  
 Dana Fraser  
 Stephen Carpenter  
 Tony Grybowski  
 Trish Ludgate  
 Frankie Airey  
 Paul Hogle

## Staff of Symphony Australia (2011)

Chief Executive Officer	Kate Lidbetter
Finance Manager	Dilek Henderson
Finance Officer	Zofia Bryla
Artist Finance Officer	Teresa Majewski
Artist Development Co-ordinator	Anna Howell
Artist Services Manager	Alison Saunders (until March 2011)
	Justin Boschetti (from May 2011)
Artist Services Co-ordinator	Alexis Aitken (until April 2011)
	Phillippa Martin (May – August 2011)
Contracts Co-ordinator	Lachlan Wright (from October 2011)
Music Library Manager	Vi King Lim
Music Librarian (Outside Hire)	Emily Whitmore
Library Assistant	Mark Lipski
Library Assistant	Mathilda South
Publications Co-ordinator	Lorraine Neilson
Administration Officer	Charlotte Binns-McDonald (until June 2011)
	Clare Krier (from September 2011)