



SEASON 2018

# MISO

ANNUAL REPORT

Melbourne Symphony Orchestra

# Contents

A Message from the Governor of Victoria	3
Chairman's Report	4
Managing Director's Report	5
Highlights	6
A Word from Sir Andrew Davis	8
Meet the Orchestra	10
Arts Leader	12
Gateway for Great Music and Musicians	22
Champion of Music Education	30
Engages with Communities	34
Focus on our People	46
Corporate Governance	58
Financials	61

## GOVERNOR'S MESSAGE



Her Excellency, the Honourable Linda Dessau AC,  
Governor of Victoria and MSO Patron



OFFICE OF THE GOVERNOR  
VICTORIA

### MESSAGE FOR THE MELBOURNE SYMPHONY ORCHESTRA 2018 ANNUAL REPORT

As the Patron of the Melbourne Symphony Orchestra, I am proud of its contribution to a vibrant musical landscape in Victoria — and on the international stage.

In 2018, its music was enjoyed by over 5 million people across 168 performances, confirming its place as a major contributor to Victoria's cultural economy.

The MSO's strong emphasis on music education has also continued to grow. By working with over 24,000 students and teachers in more than 200 schools, it has again inspired the next generation of musicians and music lovers.

The calibre of international artists who have joined the MSO throughout the 2018 Season also demonstrates the high regard in which our orchestra is held, and has strengthened our State's global connections.

Congratulations to the board, management and musicians for their continued dedication and commitment to the MSO.

Thank you also to the generous donors, sponsors and subscribers whose support enables the MSO to continue to share the joy of music.

**The Honourable Linda Dessau AC**  
Governor of Victoria



## CHAIRMAN'S REPORT



It is my pleasure to present the 2018 Annual Report for the Melbourne Symphony Orchestra and to take this opportunity to illustrate several highlights in another year of artistic achievement, educational leadership and financial responsibility.

I am particularly proud to announce that we have posted another surplus of \$264,499 — our third in a row. Consecutive surpluses, no matter how modest, for a not-for-profit professional arts organisation of our size and remit are concrete evidence of robust strategic management, clever artistic leadership and proactive audience engagement.

The MSO operates in an environment of high fixed costs and in a year of high activity following our major tour to China, third youth music camp in Indonesia, increased regional engagement and attraction of new audiences through record-breaking special events, the operating result for the year prior to the fair value adjustment to financial assets was \$496,959 (2017: \$1,312,524).

Key to our future is broadening the demographic of our audience, both in age and diversity, and exposing ever more people to the powerful experience a top flight symphony orchestra can deliver.

Being able to engage high profile guest artists and embark on ambitious cultural projects frequently relies on a shared vision with our long-term patrons, donors and supporters. I thank them for their recognition of the MSO as a key cultural institution; one worthy of their generosity. This year we awarded Life Memberships to Marc Besen AC and Eva Besen AO, John Gandel AC and Pauline Gandel AC, Harold Mitchell AC, Lady Potter AC CMRI, Jeanne Pratt AC and Roger Riordan AM in acknowledgement of their significant commitment and support for the MSO.

We also appointed the Academy Award®-winning conductor and composer Maestro Tan Dun as MSO Artistic Ambassador. This rare appointment, announced at our Australian premiere of his remarkable work *Buddha Passion*, acknowledges the close relationship between Maestro Tan Dun and the MSO, and celebrates his extraordinary contribution to classical music.

Education was again a top priority for the MSO with ever more creative pathways created for schools, families and teachers to engage with classical music.

The whole organisation can feel immensely proud of the year's achievements. Our ability to respond to opportunities here and overseas would not be possible without the continued support of the MSO's many partners. In particular we thank our Principal Partner, Emirates, whose long-term support over the past seventeen years has enabled us to continue in our mission to inspire and engage audiences of all ages across Victoria, Australia and internationally.

We also thank our Government partners the Australia Council for the Arts, the Victorian Government through Creative Victoria and the City of Melbourne for their continued invaluable support for our operations.

Thank you to my fellow Directors, members of MSO sub-committees and advisory panels for their service. The MSO Board welcomed three new members in 2018, Di Jameson, Glenn Sedgwick and violinist Lorraine Hook who is the Staff-Elected Director. Lorraine has been a violinist with the MSO since 1986. We also farewelled Andrew Dyer who retired from the board after 10 years of service to the MSO.

This year we also appointed fellow Board member David Li as Deputy Chairman of the MSO Board. As an accomplished violinist and businessman, David has been pivotal in establishing the MSO's connection with the Chinese community in Australia and audiences in China. This appointment reflects David's exemplary service and contribution to the MSO since he joined the Board in 2013.

And finally I thank Sophie Galaise, Sir Andrew Davis, the musicians and staff of the Melbourne Symphony Orchestra. The MSO's dedicated local following, strong international reputation and these positive results are testimony to your hard work, passion and dedication. Thank you.

**Michael Ullmer AO**  
Chairman

## MANAGING DIRECTOR'S REPORT



What an inspiring year it was for us.

Under Sir Andrew Davis' leadership, our audiences experienced another thrilling year of classical masterworks and talented guest artists including the Melbourne debut of our International Artist in Residence, Anne-Sophie Mutter, whose performances were generously supported by Marc Besen AC and Eva Besen AO.

Our positive financial result demonstrates that the MSO is on the right path: while on one hand exceeding our goals as a cultural leader, we are also continuing to consolidate our finances and secure our future.

In the last three years the MSO has entered into collaboration agreements locally and abroad. These have seen the Orchestra perform to more audiences, while deepening the relationships with local education organisations.

In August, we became the first and only Australian orchestra to partner with UNITEL — the leading international distributor of classical music for the screen, founded by Herbert von Karajan. As a result of this partnership, from 2019 our concerts will be available to audiences throughout Europe, Asia and America in the company of the Vienna Philharmonic, Berlin Philharmonic and other great arts organisations.

The MSO's tour to China was an artistic triumph and enabled us to strengthen collaborations with leading cultural and business institutions. We performed 6 sold-out concerts (in Guangzhou, Shenzhen, Shanghai, Nanjing, Hangzhou and Beijing) in our first full-orchestra tour to China since 2002. The China

tour was particularly special for the MSO as we were accompanied by 19 enthusiastic patrons eager to share the many highlights. Media coverage of the tour reached an audience of more than 1.5 billion people and portrayed the MSO as a distinguished and globally-respected orchestra.

In September, our partnership with the Special Region of Yogyakarta saw us return to Indonesia. Our musicians gave masterclasses and tutorials to 276 students in Jakarta and Yogyakarta. Composition workshops were also given to 33 Indonesian composition students by Ade Vincent (the MSO's 2018 Cybec Young Composer in Residence) and PLEXUS, our Ensemble in Residence.

We also entered into an exciting four-year partnership with the Singapore Symphony Group that will lead to important cultural collaborations, including joint orchestral performances and concerts. This agreement is significant for our countries and our cultural sectors and demonstrates our shared mission, which is to inspire and engage audiences worldwide.

At home the MSO travelled to ten regional Victorian centres (Geelong, Wangaratta, Shepparton, Hamilton, Warrnambool, Mildura, Camperdown, Warragul, Bendigo and Ballarat) giving a total of 22 performances and 26 workshops for close to 13,000 people. Our side-by-side performances of Handel's *Messiah* in Bendigo and Ballarat with members of the Ballarat Choral Society and Bendigo Chamber were sell-out successes and hugely important collaborations between local communities and the MSO.

Our MSO at the Movies series (*Harry Potter and the Prisoner of Azkaban*™ in Concert, Joe Hisaishi Symphonic Concert: Music from the Studio Ghibli Films of Hayao Miyazaki and *Star Wars: The Empire Strikes Back*™ in Concert) broke records to become the three highest-grossing performances in MSO history. Over 9,000 tickets were sold and more than 10,500 people joined our waitlist for tickets to the Studio Ghibli concerts in April, which were the fastest-selling MSO concerts of all time.

Training to be a professional musician requires enormous dedication and support and the MSO is deeply

committed to supporting the next generation of orchestral musicians. This year we delivered the first year of the Masters of Music (Orchestral Performance) in partnership with the University of Melbourne, composition workshops with Unsuk Chin at Monash University, string fellowships with the Australian Youth Orchestra, and a side-by-side performance with young musicians from Melbourne Youth Orchestras, conducted by Cybec Assistant Conductor Tianyi Lu performing a new work by Ade Vincent.

*The Pizzicato Effect*, our renowned program of free music lessons for children in the City of Hume in Melbourne's north, provided 893 lessons to 70 students aged 8–16 from 28 schools. We also introduced a popular new program called *PizzIMMERSION*, offering music-inspired teaching tools and digital resources for Victoria's classroom teachers.

This year we were delighted to announce that Sir Andrew Davis will remain as MSO Conductor Laureate after concluding his tenure as Chief Conductor at the end of 2019.


We also appointed Sophie Rowell to the position of MSO Concertmaster — a position shared with Dale Barltrop. Other musicians who became permanent members of the our artistic family this year were Anthony Chataway (viola), Tiffany Cheng (second violin), Anne-Marie Johnson (first violin), Richard Shirley (trombone) and Rosie Turner (trumpet).

To those who make our achievements possible - the MSO Board, our executive and administrative teams, our Chief Conductor, artistic family and musicians — I extend my warmest thanks. To our patrons, for your continued support; and to our audiences, for your shared love of the MSO, we are so happy to have you in our family.

It is a truly special family to be a part of.

**Sophie Galaise**  
Managing Director

KEY HIGHLIGHTS



5,172,922

TOTAL AUDIENCE

168

PERFORMANCES

22

IN REGIONAL VICTORIA

11

INTERNATIONAL PERFORMANCES

26

FREE CONCERTS FOR

63,904

PEOPLE

20

WORLD PREMIERES/

8

AUSTRALIAN PREMIERES

43

AUSTRALIAN WORKS

37

CONCERTS RECORDED

FOR BROADCAST

79

RADIO / 9

TV BROADCASTS



EDUCATION

24,587+

TOTAL

EDUCATION AUDIENCE

INCLUDING AUSTRALIAN

AND INTERNATIONAL

WORKSHOPS

203

SCHOOLS

115

TEACHERS

AND PARTICIPANTS

ATTENDING PROFESSIONAL

LEARNING SESSIONS

1083

WORKSHOPS

893

Free music lessons *The Pizzicato Effect* • 12 Regional Victoria • 32 Jams for Juniors

75 Pre- and post-concert lectures • 20 International • 20 Work experience • 31 General

203

ARTISTS

139

AUSTRALIAN

88

MSO

51

NON-MSO GUEST

ARTISTS AND SOLOISTS

64

INTERNATIONAL

16

MSO COMMISSIONS

13

AUSTRALIAN WORKS

7

BY EMERGING ARTISTS

6

BY ESTABLISHED ARTISTS

3

INTERNATIONAL

WORKS

4<sup>TH</sup>

LARGEST

EMPLOYER

in Australia's performing arts sector

88

PERMANENT MUSICIANS

45

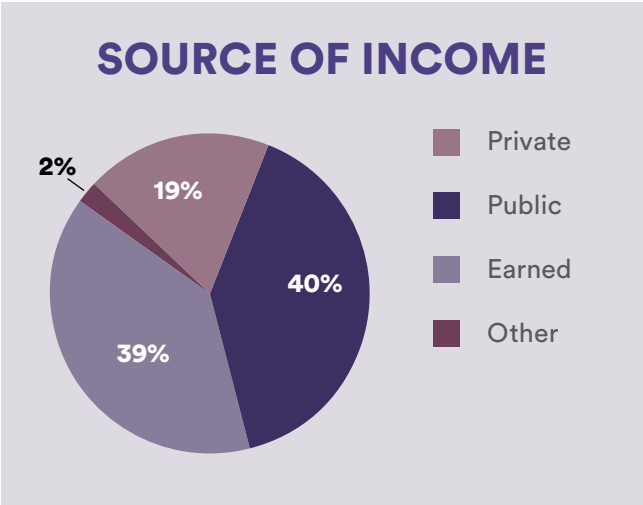
ADMINISTRATIVE STAFF

200+

CASUALS

175

VOLUNTEERS



↑

PRIVATE

SUPPORT

37%

\$6.1M+

↑

EARNED

REVENUE

8%

\$13M+

↑

TOTAL

REVENUE

10%

\$35M+

NEW

23,471

PEOPLE

PURCHASED TICKETS FOR THE FIRST

TIME TO AN MSO CONCERT IN 2018

97%



SURVEY RESPONDENTS

BELIEVE THE MSO IS

AN ESSENTIAL PART

OF THE CITY'S

CULTURAL LIFE



5,505

MEMBERS

AGED 18 TO 35 YEARS

96,678

PEOPLE CONNECT WITH MSO

THROUGH SOCIAL MEDIA

Audience figures as of 31 December 2018



3

NEW MULTI-YEAR

PARTNERSHIPS SIGNED

UNITEL, Singapore Symphony Group,

Monash University

## A WORD FROM SIR ANDREW DAVIS

### CHIEF CONDUCTOR



The MSO 2018 season saw extraordinary concerts performed by one of the world's greatest orchestras covering a wide range of repertoire from Edward Elgar to Carl Vine, and a spectacular line up of guest artists from Thomas Hampson to Anne-Sophie Mutter.

One of the tasks I relish most as MSO's Chief Conductor is watching a season unfold in which all guest artists are matched with repertoire for which they have a special affinity. I'm pleased to say that I certainly achieved this in 2018.

From Bach to Bruckner, Beethoven to Berlioz, we had a season of musical treasures featuring both local and international stars including our very own Associate Conductor Benjamin Northey, and Cybec Assistant Conductor Tianyi Lu. I was particularly delighted to conduct the MSO and MSO Chorus in some of the wildest and rarely performed choral masterpieces including Elgar's *The Dream of Gerontius* with one of the greatest tenors of today Stuart Skelton and Berlioz' *L'Enfance du Christ*. I later

performed my Australian debut of Holst's masterpiece *The Planets* which shared the program with the world premiere of Composer in Residence Carl Vine's Symphony No.8.

It was an honour to welcome 2018 Soloist in Residence Anne-Sophie Mutter to the MSO family, with audiences experiencing her first ever Melbourne performance, playing Tchaikovsky's thrilling Violin Concerto in our new MSO Mornings Series and then again for our evening concert-goers. Our international star attractions continued with pianist Nelson Freire performing Beethoven's popular *Emperor* Concerto, soprano Eva-Maria Westbroek in Wagner's *Die Walküre* — our Opera in Concert for 2018 — and legendary violinist Maxim Vengerov joined the Orchestra for our season finale performing the Australian premiere of Qigang Chen's violin concerto.

I look forward to the new season as we head towards my final year as Chief Conductor in 2019, and watch the Orchestra and its special guest artists scale towards new heights.

Image: Sir Andrew Davis  
(Photo Pete Tarasuik)

## VISION, MISSION AND VALUES

### VISION

The MSO works together with our partners and communities to enrich people's lives through meaningful musical experiences.

### MISSION

A cornerstone of Melbourne's rich cultural heritage and leading orchestra on the world stage, the MSO evolves to inspire and engage audiences across Victoria, Australia and internationally.

### VALUES

#### Excellence

We are the best we can be, artistically and commercially.

#### Leadership

We lead by example as proud and passionate advocates of our art form and our people, in Australia and on the global stage.

#### Innovation

We are creative and seek new ways to inspire and engage our stakeholders.

#### Collaboration

We are one orchestra, and work cohesively with our partners and communities to achieve our goals.

#### Respect

We respect all those with whom we interact.  
We are ethical, honest, and transparent.

#### Accountability

We are responsible and accountable.

#### Diversity

We reflect the diversity of our stakeholders to remain relevant, vibrant and inclusive, and engage all aspects of the Victorian community we represent.



MEET THE ORCHESTRA

**Sir Andrew Davis**, Chief Conductor  
**Benjamin Northey**, Associate Conductor,  
*position supported by Anthony Pratt*  
**Tianyi Lu**, Assistant Conductor,  
*position supported by The Cybec Foundation*

FIRST VIOLINS

Dale Bartrop  
*Concertmaster*  
Sophie Rowell  
*Concertmaster*  
*The Ullmer Family Foundation\**  
Peter Edwards  
*Assistant Principal*  
*John McKay and Lois McKay\**  
Kirsty Bremner  
Sarah Curro  
*Michael Aquilina\**  
Peter Fellin  
Deborah Goodall  
Lorraine Hook  
Anne-Marie Johnson  
Kirstin Kenny  
Ji Won Kim  
Eleanor Mancini  
*Chisholm & Gamon\**  
Mark Mogilevski  
Michelle Ruffolo  
Kathryn Taylor  
*Michael Aquilina\**

SECOND VIOLINS

Matthew Tomkins  
*Principal*  
*The Gross Foundation\**  
Robert Macindoe  
*Associate Principal*  
Monica Curro  
*Assistant Principal*  
*Danny Gorog and Lindy Susskind\**  
Mary Allison  
Isin Cakmakcioglu  
Tiffany Cheng  
Freya Franzen  
Cong Gu  
Andrew Hall  
Isy Wasserman  
Philippa West  
Patrick Wong  
Roger Young

VIOLAS

Christopher Moore  
*Principal*  
*Di Jameson\**  
Lauren Brigden  
*Acting Associate Principal*  
*Mr Tam Vu and Dr Cherilyn Tillman\**  
Katharine Brockman  
Christopher Cartlidge  
*Michael Aquilina\**  
Anthony Chataway  
*Dr Elizabeth E Lewis AM\**  
Gabrielle Halloran  
*Maria Solà\**  
Trevor Jones  
Fiona Sargeant  
Cindy Watkin  
Elizabeth Woolnough  
Caleb Wright

CELLOS

David Berlin  
*Principal*  
*MS Newman Family\**  
Rachael Tobin  
*Associate Principal*  
Nicholas Bochner  
*Assistant Principal*  
*Anonymous\**  
Miranda Brockman  
*Geelong Friends of the MSO\**  
Rohan de Korte  
*Andrew Dudgeon\**  
Keith Johnson  
Sarah Morse  
Angela Sargeant  
*Maria Solà\**  
Michelle Wood  
*Andrew and Theresa Dyer\**

DOUBLE BASSES

Steve Reeves  
*Principal*  
Andrew Moon  
*Associate Principal*  
Sylvia Hosking  
*Assistant Principal*  
Damien Eckersley  
Benjamin Hanlon  
Suzanne Lee  
Stephen Newton  
*Sophie Galaise and*  
*Clarence Fraser\**

**Carl Vine AO**, Composer in Residence  
**Ade Vincent**, Young Composer in Residence,  
*supported by The Cybec Foundation*  
**PLEXUS**, Ensemble in Residence

FLUTES

Prudence Davis  
*Principal*  
*Anonymous\**  
Wendy Clarke  
*Associate Principal*  
Sarah Beggs

PICCOLO

Andrew Macleod  
*Principal*

OBOES

Jeffrey Crellin  
*Principal*  
Thomas Hutchinson  
*Associate Principal*  
Ann Blackburn  
*The Rosemary Norman*  
*Foundation\**

COR ANGLAIS

Michael Pisani  
*Principal*

CLARINETS

David Thomas  
*Principal*  
Philip Arkinstall  
*Associate Principal*  
Craig Hill

BASS CLARINET

Jon Craven  
*Principal*

BASSOONS

Jack Schiller  
*Principal*  
Elise Millman  
*Associate Principal*  
Natasha Thomas

CONTRABASSOON

Brock Imison  
*Principal*

HORNS

Saul Lewis  
*Acting Associate Principal*  
Abbey Edlin  
*Nereda Hanlon and*  
*Michael Hanlon AM\**  
Trinette McClimont  
Rachel Shaw

TRUMPETS

Shane Hooton  
*Associate Principal*  
William Evans  
Rosie Turner  
*John and Diana Frew\**

TROMBONES

Brett Kelly  
*Principal*  
Richard Shirley  
*Tim and Lyn Edward\**  
Mike Szabo  
*Principal Bass Trombone*

TUBA

Timothy Buzbee  
*Principal*

TIMPANI\*\*

Christopher Lane  
*Principal*

PERCUSSION

Robert Clarke  
*Principal*  
John Arcaro  
*Tim and Lyn Edward\**  
Robert Cossom

HARP

Yinuo Mu  
*Principal*

At 31 December 2018

*# Position supported by*  
*\*\* Timpani Chair position supported*  
*by Lady Potter AC CMRI*

MEET THE CHORUS

**Warren Trevelyan-Jones**, MSO Chorus Master

SOPRANO

Philippa Allen  
Julie Arblaster  
Aviva Barazani  
Anne-Marie Brownhill  
Eva Butcher  
Isabela Calderon  
Jessica Chan  
Ella Dann-Limon  
Samantha Davies  
Michele De Courcy  
Laura Fahey  
Rita Fitzgerald  
Catherine Folley  
Susan Fone  
Carolyn Francis  
Camilla Gorman  
Emma Hamley  
Aurora Harmathy  
Juliana Hassett  
Penny Huggett  
Naomi Hyndman  
Tania Jacobs  
Gwen Kennelly  
Anna Kidman  
Natasha Lambie  
Maggie Liang  
Clancye Milne  
Catriona Nguyen-Robertson  
Tian Nie  
Caitlin Noble  
Susie Novella  
Karin Otto  
Tiffany Pang  
Jodie Paxton  
Tanja Redl  
Natalie Reid  
Janelle Richardson  
Mhairi Riddet  
Jo Robin  
Elizabeth Rusli  
Natalia Salazar  
Jillian Samuels  
Lydia Sherren  
Jemima Sim Shu Xian  
Freja Soininen  
Chiara Stebbing  
Emily Swanson  
Elizabeth Tindall  
Fabienne Vandenburie  
Ivy Weng  
Tara Zamin

ALTO

Satu Aho  
Ruth Anderson  
Carolyn Baker  
Catherine Bickell  
Cecilia Björkegren  
Kate Bramley  
Jane Brodie  
Elize Brozgul  
Alexandra Cameron  
Serena Carmel  
Young-Hee Chan  
Alexandra Chubaty  
Katharine Daley  
Nicola Eveleigh  
Lisa Faulks  
Jill Giese  
Natasha Godfrey  
Jillian Graham  
Debbie Griffiths  
Ros Harbison  
Sue Hawley  
Jennifer Henry  
Kristine Hensel  
Sara Kogan-Lazarus  
Joy Lukman  
Helen MacLean  
Christina McCowan  
Rosemary McKelvie  
Stephanie Mitchell  
Sophia Mortensen  
Nicole Paterson  
Sharmila Periakarpan  
Alison Ralph  
Mair Roberts  
Maya Rodingen  
Helen Rommelaar  
Kerry Roulston  
Annie Runnalls  
Katherine Samarzia  
Lisa Savige  
Julienne Seal  
Libby Timcke  
Jenny Vallins  
Emma Warburton

TENOR

James Allen  
Alexandra Amerides  
Steve Burnett  
Peter Campbell  
Matthew Castle  
Denny Chandra  
John Cleghorn  
Keaton Cloherty  
Geoffrey Collins  
James Dipnall  
Simon Gaites  
David Henley  
Lyndon Horsburgh  
Wayne Kinrade  
Jessop Maticevski Shumack  
Michael Mobach  
Jean-Francois Ravat  
Nathan Guan Kiat Teo  
Tim Wright

BASS

Maurice Amor  
Alexandras Bartaska  
Richard Bolitho  
David Brown  
Paul Alexander Chantler  
Roger Dargaville  
Ted Davies  
Peter Deane  
Phil Elphinstone  
David Floyd  
Andrew Ham  
Andrew Hibbard  
Joseph Hie  
Jordan Janssen  
Evan Lawson  
Gary Levy  
Douglas McQueen-Thomson  
Vern O'Hara  
Alexander Owens  
Stephen Pyk  
Liam Straughan  
Matthew Toulmin  
Tom Turnbull  
Maurice Wan  
Foon Wong  
Simon Wright  
Ned Wright-Smith  
Maciek Zielinski

At 31 December 2018



# Arts Leader

The MSO is a national icon and ambassador for the arts, and is a major contributor to Australia’s cultural economy in the state of Victoria.

Image: Season Opening Gala  
(Photo Daniel Aulsebrook)

MEASURES	RESULT
Peer assessment of artistic performance quality, vibrancy and excellence	Achieved
Qualitative evaluation of audience satisfaction and engagement	Completed
Independent recognition through critical reviews and awards in Australia and abroad	Achieved
Presentation and commission of new/Australian work	Achieved

## EXTERNAL ASSESSMENT

MSO concerts continue to be reviewed in the media, and in 2018 received 83 critical peer reviews syndicated across Victoria, Australia and the world. Six award nominations for MSO performances and artists, and members of the MSO Artistic Family were also received, with two award wins:

### 6 Awards nominations / 2 Wins

- Winner Limelight’s People’s Choice Award — Australian Artist of the Year — MSO Associate Conductor Benjamin Northey
- Winner Limelight’s People’s Choice Award — International Artist of the Year — MSO’s 2018 Soloist in Residence Anne-Sophie Mutter
- MSO received 4 additional award nominations in 2018:
  - Helpmann Award for Symphonica with Armand van Helden
  - Art Music Award for the performance of *Golden Kitsch* (composed by Elena Kats-Chernin) with Claire Edwardes
  - Limelight Artist of the Year for Thomas Hampson (International) and Carl Vine AO (Australian)
  - ARIA Award for Best Jazz Album — James Morrison, Patti Austin, MSO & Benjamin Northey: *Ella and Louis* (ABC Jazz/Universal)

## MSO IN THE MEDIA

An analysis of coverage produced in 2018 has shown 1,700 appearances of the Melbourne Symphony Orchestra in the media, across print, online, social media, television and radio. This coverage reached an audience of 73 million people and had an advertising space value of more than \$13 million.

The MSO’s artistic and marketing departments routinely survey audiences and peers to gauge feedback around satisfaction, aesthetic growth and emotional engagement. Results in 2018 are as follows:

Audience Perception Survey Results	2018	2017
Audience satisfaction	90%	91%
Intellectual satisfaction	74%	65%
Aesthetic growth	84%	85%
Emotional engagement	83%	78%

Peer Review Survey Results	2018	2017
The MSO is an essential part of the city’s cultural life	97%	91%
The MSO attracts the world’s best artists	86%	75%
The MSO delivers meaningful musical experiences	88%	81%
The MSO actively engages with different communities/ cultural groups through diverse programming	77%	69%
NEW The MSO actively engages with children and families through education, programming and free events	89%	–

Outside of formal feedback, the MSO also reviews informal audience feedback received through letters, emails and via its website, verbal feedback at concerts, as well as via telephone and social media.



## ARTS LEADER

### INTERNAL ASSESSMENT

The following MSO sub-committees are charged with the responsibility of meeting throughout the year to oversee the MSO's internal review and self-assessment processes:

**MSO Artistic Committee** — comprised of management representatives, the Chief Conductor and/or artistic leader, Concertmasters and elected musicians. Its main purpose is to review:

- All performances including soloists, conductors and programming choices
- Orchestral performance standards
- Special projects
- Recording projects
- Annual repertoire and season plans

**MSO Players' Committee** — including the Players' Executive, meets throughout the year with the Director of Operations. Members of the committee are elected on an annual basis by all Orchestra members.

Two **MSO Consultative Committees** — for musicians and administrative staff. **The Musicians Consultative Committee** consists of members of the Players' Committee and Players' Executive, plus management representatives.

The **Staff Consultative Committee** includes representatives from across administration and senior management. The committees' roles include the discussion of day-to-day MSO operations as they relate to the Musicians and Staff Agreements.

**MSO Chorus Committee** — made up of eight singers and two management representatives, plus the Director of Artistic Planning, this committee meets to discuss issues of artistic quality and performance standards.

**Occupational Health and Safety Committee** — consists of two elected Health and Safety representatives from the Orchestra, plus the Director of Operations, Senior Manager Human Resources and representatives from across the Orchestra and Chorus.

The committee monitors standards of occupational health, safety and rehabilitation and initiates plans and procedures with a view to minimising the effects of workplace hazards.

The MSO continues to work diligently to maintain a formal and transparent procedure for managing the artistic proficiency of its orchestral musicians. This process continues to be refined.

### PEER ASSESSMENT

An annual peer review assessment process undertaken to measure artistic vibrancy returned positive results from the 38 journalists, music educators, performers, former MSO musicians and arts administrators surveyed. Results are included in the table on page 13.

Visiting artists (both conductors and soloists) continue to provide feedback through informal discussions with the Director of Artistic Planning and/or the Managing Director.

Where appropriate, this feedback is then tabled at the MSO Artistic Committee meetings for further review. Through these discussions, the MSO is able to obtain artists' feedback about the performance of the Orchestra, and benchmark it against other orchestras with which the artists have performed.

MSO Education and Community Engagement programs also receive external feedback from a range of music education specialists, including teachers, academics, musicians, presenting partners and parents. Written feedback is also sought from teachers and students attending a variety of MSO Education programs, and from program participants attending the Orchestra's community engagement activities.

“A jewel in the crown of Melbourne's cultural life. The Myer Bowl series is particularly valuable connecting people to great music who don't attend normally... A fourth concert please and screened to overflow in Federation Square.”

Survey respondent 2018



Image: Melbourne Airport stakeholder event  
(Photo SDP Media)

### PARTNERSHIPS AND COLLABORATIONS

The MSO continues to develop meaningful long-term partnerships through repeated cross-cultural and business engagement, with annual inbound and outbound performances and exchanges planned across Asia.

Key highlights in 2018 include:

#### ONGOING PARTNERSHIP WITH NGV

The MSO partnership with the National Gallery of Victoria (NGV) continued across 2018 with the presentation of five unique art and music events attracting capacity crowds and engaging over 800 people across the series. MSO@NGV events included two performances by our Ensemble in Residence, PLEXUS, one in response to the NGV's celebrated temporary exhibition of works from the Museum of Modern Art, New York (ticketed) and the other in response to the iconic Roger Kemp tapestries that adorn the Great Hall (free). Each of these performances featured an engaging discussion with NGV curators about visual art and music as well as

world premiere performances of works by young Melbourne composers specially commissioned by PLEXUS. A special concert of music by French Baroque composer Francois Couperin was performed alongside a display of 18<sup>th</sup> century keyboard instruments from the NGV's collection. The series also included two free events for the MSO's Bernstein Festival, including a discussion and performance with conductor Bramwell Tovey and a screening of the Bernstein documentary, *The Gift of Music*.

#### MSO CONTINUES AS ARTIST IN RESIDENCE FOR MELBOURNE AIRPORT

The MSO's Artist in Residence Program with Premier Partner, Melbourne Airport continued across the year, treating those arriving and departing our great city with an opportunity to experience Victoria's creative currency. Two residence events included performances to celebrate MEL+NYC Festival, and a pop-up performance for Christmas travellers by the MSO within the terminal areas. Melbourne Airport stakeholders also enjoyed a James Bond inspired performance in the Private Jet Base as part of their annual Stakeholder Event.



## ONGOING COLLABORATION WITH MELBOURNE INTERNATIONAL ARTS FESTIVAL TAN DUN'S *BUDDHA PASSION*

The MSO presented the Australian premiere of Tan Dun's *Buddha Passion*, the world's first Passion set to the teachings of Buddha. An 'opera in six acts', *Buddha Passion* tells the parables of love, forgiveness, sacrifice and salvation with a large orchestra, chorus, a quartet of opera singers, a pipa soloist and dancer, and a Khoomei overtone singer who also plays the Morin Khuur (horsehead fiddle).

Making the evening all the more moving, the MSO proudly announced the appointment of Maestro Tan Dun as MSO Artistic Ambassador, acknowledging the Orchestra's deep connection with Maestro Tan and celebrating his extraordinary contribution to classical music.

*'The high quality of the musicians is why I return and why it is always a pleasure to work with the Melbourne Symphony Orchestra. As a conductor and a composer I can achieve everything I want with this fine orchestra and I am deeply honoured to accept the title of MSO Artistic Ambassador'*

– Tan Dun

*'I was so impressed by Buddha Passion — it was wonderful to see the Chinese performers and to have the merging of Chinese Opera with Western musical idiom and culture via the imprimatur of the MSO. It was a great evening to have experienced and be part of such a wonderful cross cultural event and musical splendour.'*

– Anonymous

## MSO INTERNATIONAL CO-COMMISSION

with Dresdner Musikfestspiele,  
New York Philharmonic, and the  
Los Angeles Philharmonic

 **1,829**  
TOTAL ATTENDANCE

**7** CHINESE ARTISTS

MSO Chorus sings in  
**MANDARIN & SANSKRIT**

**TAN DUN**  
ANNOUNCED AS MSO  
ARTISTIC AMBASSADOR



Image: Shenyang, Leonardo Gramegna,  
Tan Dun, Lei Xu, Huiling Zhu  
(Photo Daniel Aulsebrook)



Image: Batubagen plays the Morin Khuur (horsehead fiddle)  
(Photo Tim O'Connor)





## MSO GALA PERFORMANCES PRESENT INTERNATIONAL SUPERSTARS OF CLASSICAL MUSIC

The programming of season peaks across the year attracted 5,886 people to MSO's three Gala performances in 2018. Guest soloists included pianist Nelson Freire at the Season Opening Gala in March, violinist Anne-Sophie Mutter\* at the Mid-Season Gala in June, and violinist Maxim Vengerov for the Season Finale Gala in December.

\* The Anne-Sophie Mutter Galas (morning and evening concerts) are the highest-grossing classical performances in MSO history.

(Clockwise from top left)  
Anne-Sophie Mutter, Nelson Freire,  
Maxim Vengerov (Photos Daniel Aulsebrook)

‘Congratulations on tonight's show, it was absolutely sublime. Recognising the Besen family and having them speak before Anne-Sophie played added such a beautiful and personal feel to her performance. The Orchestra and Sir Andrew Davis were phenomenal, as always. How lucky we are!’

Anonymous

## CRITICAL REVIEWS

### Joe Hisaishi Symphonic Concert — Music from the Studio Ghibli Films of Hayao Miyazaki

‘Rarely does one get the chance to witness a performance heralding four standing ovations. But, after this joyous conclusion, this was one such experience...As a whole, the scores were thoroughly explored, without leaving any key themes unheard. And the themes themselves flooded the concert hall with an aura of Ghibli's highly crafted, unique, and inviting world. We left with a sense of complete satisfaction.’

Stephanie Eslake and Christopher Leon,  
www.cutcommonmag.com, 12 May 2018

### Simone Young & Kolja Blacher

‘From the opening rhythmic timpani motif of the Britten violin concerto to the heroic theme in the finale of the Bruckner, the Melbourne Symphony Orchestra was difficult to fault under the steady hand of Australian maestro Simone Young. The orchestra excelled in the feverish central movement of the violin concerto, leaving ample space for German violinist and frequent MSO collaborator, Kolja Blacher, to shine in the Scherzo's impressive cadenza.’

Ben Wilkie, *Limelight*, 6 Jul 2018

### MSO Mid Season Gala: Anne-Sophie Mutter

‘The star turn of the evening was the long-awaited Melbourne debut of Anne-Sophie Mutter performing Tchaikovsky's virtuosic Concerto for Violin in D major...From the outset, MSO 2018 Soloist-in-Residence Mutter and her prized Stradivarius shone. An astonishingly wide dynamic range was complemented by a finely nuanced and multi-hued tonal palette, that captivated from the opening rising solo line.’

Glenn Riddle, *Classic Melbourne*, 16 Jul 2018

### Vine's *Enchanted Loom*, Holst's *Planets*

‘Alert and energised, the orchestra gave one of the most polished performances of this work one could hope to hear. Every detail of the polychromatic score was rendered with generosity, clarity and conviction. Relishing the martial ferocity of Mars and the ineluctable drive of Uranus, the ensemble was also acutely alert to the work's subtleties. Solos were sensitively crafted, from the warm phrasing of Concertmaster Dale Barltrop's violin to the yearning urgency of principal David Berlin's cello. The often neglected celesta line was given confident voice by Louisa Breen, and Holst's dappled wind colours were rendered with the vitality of an Italian Renaissance painting.’

Eamon Kelly, *The Australian*, 4 Sep 2018

### Notes and acrobats tumble and soar in this spectacular fusion

‘With Tutti, Circus Oz and the MSO have joined forces to create a spectacular fusion of classical concert and circus that sparks a playful dialogue between art forms, and consistently entertains...Tutti twines musical mastery and uncanny physical prowess into something spectacular and special.’

Cameron Woodhead, *The Sydney Morning Herald*, 9 Sep 2018

### Tan Dun's *Buddha Passion*

‘...the quality of the performance and the devout artistic commitment invested in the creation of *Buddha Passion* has resulted in a spiritual experience to remember, making it an ideal centre-piece of any Arts Festival.’

Heather Leviston, *Classic Melbourne*, 11 Oct 2018

### Harry Potter and the Prisoner of Azkaban™ with the MSO — live review

‘The little stick an orchestral conductor waves around is called a baton, but it could've been a wand during the MSO's entrancing live performance of/accompaniment to Harry Potter and the Prisoner of Azkaban on Friday night. The most fascinating part of this experience was watching the way the musicians actually play familiar elements of John Williams' score. For instance: how quickly a violinist must shiver their bow across the strings to create the eerily rising creak which announces the arrival of a Dementor.’

Zoe Radas, *The Stack*, 12 Nov 2018

### Beethoven 5 — A famous performance of classical music's most famous composition

‘With the orchestra swirling around her like a tempest, Kishima refused to budge and her total command of tempo was as thrilling as it was moving. An outstanding performance, unafraid to take risks and brilliant from start to finish.’

Raphael Solarsh, *Arts Hub*, 20 Nov 2018

### Season Finale Gala — Markus Stenz reunites with the MSO

‘Violinist, Maxim Vengerov featured in a new concerto by Chinese-born, French-based composer, Qigang Chen, [and] was, as usual, an engaging protagonist, projecting the lyrical elements of the work with ease and drawing out the music's drama with skill...Stravinsky's *Rite of Spring* was the undoubted highlight of the evening, with Stenz inciting the orchestra to bring out all the lurid shock values of this seminal work...the MSO seems well prepared to continue and develop its important cultural role both in Melbourne and beyond, acknowledging it has a rich and lasting history.’

Tony Way, *Limelight*, 3 Dec 2018



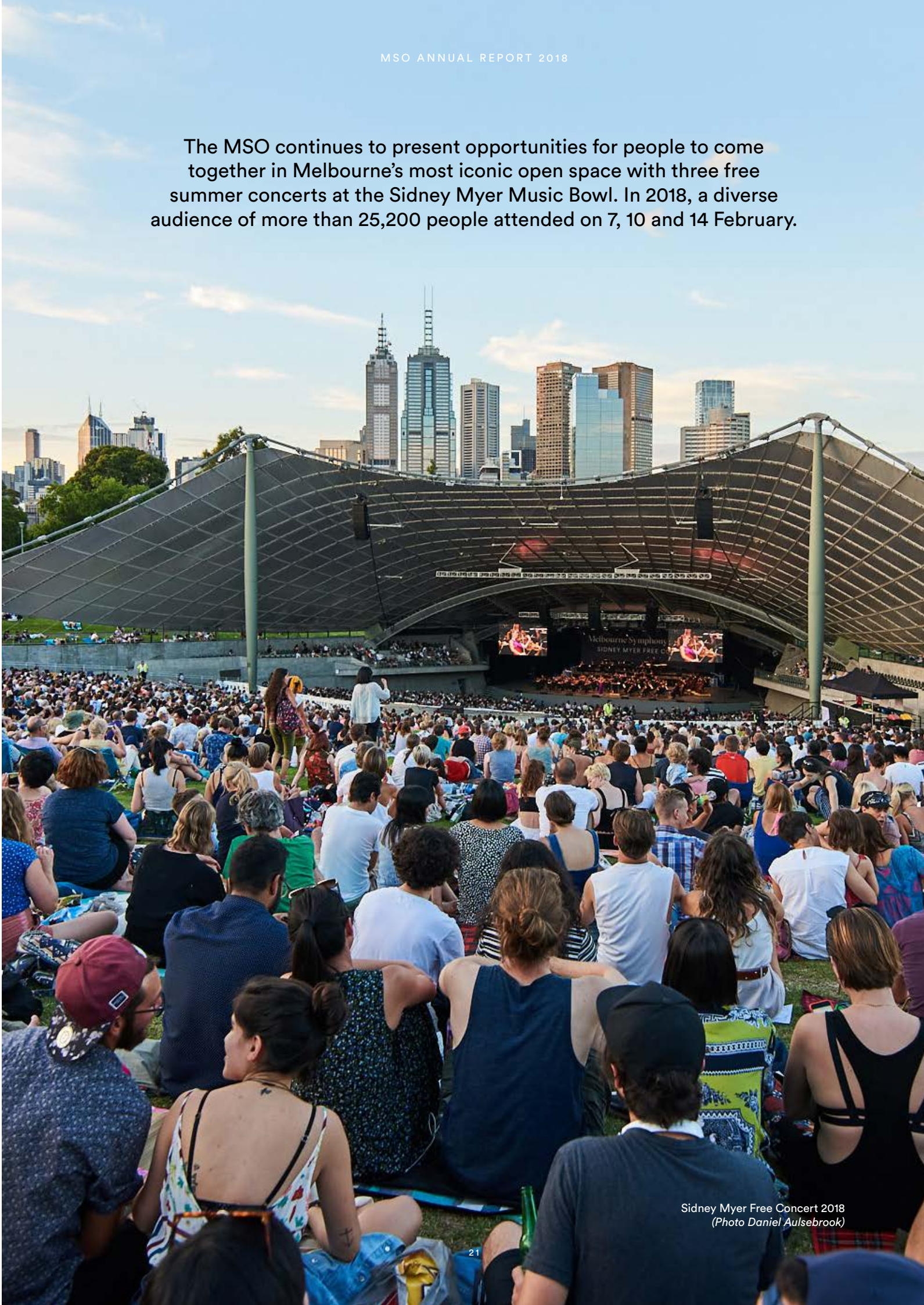
PERFORMANCE OVERVIEW

	2018	2017
<b>TOTAL MSO ENGAGEMENT</b>	<b>5.17 Million</b>	<b>3.94 Million</b>
Total MSO performances	168	157
Total live attendance (MSO performances only)	272,033	266,346
Attendance at free events	63,904	68,523
<b>METROPOLITAN MELBOURNE</b>		
Core season	95,818	102,904
Special events	67,923	51,184
Family	6,582	6,442
<b>Total attendance</b>	<b>170,323</b>	<b>160,530</b>
<b>REGIONAL VICTORIA</b>		
Ballarat	954	964
Bendigo	1,368	757
Geelong	5,398	5,675
Hamilton	753	844
Mildura	444	–
Shepparton	737	–
Wangaratta	585	
Warrnambool	1,048	692
Warragul	616	
<b>Total attendance^</b>	<b>11,903</b>	<b>9,727</b>
<b>INTERNATIONAL</b>		
China Tour	9,940	–
Indonesia	4,075	1,148
<b>Total attendance</b>	<b>14,015</b>	
<b>COMMERCIAL HIRES</b>		
Evanesence Synthesis	8,000	
<b>Total attendance</b>	<b>8,000</b>	<b>17,163</b>
<b>EDUCATION</b>		
<b>Metropolitan education concerts</b>	8,015	9,659
<b>Regional education concerts</b>		1,703
Hamilton	406	550
Shepparton	737	
Wangaratta	120	
Warrnambool	661	336
<b>Workshops/Seminars (including international and regional workshops)</b>	14,648	14,433
<b>Total attendance</b>	<b>24,587</b>	<b>25,795</b>
<b>OTHER EVENTS*</b>		
<b>Total attendance</b>	<b>85,402</b>	<b>9,233</b>
<b>BROADCAST &amp; DIGITAL ENGAGEMENT</b>		
Radio including ABC Classic	3.95 million	2.35 million
Television	805,664	249,000
Online includes Perfectly Good Podcast downloads and streaming of Sidney Myer Music Bowl (City of Melbourne) and MSO Season Launch	45,175*	1,044,098
<b>Total</b>	<b>4,800,839</b>	<b>3,648,098</b>

\* See page 36 for full details  
^ Does not include Camperdown (workshops only)  
# Reflects online engagement only. 2017 figure includes online reach through Facebook Live.

372,083  
Total live attendance for MSO performances and workshops

The MSO continues to present opportunities for people to come together in Melbourne’s most iconic open space with three free summer concerts at the Sidney Myer Music Bowl. In 2018, a diverse audience of more than 25,200 people attended on 7, 10 and 14 February.



Sidney Myer Free Concert 2018  
(Photo Daniel Aulsebrook)





# Gateway for Great Music and Musicians

**The MSO attracts the best artists from Australia and across the globe. Developing the talent of emerging artists through professional development, competitions, commissions and collaborations serves to build our artform for future generations.**

Image: Ma Xiaohui, Chinese New Year Concert 2018  
(Photo Daniel Aulsebrook)

MEASURES	RESULT
Develop series to showcase Australian artists	Achieved
Program Australian works across the MSO season	Achieved
Commission Australian works	Achieved
Demonstrate commitment to nurturing and development of artists at various stages of their careers	Achieved



Image: Stuart Skelton and  
Sir Andrew Davis, *The Dream of Gerontius*  
(Photo Daniel Aulsebrook)

The 2018 MSO season dazzled with some of the world's leading artists and a rich feast of musical treats.

Chief Conductor, Sir Andrew Davis opened the season with the legendary Nelson Freire playing Beethoven's mammoth *Emperor Piano Concerto*.

Highlights of the year included two stupendous performances by musical royalty — MSO Soloist in Residence, Anne-Sophie Mutter thrilled us with her Tchaikovsky Violin Concerto and made us feel we had discovered this great classic anew.

Sir Andrew Davis also brought us glorious vocal works including the exquisite *The Dream of Gerontius* by Elgar sung by Australia's very own Stuart Skelton; and Berlioz's touching *L'Enfance du Christ* with a magnificent cast including Sasha Cooke, Andrew Staples and Roderick Williams. The MSO Chorus continues to bloom and is a valued part of the MSO family.

In August, Sir Andrew conducted Act I of Wagner's *Die Walküre* with all its passion and longing with the lead roles sung by real-life husband and wife — the ever radiant international superstar soprano Eva-Maria Westbroek and heldentenor Frank van Aken. Brooding Hunding was superbly sung by Daniel Sumegi.

The MSO celebrated the Bernstein Centenary with a number of events and activities including *West Side Story* performed live to film, performances at the NGV and two concerts in Hamer Hall with Bernstein protegee, Bramwell Tovey. These contrasting programs showcased the broad diversity of Bernstein's work from Broadway to Sacred.

Andrea Molino conducted America's foremost baritone and Mahler specialist Thomas Hampson performing Mahler's beautiful *Leider eines fahrenden Gesellen*.

Performing World and Australian premieres, and commissioning international and Australian composers is a cornerstone of the MSO's Artistic plan. In the 2018 season these included: Mary Finsterer's *Missed Tales III: The Lost*, for solo viola and cello and orchestra; a standout performance from audience favourite James Ehnes, who returned to Melbourne to perform MSO co-commission, Aaron Jay Kernis' violin concerto; Iain Grandage's *All the World's a Stage*; and of course a commission from the MSO's 2018 composer in residence Carl Vine AO of his Symphony No.8.

Among the guest conductors who visited Melbourne, highlights included the MSO debuts of Karina Canellakis who electrified with her performance of Beethoven's Fifth Symphony, Fabien Gabel who gave us a French program of shimmering colour, and Jukka-Pekka Saraste, whose performance of Stravinsky's complete *Firebird* ballet was another moment in this magnificent season.

The MSO's former Artistic Director and Chief Conductor (1998–2004), Markus Stenz returned to the Orchestra to close the season in the Finale Gala, with superstar Maxim Vengerov performing the Australian Premiere of Qigang Chen's Violin Concerto *La Joie de la Souffrance*.

MSO Associate Conductor, Benjamin Northey's Town Hall Series continued to delight and enjoy sold out houses. MSO Concertmaster Dale Barltrop and Principal Viola, Christopher Moore also play directed their colleagues in two joyous programs for Chamber orchestra at the Melbourne Recital Centre and Robert Blackwood Hall, Monash.



## GATEWAY FOR GREAT MUSIC AND MUSICIANS

### COMMITMENT TO AUSTRALIAN MUSIC AND MUSICIANS

#### CYBEC 21<sup>ST</sup> CENTURY YOUNG COMPOSERS' PROGRAM

Daniel Riley, Lisa Cheney and Jordan Moore were selected as participants in the 2018 Cybec 21<sup>st</sup> Century Young Composers' Program. Each year, with generous support from the Cybec Foundation, the MSO facilitates this important program in which participants are selected to be mentored by leading composers from across Australia, resulting in the MSO commissioning a ten minute piece from each composer.

Since the program was introduced in 2003, more than 50 Australian composers have had works commissioned and performed by the MSO.

We were deeply saddened by the passing of our dear friend Roger Riordan AM in January 2019. Roger's long-time support of this program through the Cybec Foundation has helped many young Australian composers.

#### EXTENDING OUR ARTISTIC FAMILY

MSO continued its commitment to develop innovative programs that nurture young and emerging artists, with ongoing artistic achievements in 2018 for our Cybec Assistant

Conductor, Tianyi Lu and Cybec Young Composer in Residence, Ade Vincent. Highlights include Lu's conducting at the MSO 2019 Season Launch, in our Ears Wide Open series and on tour with the MSO in China in May. Vincent's premiered compositions were programmed in Education Week and Metropolis Series. Young Indonesian students gained immense value from his mentoring and composition workshops delivered with the MSO in Indonesia in September.

The MSO's Ensemble in Residence, PLEXUS also delivered a series of concerts and workshops across 2018, performing two sold-out, highly-acclaimed concerts at the NGV themed on the relationship between music and art. As part of this series, PLEXUS commissioned two young emerging composers to create a new work to premiere at these concerts. Their support of young musicians continued on tour with the MSO to Yogyakarta as part of the Indonesian Youth Music Camp. PLEXUS also collaborated with celebrated soprano Merlyn Quaife to present a free chamber concert for younger audiences as part of MSO's Secret Symphony series.

The MSO continued its support of Australian composers through our Composer in Residence, Carl Vine AO. In 2018, Vine had several works programmed across the season, including his Microsymphony, Concerto for Orchestra, *Smith's Alchemy*, *V* and *Tree of Man*. The MSO also commissioned the creation of Vine's Eighth Symphony, *The Enchanted Loom*, which had its critically-acclaimed world premiere as part of our Masters series.



**Tianyi Lu**  
Cybec Assistant Conductor



**Anne-Sophie Mutter**  
Soloist in Residence



**Carl Vine AO**  
Composer in Residence



**Ade Vincent**  
Cybec Young Composer in Residence



**PLEXUS**  
Ensemble in Residence



**Tan Dun**  
Artistic Ambassador



Image: Bramwell Tovey (conductor) and Liane Keegan, Bernstein on Broadway (Photo Patrick Wong)

### CELEBRATING INNOVATION THROUGH METROPOLIS NEW MUSIC FESTIVAL

For more than 20 years, the Metropolis New Music Festival has introduced Melbourne audiences to some of the best Australian and international contemporary music, and 2018 was no different. We were thrilled to have a composer-focused Festival looking at the music of South Korean composer, Unsuk Chin (winner of the 2017 Wihuri Sibelius Prize, and 2012 Ho-Am Prize in the Arts). Chin joined the Orchestra in Melbourne as we looked at her music and influences of her mentor, György Ligeti.

Over the course of two nights, the MSO's Young Composer in Residence, Ade Vincent and the Australian String Quartet joined international violinist Jennifer Koh, soprano Allison Bell and contemporary music specialist, conductor Clark Rundell for two concerts spanning the range and breadth of Chin's music.

With four Australian Premieres and one world Premiere (commissioned by the MSO), there were stand out performances from Jennifer Koh playing Chin's dazzling Violin Concerto and Allison Bell singing the exciting *Puzzles and Games* from *Alice in Wonderland*.

In conjunction with these concerts were talks with the composer and artists, and a continuation of the new partnership between the MSO and Monash University, which saw the addition of open rehearsals and workshops for Monash University students with Unsuk Chin, the Australian String Quartet and Ade Vincent.

### BERNSTEIN CELEBRATION

In 2018, we celebrated what would have been the 100<sup>th</sup> birthday of the indomitable Leonard Bernstein. The MSO marked this occasion with five dedicated concerts and other satellite events attracting nearly 8,000 people.

Bernstein specialist and Melbourne favourite, Bramwell Tovey directed the Orchestra for two concerts: the first which looked at the composer's musical roots in Mahler and Copland, and the second which focused on the wealth of stage music Bernstein composed, with performances by both international and Australian vocalists. Bramwell also took part in our annual offering of musical talks and films at the NGV.

In addition, Associate Conductor, Benjamin Northey conducted two sell-out Film with Orchestra performances of the well-loved *West Side Story*, and Assistant Conductor, Tianyi Lu conducted a side-by-side performance of Bernstein's works in a concert featuring the musicians of the MSO with Masters students from the University of Melbourne and young talent from Melbourne Youth Orchestras.



GATEWAY FOR  
GREAT MUSIC AND MUSICIANS



Image: Anne-Sophie Mutter, Mid-Season Gala  
(Photo Daniel Aulsebrook)

19 COUNTRIES  
REPRESENTED BY GUEST ARTISTS  
PERFORMING WITH THE MSO IN 2018

20 PREMIERES  
OF AUSTRALIAN WORKS

43 AUSTRALIAN  
WORKS PERFORMED IN  
9 MSO SERIES

70 AUSTRALIAN  
GUEST ARTISTS AND SOLOISTS

8 PREMIERES  
OF INTERNATIONAL WORKS

64 INTERNATIONAL  
ARTISTS

16 MSO COMMISSIONS  
13 AUSTRALIAN & 3 INTERNATIONAL WORKS

AUSTRALIAN WORKS

Name of composer	Premiere	Name of piece	MSO series	MSO commission
AC/DC (arr. Nicholas Buc)		<i>Thunderstruck</i>	Circus Oz: TUTTI	
Darrin Archer	World	<i>The Eternal Narrative of Landscape</i>	Melbourne Uni Composers Workshop	
Nat Bartsch		<i>Into the light</i>	Secret Symphony	
Cayn Borthwick	World	<i>Firewall</i>	Melbourne Uni Composers Workshop	
Colin Cheong	World	Interpolation in G	End of Year <i>The Pizzicato Effect</i> Concert	✓
Joe Chindamo	World	Concerto for Drum Kit and Orchestra	Last Night of the Proms	✓
Robert Cossom	World	<i>Bonking Music</i>	Secret Symphony	
Rob Cossom		<i>Lux Aeterna</i>	MSO@NGV	
Robert Cossom	World	<i>Pas de deux</i>	Snare Drum Award	✓ supported by Tim and Lyn Edward
Robert Davidson		<i>Lost in Light</i>	Indonesia Tour	
Debussy/Dean		<i>Ariettes Oubliees</i>	Great Classics	
Ross Edwards		<i>Ecstatic Dance</i>	Circus Oz: TUTTI	
Mary Finsterer	World	Missed Tales III:The Lost	Masters	✓ supported by Kim Williams AM
Mary Finsterer		Julian Suite 1: Movement 1 — <i>Nobility</i>	MSO@NGV	
Iain Grandage	World	<i>All the World's a Stage</i>	MRC	✓ supported by Mary Davidson and Frederick Davidson AM
Matthew Hindson		<i>LiteSPEED</i>	Circus Oz: TUTTI	
Matthew Hindson		<i>Little Chrissietina's Magic Fantasy</i>	Secret Symphony	
Matthew Hindson	World	<i>Mandalay</i>	Secret Symphony	
Matthew Hindson		<i>Techno Logic</i>	Secret Symphony	
Mark Holdsworth	World	<i>L'appel du vide</i>	Cybec	✓ supported by The Cybec Foundation
Lewis Ingham	World	<i>How Are the Stars Where I'm Not Looking?</i>	Melbourne Uni Composers Workshop	
Oscar Jenkins-Wing	World	Fanfare for the 2019 Schools' Season Launch	Schools Launch	✓
Elena Kats-Chernin		<i>Dance of the Paper Umbrellas</i>	Circus Oz: TUTTI	
Elena Kats-Chernin		<i>Moody Tango</i>	Secret Symphony	
Elena Kats-Chernin		<i>Russian Rag</i>	Circus Oz: TUTTI	
Elena Kats-Chernin		<i>Slicked Back Tango</i>	Secret Symphony	
Elena Kats-Chernin		<i>Wild Swans</i>	Circus Oz: TUTTI	
Anton Koch		<i>Trapped</i>	Indonesia Tour	
Catherine Likhita	World	<i>Rituals of Heartland</i>	Cybec	✓ supported by The Cybec Foundation
May Lyon	World	<i>Ignition</i>	Cybec	✓ supported by The Cybec Foundation



GATEWAY FOR  
GREAT MUSIC AND MUSICIANS

AUSTRALIAN WORKS

Name of composer	Premiere	Name of piece	MSO series	MSO commission
Jessop Maticevski Shumack	World	<i>Mit den Augen Kirchners</i>	MSO@NGV	
John Parker		<i>Metropolis Vignettes</i>	Secret Symphony / Indonesia	
Luke Speedy-Hutton	World	<i>Warp and Weft</i>	MSO@NGV	
Daniel Thorpe	World	<i>From Above</i>	Cybec	✔ supported by The Cybec Foundation
Ade Vincent	World	<i>Hood Yourself in Stars</i>	Metropolis	✔ supported by The Cybec Foundation
Ade Vincent	World	<i>What Was Just a World Was a Star</i>	Education Week	✔ supported by The Cybec Foundation
Carl Vine AO		Concerto for Orchestra	Masters	
Carl Vine AO		<i>Microsymphony</i>	Season Opening Gala	
Carl Vine AO		<i>Smith's Alchemy</i>	MRC	
Carl Vine AO		Symphony No.1	Season Opening Gala	
Carl Vine AO	World	Symphony No.8 <i>The Enchanted Loom</i>	Masters	✔
Carl Vine AO		<i>The Tree of Man</i>	Chamber	
<i>Carl Vine AO</i>		<i>V</i>	China Tour / <i>Last Night of the Proms</i>	

AUSTRALIAN GUEST ARTISTS AND SOLOISTS

**Ade Vincent** composer  
**Allison Bell** soprano  
**Amy Moore** soprano  
**Andrea Lam** piano  
**Andrew Goodwin** tenor  
**Antoinette Halloran** soprano  
**Australian String Quartet** ensemble  
**Benjamin Northey** conductor  
**Brenton Spiteri** tenor  
**Brett Kelly** conductor  
**Calvin Bowman** organ  
**Carl Vine** composer  
**Catherine Likhuta** composer  
**Chris Cartlidge** viola  
**Christopher Moore** viola  
**Colin Cheong** composer  
**Dale Barltrop** play/direct  
**Damien Eckersley** double bass  
**Daniel Sumegi** bass  
**Daniel Thorpe** composer  
**David Berlin** cello  
**David Jones** drums  
**Donald Nicolson** harpsichord

**Elise McCann** singer  
**Eliza Sdraulig** cello  
**Emma Matthews** soprano  
**Fiona Campbell** mezzo  
**Fiona Sargeant** viola  
**Freya Franzen** violin  
**Graham Abbott** conductor  
**Greta Bradman** soprano  
**Harry Bennetts** violin  
**Harvey Sutherland** DJ  
**Iain Grandage** composer  
**Jack Schiller** bassoon  
**Jayson Gillham** piano  
**Jeremy Kleeman** baritone  
**Joe Chindamo** composer  
**Ken Murray** guitar  
**Liane Keegan** mezzo  
**Mark Holdsworth** composer  
**Mary Finsterer** composer  
**Matthew Tomkins** violin  
**May Lyon** composer  
**Michelle Ruffolo** violin  
**Michelle Wood** cello

**Monica Curro** violin  
**Nicholas Buc** conductor  
**Nicholas Tolputt** counter-tenor  
**Philip Arkinstall** clarinet  
**Piers Lane** pianist  
**Rachael Tobin** cello  
**Richard Butler** tenor  
**Robert Cossom** composer  
**Rosario la Spina** tenor  
**Sally-Anne Russell** mezzo-soprano  
**Saul Lewis** horn  
**Shane Lawrencev** bass  
**Simone Young** conductor  
**Sophie Rowell** violin  
**Stacey Alleaume** soprano  
**Stefan Cassomenos** piano  
**Stephen Newton** double bass  
**Stuart Skelton** tenor  
**Thomas Hutchinson** oboe  
**Tripod** ensemble  
**Wendy Clarke** flute

AUSTRALIAN PREMIERES OF INTERNATIONAL WORKS

Name of composer	Name of piece	MSO commission
Qigang Chen	Violin Concerto	Co-Commission – Shanghai Isaac Stern International Violin Competition, Orchestra Nationale du Capitole de Toulouse, New Jersey Symphony Orchestra
Unsk Chin	<i>ParaMETAstring</i>	
Unsk Chin	<i>Puzzles and Games</i>	
Unsk Chin	<i>Rocana</i>	
Unsk Chin	<i>Šu</i>	
Unsk Chin	Violin Concerto	
Tan Dun	<i>Buddha Passion</i>	Co-Commission with Dresdner Musikfestspiele, New York Philharmonic and Los Angeles Philharmonic
Aaron Jay Kernis	Violin Concerto	Co-Commission with Toronto Symphony, Seattle Symphony, Dallas Symphony

INTERNATIONAL ARTISTS

**ARMENIA**  
**Natalie Aroyan** singer

**BRAZIL**  
**Nelson Friere** piano

**CANADA**  
**Brett Polegato** singer  
**James Ehnes** violin  
**Measha Brueggerosman** soprano  
**Nathan Berg** bass

**CHINA**  
**Batubagen** vocalist  
**Huiling Zhu** mezzo-soprano  
**Lei Xu** soprano  
**Lu Siqing** violin  
**Moye Chen** piano  
**Muhai Tang** conductor  
**Qigang Chen** composer  
**Shenyang** bass  
**Tan Dun** conductor  
**Tan Weiwei** vocalist  
**We Wei** zheng  
**Xian Zhang** conductor  
**Xiaohui Ma** erhu  
**Lu Jia** conductor  
**Yinging Chen** pipa

**CROATIA**  
**Dejan Lazic** piano  
**FINLAND**  
**Jukka-Pekka Saraste** conductor

**FRANCE**  
**Fabien Gabel** conductor

**GERMANY**  
**Anne-Sophie Mutter** violin  
**Eckehard Stier** conductor  
**Jun Märkl** conductor  
**Katharina Treutler** piano  
**Kolja Blacher** violin  
**Markus Stenz** conductor  
**Stephen Loges** bass

**ISRAEL**  
**Maxim Vengerov** violin

**ITALY**  
**Andrea Molino** conductor  
**Beatrice Rana** piano  
**Leonardo Gramegna** tenor

**JAPAN**  
**Joe Hisaishi** conductor  
**Mai Fujisawa** soprano  
**Mayu Kishima** violin

**NEW ZEALAND**  
**Tianyi Lu** conductor

**THE NETHERLANDS**  
**Anthony Hermus** conductor  
**Eva-Maria Westbroek** soprano  
**Frank van Aken** tenor  
**Jan Willem Di Vriend** conductor

**SOUTH KOREA**  
**Unsk Chin** composer

**SWEDEN**  
**Luciana Mancini** soprano

**TRINIDAD**  
**Jeanine de Bique** soprano

**UK**  
**Andrew Staples** tenor  
**Ben Grosvenor** piano  
**Bramwell Tovey** conductor  
**Catherine Wyn-Rogers** soprano  
**Matthew Brook** bass  
**Roderick Williams** baritone  
**Sarah Fox** soprano  
**Sir Andrew Davis** conductor  
**Tasmin Little** violin  
**Warren Trevlyan-Jones** conductor

**USA**  
**Aaron Jay Kernis** commission  
**Armand van Helden** DJ  
**Clark Rundell** conductor  
**Jennifer Koh** violin  
**Joshua Weilerstein** conductor  
**Karina Canelakis** conductor  
**Sasha Cooke** soprano  
**Thomas Hampson** baritone



# Champion of Music Education

The MSO believes in the power of music and is a tireless campaigner of the rights of all people to access and learn music.

Image: Jams for Juniors  
(Photo Daniel Aulsebrook)

MEASURE	RESULT
Refine the education and community engagement strategy for greater participation and impact	Achieved
Undertake education and learning initiatives within schools and the wider community	Achieved
Collaborate with tertiary institutions to develop new programs with the MSO	Achieved
Number of schools attending MSO concerts	203
Percentage of students who received subsidised tickets to Education Week	25%
Attendance at Lessons and Workshops	14,648 people
Student subscriptions sold	206 (994 tickets)
Online education resources developed for teachers and students	66

## MSO LEARNING PROGRAMS INCLUDE:

### FOR FAMILIES

- Jams for Juniors — 32 workshops (8 programs) for 0 to 5 year olds and their families
- Classic Kids — 4 performances (3 programs) for 5 to 11 year olds and their families

### FOR STUDENTS

- Primary School Concerts — 7 performances (3 programs)
- Secondary Schools Concerts & Open Rehearsals — 5 Concerts & Open Rehearsals
- Regional Schools Concerts — 6 performances & 9 workshops

### FOR ALL AGES

- Side-by-side Workshop
- Symphony in a Day
- Performances as part of Education Week

### THE PIZZICATO EFFECT

- 70 students aged 8 to 16, representing
- 12 different cultures/14 different language groups
- 28 schools in the City of Hume
- 10 teaching artists
- 893 free instrumental lessons

In its ninth year, *The Pizzicato Effect* continued to enhance student achievement by providing access to musical instruction — a proven pathway to augmented academic performance — without cost as a barrier to participation. The program is applauded for the safe, positive, inspiring learning environment it offers and its ability to promote student engagement within school and community life.

In 2018, ten *Pizzicato Effect* teaching artists delivered twice-weekly free group lessons in violin, viola and cello, musicianship and theory, singing, composition and percussion to 70 culturally-diverse students from the City of Hume. With the intention of drawing families closer to the program to ensure new students have learning support at home, regular parent information sessions in 2018 were held in Turkish, English and Arabic.

### 2018 Highlights:

Students enjoyed sessions with three Masters of Teaching (Performance) students from the University of Melbourne; nine University of Melbourne/MSO Masters of Music (Orchestral Performance) students, and six composition students from Monash University.

In May, *The Pizzicato Effect's* Chamber Ensemble students performed side-by-side with MSO musicians in front of an audience of over 1,000 at Hamer Hall as part of MSO Education Week, and attended MSO's Tripod concert with their families. They also performed at the Bank of Melbourne Annual Gala Dinner at Crown Palladium Theatre in June.

Mid-year, term three and end-of-year concerts for students were additional highlights.



Image: The Pizzicato Effect  
(Photo Laura Manariti)



# CHAMPION OF MUSIC EDUCATION

## NEW *PizzIMMERSION* program

- 37 teaching activities developed for Victorian teachers
- Termly professional learning lessons (4 sessions)
- 115 participants and teachers from 6 schools

Supported by the Department of Education and Training Victoria through the Strategic Partnerships Program, the MSO’s new *PizzIMMERSION* program was launched in 2018 to provide professional learning and development for generalist classroom teachers across Victoria. The program works to integrate *The Pizzicato Effect* teaching strategies into the classroom.

Based on the immediate success of this program in year one, additional funding support has been confirmed through private donations to extend the *PizzIMMERSION* Program into regional Victoria in 2019.

Of the 2018 program participants:\*

- 100% found the professional learning content informative and engaging
- 100% said the activities would be of value in their classroom
- 99% said the content was new to them
- 99% said they felt able (and intended) to present activities in their classroom

\*68% response rate to participant survey



Image: *PizzIMMERSION*  
(Photo Laura Manariti)

## EDUCATION WEEK 2018

The MSO’s seventh annual Education Week held in Hamer Hall featured a week-long festival of 13 performances and events for 9,325 students from 74 schools, and family audiences centred on the seminal work of conductor, composer and educator, Leonard Bernstein in the centenary year of his birth.

The flagship Meet the Orchestra and Classic Kids series featured guest artists, Tripod in collaboration with MSO’s Associate Conductor, Benjamin Northey. The program — *Incongruous* – focused on Bernstein’s seminal 1959 ‘Humor in Music’ Young People’s concert with the New York Philharmonic: what makes music funny? Additionally, *MSO vs Tripod* special live podcast recording *Perfectly Good Podcast* also featured, together with the MSO’s Symphony in a Day and new side-by-side concert. One in four students attending Education Week did so free of charge through the MSO’s Sponsored School Initiatives and Arts Centre Melbourne’s First Call Fund.

In addition to Education Week, the MSO presented a series of 12 curriculum-linked concerts and open rehearsals for 3,239 primary and secondary students from across Victoria. Open Rehearsals to four concert programs were provided to school students across the season, together with online learning resources to prepare and inspire students.

## LIFELONG LEARNERS

### FREE LECTURE SERIES

The MSO continued to provide free activities for audiences looking to engage more deeply with the performance repertoire and cultural heritage of the music performed. A total of 75 free lectures were provided to 7,965 people in 2018 across all core season concerts, regional tours and selected special events in Melbourne and regional Victoria.

### EARS WIDE OPEN

The MSO continued to present the popular lifelong learning series, Ears Wide Open with three concerts attracting 2,329 people (average 82% capacity). Part concert, part interactive lecture, each Ears Wide Open concert offers deeper insights behind the creation of a featured orchestral work and its composer.

It is with great sadness that we farewelled Richard Gill AO, who passed away in October. Richard’s passion for education and love of classical music was infectious, and was felt in particular during his Ears Wide Open concerts. His legacy will be felt for many years by our audiences, as well as the musicians and staff who worked with him.



Image: Tianyi Lu conducts side-by-side rehearsal  
(Photo Daniel Aulsebrook)

### MASTERCLASS WITH ANNE-SOPHIE MUTTER

As part of the MSO’s ‘Soloist in Residence’ program with Anne-Sophie Mutter in 2018, 495 people attended an exclusive masterclass with the superstar violinist. Presented in collaboration with the Melbourne Recital Centre, the program provided essential artistic development opportunities for young Australian artists, with insights and learning for the many patrons who also turned out for the special event.

### SIDE BY SIDE EVENTS

The MSO continues to develop ‘side-by-side’ community activities which allow amateur and student musicians to learn from, rehearse and perform alongside MSO conductors and musicians. Offering valuable hands-on insights to the various skills required for orchestral performance, the MSO’s long-running Symphony in a Day program (65 participants in 2018) and the first side-by-side concert involving MSO musicians and conducted by Cybec Assistant Conductor, Tianyi Lu featured in Education Week.

## PARTNERSHIPS AND COLLABORATIONS — A YEAR OF FIRSTS

### UNIVERSITY OF MELBOURNE/MSO MASTERS OF MUSIC (ORCHESTRAL PERFORMANCE)

For the first intake of nine Masters of Music students in 2018, the MSO provided performance, professional development and mentorship opportunities across the season. Masters’ students attended 23 workshop sessions with the MSO, performed side-

by-side with the Orchestra in Hamer Hall as part of Education Week, enjoyed one week playing practicum with their MSO mentor and were invited to attend MSO open rehearsals.

### MOU SIGNED WITH MELBOURNE YOUTH ORCHESTRAS (MYO)

In this first year of our partnership, MYO students opened for the MSO at the Sidney Myer Music Bowl concert, and 35 students performed side-by-side with the MSO and the Masters of Music students for Education Week. The MSO’s Brett Kelly also hosted a Trombone Masterclass with American artist Peter Eleffson for three young MYO trombonists. Ten of the MSO’s *The Pizzicato Effect* students continue to attend MYO’s Summer program at no cost to the students. Thanks to this partnership, five *The Pizzicato Effect* students are now permanently enrolled in MYO’s Ensemble program.

### NEW MOU SIGNED WITH MONASH UNIVERSITY

2018 was the first year of a new three-year Education Partnership with Monash University which provides workshops and activities for students of the Sir Zelman Cowen School of Music. Workshops and masterclasses delivered included activities with composer Unsuk Chin, the Australian String Quartet and MSO Metropolis Festival musicians. Six students also participated in three composer workshops as part of *The Pizzicato Effect*.





# Engaging our Communities

We engage with communities in person and online, in the city and outer suburbs of Melbourne, with regional areas across Victoria, across Asia and the world.

Image: Muso Summer Party 2018  
(Photo Daniel Aulsebrook)

MEASURES	RESULT
Reflect the diversity of the community in MSO programming	Achieved
Increase regional activity and engagement	Achieved
Extend audience reach through digital engagement	Achieved
Develop programs that build the youth audience	Achieved
Provide accessible performances for families and other community sectors	Achieved

The MSO engages with its communities by listening to, understanding the needs and expectations of, and delivering on its commitment to its stakeholders, its audiences and its people.

## IAN ‘MOLLY’ MELDRUM CONDUCTS THE MSO

Countdown legend Ian ‘Molly’ Meldrum always dreamed of conducting an orchestra. His moment came as a surprise gift in 2018 with MSO musicians sporting his famous cowboy hat and performing *The Real Thing* under his baton.

*‘I always dreamed of being a conductor. In fact, as a kid in Quambatook, I would stand on a soft drink box, with a wooden spoon in my hand, and pretend I was conducting an orchestra.*

*My mother and grandmother would take me to see the MSO at the Myer Music Bowl, and I would sit there, hypnotised, thinking, “How can they make all these sounds work, and tell a story in such a beautiful way?”*

*As I conducted the orchestra, all I could see were the faces of my mum and grandma smiling at me. Thank you to the MSO for making my dreams come true. I will always treasure my baton.*

*I must admit, I’m no Henry Mancini or Leonard Bernstein, but the MSO truly is The Real Thing.’*

– Ian ‘Molly’ Meldrum



Image: Ian “Molly” Meldrum conducts the MSO  
(Photo Mark Gambino)



ENGAGING OUR COMMUNITIES

9 “SPECIAL EVENTS”

67,923 PEOPLE

- Symphonica: Armand Van Helden with the MSO
- *Star Wars: A New Hope™* in Concert (4 concerts)
- Joe Hisaishi Symphonic Concert: Music From The Studio Ghibli Films (4 concerts)
- *West Side Story*: Film with Live Orchestra (2 concerts)
- MSO + Circus Oz: *Tutti* (2 concerts)
- Final Symphony: Music from FINAL FANTASY® (2 concerts)
- *Harry Potter And The Prisoner Of Azkaban™* in Concert (3 concerts)
- Christmas with the MSO (2 concerts)
- *Star Wars: The Empire Strikes Back™* in Concert (4 concerts)

15 SOLD OUT PERFORMANCES

ENGAGING NEW AUDIENCES

23,471 FIRST-TIME MSO TICKET BUYERS IN 2018

A RECORD BREAKING YEAR IN 2018

**HARRY POTTER AND THE PRISONER OF AZKABAN™ IN CONCERT**

**JOE HISAISHI SYMPHONIC CONCERT: MUSIC FROM THE STUDIO GHIBLI FILMS**  
Fastest selling concerts in MSO History

**STAR WARS: THE EMPIRE STRIKES BACK™ IN CONCERT**  
Breaking all records at the box office, the top rating concert in MSO history in attendance and income

**MID-SEASON GALA (ANNE-SOPHIE MUTTER)**  
The highest grossing classical performance in MSO history

**BEETHOVEN 5**

**HOLSTS THE PLANETS**

**BEETHOVEN'S EROICA**

**FINAL SYMPHONY: MUSIC FROM FINAL FANTASY®**

**MSO + CIRCUS OZ: TUTTI**

Top 10 highest grossing concert in MSO history

Top 10 highest attendance in MSO history

Australian premiere

World premiere

“Special event”

Classical concert

“This was the first time I’ve been to an orchestral performance. I found it incredibly moving and inspiring. I feel greatly blessed to have been able to access the student tickets; it made such an incredible experience accessible to me.”

Student

ACCESS AND INCLUSION

The MSO continues to work with our venue partners to ensure the MSO’s annual mainstage program is accessible to all members of the community. A total of 577 free tickets for carers accompanying people with a disability were issued across the season through the Companion Card Program. For the first time, the MSO hosted its first Audio Described Performance in collaboration with Arts Centre Melbourne, Description Victoria, and the Statewide Vision Resource Centre as part of Education Week’s *Incongruous* Concert for primary students.

MUSO

The MSO’s MUSO free subscription program for younger audiences aged 18 to 35 years increased its membership in 2018 to 5,505 members. MUSO members purchased 813 tickets to 20 MSO concerts in 2018.

SECRET SYMPHONY

The MSO continues to develop audiences eager to experience arts in unexpected ways. In 2018, the MSO presented four Secret Symphony concerts to bring live orchestral performance into unexpected city spaces and encourage music lovers to explore the city’s famous laneways and buildings after dark. Promoted exclusively through social media to the Secret Symphony community to engage younger audiences in the arts, the four free concerts — at Mission to Seafarers (29 June), Meat Market (10 August), The Kelvin Club (26 September), and Grimshaw Architects (6 December) attracted 492 people across the year.

OTHER EVENTS

In 2018 the MSO performed at a number of other events, including:

- Australian Grand Prix
- Bourke Street First Anniversary Memorial
- Melbourne Airport
- Government House (SE Asia Ambassadors Luncheon)
- NGV Banquet of Cleopatra Exhibition

36

MSO ANNUAL REPORT 2018

JOE HISAISHI SYMPHONIC CONCERT: MUSIC FROM THE STUDIO GHIBLI FILMS OF HAYAO MIYAZAKI

In April 2018, the Melbourne Symphony Orchestra presented Joe Hisaishi Symphonic Concert: Music from the Studio Ghibli Films of Hayao Miyazaki, conducted by the composer Joe Hisaishi in his first Australian performances.

To the delight of Victorian audiences and those who travelled interstate and overseas for this Australian premiere, the four sell-out concerts in Hamer Hall featured the extraordinary scores by Hisaishi, while montages from the renowned Miyazaki films including Howl’s Moving Castle, Princess Mononoke, My Neighbor Totoro and the Oscar-winning Spirited Away were played on screen above the MSO.

His Excellency Kazuyoshi Matsunaga, Consul-General of Japan in Melbourne welcomed audiences to this premier cultural event and said he was honoured that Melbourne and its world-class orchestra had been chosen for the first performance of this concert in the Southern Hemisphere.

A pre-concert event was hosted by the Department of Foreign Affairs and Trade in recognition of Australia’s strong relationship with Japan — a trusted partner with shared values and interests.

9,257 TOTAL ATTENDANCE

10,500 WAITLIST

1,051 INTERSTATE ATTENDEES

107 INTERNATIONAL ATTENDEES

12+ STANDING OVATIONS over 4 concerts

“In the spirit of “Australia now 2018”, the Melbourne Symphony Orchestra presenting the Studio Ghibli Concert showcases creative collaboration and highlights the strength of our enduring relationship with Japan’

– H.E. Mr Richard Court AC, Australian Ambassador to Japan

Image: Joe Hisaishi Symphonic Concert: Music from the Studio Ghibli Films of Hayao Miyazaki (Photo Daniel Aulsebrook)

37



## REGIONAL TOURING

**10 REGIONAL CENTRES**

**22 PERFORMANCES**

**26 WORKSHOPS**

**12,846 PEOPLE**

**2,423 STUDENTS FROM**

**34 REGIONAL SCHOOLS**

**187 UNIQUE ARTISTS**

Thanks to the generous support of Creative Victoria, Freemasons Foundation and The Robert Salzer Foundation, key highlights of this year's regional touring and engagement included:

- The MSO's tour to Mildura for the first time in nearly 20 years to perform to a capacity audience in June.
- International violinist, Kolja Blacher, directed the MSO program as guest soloist in Mildura; acclaimed guitarist Slava Grigoryan performed with the MSO and conductor Benjamin Northey in Bendigo.
- The MSO performance in Warragul opened the refurbished West Gippsland Arts Centre on 1 November.
- A performance by an MSO string quartet to 170 community members at the Museum of Innocence on 30 April was a prelude to the Orchestra's evening performance at the Mildura Arts Centre on 29 June. This performance was integral to establishing local support for an ongoing and sustainable MSO presence in Mildura.

- Runout concerts in Ballarat (where the MSO continued to support the Ballarat community during the closure of their performing arts hub, Her Majesty's Theatre, performing to two capacity audiences at Mary's Mount Centre, Loreto College) and Bendigo. The MSO's side-by-side performance of Handel's *Messiah* was Bendigo's Ulumbarra Theatre's highest-selling classical concert of 2018. Side-by-side performances of Handel's *Messiah* in Ballarat and Bendigo included the participation of 71 local community choristers from Ballarat Choral Society and Bendigo Chamber Choir, who sang alongside 46 members of the MSO Chorus.
- A September schools workshop and community engagement tour to Wangaratta, Shepparton, Hamilton, Warrnambool and Camperdown engaged 631 school children, teachers and community audience members. Nine targeted meetings with 12 community members included local indigenous community members from Rumbalara Aboriginal Co-operative (Shepparton), Winda-Mara Aboriginal Corporation (Hamilton) and Gunditjmara Aboriginal Cooperative (Warrnambool).
- A week-long concert tour in October included nine evening and school concerts, as well as targeted cultivation events in Wangaratta, Shepparton, Hamilton and Warrnambool.

“ Hamilton has been fortunate to host the MSO on its regional tour of Victoria for many years...There is no doubt that the MSO can hold its own with the top orchestras of the world. ”

Letter to the Editor, *Another Triumph for the MSO*, Hamilton Spectator



### REGIONAL TOURING

- Ballarat
- Bendigo
- Camperdown
- Geelong
- Hamilton
- Mildura
- Shepparton
- Wangaratta
- Warragul
- Warrnambool



“ How rewarding it was to sing with the MSO and Chorus with Warren Trevelyan-Jones conducting. Such opportunities raise you up and the audience was most appreciative of our efforts because the clapping swelled when the chorus stood up. I believe our tenors especially benefitted with the strong group from the MSO Chorus. We are short of tenors in the region and often we women sing along in support.

Despite *Messiah* being well-known, the partnership with the MSO and Chorus brought out a wider audience than normal. It was a wonderful opportunity to enjoy these professional musicians of such high quality. Not everyone can journey to Melbourne and the seat price was affordable.

In discussion with the audience after, including with singers, choristers unable to perform and friends, all remarks were that it was a spectacular performance — Warren really made it joyful, exciting and we learnt so much from his directions. We welcome another opportunity to sing with the MSO and Chorus. ”

Deborah Gilchrist, Ballarat Choral Society chorister



## ON THE GLOBAL STAGE

### CHINA

#### EAST MEETS WEST — FEBRUARY 2018

Building strong cultural connections across China is a strategic priority for the MSO. With our partners we are developing new ways for people to engage with the MSO, celebrate Melbourne's cultural diversity and grow the profile of cultural partnerships. Our East meets West program included our China Tour in May, inviting world-class artists, conductors and composers from across Asia to perform with us, and our annual Chinese New Year Concert. The MSO's Chinese New Year Concert in 2018 brought together maestro Lü Jia and a stellar cast of guest artists including erhu player Ma Xiaohui, and one of China's most celebrated violinists, Lu Siqing. The concert was attended by Concert Patron, His Excellency Mr Cheng Jingye Ambassador Extraordinary and Plenipotentiary of China; Consul General of the People's Republic of China in Melbourne at the time, Mr Zhao Jian, the Hon Robin Scott, then Minister for Multicultural Affairs, and Councillor Kevin Louey from City of Melbourne. The concert event — presented in partnership with Arts Centre Melbourne — successfully engaged a live audience of 2,120 people, and in excess of 200 million people across Australia and China via multiple TV broadcasts.

Feedback received from post-concert surveys showed the three key motivators for attending the MSO Chinese New Year concert were 1. The high quality of the performance; 2. The experience of a live concert; 3. Value for money.


**72%**

Would attend the Chinese New Year concert in 2019


**59%**

Experienced the event for the first time in 2018

#### SOLD-OUT CHINA TOUR — MAY 2018

In May, Melbourne Symphony Orchestra toured to China and delivered sold-out performances in Guangzhou, Shenzhen, Shanghai, Nanjing, Hangzhou and Beijing. This was the MSO's first full orchestra tour of China since 2002. The tour party included 83 musicians, Chief Conductor Sir Andrew Davis, Cybec Assistant Conductor Tianyi Lu, and guest soloists Lu Siqing (China's most eminent violinist) and Beijing-born pianist Moye Chen.

Members of the Australian String Quartet (the MSO's 2017 Ensemble in Residence) performed with the Orchestra in all cities. A total of nine diplomatic events were hosted for the MSO during this tour, engaging dignitaries from Chinese and Australian/Victorian government agencies, as well as representatives from the arts, education and business sectors.

The MSO's 2018 China Tour was generously supported by the Victorian Government through Creative Victoria, as well as Audi China, Lendlease China, the Harold Mitchell Foundation, Li Family Trust, RRL Family Trust, Major Performing Arts Group, and numerous individual patrons.

*'The role of the arts and cultural diplomacy are extremely important. From my point of view the MSO's tour of China is a really valuable part of our overall presentation of Australia as a sophisticated, modern, clever and interesting multicultural country.'*

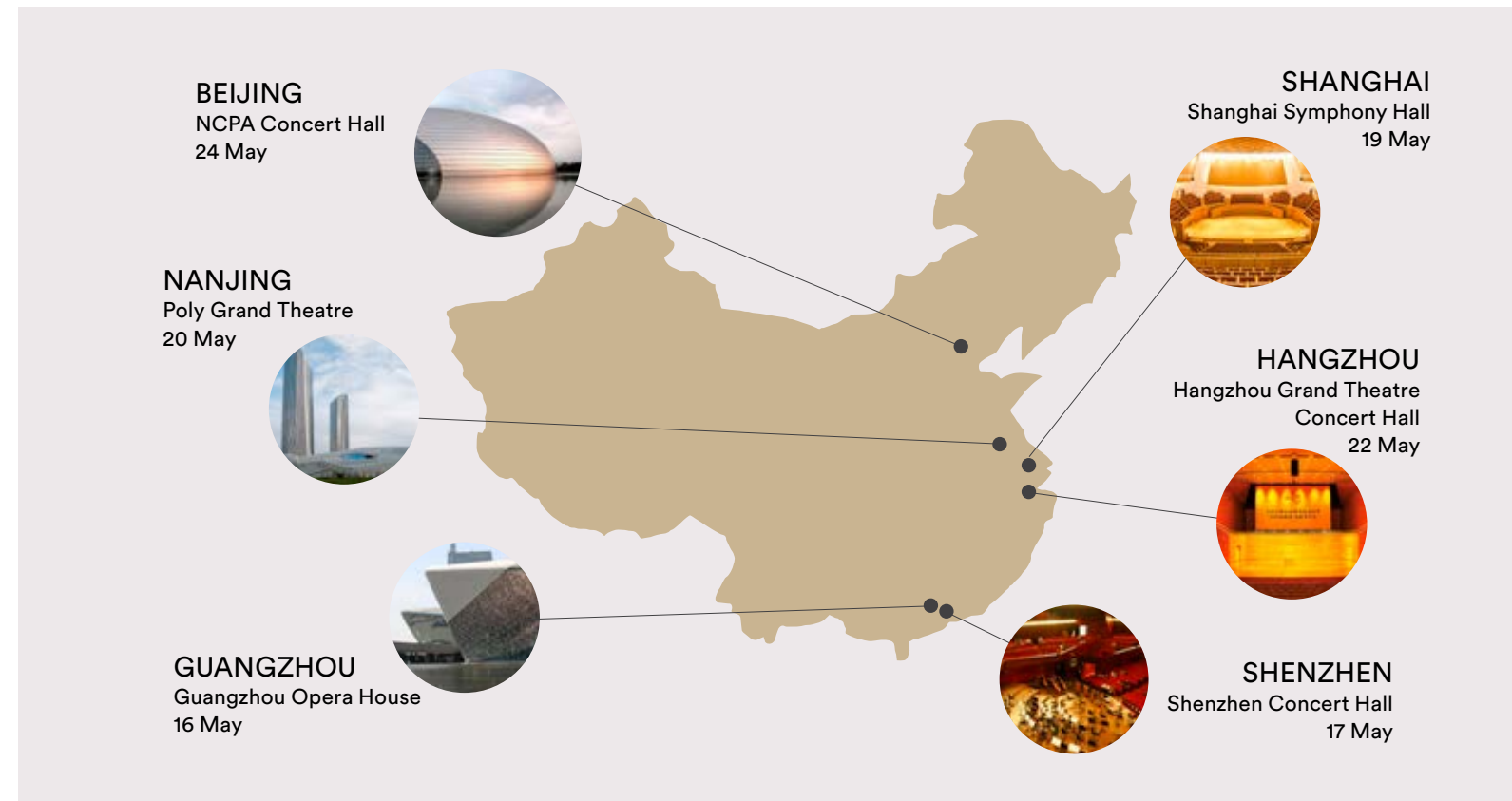
— Jan Adams, Australian Ambassador to China

*'I think it is absolutely wonderful that the MSO is making this tour so extensive... They are reaching out beyond Shanghai and Beijing to the many other wonderful cities that are screaming out to receive our culture and learn more about Australia. What better way than to listen to a performance by the Melbourne Symphony Orchestra!'*

— Tim Dillon, Commissioner — Greater China, Victoria



Image: MSO on tour at NCPA, Beijing  
(Photo Chris Woods)



#### 6 SOLD-OUT CONCERTS

in 6 cities


**12 DAYS**

**9940 LIVE AUDIENCE**

**4 BROADCASTS**

of MSO's Beijing Concert in China via CCTV


**83 MUSICIANS  
& GUEST ARTISTS**

**19 DONORS ON TOUR**

**ALLIANCES BEYOND THE TOUR**  
2018–2022 New four-year partnerships  
in Shanghai and Beijing

#### MEDIA COVERAGE


**184  
CLIPPINGS**

**1.56 BILLION  
AUDIENCE REACH**
**100% POSITIVE COVERAGE**

**9 DIPLOMATIC EVENTS**

**600  
FLIGHT  
BOOKINGS**

**250  
TRAIN  
TICKETS**

**1000 HOTEL BOOKINGS**

**5 TONNES OF FREIGHT**



## ON THE GLOBAL STAGE

### INDONESIA

#### 9 MUSICIANS

including MSO Ensemble in Residence, PLEXUS, and MSO's Cybec Young Composer in Residence, Ade Vincent

#### 3 STAFF

#### 5 PERFORMANCES

in Jakarta and Yogyakarta Special Region

#### 18 NEW WORKS

created by local Indonesian artists

Invited to return to Indonesia by His Majesty Sri Sultan Hamengkubuwono X as part of the MSO's partnership agreement with the Yogyakarta Special Region, the MSO delivered its 3<sup>rd</sup> Youth Music Camp for secondary and tertiary strings, woodwind and music composition students/teachers in September 2018. The project supported the Sultan's vision to enrich the heritage of traditional Indonesian music through professional development of the next generation of Indonesian composers and artists. The week-long program was facilitated by MSO musicians, MSO's Ensemble in Residence, PLEXUS, and MSO's Cybec Young Composer in Residence, Ade Vincent. Fifteen commissions and 25 musical sketches were presented by local Indonesian students during the Young Composers workshops. The project was supported by Creative Victoria and the Australian Embassy Jakarta. Tour highlights included:

- Workshops at the Purnululu Theatre at the Australian Embassy, for musicians and students from Trinity Youth Symphony Orchestra, Orkes Komunitas Concordia, Perguruan Cikini, Musik Kotaseni Suropati, Cherubim Orchestra, Jakarta City Philharmonic, Orkestra 73 Institut Kesenian Jakarta, Batavia Chamber Orchestra and Mahawaditra (Orkestra Universitas Indonesia)
- A diplomatic function with performance by the MSO at the Purnululu Theatre at the Australian Embassy Jakarta hosted by Ambassador Gary Quinlan AO for 230 Indonesian government, business and cultural sector leaders
- VIP dinner with performance hosted by Brett Stevens, Commissioner for Victoria to South East Asia
- MSO performance at Museum MACAN in Jakarta as part of the Yayoi Kusama exhibition closing weekend
- Side-by-side public performance by MSO musicians, PLEXUS and youth music camp students of three of the ten Indonesian commissions workshoped during the week, together with Indonesian works by composer Budhi Ngurah and Australian works by Davidson, Parker and Koch.

#### 13 WORKS PERFORMED

3 Australian and 5 Indonesian compositions

#### 20 WORKSHOPS

#### 2 DIPLOMATIC EVENTS

#### 6 BUSINESS MEETINGS



Image: MSO Workshop for local students, Australian Embassy Jakarta

*'The MSO is a national leader and this partnership shows how its profile and reach extends across borders too. The Orchestra's work over several years has provided incredible opportunities for local musicians to share their talents and learn from international colleagues. This partnership aligns with the Victorian Government's close relationship with Yogyakarta and showcases how creativity is a powerful force for fostering connections and creating conversations across the globe.'*

– The Hon Martin Foley, Victorian Minister for Creative Industries

*'The cultural collaboration between the MSO from modern and contemporary Victoria and the Province of Yogyakarta with its traditional Javanese heritage demonstrates such a successful and harmonious relationship between Indonesia and Australia. Music and arts has transformed differences into beneficial partnership, thus we are excited and looking forward to support their future collaborations.'*

– Ms. Spica A. Tutuhatunewa, Consul General of Indonesia in Melbourne



### PARTNERSHIPS

#### NEW TEN-YEAR PARTNERSHIP SIGNED WITH UNITEL TAKES MSO CONCERTS TO THE WORLD

In 2018, the MSO secured an international distribution agreement with UNITEL, the world's leading producer and distributor of classical music for TV, DVD & Blu-Ray, cinema and new media.

The MSO is the only Australian orchestra to be included in UNITEL's highly selective stable of the world's great cultural institutions, artists, festivals and orchestras that includes the Vienna Philharmonic and Berlin Philharmonic orchestras, the Royal Concertgebouw, Orchestre de Paris and Staatskapelle Dresden.

Each year from 2019, a selection of eight MSO concerts will be distributed via UNITEL to media outlets throughout Europe, America and Asia. The agreement — which accommodates the MSO's existing distribution agreement in Australia with Foxtel Arts and the ABC — is for an initial 10-year period (2019–2029).

For more than half a century UNITEL has been working with the world's leading artists to capture on film great musical interpretations in landmark productions. Legendary conductors such as Herbert von Karajan, Leonard Bernstein and Carlos Kleiber were exclusive partners of the production company for many years, as are the Wiener Philharmoniker and the Salzburg Festival.

*'This partnership has given the Orchestra an opportunity to share with a wider audience the excellence in musical performances that Australian audiences have been enjoying for more than 100 years. I hope that this will inspire international audiences to come to our shores to experience live concerts and be immersed in Australia's artistic culture... I am so proud to see this magnificent achievement which showcases our talent to millions of people.'*

– Minister for the Arts, Senator the Hon Mitch Fifield

#### FOUR-YEAR PARTNERSHIP SIGNED WITH SINGAPORE SYMPHONY GROUP

Minister for Communications and the Arts, Senator Mitch Fifield welcomed the signing of a new four-year partnership agreement between the MSO and the Singapore Symphony Group from 2019 to 2022.

"This new connection with Singapore arose out of formal talks on arts and culture over the past three years. It gives Australian musicians the opportunity to collaborate with international peers and reach a broader audience in the region. Partnerships such as these are vital to strengthening and growing Australia's arts and culture sector," Minister Fifield said.

MSO Managing Director, Sophie Galaise said the partnership will lead to important collaborations, including joint orchestral performances and concerts in both countries.

"Our shared mission is to inspire and engage audiences worldwide and this agreement is significant for our countries and our cultural sectors." Ms Galaise said.

Image Above: Signing of the MSO-SSG Partnership Agreement with (L-R) MSO Board Director David Krasnostein, MSO Managing Director Sophie Galaise, Minister for the Arts, Senator the Hon Mitch Fifield; High Commissioner of the Republic of Singapore in Canberra, Mr Fook-Seng Kwok; Chief Executive Officer Singapore Symphony Group Mr Chng Hak-Peng




## BUILDING OUR COMMUNITY

 **4.8 MILLION**  
BROADCAST AUDIENCE AUSTRALIA

 **1.2 MILLION**  
USER SESSIONS ON MSO.COM.AU

 **79**  
ABC RADIO  
BROADCASTS

 **9**  
TELEVISED  
PERFORMANCES

 **3**  
**STREAMED EVENTS**  
including Perfectly Good Podcast (24,873 downloads)  
presented as part of Education Week, Sidney Myer  
Music Bowl live stream through City of Melbourne's  
Facebook (11,000) and 9,302 views of MSO's season  
launch Facebook live stream.

 **61,444**  
DOWNLOADS  
OF MSO CONCERT  
PROGRAMS

 **61,491**  
FACEBOOK followers

 **88,805**  
YOUTUBE views  
of 53 VIDEOS

 **15,065**  
INSTAGRAM followers

 **12,244**  
TWITTER followers

 **2,133**  
LINKEDIN followers



Image: Perfectly Good Podcast  
talks to Tripod for Education Week  
(Photo Daniel Aulsebrook)



Image: Joe Hisaishi Symphonic Concert: Music  
from the Studio Ghibli Films of Hayao Miyazaki  
(Photo Daniel Aulsebrook)



# Focus on our People

The MSO continues to focus on fostering an engaged, support- and excellence-driven employee culture.

In 2018, this has been driven by our workforce and activity planning, centered around four key areas:

**EFFECTIVENESS** — Interpersonal skills, professional/ personal development, wellness;

**EXPERT KNOWLEDGE** — Business critical competencies, optimising knowledge capacity;

**EVERYDAY EXPECTATIONS** — Building collegiality and morale, increasing awareness of different roles and their contributions, awareness of and insight into the broad scope of Company activities;

**ANNUAL PROJECTS** — Industrial relations, enterprise bargaining, Board and Managing Director-approved projects

One of the most significant HR Projects for 2018 involved revising the MSO Company Policies as they relate to Workplace Discrimination, Harassment, Sexual Harassment and Bullying, as well as the process for Complaints Handling. The MSO undertook this work in response to the industry peak body, Live Performance Australia, to establish a nationwide Code of Practice which came into effect on 3 September 2018.

Following the inaugural culture survey undertaken in December 2017, several initiatives took place in 2018 including leadership training with Section Leaders, the Senior Leadership Team and workshops with sections of the Orchestra. In December 2018, the MSO undertook the culture survey again with the data fields aligning with the previous year in order to track results.

We recruited staff to critical positions across all areas of the Company, including key leadership roles in the Orchestra.

In all activities, we continue to celebrate and invest in our people, and the role they play in our success.



Image: Robert Cossom,  
Secret Symphony Grimshaw Architects  
(Photo Laura Manariti)



## OUR BOARD



**MICHAEL ULLMER AO**  
CHAIRMAN

**Member of:**

MSO Advancement Committee  
MSO Education & Community Engagement Committee  
MSO Finance Committee  
MSO Foundation Committee  
MSO Governance Committee

London-trained chartered accountant Michael Ullmer spent the first half of his career with professional accounting firms in London, the US and Australia, and the second half in banking, most recently as Deputy Group CEO of National Australia Bank (NAB). Today, he divides his time between public company directorships and not-for-profit roles in arts.

A Fellow of the Institute of Chartered Accountants, Senior Fellow of the Financial Services Institute of Australasia and a Fellow of the Institute of Company Directors, Mr Ullmer is also Chairman of Lendlease, Non-Executive Director of Woolworths Limited, and a Trustee of the National Gallery of Victoria.

Appointed Chairman 16 October 2015  
Appointed 1 January 2007



**DAVID LI**  
DEPUTY CHAIRMAN

**Member of:**

MSO Advancement Committee  
MSO Finance Committee  
(retired 27 November 2018)  
MSO Foundation Committee

David Li is a Shanghai-born musician and entrepreneur. David completed his postgraduate study in Advanced Performing Arts at the Victoria College of Arts, University of Melbourne and was a recipient of the Australia China Council Grant and BP Scholarship in the 1980s.

Following a successful phase of his life as a career violinist, David transitioned into business, becoming a market leader in building materials manufacturing, a property developer and an investor with a highly diversified portfolio.

David has been a Board Member of the MSO since 2013. He is a Board Director of 3MBS Fine Music Radio Corporation. He is a benefactor of Opera Australia and the Sir Zelman Cowen School of Music, Monash University and a Council Member of Monash University Philanthropy Funding Council

David is married with two children.

Appointed Deputy Chairman  
27 November 2018  
Appointed 1 July 2013



**ANDREW DUDGEON AM**  
DIRECTOR

**Member of:**

MSO Foundation Committee

Andrew Dudgeon is a qualified military jet and helicopter pilot. Andrew spent the first half of his career as an officer in the Australian Defence Force. He commanded Australian and Coalition forces on operations in the Middle East and Afghanistan and rose to the rank of Brigadier.

Appointed a Member of the Order of Australia in 2008, Andrew has since held several Chief Executive, Managing Director and leadership roles in global companies like Rolls-Royce, Qantas and Bombardier.

A Fellow of the Royal Aeronautical Society, Andrew is also a Director of The American Australian Association and the tech start up WithYouWithMe, tackling the issue of Veteran unemployment.

Appointed 27 November 2018



**DANNY GOROG**  
DIRECTOR

Chair Education & Community Engagement Committee

**Member of:**

MSO Finance Committee

Danny Gorog is an experienced technology founder and investor. In 2015 he sold his business, Outware Mobile, Australia's leading app development consultancy to ASX listed Melbourne IT.

A recognised technology commentator, Danny's insights have been published in *Herald Sun*, *The Age* and on TV and radio.

Danny is also a current Director and Board member of Melbourne University Publishing and trustee of the Telematics Trust and Director and CEO of Snap Send Solve, the most popular way to report issues to local councils in Australia and New Zealand.

Appointed 19 February 2014



**DAVID KRASNOSTEIN**  
DIRECTOR

Chair MSO Foundation Committee  
(retired 27 November 2018)

Chair MSO Governance Committee  
(appointed 27 November 2018)

**Member of:**

MSO Advancement Committee  
MSO Finance Committee

David Krasnostein is Chairman of Arch Finance Pty Ltd and Melbourne University Advisory Board for the Master of Banking and Financial Services Law. He is a member of the Advisory Board of Qualitas Pty Ltd, and a Director of The Hellenic Museum of Victoria and the National Breast Cancer Foundation.

David was formerly CEO of MLC Private Equity, Chief General Counsel of National Australia Bank and Telstra's first General Counsel and Head of Strategic and Corporate Planning.

Appointed 12 August 2014



**DI JAMESON**  
DIRECTOR

Chair MSO Finance Committee  
(appointed 27 November 2018)

**Member of:**

MSO Governance Committee

Di Jameson commenced her professional life as a mining analyst going on to establish Horsey Jameson Bird Pty Ltd (HJB) a Brisbane based business and accountancy practice in 1989.

She is a CFP and Registered Tax Agent and divides her time between HJB and various music interests and not for profit roles.

Appointed 27 February 2018



## OUR BOARD



**GLENN SEDGWICK**  
DIRECTOR

Chair MSO Advancement Committee  
(appointed 27 November 2018)

Chair MSO Foundation Committee  
(appointed 27 November 2018)

**Member of:**

MSO Finance Committee

Glenn Sedgwick had a 30-year career with Accenture, having qualified as a Chartered Accountant. As a partner in the Firm, he specialised in Financial Services and lived and worked in the United Kingdom, China and across Asia and Europe, retiring from the Firm as Managing Partner — Insurance and Wealth Management, Asia Pacific.

Today Glenn serves on the Board of Equity Trustees Holdings Limited. He is a Councillor at Queens College, University of Melbourne and Chairs the College's Investment Arm.

Glenn has previously chaired private companies in the Tourism and Financial Services sectors.

Glenn is a Fellow of the Institute of Chartered Accountants and a Fellow of the Institute of Company Directors.

Appointed 27 February 2018



**HELEN SILVER AO**  
DIRECTOR

**Member of:**

MSO Governance Committee

Helen Silver is currently Chief General Manager of the Workers' Compensation Division at Allianz Australia. Helen was awarded an Officer of the Order of Australia for distinguished service to public administration, business and commerce and the Victorian community in June 2015. Previous roles include Secretary of the Department of Premier and Cabinet in Victoria, General Manager Government Business at National Australia Bank and Deputy Secretary Victorian Department of Treasury and Finance. She is a Trustee of Arts Centre Melbourne, a National Fellow of the Institute of Public Administration Australia & Board Member of the Judicial Commission of Victoria.

Appointed 14 January 2015



**HYON-JU NEWMAN**  
DIRECTOR

**Member of:**

MSO Foundation Committee

Hyon-Ju Newman currently serves as Chairperson and a founding member of Melbourne's Korea Festival since 2014.

Having completed a Bachelor degree in Music she has a great passion for cultural integration and bringing people together through the arts and music. Hyon-Ju also believes the importance of music education.

Having previously served as the Chairperson of the Korean Language School of Melbourne, Hyon-Ju's involvement in the Korean community has led to her appointment as President of the Korean Society of Victoria.

Hyon-Ju is a Director of the MS Newman Family Foundation and an Ambassador of the Mental Health Foundation of Australia.

Appointed 11 February 2017



**LORRAINE HOOK**  
DIRECTOR (STAFF ELECTED)

Violinist Lorraine Hook joined the MSO in 1986 after studying in Melbourne and London, and plays in the First Violin Section.

She is actively involved in Chamber Music, teaching, tutoring for the Melbourne and Australian Youth Orchestras, and is a mentor for the Masters of Music Orchestral Performance at Melbourne University Conservatorium of Music.

Lorraine's orchestral experience includes the Royal Philharmonic, City of London Sinfonia, London Festival Orchestra, Academy of Melbourne and Australia Pro Arte.

Lorraine is a Graduate of the Australian Institute of Company Directors.

Appointed 23 October 2018



**MARGARET JACKSON AC**  
DIRECTOR

Chair MSO Governance Committee  
(retired 27 November 2018)

**Member of:**

MSO Foundation Committee

Chairman of Ansett Aviation Training Limited, a Director of Barefoot to Boots and an advisor to a number of financial entities.

Ms Jackson has an extensive list of previous roles including Chairman of Spotless Group Holdings, Chairman of Qantas, FlexiGroup Ltd, the Victorian Transport Accident Commission, the Prince's Trust Australia, the Malthouse and the Playbox and President of Australian Volunteers International.

She has also served as a Director of The Australian and New Zealand Banking Corporation, Pacific Dunlop Limited, John Fairfax Holdings Limited, BHP and Telecom.

Ms Jackson was awarded a Companion of the Order of Australia in the General Division (AC) in June 2003 for service to business in diverse and leading Australian corporations and to the community in the area of support for medical research, the arts and education.

She also received the Centenary Medal in 2001 for service to Australian society in business.

Appointed 8 May 2015



**ANDREW DYER**  
DIRECTOR

Chair Finance Committee  
(resigned 23 October 2018)

**Member of:**

MSO Foundation Committee

Andrew Dyer is an experienced company director and has had an extensive career in the energy, telecommunications, technology and professional services industries. He currently serves on a number of boards including Chairman of Keystone Radiology, Base Imaging and is a Director of the Cancer Council (Victoria). Andrew is also the National Wind Farm Commissioner for the Australian Government.

A Professorial Fellow at Monash University, Andrew serves on advisory boards for the Faculty of Fine Arts & Music at the University of Melbourne, the Australian Regenerative Medicine Institute (ARMI), Monash Sustainable Development Institute (MSDI), Monash Business School and the Monash Industry Council of Advisors (MICA). He is Chair of the Monash Energy & Materials Systems Institute (MEMSI) Advisory Council.

Previous board roles include Chair of the Telecommunications Industry Ombudsman Council and the Transport Accident Commission. Andrew holds a Bachelor of Engineering with First Class Honours from Monash University and an MBA from Georgetown University.

Appointed 12 December 2013  
Resigned 23 October 2018



## OUR MANAGEMENT



### SOPHIE GALAISE

MANAGING DIRECTOR, MELBOURNE SYMPHONY ORCHESTRA (MSO)

Sophie Galaise joined the MSO as its first female Managing Director in April 2016.

Sophie sits on the board of Symphony Services International and is a member of the Advisory Council of the Harvard Business Review, the Australian Institute of Company Directors (AICD) and The CEO Institute in Australia. She is also a member of the International Advisory Committee of the only Master in International Arts Management, a program offered by Southern Methodist University (Dallas), SDA Bocconi (Milan) and HEC (Montreal). This unique program trains the next generation of managers and prepares them to work abroad or with foreign organisations.

A Winner in the Australian Financial Review and Westpac 100 Women of Influence Awards in 2015, she is renowned for her extensive experience working with orchestras, not only at the executive level, but also as a professional musician and musicologist.

Prior to her appointment to the MSO, Sophie was Chief Executive Officer of the Queensland Symphony Orchestra. Previous roles include Executive Director of the Quebec Symphony Orchestra, Executive and Artistic Director of the Orford Arts Centre and Music Coordinator for the Quebec Arts Council.

Starting her career as a flautist in Germany, she also worked in Switzerland and France with Pierre Boulez.

Native from Quebec, Canada, Sophie has a PhD in Musicology from the University of Montreal and an Executive MBA from McGill University/HEC Montreal.

### MSO SUB-COMMITTEES

Advancement Committee  
Education and Community Engagement Committee  
Finance Committee  
Foundation Committee  
Governance Committee

The MSO Board of Directors wish to acknowledge the following external representatives of the MSO Board sub-committees for their significant contribution in 2018:

Shane Buggle  
Oliver Carton (Company Secretary)  
Lisa Dwyer  
Dale McKee

### EXECUTIVE

Sophie Galaise  
*Managing Director*

Judith Clark  
*Executive Assistant to the Managing Director*

### ARTISTIC

Melissa King  
*Director of Artistic Planning (from September 2018)*

Ronald Vermeulen  
*Director of Artistic Planning (to March 2018)*

Katharine Bartholomeusz-Plows  
*Senior Manager, Artistic Planning*

Stephen McAllan  
*Artist Liaison*

Michael Williamson  
*Artistic Coordinator*

Mathilde Serraille  
*Orchestra Librarian*

Luke Speedy-Hutton  
*Assistant Librarian*

### EDUCATION AND COMMUNITY ENGAGEMENT

Jennifer Lang  
*Senior Manager, Education and Community Engagement supported by University of Melbourne*

Lucy Rash  
*Education Manager*

Helena Balazs  
*Program Manager, The Pizzicato Effect (to January 2018)*

Arzu Yuvarlak-Danaher  
*The Pizzicato Effect (from January 2018)*

### OPERATIONS

Gabrielle Waters  
*Director of Operations*

James Foster  
*Senior Manager Operations*

Andrew Pogson  
*Senior Manager Special Projects*

Helen Godfrey  
*Orchestra Manager (from March 2018)*

Angela Bristow  
*Orchestra Manager (to March 2018)*

Michael Stevens  
*Assistant Orchestra Manager*

James Poole  
*Production Coordinator*

Steele Foster  
*Production Assistant*

Karl Knapp  
*Special Project Coordinator*

Lucien Fischer  
*Chorus Coordinator*

### PHILANTHROPY

Gaëlle Lindrea\*  
*Director of Philanthropy*  
\*supported by Gandel Philanthropy

Erika Jordan  
*Senior Manager, Philanthropy*

Rosemary Kellam  
*Trusts, Foundations & Bequests Manager*

Arturs Ezergailis  
*Donor Liaison*

Garry Stocks  
*Philanthropy Coordinator*

### MARKETING

Karen Soennichsen  
*Director of Marketing*

Dylan Stewart  
*Senior Manager Marketing & Communications*

Emiko Hunt  
*Digital Marketing Manager*

Kate Mazoudier  
*PR and Corporate Communications Manager*

Clare Douglas  
*Marketing Coordinator*

Phil Paschke  
*Marketing Coordinator (from July 2018)*

Sam Leamen  
*Digital Media & Content Coordinator*

Katya Dibb  
*Graphic Designer (from March 2018)*

James Rewell  
*Graphic Designer (to January 2018)*

### SALES AND COMMERCIAL PARTNERSHIPS

David Martin  
*Director of Sales and Commercial Partnerships*

Claire Hayes  
*Senior Manager Sales & CRM*

Janine Eckert  
*Commercial Partnerships Manager*

Brent Pitman  
*Events Manager*

Paul Congdon  
*Assistant Manager Sales & Ticketing*

Martin Gray  
*Sales & Customer Service Supervisor*

Ian Barnes  
*Database Administrator*

Lachlan Hywood  
*Data Analyst (from May 2018)*

### BUSINESS

Debbie Draper  
*Chief Financial Officer*

Miranda Crawley  
*Director of Human Resources (to July 2018)*

Leonie Woolnough  
*Financial Controller (to March 2018)*

Sharon Li  
*Financial Controller (from April 2018)*

Suzanne Dembo  
*Senior Manager, External Relations & Strategy*

Guy Ross  
*Senior Manager Human Resources (from November 2018)*

Chris Rennie  
*Senior Payroll Manager (to November 2018)*

Nathalia Andries  
*Accountant*

Jyothi Kokirala  
*Finance Officer (from November 2018)*



## OUR DONORS

As we recognise the achievements of the past year, we offer our heartfelt thanks for your love and support of one of the leading arts organisations in Australia — the Melbourne Symphony Orchestra. You have played a vital role in bringing unique musical experiences to all Victorians — none of which would have been possible without your generosity and vision. Here are some of the highlights.

Establishing and nurturing relationships with local businesses, individuals, and organisations across the State continues to be a priority for MSO Philanthropy. Complementing funding from the Victorian Government, an increase in private funding enabled us to visit Mildura for the first time in more than 20 years.

Our popular Adopt a Musician program saw an increase in support for Orchestra members from 21 to 28. This program is an effective way to enhance the donor experience, through a deeper connection with the individual musician, their music, and the organisation.

Our annual appeals, which are directed to our highest priorities, are growing in number each year, and we extend a warm welcome to our new donors who have joined the MSO family in 2018.

Bringing the best artists to Melbourne is one of our priorities, and the funding of the International Artist's Chair for 2018 and 2019 has been made possible through the transformative philanthropy of Marc Besen AC and Eva Besen AO.

We acknowledge the Cybec Foundation for their continued support of Tianyi Lu as our Assistant Conductor, and for Ade Vincent as Young Composer in Residence.

It was also the year in which the MSO was invited to tour China. Nineteen patrons shared an outstanding touring experience with our musicians, both behind-the-scenes and as audience members at sold-out concerts in Shanghai, Guangzhou, and Beijing.

Thank you again for your unstinting and inspirational giving.

### MSO PATRON

The Honourable Linda Dessau AC,  
Governor of Victoria

### CHAIRMAN'S CIRCLE

Marc Besen AC and Eva Besen AO  
Gandel Philanthropy  
The Gross Foundation<sup>o</sup>  
Harold Mitchell Foundation  
David and Angela Li  
Harold Mitchell AC  
MS Newman Family Foundation<sup>o</sup>  
Lady Potter AC CMRI  
The Cybec Foundation  
The Pratt Foundation  
The Ullmer Family Foundation  
Anonymous (2)

### ARTIST CHAIR BENEFACTORS

**Associate Conductor Chair**  
**Benjamin Northey**  
*Anthony Pratt<sup>o</sup>*

**Orchestral Leadership**  
*Joy Selby Smith*

**Cybec Assistant Conductor Chair**  
**Tianyi Lu**  
*The Cybec Foundation*

**Associate Concertmaster Chair**  
**Sophie Rowell**  
*The Ullmer Family Foundation<sup>o</sup>*

**2018 Soloist in Residence Chair**  
**Anne-Sophie Mutter**  
*Marc Besen AC and Eva Besen AO*

**Young Composer in Residence**  
**Ade Vincent**  
*The Cybec Foundation*

### PROGRAM BENEFACTORS

**Cybec 21<sup>st</sup> Century Australian Composers Program**  
*The Cybec Foundation*

**East meets West**  
*Supported by the Li Family Trust*

**Meet The Orchestra**  
*Made possible by The Ullmer Family Foundation*

**MSO Audience Access**  
*Crown Resorts Foundation, Packer Family Foundation*

**MSO Building Capacity**  
*Gandel Philanthropy (Director of Philanthropy)*

**MSO Education**  
*Supported by Mrs Margaret Ross AM and Dr Ian Ross*

**MSO International Touring**  
*Supported by Harold Mitchell AC*

**MSO Regional Touring** *Creative Victoria, Freemasons Foundation Victoria, The Robert Salzer Foundation, Anonymous*

**The Pizzicato Effect**  
*(Anonymous), Collier Charitable Fund, The Marian and E.H. Flack Trust, Scobie and Claire Mackinnon Trust, Supported by the Hume City Council's Community Grants Program*

**Sidney Myer Free Concerts**  
*Supported by Sidney Myer MSO Trust Fund*

**Environmental Symphony Recording**  
*The Finkel Foundation, Peter Hunt AM and Tania de Jong AM, Josh Liberman, Noel and Carmel O'Brien Family Foundation*

### PLATINUM PATRONS \$100,000+

Marc Besen AC and Eva Besen AO  
John Gandel AC and Pauline Gandel AC  
The Gross Foundation  
David and Angela Li  
MS Newman Family Foundation  
Anthony Pratt  
The Pratt Foundation  
Lady Potter AC CMRI<sup>o</sup>  
Ullmer Family Foundation  
Anonymous (2)

### VIRTUOSO PATRONS \$50,000+

Di Jameson<sup>o</sup>  
David Krasnostein and Pat Stragalinos  
Harold Mitchell AC  
Kim Williams AM

### IMPRESARIO PATRONS \$20,000+

Michael Aquilina<sup>ooo</sup>  
The John and Jennifer Brukner Foundation  
Mary and Frederick Davidson AM  
Margaret Jackson AC  
Andrew Johnston  
Mimie MacLaren  
John and Lois McKay<sup>o</sup>  
Maria Solà<sup>oo</sup>  
Anonymous (1)

### MAESTRO PATRONS \$10,000+

Kaye and David Birks  
Mitchell Chipman  
Tim and Lyn Edward<sup>oo</sup>  
Danny Gorog and Lindy Susskind<sup>o</sup>  
Robert & Jan Green  
Hilary Hall *in memory of Wilma Collie*  
The Hogan Family Foundation  
Peter Hunt AM and Tania de Jong AM  
International Music and Arts Foundation  
Suzanne Kirkham  
The Cuming Bequest  
Gordan Moffat AM  
Ian and Jeannie Paterson  
Elizabeth Proust AO  
Xijian Ren and Qian Li  
Glenn Sedgwick  
Helen Silver AO and Harrison Young  
Gai and David Taylor  
Juliet Tootell  
Alice Vaughan  
Harry and Michelle Wong  
Jason Yeap OAM – Mering Management Corporation

### PRINCIPAL PATRONS \$5,000+

Christine and Mark Armour, John and Mary Barlow, Barbara Bell *in memory of Elsa Bell*, Stephen and Caroline Brain, Prof Ian Brighthope, David Capponi and Fiona McNeil, May and James Chen, Chisholm & Gamon<sup>o</sup>, John and Lyn Coppock, Wendy Dimmick, Andrew Dudgeon AM<sup>o</sup>, Andrew and Theresa Dyer<sup>o</sup>, Mr Bill Fleming, John and Diana Frew<sup>o</sup>, Susan Fry and Don Fry AO, Sophie Galaise and Clarence Fraser<sup>o</sup>, Geelong Friends of the MSO<sup>o</sup>, R Goldberg and Family, Leon Goldman, Jennifer Gorog, HMA Foundation, Louis Hamon OAM, Nereda Hanlon and Michael Hanlon AM<sup>o</sup>, Hans and Petra Henkell, Hartmut and Ruth Hofmann, Doug Hooley, Jenny and Peter Hordern, Dr Alastair Jackson AM, Rosemary and James Jacoby, Dr Elizabeth A Lewis AM<sup>o</sup>, Norman Lewis *in memory of Dr Phyllis Lewis*, Peter Lovell, Lesley McMullin Foundation, Mr Douglas and Mrs Rosemary Meagher, Marie Morton FRSA, Dr Paul Nisselle AM, The Rosemary Norman Foundation<sup>o</sup>, Ken Ong *in memory of Lin Ong*, Bruce Parncutt AO, Jim and Fran Pfeiffer, Pzena Investment Charitable Fund, Andrew and Judy Rogers, Rae Rothfield, Max and Jill Schultz, Jeffrey Sher QC and Diana Sher OAM, Diana and Brian Snape AM, Profs. G & G Stephenson *in honour of the great Romanian musicians George Enescu and*

*Dinu Lipatti*, Tasco Petroleum, Mr Tam Vu and Dr Cherilyn Tillman<sup>o</sup>, The Hon. Michael Watt QC and Cecilie Hall, Lyn Williams AM, Anonymous (5)

### ASSOCIATE PATRONS \$2,500+

Dandolo Partners, Will and Dorothy Bailey Bequest, David Blackwell OAM, Anne Bowden, Bill Bowness, Julia and Jim Breen, Roger and Coll Buckle, Jill and Christopher Buckley, Lynne Burgess, Oliver Carton, Ann Darby, *in memory of Leslie J. Darby*, Natasha Davies, *for the Trikojus Education Fund*, Merrowyn Deacon, Sandra Dent, Peter and Leila Doyle, Duxton Vineyards, Lisa Dwyer and Dr Ian Dickson, Jaan Enden, Dr Helen M Ferguson, Elizabeth Foster, Mr Peter Gallagher and Dr Karen Morley, Dina and Ron Goldschlager, Colin Golvan AM QC and Dr Deborah Golvan, Louise Gourlay OAM, Susan and Gary Hearst, Colin Heggen, *in memory of Marjorie Drysdale Heggen*, Jenkins Family Foundation, John Jones, George and Grace Kass, Irene Kearsy and M J Ridley, The Ilma Kelson Music Foundation, Bryan Lawrence, John and Margaret Mason, H E McKenzie, Allan and Evelyn McLaren, Alan and Dorothy Pattison, Sue and Barry Peake, Mrs W Peart, Graham and Christine Peirson, Julie and Ian Reid, Ralph and Ruth Renard, Peter and Carolyn Rendit, S M Richards AM and M R Richards, Tom and Elizabeth Romanowski, Dr Michael Soon, Peter J Stirling, Jenny Tatchell, Frank Tisher OAM and Dr Miriam Tisher, Anonymous (5)

### PLAYER PATRONS \$1,000+

David and Cindy Abbey, Christa Abdallah, Dr Sally Adams, Mary Armour, Australian Decorative and Fine Arts Society, Dr Rosemary Ayton and Dr Sam Ricketson, Marlyn and Peter Bancroft OAM, Adrienne Bassar, Janice Bate and the Late Prof Weston Bate, Janet H Bell, John and Sally Bourne, Michael F Boyt, Patricia Brockman, Dr John Brookes, Stuart Brown, Suzie Brown OAM and Harvey Brown, Shane Buggle, Dr Lynda Campbell, John Carroll, Andrew Crockett AM and Pamela Crockett, Panch Das and Laurel Young-Das, Beryl Dean, Rick and Sue Deering, Dominic and Natalie Dirupo, John and Anne Duncan, Jane Edmanson OAM, Valerie Falconer and the Rayner Family *in memory of Keith Falconer*, Grant Fisher and Helen Bird, Barry Fradkin OAM and Dr Pam Fradkin, Applebay Pty Ltd, David Frenkiel and Esther Frenkiel OAM, David Gibbs and Susie O'Neill, Janette Gill, Greta Goldblatt and the late

Merwyn Goldblatt, George Golvan QC and Naomi Golvan, Dr Marged Goode, Prof Denise Grocke AO, Max Gulbin, Dr Sandra Hacker AO and Mr Ian Kennedy AM, Jean Hedges, Michael and Susie Hamson, Paula Hansky OAM, Merv Keehn and Sue Harlow, Tilda and Brian Haughney, Anna and John Holdsworth, Penelope Hughes, Basil and Rita Jenkins, Christian and Jinah Johnston, Dorothy Karpin, Brett Kelly and Cindy Watkin, Dr Anne Kennedy, Julie and Simon Kessel, Kerry Landman, Diedrie Lazarus, William and Magdalena Leadston, Dr Anne Lierse, Gaelle Lindrea, Dr Susan Linton, Andrew Lockwood, Elizabeth H Loftus, Chris and Anna Long, The Hon Ian Macphee AO and Mrs Julie Macphee, Eleanor & Phillip Mancini, Annette Maluish, In memory of Leigh Masel, Wayne McDonald, Ruth Maxwell, Don and Anne Meadows, Ian Morrey and Geoffrey Minter, new U Mildura, Wayne and Penny Morgan, Anne Neil, Patricia Nilsson, Laurence O'Keefe and Christopher James, Kerry Pratchett, Peter Priest, Treena Quarin, Eli Raskin, Raspin Family Trust, Joan P Robinson, Cathy and Peter Rogers, Peter Rose and Christopher Menz, Liliane Rusek, Elisabeth and Doug Scott, Martin and Susan Shirley, Penny Shore, John E Smith, Dr Sam Smorgon AO and Mrs Minnie Smorgon, Dr Norman and Dr Sue Sonenberg, Lady Southey AC, Geoff and Judy Steinicke, Jennifer Steinicke, Dr Peter Strickland, Pamela Swanson, Ann and Larry Turner, David Valentine, Mary Valentine AO, The Hon. Rosemary Varty, Leon and Sandra Velik, David and Yazni Venner, Sue Walker AM, Elaine Walters OAM and Gregory Walters, Edward and Paddy White, Nic and Ann Willcock, Marian and Terry Wills Cooke, Lorraine Woolley, Richard Ye, Anonymous (16)

### THE MAHLER SYNDICATE

David and Kaye Birks  
Mary and Frederick Davidson AM  
Tim and Lyn Edward  
John and Diana Frew  
Francis and Robyn Hofmann  
The Hon Dr Barry Jones AC  
Dr Paul Nisselle AM  
Maria Solà  
The Hon Michael Watt QC and Cecilie Hall



M S O P A T R O N C O M M I S S I O N S

*All the World’s a Stage*  
**Iain Grandage**  
Commissioned by Mary Davidson  
Clarinet Concerto  
**Paul Dean**  
Commissioned by Andrew Johnston  
*(to premiere in 2019)*  
*Missed Tales III – The Lost*  
**Mary Finsterer**  
Commissioned by Kim Williams AM  
Snare Drum Award test piece 2018  
Commissioned by Tim and Lyn Edward

T R U S T S A N D F O U N D A T I O N S

Collier Charitable Fund  
Crown Resorts Foundation  
and the Packer Family Foundation  
The Cybec Foundation  
The Marian and E.H. Flack Trust  
Freemasons Foundation Victoria  
The Gall Family Foundation  
Gandel Philanthropy  
The International Music and Arts  
Foundation  
The Archie & Hilda Graham Foundation  
The Ern Hartley Foundation  
Gwen & Edna Jones Foundation  
The A.L. Lane Foundation  
The Scobie and Claire Mackinnon Trust  
The Harold Mitchell Foundation  
The Sidney Myer MSO  
Trust Fund  
The Pratt Foundation  
The Robert Salzer Foundation  
Telematics Trust  
The Ray & Joyce Uebergang Foundation  
Anonymous

C O N D U C T O R ’ S C I R C L E

C u r r e n t C o n d u c t o r ’ s C i r c l e M e m b e r s

Jenny Anderson  
David Angelovich  
G C Bawden and L de Kievit  
Lesley Bawden  
Joyce Bown

Mrs Jenny Brukner and the  
late Mr John Brukner  
Ken Bullen  
Peter A Caldwell  
Luci and Ron Chambers  
Beryl Dean  
Sandra Dent  
Lyn Edward  
Alan Egan JP  
Gunta Eglite  
Mr Derek Grantham  
Marguerite Garnon-Williams  
Drs Clem Gruen and Rhyl Wade  
Louis Hamon OAM  
Carol Hay  
Tony Howe  
Laurence O’Keefe and Christopher  
James  
Audrey M Jenkins  
John Jones  
George and Grace Kass  
Mrs Sylvia Lavelle  
Pauline and David Lawton  
Cameron Mowat  
Rosia Pasteur  
Elizabeth Proust AO  
Penny Rawlins  
Joan P Robinson  
Neil Roussac  
Anne Roussac-Hoyne  
Suzette Sherazee  
Michael Ryan and Wendy Mead  
Anne Kieni-Serpell and Andrew Serpell  
Jennifer Shepherd  
Profs. Gabriela and George Stephenson  
Pamela Swansson  
Lillian Tarry  
Dr Cherilyn Tillman  
Mr and Mrs R P Trebilcock  
Michael Ullmer  
The Hon. Rosemary Varty  
Mr Tam Vu  
Marian and Terry Wills Cooke  
Mark Young  
Anonymous (27)

T H E M S O G R A T E F U L L Y  
A C K N O W L E D G E S T H E S U P P O R T  
R E C E I V E D F R O M T H E E S T A T E S O F :

Angela Beagley  
Neilma Gantner  
The Hon Dr Alan Goldberg AO QC  
Gwen Hunt  
Audrey Jenkins  
Joan Jones  
Pauline Marie Johnston  
C P Kemp  
Peter Forbes MacLaren  
Joan Winsome Maslen  
Lorraine Maxine Meldrum  
Prof Andrew McCredie  
Miss Sheila Scotter AM MBE  
Marion A I H M Spence  
Molly Stephens  
Jennifer May Teague  
Jean Tweedie  
Herta and Fred B Vogel  
Dorothy Wood

H O N O R A R Y A P P O I N T M E N T S

A r t i s t i c A m b a s s a d o r s

Tan Dun  
Geoffrey Rush AC

L i f e M e m b e r s

Marc Besen AC and Eva Besen AO  
John Gandel AC and Pauline Gandel AC  
Sir Elton John CBE  
Harold Mitchell AC  
Lady Potter AC CMRI  
Mrs Jeanne Pratt AC

T h e M S O h o n o u r s t h e m e m o r y o f

John Brockman OAM  
*Life Member*  
The Honourable Alan Goldberg AO QC  
*Life Member*  
Ila Vanrenen  
*Life Member*

◊Signifies Adopt an MSO Musician  
supporter

O U R P A R T N E R S

The MSO achieved significant growth in corporate partnerships in 2018, with 31 active partnerships representing government, business, media, supply and institutional sectors. Key to this success is the commitment that MSO makes to ensure the specific business goals of our partners are not just met, but exceeded.

We work closely with our partners to identify innovative programs and activations that achieve the same level of excellence that our musicians present on stage. From private events for stakeholder clients to exclusive ‘money-can’t-buy’ cultural experiences

for internal staff, our partnerships team works creatively to develop unique events.

With a year-end result of \$2,109,233, the MSO increased the level of partnership investment in 2018 by 85%. Growth at this scale has seen the MSO double our partnership investment in two years.

In 2018, we welcomed new partnerships with Lendlease China, TarraWarra Estate, Thomson Geer Lawyers and UNITEL. We also continued to build on our partnerships with iconic Melbourne businesses such as Melbourne Airport, Equity Trustees and the University of

Melbourne. As our partnership program continues to grow, so too does our commitment to building best practice partnerships that extend the MSO’s reputation both locally and globally.

We value all our partnerships and the important contribution they make to the MSO. In particular, the ongoing support from our Principal Partner Emirates is a vital relationship that underpins the MSO’s reputation as a truly global orchestra. We look forward to continuing to work with our partners in the coming years and to delivering exceptional year on year results.

S U P P O R T E R S

Principal Partner

Government Partners

Australia Council for the Arts CREATIVE VICTORIA CITY OF MELBOURNE

Premier Partners

foxtel arts MELBOURNE AIRPORT

Venue Partner

Major Partners

Lendlease CYP Norwest NAN TIEN INSTITUTE HIGHER EDUCATION

Supporting Partners

S O F I T E L HOTELS & RESORTS Outware mobile TARRAWARRA ESTATE Equity Trustees THOMSON GEER LAWYERS

Education Partners

THE UNIVERSITY OF MELBOURNE MONASH University MELBOURNE YOUTH ORCHESTRAS

Trusts And Foundations

CROWN RESORTS FOUNDATION PACKER FAMILY FOUNDATION Collier Charitable Fund THE Cybec FOUNDATION

Chinese New Year Partners

Li FAMILY TRUST Consulate General of P.R. China in Melbourne Ministry of Culture of China LRR Family Trust

Media And Broadcast Partners

ANZ PRIVATE NOW 现在澳洲 Commonwealth Bank

Media And Broadcast Partners

FITZROYS JPC International Landream Protea Culture

Media And Broadcast Partners

AUS FOCUS 聚澳传媒 ASIAN EXECUTIVE 亚洲世代 秦 CHIN

Media And Broadcast Partners

UNITEL foxtel arts ABC CLASSIC 3MBS The Monthly THE SATURDAY PAPER



## CORPORATE GOVERNANCE

This statement outlines the MSO's corporate governance practices and compliance in line with Australia Council for the Arts' Eight Essential Governance Principles for Arts Organisations (Dec 2015), adapted from the Corporate Governance Principles and Recommendations, 3<sup>rd</sup> edition 2014, ASX Corporate Governance Council and ACNC Governance standards for Charities.

To ensure sound governance of the organisation, the MSO Board works to:

1. Lay solid foundations for management and oversight
2. Structure the Board to add value
3. Act ethically and responsibly
4. Ensure diversity
5. Safeguard integrity in all reporting
6. Engage with stakeholders
7. Recognise and manage risk
8. Remunerate fairly and responsibly

In 2018, the primary role of the Board of Directors was to guide the implementation of the MSO's strategic objectives in order to ensure reserves are suitably replenished and a long-term, financially-sustainable future for the Orchestra can be secured. To achieve its goal, the Board sets and monitors the management of performance outcomes, oversees changes to the organisation's structure, ensures the integrity of internal controls and processes, and approves and monitors financial and other reporting.

Key activities undertaken by the Board in 2018 included:

- oversight of the MSO's management of artistic matters, processes and programming
- oversight of the search for the Chief Conductor through a special committee chaired by Elizabeth Proust AO
- approval of the organisation's updated Risk Management Framework
- facilitation of the annual Board evaluation
- ensuring the organisation raised sufficient funds to undertake international tours to China and Indonesia

The Board also oversaw the establishment of formalised partnership agreements with the Singapore Symphony Group, UNITEL, and approved the extension of the MSO agreement with the Yogyakarta Special Region for an additional three years (2019 to 2021).

Board responsibilities also included oversight of the MSO's external stakeholder audit perception survey undertaken as part of the stakeholder engagement strategy overseen by Board Director Helen Silver; Board sub-committees and their respective charters; ongoing review of the organisation's policies and procedures, as well as undertaking the annual performance evaluation of the Managing Director. In line with new definitions and guidelines provided by Live Performance Australia on Harassment and Bullying, the Board ensures that the MSO has a policy dealing with harassment of any kind, including sexual harassment and bullying, that is clearly communicated and provides guidelines for the Managing Director and staff around dealing with misconduct. The Board works to ensure that senior management implement practices and exhibit behaviours consistent with the required standards.

The MSO also continues to develop a diversity policy that reflects the communities it engages with. In establishing measurable objectives for achieving diversity in the areas of, but not limited to, gender, age, ethnicity, disability and cultural background, the MSO will be able to assess and report on its progress and achievements.

Throughout the year, the Board delegates the management of the organisation to the Managing Director and Senior Management team, and governs each of the MSO's significant business streams, supported by Board sub-committees. Membership of the sub-committees includes Board members, Senior Management and external representatives as required. The Chair of each sub-committee acts as a Board interface by representing the Board and reporting back at full Board meetings.

The current sub-committee structure includes five sub-committees, each chaired by a different Board member, with the following areas of responsibility:

### 1. Governance Committee – Chair, David Krasnostein

- Overall Governance
- Board recruitment, division of roles and performance
- Succession planning
- Managing Director assessment and compensation

### 2. Finance Committee – Chair, Di Jameson

- Audit
- Earned income streams
- Organisational risk
- Review of management framework
- Driving diversity in audiences, government funding, performance revenue streams/profitability

The MSO's Finance Committee independently verifies and safeguards the integrity of its organisational risk compliance reporting, and ensures the financial records of the MSO have been properly maintained. It provides a true and fair view of the short- and long-term financial position and performance of the Orchestra, based on a sound system of risk management and internal control.

### 3. Foundation Committee – Chair, Glenn Sedgwick

- Contributed revenue streams
- The structure of MSO Foundation
- Development portfolios: Philanthropy, Corporate Sponsorship, Trusts and Foundations
- Fundraising campaigns
- MSO investments and investment strategy

The purpose of the Foundation Committee is to raise and accumulate capital to ensure the long-term viability and financial security of the MSO, and to fund special initiatives.

### 4. Education and Community Engagement Committee – Chair, Danny Gorog

- Strategy and assessment of effective programs and policy
- Champion for Music Education — advocacy

### 5. Advancement Committee (established 27 November 2018) – Chair, Glenn Sedgwick

- Consider the organization's future, over a longer term horizon
- Guide the MSO on how to achieve and sustain artistic credibility, vibrancy and stature
- Ensure the MSO remains accessible to its diverse communities in Australia and abroad

The MSO sets out an expectation that directors are deeply connected to the mission of the organisation, and as a result will participate in and support the Company's operations, for example as a subscriber and by regular attendance at concerts and special events.

Furthermore, directors have represented the MSO at numerous events during the year

MSO directors' positions are on an honorary basis, and non-executive directors and the Company Secretary do not receive remuneration for their roles as directors of the Company.

DESCRIPTION	NO OF MEETINGS
Board Meeting	5
Education & Community Engagement Committee	2
Finance Committee	5
Foundation	3
Governance Committee	2

A summary of Board skills, which includes the mix of professional competencies, including those trained as classical musicians, and diversity of its membership, is updated with each Board appointment. Currently, the MSO Board includes directors with a range of skills including:

- Not For Profit
- Arts Management
- Finance and Accounting
- Business and Commercial Experience (Public Companies and Small Business)

- Law
- Government Relations
- Marketing
- Governance
- Music
- Sustainability
- Fundraising
- IT & Digital

An MSO staff-appointed director is also included on the Board, elected for a three-year term. The full list of Board directors is included on pages 48 to 52.



# Financial Report

Directors' Report	62
Auditor's Independence Declaration	65
Statement of Comprehensive Income	66
Statement of Financial Position	67
Statement of Changes in Equity	68
Statement of Cash Flows	69
Notes to the Financial Statements	70
Directors' Declaration	86
Independent Audit Report	87



## DIRECTORS' REPORT FOR THE YEAR ENDED 31 DECEMBER 2018

The Directors present their report together with the financial report of Melbourne Symphony Orchestra Pty Limited (the Company) for the year ended 31 December 2018 and the auditor's report thereon.

### DIRECTORS

The Directors of the Company during the financial year and until the date of this report are as follows:

Name	Date of Appointment
Mr M Ullmer (Chairman)	1 January 2007 (Chairman from 1 October 2015)
Mr A Dyer	12 December 2013 — Resigned 23 October 2018
Mr D Gorog	17 February 2014
Ms S Galaise (Managing Director)	21 April 2016
Ms M Jackson AC	8 May 2015
Ms D Jameson	10 April 2018
Mr D Krasnostein	12 August 2014
Mr D Li	1 July 2013
Ms Hyon-Ju Newman	14 February 2017
Ms Lorraine Hook	22 October 2018
Mr A Dugdeon	22 December 2018
Mr G Sedgwick	10 April 2018
Ms H Silver AO	14 January 2015

### COMPANY SECRETARY

Mr O Carton Appointed 13 February 2004

### PRINCIPAL ACTIVITIES

The principal activities of the Company during the year were the performance of symphonic music, education and community outreach activities. There were no significant changes in the nature of the activities of the Company during the year.

### REVIEW AND RESULTS OF OPERATIONS

The operating result for the year prior to the fair value adjustment to financial assets was \$496,961 (2017: \$1,312,278). The operating result for the year ended 31 December 2018 was a surplus of \$264,499 (equivalent result for the year ended 31 December 2017 was a surplus of \$1,523,802). Overall increases in ticket sales and revenues from sponsorships and donations, partially offset by increases in production and artist costs, contributed to the surplus for the year. The impact of the change in fair value of financial assets was (\$232,462) (2017: \$211,524).

The table on the next page presents the operating result for the Melbourne Symphony Orchestra for the year ended 31 December 2018.

### THE MELBOURNE SYMPHONY ORCHESTRA MANAGEMENT OPERATING STATEMENT

	2018	2017
<b>Revenues</b>	<b>\$</b>	<b>\$</b>
Public Funding <sup>1</sup>	13,951,847	13,814,402
Private Funding <sup>2</sup>	6,592,892	4,823,509
Earned Income <sup>3</sup>	13,625,141	12,633,810
Other	950,685	584,285
<b>Total Income</b>	<b>35,120,565</b>	<b>31,856,006</b>
<b>Expenses</b>		
Employee Expenses	17,851,534	17,173,384
Artistic Programming and production	11,098,809	8,934,946
Marketing Expenses	2,774,617	1,864,850
Other Expenses	2,898,644	2,570,548
<b>Total Expenses</b>	<b>34,623,604</b>	<b>30,543,728</b>
<b>Operating Surplus prior to fair value adjustment</b>	<b>496,961</b>	<b>1,312,278</b>
Change in Fair Value of financial assets	(232,462)	211,524
<b>Surplus</b>	<b>264,499</b>	<b>1,523,802</b>

The Company presented 168 performances during the twelve months ended 31 December 2018 (31 December 2017: 157). The majority of the concerts were held in Melbourne.

### SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

In the opinion of the Directors, there were no significant changes in the state of affairs of the Company that occurred during the financial year under review.

### ENVIRONMENTAL REGULATION

The Company's operations are not subject to any significant environmental regulations under either Commonwealth or State legislation. However, the Board believes that the Company has adequate systems in place for the management of its environmental requirements and is not aware of any breach of those environmental requirements, as they apply to the Company.

### LIKELY DEVELOPMENTS

The Company will continue to present performances of symphonic and other orchestral music during the next financial year. The Company is also focusing on building its philanthropic and corporate sponsorship income.

1. Public Funding — Revenue received from Government Sources  
2. Private Funding — Revenue received from Sponsorships and Donations  
3. Earned Income — Revenue received from Tickets Sales and Hires



**DIVIDENDS**

No dividends were paid, declared or recommended during or since the end of the financial year.

**INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS****Indemnification**

Since the end of the previous financial year, the Company has not indemnified, nor made a relevant agreement for indemnifying against a liability, any person who is or has been an officer or auditor of the Company.

**Insurance premiums**

During the financial year, the Company has paid premiums in respect of Directors' and officers' liability, legal expenses and insurance contracts. Since the end of the financial year, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2019. Such insurance contracts insure persons who are or have been directors or officers of the Company against certain liabilities (subject to certain exclusions).

Directors have not included details of the nature of the liabilities covered or the amount of the premium paid as such disclosure is prohibited under the terms of the contract.

**MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR**

Unless otherwise stated in this report, no matter or circumstance has arisen since 31 December 2018 that has significantly affected, or may significantly affect:

- (a) the Company's operations in future financial years, or
- (b) the results of those operations in future financial years, or
- (c) the Company's state of affairs in future financial years.

**AUDITOR'S INDEPENDENCE DECLARATION**

A copy of the auditor's independence declaration as required under s. 60-40 of the Australian Charities and Not for Profits Commission Act 2012 is set out on page 65.

Signed in accordance with a resolution of the Directors:



Michael Ullmer  
Chairman

Melbourne  
16 April 2019



Sophie Galaise  
Managing Director

Melbourne  
16 April 2019

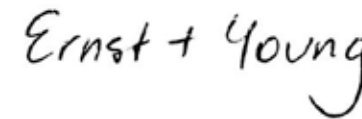


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ey.com/au

## Auditor's Independence Declaration to the Members of Melbourne Symphony Orchestra Pty Limited

In relation to our audit of the financial report of Melbourne Symphony Orchestra Pty Limited for the financial year ended 31 December 2018, and in accordance with the requirements of Subdivision 60-C of the *Australian Charities and Not-for profits Commission Act 2012*, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of any applicable code of professional conduct.



Ernst & Young



Joanne Lonergan  
Partner  
16 April 2019



## STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
<b>REVENUES</b>			
Government grants — direct	3a	666,090	680,590
Government grants — via parent entity	3b	13,285,757	13,133,812
Ticket sales	4	13,051,946	12,091,328
Sponsorship and donation revenue	5	6,187,516	4,413,897
Other revenue	6	1,523,880	1,126,767
Income from financial assets classified as Available for Sale	7	405,376	409,612
		<u>35,120,565</u>	<u>31,856,006</u>
Change in fair value of financial assets		<u>(232,462)</u>	<u>211,524</u>
		<u>34,888,103</u>	<u>32,067,530</u>
<b>EXPENSES</b>			
Employee expenses		17,851,534	17,173,384
Artists fees and expenses		5,262,503	4,255,798
Marketing expenses		2,774,617	1,864,850
Production expenses		5,836,306	4,679,147
Selling expenses		345,182	296,951
Depreciation and amortisation	8	112,814	117,965
Management fee		136,441	236,441
Other expenses		<u>2,304,207</u>	<u>1,919,192</u>
		<u>34,623,604</u>	<u>30,543,728</u>
<b>Surplus/(Deficit)</b>		<b>264,499</b>	<b>1,523,802</b>
<b>OTHER COMPREHENSIVE INCOME</b>			
		<u>—</u>	<u>—</u>
<b>TOTAL OTHER COMPREHENSIVE INCOME</b>		<u><u>264,499</u></u>	<u><u>1,523,802</u></u>

The Statement of Comprehensive Income should be read in conjunction with the accompanying notes to the financial statements.

## STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2018

	Note	2018 \$	2017 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	16	5,293,748	5,476,163
Other financial assets	11	8,869,279	8,363,468
Receivables	9	488,549	515,853
Other current assets	10	<u>616,853</u>	<u>542,892</u>
<b>TOTAL CURRENT ASSETS</b>		<u>15,268,429</u>	<u>14,898,376</u>
<b>NON-CURRENT ASSETS</b>			
Receivables	9	17,351	17,351
Plant and equipment	12	328,736	317,777
Intangible assets	13	<u>253,699</u>	<u>—</u>
<b>TOTAL NON-CURRENT ASSETS</b>		<u>599,786</u>	<u>335,128</u>
<b>TOTAL ASSETS</b>		<u>15,868,215</u>	<u>15,233,504</u>
<b>CURRENT LIABILITIES</b>			
Payables	14	2,329,833	2,351,503
Unearned ticket sales		5,266,147	4,770,772
Provisions	17	<u>3,026,891</u>	<u>3,172,931</u>
<b>TOTAL CURRENT LIABILITIES</b>		<u>10,622,871</u>	<u>10,295,206</u>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	17	<u>469,872</u>	<u>427,325</u>
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>469,872</u>	<u>427,325</u>
<b>TOTAL LIABILITIES</b>		<u>11,092,743</u>	<u>10,722,531</u>
<b>NET ASSETS</b>		<u><u>4,775,472</u></u>	<u><u>4,510,973</u></u>
<b>SHAREHOLDERS' EQUITY</b>			
Contributed equity	15	438,002	438,002
MSO Reserves	22	4,337,470	4,072,971
<b>TOTAL SHAREHOLDERS' EQUITY</b>		<u><u>4,775,472</u></u>	<u><u>4,510,973</u></u>

The Statement of Financial Position should be read in conjunction with the accompanying notes to the financial statements.

## STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2018

	Contributed Equity	Accumulated deficit	MSO Foundation Reserves	MSO RIS Reserve	MSO RIS Reserve	Total Equity
	(Note 15)	(Note 22(a))	(Note 22(b))	(Note 22(c))	(Note 22(d))	
<b>SHAREHOLDERS' EQUITY</b>	\$	\$	\$	\$	\$	\$
<b>As at 31 December 2016</b>	<b>438,002</b>	<b>(4,929,602)</b>	<b>3,869,102</b>	<b>3,516,245</b>	<b>93,424</b>	<b>2,987,171</b>
Total comprehensive income/(deficit)	–	1,523,802	–	–	–	1,523,802
Change to Available-for-sale Reserve due to impact of IFRS 9	–	93,424	–	–	(93,424)	–
Transferred to reserves	–	(919,603)	753,017	166,586	–	–
<b>As at 31 December 2017</b>	<b>438,002</b>	<b>(4,231,979)</b>	<b>4,622,119</b>	<b>3,682,831</b>	<b>–</b>	<b>4,510,973</b>
Total comprehensive income/(deficit)	–	264,499	–	–	–	264,499
Change to Available-for-sale Reserve	–	–	–	–	–	–
Transferred to reserves	–	(820,974)	686,050	134,924	–	–
<b>As at 31 December 2018</b>	<b>438,002</b>	<b>(4,788,454)</b>	<b>5,308,169</b>	<b>3,817,755</b>	<b>–</b>	<b>4,775,472</b>

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

## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018 \$	2017 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from government funding (incl GST)		15,394,332	15,220,042
Receipts from ticket sales		13,547,805	11,925,970
Receipts from sponsorships (incl GST) and donations		4,761,228	4,354,391
Receipts from other revenue		1,521,816	1,120,696
Interest received		138,420	145,010
Dividends received		201,639	176,249
Payments to suppliers, employees and artists (incl GST)		(34,814,535)	(30,939,976)
<b>NET CASH FLOWS PROVIDED BY OPERATING ACTIVITIES</b>		<b>750,704</b>	<b>2,002,382</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Transfers (to)/from financial assets		(714,960)	(742,332)
Proceeds from sale of financial assets		161,750	318,949
Payment for intangibles	13	(253,699)	–
Payment for property, plant and equipment	12	(126,211)	(43,949)
<b>NET CASH FLOWS USED IN INVESTING ACTIVITIES</b>		<b>(933,119)</b>	<b>(467,332)</b>
<b>NET CASH FLOWS PROVIDED BY FINANCING ACTIVITIES</b>		<b>–</b>	<b>–</b>
<b>NET INCREASE/(DECREASE) IN CASH HELD</b>		<b>(182,415)</b>	<b>1,535,050</b>
Cash & Cash equivalents at the beginning of the financial year		5,476,163	3,941,113
<b>CASH &amp; CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR</b>	16	<b>5,293,748</b>	<b>5,476,163</b>

The Statement of Cash Flows should be read in conjunction with the accompanying notes to the financial statements.



# NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

## 1. CORPORATE INFORMATION

The financial report of the Company for the year ended 31 December 2018 was authorised for issue in accordance with a resolution of Directors on 16 April 2019.

The Company is a proprietary limited company incorporated in Australia. The ultimate parent of the Company is Melbourne Symphony Orchestra Holdings Limited (MSOHL).

MSOHL is a public company limited by guarantee and was incorporated in Australia on 19 October 2006 and subsequently purchased all shares in the Company from the Australian Broadcasting Corporation (ABC) for \$10.

The nature of the operations and principal activities of the Company are described in the Directors' Report.

## 2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

### a) Basis of preparation

The financial report is a general-purpose financial report, which has been prepared in accordance with the requirements of the Australian Charities and Not for Profits Commission Act 2012, Australian Accounting Standards — Reduced Disclosure Requirements, Urgent Issues Group Interpretations and other authoritative pronouncements of the Australian Accounting Standards Board.

The financial report has been prepared on the basis of historical costs and, except where stated, does not take into account changing money values or fair values of non-current assets.

These accounting policies have been consistently applied by the Company and, except where there has been a change in accounting policy, are consistent with those of the previous period.

The new standard that has been adopted 1 January 2018 is IFRS 9 Financial Instruments. This has been applied retrospectively, meaning that changes in fair value prior to 1 January 2018 are restated and are included directly in retained earnings / accumulated loss as if the new standard had always applied, and fair value changes from this date will be required to be taken to the Statement of Comprehensive Income.

Where necessary, comparative information has been reclassified to achieve consistency in disclosure with current financial year amounts and other disclosures.

The financial report is presented in Australian dollars.

### b) Statement of compliance

The Company has adopted AASB 1053 Application of Tiers of Australian Standards and AASB 2010-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements for the financial year beginning on 1 July 2013.

The Company is a not-for-profit, private sector entity which is not publicly accountable. Therefore, the financial statements for the Company are tier 2 general purpose financial statements which have been prepared in accordance with Australian Accounting Standards — Reduced Disclosure Requirements (AASB – RDRs) (including Australian interpretations) adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not for Profits Commission Act 2012.

The adoption of AASB1053 and AASB 2010-2 allowed the Company to remove a number of disclosures. There are no other impacts on the current or prior year financial statements.

### c) Revenue recognition

Revenues are recognised at fair value of the consideration received net of the amount of Goods and Services Tax (GST) payable to the taxation authority. Exchanges of goods or services of the same nature and value without any cash consideration are not recognised as revenues.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

## 2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### *Ticket sales*

Ticket sales are recognised at the time of concert performance. The value of tickets sold in advance of each concert is recorded as prepaid ticket sales and recognised as a liability.

### *Sponsorship revenue*

Sponsorship revenue is recognised during the period in which sponsorship benefits are provided. Sponsorship revenue is traditionally paid in advance — the value of unearned sponsorship revenue is recognised as a liability.

### *Government funding revenue*

Funding revenue comprises funding from the Federal Government through the Australia Council for the Arts, the State Government of Victoria through the Ministry for Creative Industries and the City of Melbourne.

The current tripartite funding agreement between MSOHL, the Australia Council for the Arts through the Major Performing Arts Board, and the Victorian Ministry for Creative Industries, through Creative Victoria, is for a period of three years ended 31 December 2021.

Funding revenue is recognised when due under the terms of the funding agreement. Special purpose funding, which requires the Company to fulfil an obligation outside its normal operations, is recognised at the time the obligation is fulfilled.

### *Government grants*

Grants from the government are recognised at their fair value where there is a reasonable assurance that the grant will be received. Government grants relating to costs are deferred, held as unearned revenue, and recognised in the profit or loss over the period necessary to match them with the costs that they are intended to compensate.

### *Interest revenue*

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial assets.

### *Income from financial assets classified as available-for-sale*

Income from financial assets classified as available-for-sale is recognised when receivable. Dividends are recognised when the right to receive payment is established.

### *Sale of non-current assets*

The gross proceeds of non-current asset sales are included as revenue at the date control of the asset passes to the buyer, usually when an unconditional contract of sale is signed.

The surplus or deficit on disposal is calculated as the difference between the carrying amount of the asset at the time of disposal and the net proceeds on disposal.

### *Donations, bequests and grants*

Donations collected, including cash and goods for resale, are recognised as revenue when the company gains control, economic benefits are probable and the amount can be measured reliably.

### d) Income Tax and Goods and Services Tax (GST)

The Company is exempt from income tax as it is an exempt charitable institution in accordance with Subdivision 50-B of the Income Tax Assessment Act 1997.

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the 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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

**2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)****e) Cash and cash equivalents**

Cash and cash equivalents, including short-term deposits with a maturity of three months or less, are carried at face value of the amounts deposited. The carrying amounts of cash and cash equivalents, including short-term deposits, approximate net fair value.

**f) Receivables**

Trade receivables, which generally have 30-90 day terms, are recognised at fair value and subsequently measured at amortised cost using the effective interest method, less an allowance for any impairment.

Collectability of trade receivables is reviewed on an ongoing basis. Debts that are known to be uncollectible are written off when identified. An allowance for doubtful debts is raised when there is objective evidence that the Company will not be able to collect the debt. Management consider such objective evidence to include, but not be limited to formal correspondence from a trade receivable indicating its inability to repay the amount outstanding.

**g) Other financial assets**

Other financial assets are externally managed investment portfolios classified as available-for-sale and measured at fair value in the manner described in Note 11.

**Financial assets at fair value through profit or loss**

Financial assets at fair value through profit or loss include financial assets held for trading, financial assets designated upon initial recognition at fair value through profit or loss, or financial assets mandatorily required to be measured at fair value. Financial assets are classified as held for trading if they are acquired for the purpose of selling or repurchasing in the near term.

Financial assets with cash flows that are not solely payments of principal and interest are classified and measured at fair value through profit and loss, irrespective of the business model. Financial assets at fair value through the profit and loss are carried in the statement of financial position at fair value with net changes in fair value recognised in the statement of profit or loss.

**h) Impairment of non-financial assets other than goodwill**

Intangible assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment or more frequently if events or changes in circumstances indicate that they might be impaired. Other assets are tested for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. Recoverable amount is the higher of an asset's fair value less costs to sell and value in use. For the purpose of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash inflows that are largely independent of the cash inflows from other assets or groups of assets (cash-generating units). Non-financial assets other than goodwill that suffered impairment are tested for possible reversal of the impairment whenever events or changes in circumstance indicate that the impairment may have reversed.

**i) Plant and equipment**

All items of plant and equipment are carried at their historical cost of acquisition, being the fair value of the consideration provided plus the incidental costs directly attributable to the acquisition, less any accumulated impairment losses, less accumulated depreciation, and recoverable amount.

**Subsequent additional costs**

Costs incurred on assets subsequent to initial acquisition are capitalised when it is probable that future economic benefits, in excess of the originally assessed performance of the asset, will flow to the Company in future years.

Costs that do not meet the criteria for capitalisation are expensed as incurred.

The residual values, useful lives and amortisation methods of all items of plant and equipment are reviewed and adjusted if appropriate, at each financial year-end.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

**2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)****Intangible assets**

Intangible Assets are the accumulation of costs associated with the development the Group's website. IT development costs include only those costs directly attributable to the development phase and are related to external direct costs of materials and service and payroll related costs relating to the time spent by those employees' directly engaged on the project.

**j) Leases**

Leases in which a significant portion of the risks and rewards of ownership are not transferred to the company as lessee are classified as operating leases (notes 8 and 21). Payments made under operating leases are charged to the Statement of Comprehensive Income on a straight line basis over the period of the lease.

**k) Depreciation****Useful lives**

Items of plant and equipment, leasehold improvements, computer equipment, motor vehicle and musical instruments are depreciated using the straight-line method over their estimated useful lives. Assets are depreciated from the date of acquisition. Depreciation rates and methods are reviewed annually for appropriateness. Depreciation is expensed.

The depreciation rates used for each class of asset are as follows:

Asset class	Depreciation rates
Plant & equipment	10%–30%
Musical instruments	10%–20%
Computer equipment	20%–30%
Leasehold improvement	10%–33.3%
Motor vehicle	30%

**l) Payables**

Trade payables and other payables are carried at amortised cost. They represent liabilities for goods and services provided to the Company prior to the end of the financial year that are unpaid and arise when the Company becomes obliged to make future payments in respect of the purchase of these goods and services. The amounts are unsecured and are usually paid within 30 days of recognition.

**m) Employee benefits**

Employee benefits comprise wages and salaries, annual and long service leave, and contributions to superannuation plans.

**Wages, salaries and annual leave**

Liabilities for wages and salaries expected to be settled within 12 months of balance date are recognised in other payables in respect of employees' services up to the reporting date. Liabilities for annual leave in respect of employees' services up to the reporting date which are expected to be settled within 12 months after the end of the period in which the employees render the related services are recognised in the provision for annual leave. Both liabilities are measured at the amounts expected to be paid when the liabilities are settled.

**Long service leave**

The provision for employee benefits to long service leave represents the present value of the estimated future cash outflows to be made by the employer resulting from employees' services provided up to the reporting date.

The provision is calculated using estimated future increases in wage and salary rates, including related on-costs, and expected settlement rates based on turnover history and is discounted using the rates attaching to corporate bonds at balance date which most closely match the terms of maturity of the related liabilities.



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

**2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)****n) Critical accounting judgements, 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.

***Provision for employee benefits***

Probabilities regarding staff turnover, when staff take leave and future wage rates are based on historical experience.

**o) Marketing costs**

Advertising and promotional costs are expensed as incurred.

**p) Comparatives**

Where a change in accounting treatment has resulted in significant differences between financial years, prior year data has been reclassified to assist comparison.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
<b>3. FUNDING REVENUE</b>		
<b>a) Funding from Government</b>		
<u>Creative Victoria</u>		
Melbourne Symphony Orchestra Chorus Grant	125,590	125,590
Regional Tour	245,000	155,000
International Engagement Grant — Indonesia Tour	5,000	25,000
2018 China Tour	30,000	—
<u>Australia Council</u>		
Change Management and Growth Grant	—	15,000
<u>Department of Foreign Affairs and Trade</u>		
Satan Jawa	—	20,000
Indonesia Tour	—	10,000
Internship Program	—	10,000
Department of Education and Training — SPP Funding	25,500	—
Australian Embassy — Indonesian Music Camp	15,000	—
City of Melbourne — Annual Grant	200,000	300,000
Hume City Council — Pizzicato Program	20,000	20,000
	<b>666,090</b>	<b>680,590</b>
<b>b) Government Funding via Parent Entity</b>		
Australia Council for the Arts — Annual Grant	11,005,235	10,853,290
Creative Victoria — Annual Grant	2,280,522	2,280,522
	<b>13,285,757</b>	<b>13,133,812</b>
Total Funding	<b>13,951,847</b>	<b>13,814,402</b>

Provision of funds by MSOHL to the Company originates from federal and state governments, through the Australia Council for the Arts and Creative Victoria and is paid to MSOHL. A funding agreement between MSOHL and the Company provides the basis for the funds to be passed to the Company.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
<b>4. TICKET SALES REVENUE</b>	\$	\$
Subscription sales	3,850,161	4,012,577
Single night ticket sales	9,201,785	8,078,751
<b>Total ticket sales revenue</b>	<b>13,051,946</b>	<b>12,091,328</b>

**5. SPONSORSHIP AND DONATION REVENUE**

Sponsorship	2,109,233	1,138,895
Donations	3,235,141	2,258,246
Bequests	51,100	145,800
Grants and trusts	792,042	870,956
<b>Total sponsorship and donation revenue</b>	<b>6,187,516</b>	<b>4,413,897</b>

**6. OTHER REVENUE**

Interest	134,195	100,502
Orchestral hire & performance fees	573,195	542,482
Other	816,490	483,783
<b>Total other revenue</b>	<b>1,523,880</b>	<b>1,126,767</b>

**7. INCOME FROM FINANCIAL ASSETS CLASSIFIED AS AVAILABLE FOR SALE**

Interest	185,064	145,802
Dividends	243,626	241,369
Profit on Sale of investments	(23,314)	22,441
<b>Total income from financial assets (available for sale)</b>	<b>405,376</b>	<b>409,612</b>

**8. EXPENSES**

Net Surplus/(Deficit) for the year has been arrived at after charging the following items:

Depreciation:

Office equipment, furniture and fittings	25,673	21,223
Computers	25,564	39,856
Leasehold improvements	6,621	2,774
Musical Instruments	51,626	50,782
Motor Vehicle	3,330	3,330
<b>Total Depreciation (Note 12)</b>	<b>112,814</b>	<b>117,965</b>

Operating lease rental expenses

Lease payments — car	7,104	7,500
Lease payments — office equipment	36,326	28,841
Lease payments — office rental	208,855	198,913

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
<b>9. RECEIVABLES</b>	\$	\$

**a) Trade and other receivables**

*Current*

Trade receivables	209,335	439,899
GST receivable	279,214	75,954
	<b>488,549</b>	<b>515,853</b>

*Non-current*

Other receivables	<b>17,351</b>	<b>17,351</b>
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**b) Trade and other debtors ageing:**

0 to 60 days	107,725	397,293
61 to 90 days	1,637	32,670
Over 90 days	117,324	27,287
<b>Total trade and other receivables</b>	<b>226,686</b>	<b>457,250</b>

Trade receivables are non-interest bearing and are normally settled in 30 days. Other receivables amounts generally arise from transactions outside the usual operating activities of the Company.

**10. OTHER CURRENT ASSETS**

Prepayments	402,473	457,934
Accrued interest	613	4,838
Accrued income	213,767	80,120
<b>Total Other Current Assets</b>	<b>616,853</b>	<b>542,892</b>

**11. OTHER FINANCIAL ASSETS**

MSO Foundation externally managed portfolio	4,994,484	4,519,966
MSO RIS externally managed portfolio	3,874,795	3,843,502
<b>Total Other Financial Assets</b>	<b>8,869,279</b>	<b>8,363,468</b>

a) Investments held in the MSO Reserves Incentive Scheme (RIS) reserve of \$3,874,795 (2017: \$3,843,502) comprises funds which are set aside, unencumbered and held in escrow, for 15 years until 3 June 2019. Funds will be released when the threshold of 20% of the Company's annual costs as net assets has been reached. Refer note 22(c).

Investments held in the MSO Foundation reserves of \$4,994,484 (2017: \$4,519,966) comprise funds set aside for the long term viability of the MSO and are governed by the MSO Foundation Constitution.



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

## 11. OTHER FINANCIAL ASSETS (CONTINUED)

## b) Available-for-sale financial assets

i) Available-for-sale financial assets include the following classes of financial assets:

	2018	2017
	\$	\$
Cash	210,620	67,543
Australian fixed interest	5,379,761	4,883,180
International fixed interest	429,293	396,107
Australian equities	2,237,544	2,431,991
International equities	612,061	584,647
	<b>8,869,279</b>	<b>8,363,468</b>

Investments are designated as available-for-sale financial assets if they do not have fixed maturities and fixed or determinable payments, and management intends to hold them for the medium to long term.

ii) Valuation techniques used to determine fair value:

Specific valuation techniques used to value financial instruments include quoted market prices for similar instruments.

## 12. PLANT AND EQUIPMENT

	Plant and equipment	Musical instruments	Office equipment	Leasehold improvements	Computer equipment	Motor Vehicle	Total
	\$	\$	\$	\$	\$	\$	\$
Cost:							
Opening balance	187,901	1,427,847	185,323	82,376	430,773	10,000	2,324,220
Additions	–	2,763	53,828	36,148	33,472	–	126,211
Disposal	–	–	–	(2,438)	–	–	(2,439)
Closing Balance	<b>187,901</b>	<b>1,430,610</b>	<b>239,151</b>	<b>116,086</b>	<b>464,245</b>	<b>10,000</b>	<b>2,447,993</b>
Accumulated depreciation:							
Opening balance	187,901	1,223,095	116,893	70,377	403,460	4,717	2,006,443
Depreciation expense (Note 8)	–	51,626	25,673	6,621	25,564	3,330	112,814
Closing balance	<b>187,901</b>	<b>1,274,721</b>	<b>142,566</b>	<b>76,998</b>	<b>429,024</b>	<b>8,047</b>	<b>2,119,257</b>
<b>Net book value, 31 December 2018</b>	<b>–</b>	<b>155,889</b>	<b>96,585</b>	<b>39,088</b>	<b>35,221</b>	<b>1,953</b>	<b>328,736</b>
Net book value, 31 December 2017	–	204,752	68,430	11,999	27,313	5,283	317,777

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

## 13. INTANGIBLE ASSETS

	Total
	\$
Cost:	
Opening balance	–
Additions	253,699
<b>Disposals</b>	<b>–</b>
Closing balance	<b>253,699</b>
Accumulated amortisation:	
Opening balance	–
Amortisation expense (Note 8)	–
Disposal	–
Closing balance	<b>–</b>
<b>Net book value, 31 December 2018</b>	<b>253,699</b>

Intangible assets are the accumulation of costs associated with the development the Group's website.

## 14. PAYABLES

	2018	2017
	\$	\$
Trade creditors	1,556,187	1,163,337
Other creditors and accruals	389,652	614,791
Unearned government funding	97,000	45,000
Unearned sponsorship revenue	<b>58,105</b>	<b>220,241</b>
Unearned other revenue	228,889	308,134
Total Payables	<b>2,329,833</b>	<b>2,351,503</b>

Trade payables are non-interest bearing and are normally settled in 30 days.

## 15. CONTRIBUTED EQUITY

Share capital		
438,002 (2017: 438,002) ordinary shares, fully paid	<b>438,002</b>	<b>438,002</b>

On 31 December 2006 MSOHL purchased all shares of the Company that were previously held by the ABC.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
<b>16. CASH AND CASH EQUIVALENTS</b>		
For the purposes of the statement of cash flows, cash and cash equivalents includes cash on hand and at bank and short-term deposits at call. Cash assets as at the end of the financial year as shown in the statement of cash flows are as follows:		
Cash	3,463,982	1,937,381
Cash equivalents	2,012,181	2,003,732
	<b>5,476,163</b>	<b>3,941,113</b>

Cash equivalents at 31 December 2018 included \$1,500,000 (2017: \$2,012,181) in short term deposits which had a maturity date of less than three months at year end.

**17. PROVISIONS**

## Employee Benefits

*Current*

Annual Leave	680,209	958,066
Long Service Leave	2,346,682	2,214,865
	<b>3,026,891</b>	<b>3,172,931</b>

*Non-current*

Long Service Leave	469,872	427,325
<b>Total</b>	<b>3,496,763</b>	<b>3,600,256</b>

Assumed rate of increase in wage and salary rates	3.0%	3.0%
Discount rate (weighted average)	3.4%	3.1%
Average full-time equivalent employees	147.60	145.41

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

**18. KEY MANAGEMENT PERSONNEL****a) Details of Key Management Personnel***(i) Directors*

The numbers of meetings of the Company's board of directors held during the year ended 31 December 2018, and the numbers of meetings attended by each director were:

Name	Position Held	Held	Eligible	Attended
Mr M Ullmer	Chairman, Non-Executive Director	5	5	5
Mr A Dyer	Non-Executive Director <i>Resigned 23/10/2018</i>	5	4	4
Mr D Gorog	Non-Executive Director	5	5	5
Ms S Galaise	Managing Director	5	5	5
Ms M Jackson AC	Non-Executive Director	5	5	4
Mr G Sedgwick	Non-Executive Director	5	4	4
Mr D Krasnostein	Non-Executive Director	5	5	4
Mr D Li	Non-Executive Director	5	5	5
Ms H Newman	Non-Executive Director	5	5	4
Ms H Silver AO	Non-Executive Director	5	5	4
Ms D Jameson	Non-Executive Director	5	4	3
Mr A Dudgeon	Non-Executive Director	5	0	0
Ms L Hook	Director	5	1	1

**b) Compensation of Key Management Personnel**

	2018	2017
Compensation	\$1,906,132	\$1,714,271
Number of KMP	10	9
Average KMP FTE	7.39	8.2

Key management personnel comprise board appointed personnel and other persons having the responsibilities for planning, directing and controlling the major activities of the Company. The Directors positions are on an honorary basis, as such, Non-Executive Directors do not receive remuneration for their role as a Director of the Company.

**c) Transactions with key management personnel**

Refer to note 19 for details of significant transactions between the Company and key management personnel.

**19. RELATED PARTIES****a) Directors**

The names of each person holding the position of Director of the Company during the financial year are detailed in the Directors' Report and note 18(a).

**b) Parent Entities**

The ultimate holding company of the Company is MSOHL which owns 100% of the equity in the Company. The Directors of MSOHL are also Directors of the Company. An agreement between MSOHL and the Company exists whereby MSOHL has agreed to fund the Company via contributions from the Australia Council for the Arts through the Major Performing Arts Board and the Victoria Ministry for Creative Industries through Creative Victoria. A service agreement that is governed by the contents of the Tripartite

Agreement exists between the two entities MSOHL and the Company. Corporate costs associated with MSOHL have been met by the Company.



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

## 19. RELATED PARTIES (CONTINUED)

## c) Key Management Personnel

Details of compensation for key management personnel are in note 18(b).

## d) Transactions with other related parties

The following transactions occurred with related parties:

## i) Donations

Donations received from Directors and director-related entities in 2018 were \$790,954 (2017: \$451,952). Table purchases and auction proceeds from Directors and director-related entities at the Company's annual gala in 2018 were \$58,650 (2017: nil).

## ii) Sponsorship

Sponsorship from Director-related entities in 2018 was \$42,968 (2017: \$70,802).

## iii) Complimentary tickets

From time to time, complimentary tickets are provided to Board members as part of their role in development activities for the Company.

## e) Loans to/from related parties

There are no loans to or from the Company with related parties (2017: nil).

## f) Terms and conditions

All transactions were made on normal commercial terms and conditions and at market rates.

	2018	2017
	\$	\$
<b>20. AUDITOR'S REMUNERATION</b>		
Audit of the financial report	34,400	32,200
Non-audit services	6,000	6,000
<b>Total auditor's remuneration</b>	<b>40,400</b>	<b>39,200</b>

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$

## 21. EXPENDITURE COMMITMENTS

*Artists fees contracted, but not provided for, and payable:*

Within one year	1,516,634	1,408,048
One year or later, but not later than five years	429,022	1,240,466
	<b>1,945,656</b>	<b>2,648,514</b>

*Car lease expenditure committed as per agreements:*

Within one year	7,104	7,104
One year or later, but not later than five years	4,144	11,248
	<b>11,248</b>	<b>18,352</b>

*Consulting (Professional Services) contracts as per agreements*

Within one year	74,318	81,404
One year or later, but not later than five years	–	26,318
	<b>74,318</b>	<b>107,722</b>

*Rental leases committed as per agreements (Administrative, Box Office premises and van)*

Within one year	202,283	214,047
One year or later, but not later than five years	430,117	627,121
	<b>632,400</b>	<b>841,168</b>

*Other Contractual Commitments (Office Equipment)*

Within one year	1,778	1,778
One year or later, but not later than five years	889	2,666
	<b>2,667</b>	<b>4,444</b>

*Venue Rental Commitments*

Within one year	1,464,039	1,647,628
One year or later, but not later than five years	1,244,392	2,463,051
	<b>2,708,431</b>	<b>4,110,679</b>

<b>Total</b>	<b>5,374,720</b>	<b>7,730,879</b>
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Expenditure commitments are contracted up to the following dates:

- Artist fees — December 2020
- Car lease — July 2020
- Consulting — June 2019
- Rental leases — December 2021
- Office equipment — June 2020
- Venue Rental — December 2020

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
<b>22. RESERVES</b>		
<b>a) Retained surplus/(accumulated deficit)</b>		
Accumulated deficit at the beginning of the year	(4,231,979)	(4,929,602)
Surplus/(deficit) from ordinary activities for the year	264,499	1,523,802
Transfer from available-for-sale reserve	–	93,424
Transfer of income earned on and donations to the MSO Foundation Reserve	(686,050)	(753,017)
Transfer of income earned on MSO RIS Reserve	(134,924)	(166,586)
<b>Balance at year end</b>	<b>(4,788,454)</b>	<b>(4,231,979)</b>
<b>b) MSO Foundation Reserves</b>		
Opening balance	4,622,119	3,869,102
Transfer from Accumulated deficit	686,050	753,017
<b>Balance at year end</b>	<b>5,308,169</b>	<b>4,622,119</b>
<b>c) MSO Reserves Incentives Scheme (RIS)</b>		
Opening balance	3,682,831	3,516,245
Transfer from Accumulated deficit	134,924	166,586
<b>Balance at year-end</b>	<b>3,817,755</b>	<b>3,682,831</b>
<b>d) Available-for-sale Reserve</b>		
Opening balance		93,424
Transfer to retained surplus/(accumulated deficit)		(93,424)
<b>Balance at year-end</b>		<b>–</b>
<b>TOTAL</b>	<b>4,337,470</b>	<b>4,072,971</b>

The MSO Reserves Incentives Scheme (RIS) is designed to encourage and assist major performing arts companies to strengthen their balance sheets by building reserves to a level that is sufficient to underpin their financial health and provide a base to take on appropriate artistic and access risks.

The Australia Council and the Victorian Government have, together with the Company, contributed funds which are set aside, unencumbered and subject to the terms and conditions of the Reserves Incentives Scheme Funding Agreement. All income received on the funds received must be re-invested with the funds received and held in escrow for 15 years. These funds are not accessible to the Company until 3 June 2019 and have not been used to secure any liabilities of the Company.

AASB 9 Financial Instruments replaces AASB 139 Financial Instruments: Recognition and Measurement for annual periods beginning on or after 1 January 2018. As a result the accumulated fair value movements in available-for-sale reserve as at 1 January 2018 have been reclassified to retained earnings. It has been determined that investments held in the portfolio will be accounted for as fair value through the profit and loss.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

**23. ECONOMIC DEPENDENCY**

Provision of federal and state funding via the parent company, MSOHL, to the Company is in respect of funds payable as a result of the Orchestra Review Implementation Funding Agreement. It originates from federal and state governments, through the Australia Council for the Arts and the Victoria Ministry for Creative Industries and is paid to MSOHL. A funding agreement between MSOHL and the Company provides the basis for the funds to be passed to the Company. As a result, the company is economically dependent on MSOHL, and in turn, on the Australia Council for the Arts and the Victoria Ministry for Creative Industries.

A tripartite funding agreement between MSOHL, the Australia Council for the Arts through the Major Performing Arts Board, and the Victoria Ministry for Creative Industries, through Creative Victoria was entered into for a period of three years ending 31 December 2021.

This funding is subject to the Company continuing to comply with the terms of the relevant agreement and providing certain financial reports as required.

**24. CONTINGENT LIABILITIES**

There were no contingent liabilities as at 31 December 2018 (31 Dec 2017: Nil).

**25. MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR**

No matter or circumstance has arisen since 31 December 2018 that has significantly affected, or may significantly affect:

- (a) the Company's operations in future financial years; or
- (b) the results of those operations in future financial years; or
- (c) the Company's state of affairs in future financial years.

**26. ENTITY INFORMATION**

Melbourne Symphony Orchestra Pty Limited is a company limited by shares, incorporated in Australia and having its registered office address and principal place of business at:

ABC Southbank Centre  
120–130 Southbank Boulevard  
Southbank VIC 3006

The postal address of Melbourne Symphony Orchestra Pty Limited is:

GPO Box 9994  
Melbourne VIC 3001



## DIRECTORS' DECLARATION

In the opinion of the Directors of Melbourne Symphony Orchestra Pty Limited ("the Company"):

- (a) the financial statements and notes of the Company are in accordance with the Australian Charities and Not for Profits Commission Act 2012, including:
  - (i) giving a true and fair view of the financial position of the Company as at 31 December 2018 and of its performance, as represented by the results of its operations and its cash flows for the period ended on that date; and
  - (ii) complying with Australian Accounting Standards — Reduced Disclosure Requirements and the Australian Charities and Not for Profits Commission Regulation 2013; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



Michael Ullmer  
Chairman

Melbourne  
16 April 2019



Sophie Galaise  
Managing Director

Melbourne  
16 April 2019



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## Independent Auditor's Report to the Members of Melbourne Symphony Orchestra Pty Limited

### Opinion

We have audited the financial report of Melbourne Symphony Orchestra Pty Limited (the Company), which comprises the statement of financial position as at 31 December 2018, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012*, including:

- a) giving a true and fair view of the Company's financial position as at 31 December 2018 and of its financial performance for the year ended on that date; and
- b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-Profits Commission Regulation 2013*.

### Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

### Responsibilities of the Directors for the Financial Report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-Profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.



### Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.



We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Ernst & Young

Joanne Lonergan  
Partner  
Melbourne  
16 April 2019



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**Music comes first, it's our passion.  
It's what drives us to be at the top of our game.  
It's what gets us out of bed every morning.  
Our music is nothing if we can't share it.**

**We are the sound and soul of the city.  
We are Melbourne's Symphony Orchestra.  
Come play with us.**

SEASON 2018

