



SEASON 2020

MISO

ANNUAL REPORT

Melbourne Symphony Orchestra

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



OFFICE OF THE GOVERNOR
VICTORIA

MESSAGE FOR THE MELBOURNE SYMPHONY ORCHESTRA 2020 ANNUAL REPORT

As Patron of the MSO, I wish to express my thanks and congratulations to everyone involved for their remarkable achievements during such a difficult year.

We can be grateful that before the start of restrictions, the Orchestra produced engaging performances as usual, and especially grateful that during the pandemic, musicians continued to play beautifully from their homes with a virtual program. In total, more than 70 performances were broadcast throughout 2020.

Throughout the year, the Orchestra also continued to champion Australian music, performing more than 80 Australian works, including 15 commissioned by the MSO.

I thank the MSO — the Board, musicians and staff — for their significant efforts in bringing orchestral music to our community. During the most challenging times, you lifted our spirits and helped us to connect with each other.

I also thank the MSO audience members, subscribers, donors, and partners who continued to play such a vital role in the life of the Orchestra. You were essential to every success.

The Honourable Linda Dessau AC
Governor of Victoria

Chairman's Report



The global pandemic created unprecedented challenges, the likes of which society has not encountered for a generation. Around the world, the arts sector was amongst the hardest hit, and will be one of the slowest to recover as social distancing requirements continue to impact on live performances. It is against this backdrop that we can look back with pride at the resilience demonstrated by the Melbourne Symphony Orchestra as we adjusted to the challenges and delivered another year of outstanding musical achievement in 2020. For this, on behalf of the Board, I thank most sincerely all our musicians, staff, and management for the incredible sacrifices they made in order that the MSO emerged on a strong and sustainable footing.

The Orchestra entered 2020 in a strong position, having reached more than 40% of its annual ticket revenue budget by January, and then COVID-19 turned our world upside down. We closed the year having delivered only 18 live performances (versus 172 the previous year), yet reached more than 2.8 million people in 56 countries through our *Keep the Music Going* program of online concerts and events. The Charles Dickens' quote, 'It was the best of times, it was the worst of times', springs to mind. However through the hard work, sacrifice, passion and dedication of the entire MSO team of musicians, staff and our community, we weathered the COVID-19 storm of 2020. While there is still work to be done to further secure our sustainability and growth, we are excited by the prospect of what the future holds.

There were some incredibly difficult times as the Board confronted the unprecedented challenges faced by the MSO as venues shut and revenues came under pressure. We were very conscious of the impact on our musicians, who live for the joy of making music together and thrilling our audiences, but now could not even rehearse together. As a number of them have said, it brought home what a joy it is to make music, and how empty the world is if you cannot.

Our priority had to be the future viability and sustainability of the Orchestra, and the wellbeing of our people. JobKeeper was a welcome relief and to maintain payments following the initial advice of the scheme's end, the Board pledged \$1,000,000 to support musicians and staff, which was funded from personal donations by Board directors and

reserves. Additionally, the Board approved other measures to support our permanent and casual musicians and staff experiencing personal hardship, with these measures continuing to this day.

As we emerged from this dark period united as an organisation, with our musicians and staff working seamlessly together to preserve our MSO, the achievements have been quite simply magnificent. The MSO ended 2020 posting a surplus of \$1,536,156 thanks to the incredible generosity of our community, the personal sacrifice of our musicians and staff in taking reduced salaries, and other factors such as the extension of JobKeeper, accessing other Government support packages, and reduced expenses from not being able to stage concerts. The Orchestra took a whole of organisation approach to fundraising efforts, with musicians and staff working together to re-engage past donors and sustain crucial partnerships. The operating result for the year prior to the fair value adjustment of financial assets and donations of an endowment nature was \$1,140,684 (2019: \$173,115).

Notwithstanding the existential threats, during 2020, we made significant progress on our strategic agenda. The team accelerated the implementation of our digital strategy, not only responding to the immediate challenge of closed venues, but creating the platform for digital and live performance to coexist into the future. On other fronts, we approved the Keychange pledge for gender equality, our Commitment to Diversity statement, and Green Orchestra plan.

The four years prior to COVID-19 had seen the MSO go from financial strength to strength, reducing its reliance on government support by increasing its earned income. While this diversified revenue strategy has been increasingly successful, it also made the MSO particularly exposed when ticket sales came to a stop during the early months of 2020 and our sponsors came under pressure. We are therefore extremely grateful to the federal and state governments through the Australia Council for the Arts and Creative Victoria respectively, who preserved our core funding.

I sincerely thank all our corporate partners who stood by us as we worked to reimagine how an orchestra could continue to not only reach but inspire and provide joy to our audiences. Thank you to our Principal Partner Emirates who, despite experiencing their own challenges, continued to work with us on some wonderful new initiatives.

Our philanthropic donors played a crucial role in 2020. Thousands of people donated the cost of their tickets for cancelled performances back to the MSO, and so many of our generous Patrons continued supporting the MSO with donations — a critical lifeline that the Orchestra could not have done without. Similarly, we were heartened that many of our trusts and foundations granted us so much flexibility in delivering the programs they had funded, either by allowing us to pivot these online, or adjust or delay their delivery timeframe. Thank you also to those who came on board to support our digital transformation.

Words cannot express the gratitude that we have for our audiences, both those who have been with us for many years (often decades) as well as those

who experienced the MSO for the first time online. Viewership of our online activity and words of support kept us buoyed throughout the year.

I warmly thank all my fellow Board members, Managing Director Sophie Galaise, her leadership team, and staff, for their tireless work throughout 2020. Planning for the unknown was incredibly challenging, yet everyone rose to this challenge with positivity and a fundamental desire to ensure the wellbeing of our art form. I am also very grateful to those outside the MSO who provided us with their guidance and advice as we navigated the uncharted waters of a global pandemic.

Finally, I wish to thank our musicians. They are the heart and soul of the MSO and they are what makes this orchestra the world-class institution that it is. Throughout 2020 they displayed resilience, passion, and determination — as all great musicians do. I thank them for their artistic brilliance which captured the hearts and minds of people from around the globe.

We have got off to a great start in 2021. The excitement of our musicians to be returning to the stage to play in front of live audiences is palpable. While there are still considerable challenges ahead, with social distancing continuing to restrict venue capacities, we are delighted with the response from both audiences and critics alike. The team continue to push artistic boundaries, while adjusting to the new realities.

This is my last Annual Report as Chairman of the MSO. Having been on the Board since 2007, and Chairman for the last five years, I have witnessed many wonderful moments in the Orchestra's history — too many to list here. I leave the MSO in extremely capable hands with Deputy Chairman, David Li AM, taking on the role of Chairman and wish him and all the Board, musicians, and staff my sincere best wishes for the years ahead.



Michael Ullmer AO
Chairman

Managing Director's Report



For the MSO, 2020 started like all others — excitement for the season ahead and all the joyous musical moments we had in store for our audiences. We were delighted to partner with the Australian Red Cross to raise funds for bushfire relief and recovery at the year's first Sidney Myer Free Concert, and were honoured to be part of Asia TOPA where our concerts (including the spectacular *Music from the Studio Ghibli Films of Hayao Miyazaki* conducted by ACADEMY AWARD® winning composer Joe Hisaishi) attracted more than a quarter of the total attendance for this festival.

However, by the time we staged our annual Chinese New Year Concert at the end of January, we had started to bring in measures to keep our team and community safe from COVID-19 and we performed our last live concert in Hamer Hall on Saturday 14 March. Although this was to be the last time our musicians were to look out to a live audience for 10 months, it was just the start of our *Keep The Music Going* program which commenced with a live broadcast of Rimsky-Korsakov's *Scheherazade* on 16 March and ended with a total of 74 events at the end of the year. *Scheherazade* was a turning point for how the MSO would connect with its community in 2020 (and beyond) and has since been viewed more than 115,000 times.

When it was clear that COVID-19 would be a present factor in our lives, the MSO responded with a strategy based on four key goals — Protect our people; Keep the Music Going; Respect our financial and legal obligations; and, Prepare for a different future. When confronted with an 80% loss in earned revenue and possible insolvency, it was incredibly challenging to balance the needs of the organisation with those of our individuals, particularly with uncertainty around restrictions and when we might be able to resume our live concerts. We strived to remain true to our values with our goal firmly focussed on ensuring the survival of the MSO. Maintaining the jobs and wellbeing of some 400 permanent and casual musicians and staff was of utmost importance.

On the virtual stage, our performances of *Scheherazade*, Beethoven's Symphony No.7, and our *A Night (In) with the Symphony* program of chamber performances were artistic highlights, produced when we could still assemble our musicians. When restrictions tightened in Melbourne our musicians

played brilliantly from their living rooms in our *Music From Home* series.

The MSO prides itself on engaging with the community and this continued under lockdown with three virtual choir events through the year — *Waltzing Matilda*, *Leaps and Bounds*, and the *Hallelujah* chorus from Handel's *Messiah* reaching a combined audience of 1.3 million viewers. Our children's programming continued with the fabulous Jams for Juniors series pivoting online and seeing a multiplied audience in the thousands as a result (far greater than we can ever accommodate live), and our learning events took off with our Ears Wide Open illustrated lectures providing a deep dive into some of the world's most intriguing works and composers.

Looking to support students as they navigated schooling from home, we developed curriculum-linked activities including the popular Beethoven Bites series for primary and secondary students, and our MSO Schools Live Online Workshops. For students living in the City of Hume, we were thrilled to continue delivering our flagship program, *The Pizzicato Effect*, which saw us move to online tutorials and rehearsals which culminated in mid- and end of year concerts (online of course!).

Our work with teachers also continued with the pilot of the first Melbourne Music Summit, a new initiative which sought to support and inspire generalist and specialist music teachers. With 5,400 views, this was such a success that it will now become an annual event on the MSO calendar.

One of the most important initiatives to strengthen our business was the building of our new digital concert platform, MSO.LIVE. Spurred on by the response to our online programming, we increased our internal capacity and fast-tracked the development of MSO.LIVE, a destination for audiences to consume high-fidelity video and audio experiences from anywhere in the world. With its official public launch set for May 2021, the platform aims to build resilience and sustainability of the MSO and the sector by diversifying revenue streams and providing opportunities for artists and arts organisations (both local and international) to connect with their audiences.

2020 was a year of wonderful milestones among which included the 40-year anniversaries of Prudence Davis (Principal flute) and Eleanor Mancini (First violin). In another major milestone, after 44 years with the MSO (remarkably encompassing more than a third of the Orchestra's history!), Jeff Crellin, our Principal oboe retired from the Orchestra at the end of November, with his final concert appearances in March 2021. We are very grateful to Jeff for putting his distinguished talent in service of the MSO. His legacy will be felt for years to come.

We believe in the power of artistic collaboration and my sincerest thanks go to our Artistic Family, an incredibly passionate and talented group of people who, through their guidance, advice and passion helped us reach the artistic heights we did in 2020: Principal Conductor in Residence, Benjamin Northey; Principal Guest Conductor, Xian Zhang (who sadly was unable to join us in person); Composer in Residence, Deborah Cheetham AO;

Cybec Assistant Conductor for Learning and Engagement, Nicholas Bochner; Chorus Master, Warren Trevelyan-Jones; Cybec Young Composer in Residence, Jordan Moore; and our Ensemble in Residence, Melbourne Ensemble.

Many thanks to our leadership team, musicians and staff for their flexibility, hard work and positivity throughout the year. I am sustained by their talent every day and I am particularly humbled by the degree of collaboration between staff and musicians to develop new ways of engaging with our donors and partners, which led to the encouraging financial results at the year's end.

Supporting us all was the Board, led by Chairman Michael Ullmer AO, to whom I give my sincere thanks for their dedicated support throughout the year. It has been an honour working with Michael and we are delighted that he will remain connected with the MSO as Chair of our International Advisory Committee. We are pleased to welcome former professional musician and accomplished business leader, David Li AM, into the role of Chairman and we look forward to working with him to continue the stabilisation and growth of this wonderful Orchestra.

Finally, thank you to you our audience, partners, and supporters who played and continue to play such an incredible and vital role here at the MSO. As we reflect upon the 2020 year and the journey we have collectively undertaken, it is clear that the MSO is stronger because of the connection we have with you, our community. Because of you we have returned to the stage and we cannot wait to share even more moments of musical magic with you.



Sophie Galaise
Managing Director





2020 Highlights



3.4M+

TOTAL DIGITAL AUDIENCE



55,061

LIVE AUDIENCE



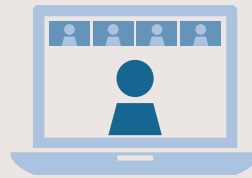
74

PERFORMANCES
(Live and online)



184

WORKSHOPS
ATTRACTING
37,972
people/views



29

PUBLIC TALKS,
CONVERSATIONS &
LECTURES
(LIVE AND ONLINE)
ATTRACTING
165,492
people/views



16

ONLINE LEARNING
PRESENTATIONS
ATTRACTING
15,844 school-aged
children/views



19

WORLD PREMIERES*



82

AUSTRALIAN
WORKS PERFORMED*



15

MSO COMMISSIONS
PERFORMED*

* Includes arrangements



ARCHIVED PRODUCTIONS
BROADCAST



COUNTRIES REPRESENTED
BY OUR ONLINE AUDIENCE



SURVEY RESPONDENTS
BELIEVE THE MSO
IS AN ESSENTIAL
PART OF THE CITY'S
CULTURAL LIFE



SURVEY RESPONDENTS
BELIEVE THE MSO
DELIVERS TRULY GREAT
MUSICAL EXPERIENCES



WINNER

FAVOURITE MUSIC
LIVESTREAM OR STREAM
Time Out (In) Awards



MUSIC FROM THE
STUDIO GHIBLI FILMS
OF HAYAO MIYAZAKI

TOP SELLING
MSO CONCERT IN HISTORY



75,922

FACEBOOK followers
(14% increase on 2019)



24,738

INSTAGRAM followers
(14% increase on 2019)



16,706

YOUTUBE subscribers
(1,124% increase on 2019)



12,935

TWITTER followers
(4% increase on 2019)



4,349

LINKEDIN followers
(42% increase on 2019)



2,953

NEWS MENTIONS
with audience reach of

78,475,353

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.



Tina Arena for MSO.LIVE (photo Laura Manariti)

Meet the Orchestra

FIRST VIOLINS

Dale Barltrop
Concertmaster

Sophie Rowell
Concertmaster
The Ullmer Family
Foundation[#]

Tair Khisambeeve
Assistant Concertmaster

Peter Edwards
Assistant Principal

Kirsty Bremner

Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Anne-Marie Johnson
Barbara Bell, in memory
of Elsa Bell[#]

Kirstin Kenny

Eleanor Mancini

Mark Mogilevski

Michelle Ruffolo

Kathryn Taylor

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
Danny Gorog and Lindy
Susskind[#]

Cong Gu

Andrew Hall

Isy Wasserman

Philippa West

Patrick Wong

Roger Young

VIOLAS

Christopher Moore
Principal
Di Jameson[#]

Christopher Cartlidge
Associate Principal

Lauren Brigden

Katharine Brockman

Anthony Chataway
Dr Elizabeth E Lewis AM[#]

Gabrielle Halloran

Trevor Jones
Anne Neil[#]

Fiona Sargeant

Cindy Watkin

CELLOS

David Berlin
Principal

Rachael Tobin
Associate Principal

Nicholas Bochner
Assistant Principal

Miranda Brockman
Geelong Friends of the MSO[#]

Rohan de Korte
Andrew Dudgeon AM[#]

Keith Johnson
(resigned January 2020)

Sarah Morse

Angela Sargeant

Michelle Wood
Andrew and Judy Rogers[#]

DOUBLE BASSES

Damien Eckersley

Benjamin Hanlon
Di Jameson and Frank
Mercurio[#]

Suzanne Lee

Stephen Newton
Sophie Galaise and
Clarence Fraser[#]

FLUTES

Prudence Davis
Principal
Anonymous[#]

Wendy Clarke
Associate Principal

Sarah Beggs
Sophia Yong-Tang[#]

PICCOLO

Andrew Macleod
Principal
John McKay and Lois McKay[#]

OBOES

Jeffrey Crellin
Principal
(retired November 2020)

Thomas Hutchinson
Associate Principal

Ann Blackburn
The Rosemary Norman
Foundation[#]

COR ANGLAIS

Michael Pisani
Principal
Beth Senn[#]

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
Patrician Nilsson and
Dr Martin Tymms[#]

CONTRABASSOON

Brock Imison
Principal

HORNS

Nicolas Fleury
Principal
Margaret Jackson AC[#]

Saul Lewis
Principal Third
The Hon Michael Watt QC
and Cecilie Hall[#]

Abbey Edlin
Michael and Nereda Hanlon[#]

Trinette McClimont

Rachel Shaw

TRUMPETS

Owen Morris
Principal

Shane Hooton
Associate Principal
Glenn Sedgwick and Anita
Willaton[#]

William Evans

Rosie Turner
John and Diana Frew[#]

TROMBONES

Richard Shirley
Anonymous[#]

Mike Szabo
Principal Bass Trombone

TUBA

Timothy Buzbee
Principal

PERCUSSION

John Arcaro
Anonymous[#]

Robert Cossom
Drs Rhyll Wade and
Clem Gruen[#]

HARP

Yinuo Mu
Principal

Meet the Chorus

SOPRANO

Philippa Allen
Emma Anvari
Julie Arblaster
Carolyn Archibald
Sheila Baker
Aviva Barazani
Anne-Marie Brownhill
Eva Butcher
Jessica Chan
Ariel Chou
Aliz Cole
Ella Dann-Limon
Samantha Davies
Michele de Courcy
Maureen Doris
Laura Fahey
Rita Fitzgerald
Catherine Folley
Susan Fone
Carolyn Francis
Anna Gints
Camilla Gorman
Georgie Grech
Emma Hamley
Aurora Harmathy
Juliana Hassett
Penny Huggett
Gina Humphries
Leanne Hyndman
Tania Jacobs
Gwen Kennelly
Anna Kidman
Maya Kraj-Krajewski
Natasha Lambie
Maggie Liang
Dorcas Lim
Judy Longbottom
Brenna Mackay
Clancy Milne
Tian Nie
Caitlin Noble
Susie Novella
Karin Otto
Tiffany Pang
Jodie Paxton
Tanja Redl
Natalie Reid
Janelle Richardson

Beth Richardson
Mhairi Riddet
Jo Robin
Elizabeth Rusli
Jodi Samartgis
Jillian Samuels
Julienne Seal
Lydia Sherren
Jemima Sim Shu Xian
Chiara Stebbing
Emily Swanson
Elizabeth Tindall
Christa Tom
Katy Turbitt
Fabienne Vandenburg
Imara Waldhart
Emily Wallace
Julia Wang
Ivy Weng
Tara Zamin
Sara Zirak
Jasmine Zuyderwyk

ALTO

Satu Aho
Rachel Amos
Ruth Anderson
Carolyn Baker
Catherine Bickell
Cecilia Björkegren
Kate Bramley
Jane Brodie
Elize Brozgul
Serena Carmel
Alexandra Chubaty
Nicola Eveleigh
Lisa Faulks
Jill Giese
Natasha Godfrey
Jillian Graham
Debbie Griffiths
Ros Harbison
Jennifer Henry
Kristine Hensel
Helen Hill
Sara Kogan-Lazarus
Joy Lukman
Helen MacLean
Shae Mahony
Aude Mallet

Christina McCowan
Rosemary McKelvie
Charlotte Midson
Stephanie Mitchell
Penny Monger
Sandy Nagy
Catriona Nguyen-Robertson
Nicole Paterson
Sharmila Periakarpan
Natasha Pracejus
Alison Ralph
Kate Rice
Mair Roberts
Maya Tanja Rodingen
Helen Rommelaar
Kerry Roulston
Annie Runnalls
Katherine Samarzia
Lisa Savige
Helen Staindl
Melvin Tan
Libby Timcke
Jenny Vallins
Emma Warburton

TENOR

James Allen
Adam Birch
Olivier Bonnici
Kent Borchard
Steve Burnett
Peter Campbell
Peter Clay
Keaton Cloherty
Geoffrey Collins
James Dipnall
Simon Gaites
Daniel Griffiths
Lyndon Horsburgh
Wayne Kinrade
Jess Maticevski Shumack
Dominic McKenna
Michael Mobach
Jean-Francois Ravat
Kevin Riady
Colin Schultz
Nathan Guan Kiat Teo
Tim Wright

BASS

Maurice Amor
Kevin Barrell
Alexandras Bartaska
Richard Bolitho
David Brown
Roger Dargaville
Ted Davies
Peter Deane
Andrew Ham
Andrew Hibbard
Joseph Hie
John Hunt
Stuart Izon
Jordan Janssen
Robert Latham
Evan Lawson
Gary Levy
Douglas McQueen-Thomson
Steven Murie
Vern O'Hara
Alexander Owens
Stephen Pyk
Nick Sharman
Hywel Stoakes
Liam Straughan
Matthew Toulmin
Tom Turnbull
Maurice Wan
Foon Wong
Ned Wright-Smith
Maciek Zielinski

2020 Artistic Family



XIAN ZHANG

Principal Guest Conductor

Following her successful MSO debut in 2018 conducting Dvořák's Symphony No.9, Xian Zhang was appointed as the MSO Principal Guest Conductor in 2020. Sought-after across the globe, Xian Zhang was the first female conductor to hold a titled role with a BBC Orchestra, and is currently the Music Director of the New Jersey Symphony Orchestra.



BENJAMIN NORTHEY

Principal Conductor in Residence

Benjamin Northey has a progressive and diverse approach to repertoire, having collaborated with some of the world's biggest artists, including Piers Lane, Amy Dickson, Tori Amos and James Morrison. He is the Chief Conductor of the Christchurch Symphony Orchestra. In 2020 during lockdown, Benjamin hosted the hugely popular, Up Late with Ben Northey, where he interviewed MSO musicians and guest artists, providing audiences with an entertaining insight to the people behind the music.



NICHOLAS BOCHNER

Cybec Assistant Conductor for Learning and Engagement

Supported by The Cybec Foundation

Nicholas joined the MSO as Assistant Principal Cello and since then has appeared as a soloist, chamber musician and recitalist. In 2016, Nicholas undertook a fellowship at the Australian National Academy of Music where he developed, conducted and presented educational concerts for primary school children. Nicholas has been studying conducting with Benjamin Northey and won a coveted place at the TSO's 2019 Australian Conducting Academy.



DEBORAH CHEETHAM AO

Composer in Residence

A leader in the Australian arts landscape for more than 25 years, Deborah is a Yorta Yorta woman, soprano, playwright, composer, and educator. She established the Short Black Opera Company, which is devoted to the discovery and development of Indigenous opera singers. In 2020 with the MSO, Deborah premiered *Dutala – Star Filled Sky*, *Gulaga*, and an excerpt from *Nanyubak* (premiering with the MSO in 2021). Her *Long Time Living Here* musical Acknowledgement of Country was performed at the beginning of each major performance in 2020.



JORDAN MOORE

Cybec Young Composer in Residence

Supported by The Cybec Foundation

Jordan started a specialist degree in music composition at the University of Western Australia in 2013. He later commenced his honours with the UWA Conservatorium of Music and in 2019 was part of the MSO's Cybec 21st Century Australian Composers Showcase when he premiered his work, *Pandaemonium*. The success of this composition saw Jordan become the Cybec Young Composer in Residence in 2020 where his work, *A Call to Adventure* had its world premiere at the Sidney Myer Music Bowl to an audience of more than 5,000 people.



MELBOURNE ENSEMBLE

Ensemble in Residence

Independent group, the Melbourne Ensemble comprises of seven musicians from the MSO — Freya Franzen (violin), Chris Cartlidge (viola), Rachael Tobin (cello), Stephen Newton (double bass), Saul Lewis (French horn), Jack Schiller (bassoon) and Phil Arkinstall (clarinet). In 2020, among other engagements, the Melbourne Ensemble performed Beethoven's Septet in E Flat, Op.20, a performance which saw more than 12,800 views from people around the world.



WARREN TREVELYAN-JONES

Chorus Master

Regarded as one of the leading choral conductors and choir trainers in Australia, Warren was appointed Chorus Master of the MSO in September 2017. Warren has had an extensive singing career as a soloist and ensemble singer in Europe, including nine years in the Choir of Westminster Abbey. He has appeared on more than 60 CD recordings, numerous television, and radio broadcasts, and in many of the world's leading music festivals and concert halls.



SIR ANDREW DAVIS CBE

Conductor Laureate

After seven years at the MSO as Chief Conductor, GRAMMY® Award nominated Sir Andrew Davis took up his role as Conductor Laureate in 2020. Maestro Davis' career spans more than forty years during which he has been the musical and artistic leader at several of the world's most distinguished opera and symphonic institutions, including the BBC Symphony Orchestra, Glyndebourne Festival Opera, and the Toronto Symphony Orchestra. He also holds the honorary title of conductor emeritus from the Royal Liverpool Philharmonic Orchestra.



TAN DUN

Artistic Ambassador

Maestro Tan's connection with the MSO began in 2013 with a performance of *Martial Arts Trilogy*, and he has been closely associated with the MSO's annual Chinese New Year concert since then. The appointment to Artistic Ambassador acknowledges the connection between Maestro Tan and the MSO, and celebrates his extraordinary contribution to classical music. Seamlessly weaving together Eastern and Western classical traditions, Maestro Tan is one of the truly compelling musical forces of this era.



LU SIQING

Artistic Ambassador

In-demand concert violinist Lu Siqing burst onto the international music stage when he became the first Asian violinist to capture the prestigious Paganini International Violin Competition in Italy in 1987. Recognised as one of the most outstanding Chinese violinists, Siqing has performed in some of the world's most prestigious concert halls, and in more than forty countries and territories worldwide.



HIROYUKI IWAKI AO[†]

Conductor Laureate

As the MSO's longest serving conductor, Maestro Iwaki's time in the role lasted for more than 20 years. He began his post as Chief Conductor in 1974, and in 1990 was appointed as the MSO's first Conductor Laureate, honouring his contribution to the Orchestra's development and international touring. His dedication and on stage energy earned him many accolades including the renaming of the ABC Southbank studio to the Iwaki Auditorium in 1995. In 1996, to mark his contribution to Australia–Japan relations, he was promoted to an Honorary Officer of the Order of Australia, an office he held until his death in 2006.

[†] Deceased

Performance Highlights

SEASON OPENING GALA: BEETHOVEN 9, CIRCA AND CHEETHAM

Celebrating Beethoven's 250th birthday, the MSO's presentation of his Symphony No.9, led by Benjamin Northey, was anything but traditional. Partnering with Circa Contemporary Circus for the first time, the performance portrayed Beethoven's sublime music in its physical form, with acrobatic choreography by Circa director, Yaron Lifschitz, intricately woven around the dynamic score, underpinning the Ninth's impassioned ode to humanity.

Latvian soprano Maija Kovaļevska joined Australian soloists Jacqueline Dark (mezzo-soprano), Paul O'Neill (tenor) and Warwick Fyfe (bass), as well as the MSO Chorus for the tremendous final movement, 'Ode to Joy'.

Heralding the start of this mighty program, the MSO's Composer in Residence, Deborah Cheetham AO's *Dutala – Star Filled Sky* — an MSO Commission and World Premiere — was written as a companion piece to Beethoven's Ninth and connected with this masterwork in a contemporary Australian way.

JOE HISAISHI IN CONCERT

In collaboration with Arts Centre Melbourne as part of Asia TOPA, this special event saw legendary composer Joe Hisaishi return to Melbourne to conduct the MSO in a performance of his orchestral works, including the suite from *Spirited Away* and the Australian premiere of *The East Land Symphony*.

Soprano Cleo Lee-McGowan joined Maestro Hisaishi in the five-movement symphony which features lyrics from Hisaishi's daughter, Mai Fujisawa. In his program notes, Hisaishi notes that "The 'East Land' in the title means Japan and the 'East Country' refers to the Tohoku Region, which was hit by a great earthquake in 2011" and which, he says, "heavily influenced this composition".

SCHEHERAZADE

Making his MSO debut, Peruvian conductor Miguel Harth-Bedoya spun Rimsky-Korsakov's symphonic tale of Scheherazade, the star and storyteller of *One Thousand and One Nights*.

The performance had great meaning for the Orchestra in 2020. Two public performances took place before restrictions on gatherings were mandated. Before the full Melbourne lockdown was announced, the MSO was able to perform the concert once more, this time to an empty concert hall. The concert was filmed and recorded for MSO's YouTube channel, and has since been viewed more than 112,000 times. *Scheherazade* was the last time the Orchestra played together as a full ensemble for more than 10 months.

Principal Cello of the Australian Chamber Orchestra, Timo-Veikko Valve, performed Ernest Bloch's *Schelomo* in the first half of the performance and recording.

BEETHOVEN'S SYMPHONY NO.7

Continuing the celebration of Beethoven's 250th birthday amid Melbourne's first lockdown, the performance of Beethoven's Symphony No.7 was a highlight of the MSO's online programming, *Keep The Music Going*. Composed in 1811, Beethoven's Seventh was written while the composer was in poor health yet is considered (even by the composer himself) to be one of his best works. Originally intended for the Melbourne Town Hall, the performance was filmed, recorded, and broadcast live from Iwaki Auditorium, and was the first time the Orchestra implemented social distancing between players within a performance. Beethoven's Seventh marked one of the last times our musicians would perform together as an ensemble in the season.

Conducted by MSO Principal Conductor in Residence, Benjamin Northey, the online event peaked at 4,500 live viewers (with more than 80,000 views since then!) and received many messages of support throughout the evening.

MSO MUSIC MARATHON

Over the Queen's Birthday long weekend, the MSO hosted a six-hour interactive online music marathon celebrating the intrinsic relationship between nature, sound, and humanity.

Highlights included the 2020 world premiere collaboration of Beethoven's Symphony No.9 with Circa Contemporary Circus, Beethoven's Symphony No.7, Vaughan Williams' *The Lark Ascending* featuring concertmaster Dale Barltrop, Peter Sculthorpe's String Quartet No.18, *Dutala – Star Filled Sky* by MSO's Composer in Residence Deborah Cheetham AO and a newly commissioned arrangement of Beethoven's Symphony No.6 (Movt. 1) for chamber ensemble by the MSO's Luke Speedy-Hutton.

Hosted by ABC presenter, Virginia Trioli, the event included interviews with musicians and invited the viewing audience to share personal imagery inspired by nature and community as a visual companion to a selection of classical works.

MSO KIDS MARATHON

Kicking off the Melbourne school holidays in June, children were invited to take an online musical adventure across the globe with the MSO Kids Marathon — a celebration of music making, conducting and creativity.

Soprano Jessica Hitchcock began the marathon with an introduction to the MSO's musical acknowledgment of country, and three hours later the hugely entertaining and musical day ended with a trip through the solar system with Holst's *The Planets*. Along the way children around the world were treated to conducting workshops by Benjamin Northey, drawing-to-music sessions with Tripod's Scott Edgar, instrument making with Thea Rossen, and interactive concerts with Karen Kyriakou. Free activity sheets and a specially designed musical adventure map were also available from the MSO website so kids could join in at home.





ANZAC WEEKEND SPECIAL

Each year the MSO Chorus is invited to perform at the ANZAC Day Dawn Service. While this was cancelled in 2020, for the MSO it remained important to continue to commemorate this day. Over the ANZAC weekend, the Orchestra presented three online events, the highlight being a moving performing of Sibelius' *Be still my soul* by the MSO Chorus.

The MSO also produced what would be the first of three virtual choir performances in 2020, with Banjo Paterson's *Waltzing Matilda*, proudly presented by Ryman Healthcare. Viewed more than 300,000 times in 2020 and featuring musicians Dale Barltrop, Monica Curro, Christopher Moore, Nicholas Bochner and Stephen Newton, the performance saw 231 members of the public and the MSO Chorus, sing in beautiful unison, while remaining safe at home.

Hosted my MSO cellist, Michelle Wood, the final event was a performance of works written during World War II for chamber ensemble. Henry V Suite: *Passacaglia* for string orchestra by William Henry, *V Suite: Passacaglia for string orchestra* by William Walton, and *Quartet for the End of Time: Louange à l'immortalité de Jésus* by Olivier Messiaen, sat alongside *Lullaby*, a new work by MSO bassist, Stephen Newton.

CHAMBER PERFORMANCES

During Melbourne's first lockdown and for a period afterward, musicians of the MSO were able to come together for chamber performances. Curated and hosted by the musicians themselves, these concerts fast became a highlight of the MSO's weekly online programming.

Performances included Brahms' expressive Clarinet Quintet which saw clarinetist Philip Arkinstall joined by Sophie Rowell (violin), Matthew Tomkins (violin), Christopher Moore (viola) and David Berlin (cello), and Danish String Quartet's *Last Leaf*, a series of Nordic folk songs arranged by the MSO's Michelle Wood and performed by Freya Franzen (violin), Jenny Khafagi (violin), Christopher Moore (viola), Michelle Wood (cello) and Stephen Newton (double bass).

MUSIC FROM HOME SERIES

During Melbourne's second lockdown when the MSO was only able to come together online, the Orchestra's musicians filmed themselves performing short works from the comfort of their living rooms. In what became a series known as *Music From Home*, these mini concerts were broadcast on Facebook and Instagram, providing moments of musical joy, not only for Melburnians, but people around the world.

MSO musicians involved in the series included Rohan de Korte (cello), Yinuo Mu (harp), Sarah Curro (first violin), Abbey Edlin (French horn), Katharine Brockman (viola), and Benjamin Hanlon (double bass), among others. Musicians also provided an insight as to why they selected their repertoire. The personal nature of this series was overwhelmingly received by online audiences who appreciated the opportunity to hear from musicians directly.

MSO.LIVE: TINA ARENA

Celebrating the creation of the MSO's new online streaming platform, MSO.LIVE, one of Melbourne's favourite daughters, Tina Arena AM, returned to the stage in an exclusive concert conducted by Nicholas Buc. Recorded in late November as Melbourne was emerging from lockdown, the resulting performance is of its time, as it is for the ages.

Arena and the MSO performed songs from her distinguished career, including her hits, *Heaven Help My Heart*, *Chains*, *Don't Cry for Me Argentina* (*Evita*), REM's *Everybody Hurts* and, for the first time, *Caruso* (Lucio Dalla) — a new addition to her recorded repertoire.

HANDEL'S MESSIAH

To celebrate what would have been the MSO's 80th year in a row spreading festive cheer with Handel's *Messiah*, the Orchestra were delighted to maintain this annual tradition in 2020, albeit virtually.

Filed in the stunning St. Paul's Cathedral, this special broadcast featured the MSO, Greta Bradman (soprano), Samuel Sakker (tenor), and 205 MSO Chorus and community vocalists, all led by maestro Benjamin Northey.

The Chorus performance was recorded separately (and virtually) and mixed into the St. Paul's Cathedral performance which included excerpts of Handel's timeless masterpiece including Sinfonia (Overture), *Comfort ye, Comfort ye my people*, and the epic *Hallelujah* chorus. It was a fitting and uplifting end to the year.

MSO in the Media

“The international online audience was treated to superb wind playing, spearheaded by oboist Thomas Hutchinson.”

– *The Age*, 22 March 2020
(Beethoven’s Symphony No.7)

“Northey and his players enjoyed tapping into Copland’s appealing mix of gentle humour and nostalgia, performing with verve and empathy in equal measure.”

★★★★

– *The Age*, 21 June 2020
(Fanfare and Melodies)

“Judging from the sustained standing ovation which met this work at its conclusion.. the majority of audience members responded to this new artistic fusion with unbridled joy.”

★★★★★

– *ArtsHub*, 25 February 2020
(Season Opening Gala: Beethoven 9, Circa and Cheetham)

“This concert was recorded and filmed, with the quality of both the sound and visuals at a highly professional level. Using several camera close ups of the conductor, orchestral members, soloists and chorus heightened the enjoyment of watching it on screen.”

★★★★

– *ArtsHub*, 6 April 2020
(Broadcast of 2019’s Stravinsky Double Bill)

“Shot through with plenty of light and shade, the finale displayed a devil-may-care attitude that provided a much needed tonic in these uncertain times.”

– *The Age*, 22 March 2020
(Beethoven’s Symphony No.7)



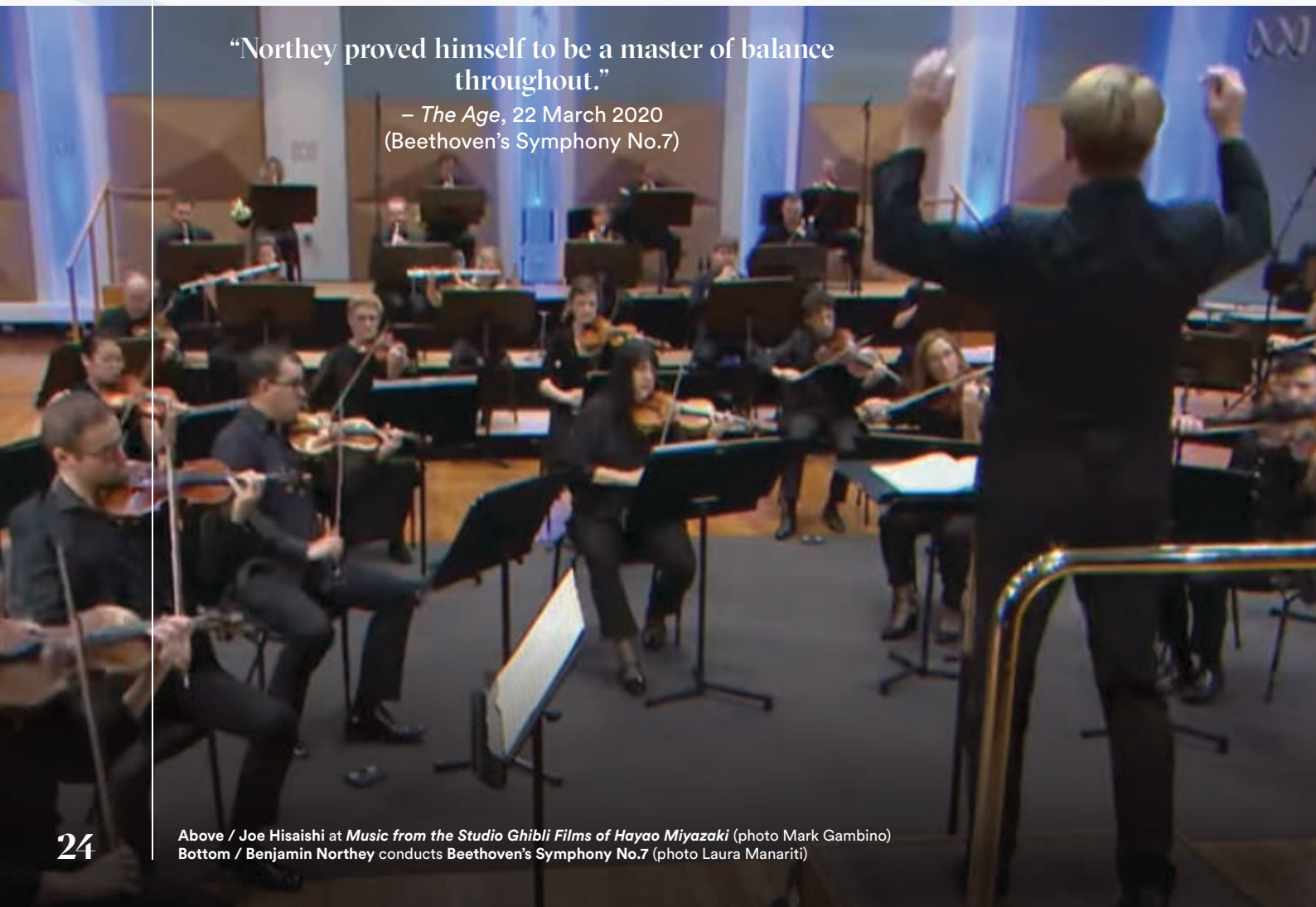
“Melbourne has never seen
a staging of the Ninth like this.”

– *Limelight*, 24 February 2020
(Season Opening Gala: Beethoven 9, Circa and Cheetham)



“An absolute pleasure of an evening, heartfelt and tear-inducing but ultimately healing in its vision of simplicity and harmony — a treasure for die hard fans and first timers alike!”

– *Theatre Press*, 29 February 2020
(Music from the Studio Ghibli Films of Hayao Miyazaki)



“Northey proved himself to be a master of balance throughout.”

– *The Age*, 22 March 2020
(Beethoven’s Symphony No.7)

Connecting our Audiences Across the Globe

From a caravan park in Tasmania, to an apartment in Barcelona, over the course of the MSO's Keep The Music Going campaign, the Orchestra received more than 25,000 comments and messages of support. For many, it was their first time experiencing the MSO.

"Am watching this performance from a campervan in a caravan park in Tasmania. What a wonderful chance to be in the audience."

"My first MSO experience, and it's wonderful!"

"What a great idea. I congratulate you MSO for making your beautiful music available to audiences locked up at home. It will raise our spirits in this troubling time. Congratulations wonderful MSO"

"A bit of bliss amongst the chaos, Thank you MSO."

"This is great evidence of the importance of the arts to the welfare of the community beyond only economic terms. Congratulations MSO on responding so quickly and sharing your music with us all!"

"Absolutely fantastic...an absolute pleasure to sit back and enjoy. Thank you xx"

"Thank you for continuing to share the music and keep the arts community front and centre even though we cannot experience it live!"

"So enjoying this, it's washing away all the stress of the current crisis."

"It was beautiful to listen to and see the orchestra playing. I pretended I was in the front row. I never get to sit there usually we are up in the balcony. Thank you to everyone in the MSO you are all amazing in your craft. I usually can't afford to go to all your concerts, this way I have seen every single one. During this time the MSO has been my shining star. Thank you to everyone, one and all."

"Thank you to MSO for stepping up and showing us that no matter what we will go through, The Arts will be there for the community. If we have the Arts then a thread of culture still exists."

"This was such an honour to be a part of, thanks to all the artists involved. Singing makes the world a better place."

"Just finished watching your concert. Loved the music and extremely talented musicians. Thank you so much for your live streaming over the last 2 months. Music has sustained and delighted me during the pandemic."

"Thank you so much for this extraordinary opportunity. We were reduced to tears. A very emotional arrangement and so very well put together. And to the musicians and everyone at MSO big virtual hugs to you all."

"Please get the message to the performers that this was wonderful for so many people that were watching."

"Thank you so much MSO for sharing this. Me, like so many others, really needed this tonight. Such a comfort (and pure treat!) to #keepthemusicgoing. You have no idea the impact you're having on Melbourne right now, the nation, and around the world."

"A beautiful solution to strange times."

"It was so beautiful — an unexpected side effect of this crisis may be to make the arts more accessible to those who'd ordinarily be excluded. Looking forward to the next show."

"This is awesome — a live concert while we are in full lockdown."

"Thank you so much MSO and all involved for streaming this performance. It's so lovely to momentarily immerse myself in your music and not focus on what is happening in the world."

"This has been amazing, my 10 year old is totally transfixed the whole time!"

"What a beautiful, sparkling clean performance which is a testament to the highly professional, talented musicians led by maestro Benjamin Northey. Playing 6ft apart and still producing a great, balanced sound and without an audience there is just wonderful. The vocalists and chorus were just outstanding. What a thrill it must be to be there live, in person to hear such beautiful music."

Contemporary Australia



Cybec 21st Century Australian Composers' Program

The Cybec Foundation supports the MSO in producing the Cybec 21st Century Australian Composers' program. Each year, this program selects four participants to be mentored by leading composers across Australia. Each participant is commissioned to write a 10 minute piece, with these pieces performed in a showcase with the MSO at the end of the Program. One participant is also selected as the MSO's Young Composer in Residence for the following year and is commissioned to write further pieces.

In 2020 the MSO's Young Composer in Residence was Jordan Moore. Jordan was commissioned to write *A Call to Adventure*, which had its world premiere at *Around the World with the MSO* at the Sidney Myer Music Bowl.

Since the program was introduced in 2003, 68 composers from across Australia have had works commissioned and performed by the MSO. Most have continued onto widely diverse creative practices and the MSO has offered several subsequent commissions to graduates of the program.

Snare Drum Award

The MSO's Snare Drum Award was established in 2004 under the leadership of MSO percussionist Robert Cossom. The snare drum is a technically demanding instrument, calling for precision and focus, with little margin for error. The technique and discipline required to play the snare drum forms the foundation for technique across all orchestral percussion instruments.

The Snare Drum Award is open to undergraduate percussion students from across Australia and New Zealand. In previous years, applicants travelled to Melbourne, and after a day of auditions in front of a panel of judges, finalists performed for a live audience.

In 2020, applications were received via video and from these online submissions, Robert and fellow MSO percussionist John Arcaro selected four finalists. Reaching an audience of more than 1,600 — far greater than previously possible in a live setting — the broadcast on 19 July saw finalists Willow Giles, Kaleah Scanlon, Huon Bourne Blue, and Buddy Lovett each perform Australian Matthew Hindson's *Hey!*, an MSO commission which has its world premiere at this event. Following these performances, Robert announced Buddy Lovett as the 2020 winner of the Snare Drum Award. Buddy received a hand-crafted snare drum by local maker Lou Mastro and a mentorship with Robert and the MSO, which includes the opportunity to sit in on rehearsals with some of the world's most highly regarded conductors and soloists.

The MSO thanks two generous couples, one wishing to remain anonymous, and the other, MSO Principal Patrons The Hon. Michael Watt QC and Cecilie Hall for their support of this program through the Jenny Morrish Bursary.



82 AUSTRALIAN WORKS PERFORMED*

Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Katy Abbott		<i>Punch</i>	MSO.LIVE: Pictures at an Exhibition	
Harry Angus		<i>There's A Big Big Sound</i>	AFL Club Anthem Project	
Tina Arena AM		<i>Chains</i> (arr. Buc)	MSO.LIVE: Tina Arena	
Tina Arena AM		<i>Heaven Help My Heart</i> (arr. Buc)	MSO.LIVE: Tina Arena	
Michelle Brasier		<i>Aladdin</i>	MSO.LIVE: A Perfect End to 2020	
Brenton Broadstock		<i>And no birds sing</i>	MSO Music Marathon	
Nicholas Buc		<i>Arenature</i>	MSO.LIVE: Tina Arena	✓
Deborah Cheetham AO		<i>Eumeralla: A war requiem for peace</i>	Eumeralla: A war requiem for peace	
Deborah Cheetham AO	World	<i>Dutala – Star Filled Sky</i>	Season Opening Gala: Beethoven, Circa and Cheetham	✓
Deborah Cheetham AO		<i>Long Time Living Here</i>	All major concert performances	✓
Deborah Cheetham AO		<i>Gulaga</i>	Always Was, Always Will Be: MSO Celebrates NAIDOC Week	
Deborah Cheetham AO		<i>Nanyubak</i> (excerpt)	Always Was, Always Will Be: MSO Celebrates NAIDOC Week	
George M Cohen and Keith Bluey Truscott		<i>It's a Grand Old Flag</i>	AFL Club Anthem Project	
Gillian Cosgriff		<i>A Silent Desire</i>	MSO.LIVE: A Perfect End to 2020	
Robert Cossom		<i>The Clock Talked Loud</i>	2020 Snare Drum Award	
Robert Cossom	World	<i>Zengüle Fantezi</i>	<i>The Pizzicato Effect</i> End of Year Concert	✓
Hugh Crosthwaite		<i>Counterpoise</i>	MSO Music From Home: Sarah Curro	
Paul Dean		<i>A Brief History of Time</i>	Brian Cox: A Symphonic Universe	✓
Ross Edwards		<i>Ulpirra</i>	MSO Music From Home: Ann Blackburn	
Ross Edwards		<i>Yanada</i>	MSO Music From Home: Ann Blackburn	
Rosco Elliot		<i>We Are the Suns of the Gold Coast Sky</i>	AFL Club Anthem Project	
Melody Eötvös	World	<i>How to Grow Your Own Glacier</i>	Cybec 21 st Century Composers Showcase	✓ Supported by the Cybec Foundation
Quentin Fyers and Les Kaczmarek		<i>Power to Win</i>	AFL Club Anthem Project	
Percy Grainger		<i>Irish Tune from County Derry</i>	Beethoven Event	
Gordon Hamilton	World	<i>Far South</i>	An Alpine Symphony	
Johnny Hamp		<i>See the Bombers Fly Up</i>	AFL Club Anthem Project	
Matthew Hindson	World	<i>Hey!</i>	2020 Snare Drum Award	✓
Matthew Hindson		Violin Concerto: <i>Australian Postcards</i>	Sidney Myer Free Concert – Around the World with the MSO	
Michael Hurst		Swagman's Promenade: <i>'Waltzing Matilda'</i>	Sidney Myer Free Concert – Around the World with the MSO	

* Includes arrangements

Australian Works Performed				
NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Lisa Illean		<i>Januaries</i>	Fanfare and Melodies: Copland, Sculthorpe & Illean	
Lewis Ingham	World	<i>Concrete, Glass, Shadow</i>	Cybec 21 st Century Composers Showcase	✓ Supported by the Cybec Foundation
Sammy J		<i>Pink Clouds</i>	MSO.LIVE: A Perfect End to 2020	
Elena Kats-Chernin		<i>Wild Swans: Concert Suite</i>	Sidney Myer Free Concert – Dance, Dance, Dance!	
Paul Kelly		<i>Leaps and Bounds</i> , (arr. Twist)	Leaps and Bounds Virtual Choir	Arrangement
Karen Kyriakou		<i>I Went to Hear the Musicians Today</i>	Jams Around the World Exploring Beethoven	
Karen Kyriakou		<i>Clap a Tang with Me</i>	Jams Around the World Exploring Bizet	
Matthew Laing	World	<i>If they knew</i>	Cybec 21 st Century Composers Showcase	✓ Supported by the Cybec Foundation
Chic Lander		<i>The Mighty Fighting Hawks</i>	AFL Club Anthem Project	
Sir Harry Lauder		<i>Join in the Chorus</i>	AFL Club Anthem Project	
Jack Malcomson		<i>We're from Tiger Land</i>	AFL Club Anthem Project	
Ali McGregor		<i>A Dream of Christmas Day</i>	MSO.LIVE: A Perfect End to 2020	
Kate Miller-Heidke		<i>Are You [expletive deleted] Kidding Me?</i>	Kate Miller-Heidke with the MSO	
Kate Miller-Heidke		<i>Caught in the Crowd</i>	Kate Miller-Heidke with the MSO	
Kate Miller-Heidke		<i>Humiliation</i>	Kate Miller-Heidke with the MSO	
Kate Miller-Heidke		<i>O Vertigo</i> (arr. Grandage)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>The Rabbits: 'My Sky'</i> (arr. Grandage)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>The Rabbits: 'Where?'</i> (arr. Grandage)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>You Underestimated Me, Dude</i> (arr. Grandage)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>In the Dark</i> (arr. Humphries)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>Words</i> (arr. Luebbers)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>Mama</i> (arr. Northey)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>Sarah</i> (arr. Skipworth)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>Elysian Fields</i> (arr. Twist)	Kate Miller-Heidke with the MSO	Arrangement
Kate Miller-Heidke		<i>Bliss</i> (arr. Wells)	Kate Miller-Heidke with the MSO	Arrangement
Richard Mills AM	World	<i>Island Signal / Island Song</i>	Sidney Myer Free Concert – La Dolce Vita	✓
Jordan Moore	World	<i>A Call to Adventure</i>	Sidney Myer Free Concert – Around the World with the MSO	✓
Tom Nelson		<i>Good Old Collingwood Forever</i>	AFL Club Anthem Project	
Stephen Newton	World	<i>Lullaby</i>	ANZAC Weekend Special	
Banjo Patterson		<i>Walzing Matilda</i> (arr. Twist)	Waltzing Matilda Virtual Choir Performance	Arrangement
Kevin Peek and Ken Walther		<i>We're Flying High</i>	AFL Club Anthem Project	
Eddie Perfect		<i>Uncle Harry's Christmas Album</i>	MSO.LIVE: A Perfect End to 2020	
Eddie Perfect		<i>Trampoline in the Dark</i>	MSO.LIVE: A Perfect End to 2020	
Jude Perl		<i>Hamish</i>	MSO.LIVE: A Perfect End to 2020	

Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Victoria Pham	World	<i>Cave Speak</i>	Cybec 21 st Century Composers Showcase	✓ Supported by the Cybec Foundation
Bill Sanders		<i>The Pride of South Australia</i>	AFL Club Anthem Project	
Peter Sculthorpe AO OBE		String Quartet No.18	MSO Music Marathon	
Peter Sculthorpe AO OBE		<i>Djilile</i>	Fanfare and Melodies: Copland, Sculthorpe & Illean	
Peter Sculthorpe AO OBE		<i>New Norcia</i>	Fanfare and Melodies: Copland, Sculthorpe & Illean	
Luke Speedy-Hutton	World	<i>Songs from Home</i>	Songs from Home – Australia and Singapore Collaboration	✓
Larry Spokes		<i>The Red and the White</i>	AFL Club Anthem Project	
Bill Stephen		<i>The Pride of Brisbane Town</i>	AFL Club Anthem Project	
Margot Tanjutco		<i>I Am Trumpet</i>	MSO.LIVE: A Perfect End to 2020	
Tripod		<i>I Was the Only Shepherd</i>	MSO.LIVE: A Perfect End to 2020	
Unknown		<i>Sons of the West</i>	AFL Club Anthem Project	
Unknown		<i>When the Saints Go Marching In</i>	AFL Club Anthem Project	
Carl Vine		Symphony No.1 <i>Microsymphony</i>	Verdi, Wagner and Vine	
Ken Walther		<i>Freo Way To Go</i>	AFL Club Anthem Project	
Ernie Walton		<i>We are the Navy Blues</i>	AFL Club Anthem Project	
John K Watts		<i>We Are Geelong</i>	AFL Club Anthem Project	
Nigel Westlake		<i>Babe Concert Suite</i>	Classic Kids – Babe!	
C.A. Young		<i>Symphonic Santa Overture</i>	Classic Kids – The Planets	
Julian Yu	Australian	Variations and Fugue on a Theme of Beethoven (Homage to Beethoven)	Chinese New Year Concert	





76 GUEST AUSTRALIAN ARTISTS, SOLOISTS AND ENSEMBLES

Guest Australian Artists, Soloists and Ensembles

Tina Arena AM vocalist	Hilary Harper presenter	Paul O'Neill tenor
Fiona Armstrong presenter	Leigh Harrold piano	Eddie Perfect presenter
Australian Girls Choir ensemble	William Hennessy violin	Jude Perl vocalist
Shauntai Batzke soprano	Keaton Hentoff-Killian circus performer	Dylan Rodrigez circus performer
Ellen Block presenter	David Hirst presenter	Thea Rossen presenter
Huon Bourne Blue percussion	Jessica Hitchcock presenter	Royal Australian Air-Force Band ensemble
Greta Bradman soprano	Sammy J piano	Samuel Sakker tenor
Merewyn Bramble viola	Brett Kelly conductor	Kaleah Scanlon percussion
Michelle Brasier vocalist	Jenny Khafagi violin	Lachlan Sukroo circus performer
Allara Briggs-Pattison presenter	Karen Kyriakou presenter	Emily Sun violin
Nicholas Buc conductor	James Le Fevre presenter	Margot Tanjutco vocalist
Stefan Cassomenos piano	Cleo Lee-McGowan soprano	Luke Thomas circus performer
Deborah Cheetham AO soprano	Yaron Lifschitz creative director	Warren Trevelyan-Jones conductor
Santilla Chingaipe presenter	Michael Loftus-Hills piano	Tripod vocalist
William Clark viola	Mee Na Lojewski cello	Timo-Veikko Valve cello
Dr Anita Collins presenter	Buddy Lovett percussion	Richard Vaudrey presenter
Jessica Connell circus performer	Gerramy Marsden circus performer	Zoe Wallace cello
Matthew Coorey conductor	Ingrid Martin presenter	Sarina Walter presenter
Gillian Cosgriff vocalist	Laurence Matheson piano	Nicholas Waters violin
Jacqueline Dark mezzo-soprano	Libby McDonnell choreographer	Christie Whelan Browne vocalist
James De Rozario presenter	Ali McGregor vocalist	Billie Wilson-Coffey circus performer
e.motion21 ensemble	Richard Mills AM conductor	Aaron Wyatt viola
Scott Edgar presenter	Alice Muntz circus performer	
Warwick Fyfe baritone	Ken Murray mandolin	
Craig Gadd circus performer	Katie Noonan vocalist	
Willow Giles percussion	Kathryn O'Keefe circus performer	
Dan Golding presenter		
Antoinette Halloran soprano		



Empowering our Community



Virtual Choirs with the MSO Chorus

For more than half a century, the MSO Chorus has been the unstinting voice of the Orchestra's choral repertoire, at the same time developing a reputation — under Chorus Master Warren Trevelyan-Jones — as one of Australia's premier symphony choruses. It comprises of 120 volunteers who, in a normal year, would meet more than 100 nights a year to rehearse and perform.

In 2020, the MSO Chorus, along with members of the community, presented three virtual performances, attracting a global viewing audience of more than 1.3M people. These events were designed to keep the MSO Chorus going through lockdown and provide opportunities for our community to be involved with the creation of a performance.

In the lead up to each virtual choir, the MSO Chorus and community members would receive their musical score for their voice part and a click track (an audible metronome used to stay in sync with a recording) so they could rehearse at home. When they felt comfortable with the repertoire, participants would record themselves and send this recording to the MSO for compilation.

Leaps and Bounds

175 participants | 454,514 online audience

During Melbourne's second lockdown, the MSO took Paul Kelly's iconic song, *Leaps and Bounds*, and in an arrangement by Joseph Twist, dedicated this performance to all of Melbourne as a reminder that while our road to recovery may be challenging, music will always bring us together.

“What a wonderful tribute to our poor old city in lockdown. Thank you MSO.”

– Steven Heywood

“Love this one — shivers, tears and smiles — Thanks MSO.”

– Kirsten Barker

“Tissue Alert. Always loved his song and now it means even more. Hope you are safe and well, and thanks for the great music. xx”

– Jennifer Jacobs



Waltzing Matilda

231 participants | 300,465 online audience

Members of the MSO Chorus and the community joined MSO musicians Dale Barltrop (first violin), Monica Curro (second violin), Christopher Moore (viola), Nicholas Bochner (cello) and Stephen Newton (vocals), in a moving rendition of this Australian classic to commemorate ANZAC Day.

This performance was proudly presented by Ryman Healthcare.

“In the years and decades to come, this performance will stand as a testament to a time when people worldwide were stranded in isolation but yearned for human connection. It will be a metaphor of self-sacrifice for the good of the whole, but also a coming together to jointly confront a foe — much like ANZAC itself. This, my friends, is a multi-layered masterpiece. The Melbourne Symphony Orchestra and all of Australia should be so proud.”

– markmh835

Hallelujah Chorus

205 participants | 587,596 online audience

In 2020, the MSO would have celebrated 80 consecutive years of performing Handel's *Messiah* and while the Orchestra couldn't perform to a live audience in 2020, it came together with the community for the third and final virtual choir performance of the year with the *Hallelujah* Chorus. With restrictions easing at the end of the year, the Orchestra recorded the music in St Paul's Cathedral.

“Thankyou! A tonic in these uncertain times!”

– Cynthia Tolley

“Amazing performance...thank you for lifting us up and Merry Christmas!!”

– Roger Bossart



Sidney Myer Free Concerts

The MSO's Sidney Myer Free Concerts have entertained millions of people since their inception.

In 2020, these concerts came at a time when many parts of Australia had been or were battling some of the worst bushfires in recent history and so the MSO dedicated its first concert, *Around the World with the MSO*, to those affected by the bushfires. The MSO partnered with ABC Classic and the Australian Red Cross to support the Bushfire Disaster Relief through this performance. ABC Classic broadcasted the concert live on radio across Australia from 7.30pm, and donations received on the night were gifted to the Australian Red Cross to assist their emergency teams supporting thousands of people in evacuation and recovery centres across the country. This concert also saw the on country premiere of Deborah Cheetham AO's Musical Acknowledgment of Country *Long time living here*, performed by Deborah herself.

The second Sidney Myer Free Concert, *Dance, Dance, Dance!*, also saw an important milestone — the culmination of a unique two-year collaboration with e.motion21, a not-for-profit organisation working to enhance lives and change perceptions of Down syndrome within society through dance, fitness and performance. The capacity event featured the MSO performing Elena Kats-Chernin's *Wild Swans* with renowned soprano Katie Noonan.

The MSO's Sidney Myer Free Concerts are presented in association with the University of Melbourne and are proudly supported by Sidney Myer MSO Trust Fund.

Playing Side-by-Side: Beethoven's Symphony No.6 with Melbourne Youth Orchestras

Hosted by Principal Conductor in Residence, Benjamin Northey, musicians from the MSO and Melbourne Youth Orchestra collaborated virtually to commemorate World Environment Day, showing support for a sustainable environment and a better world for millions of people.

This performance, showcasing the beauty and fragility of the natural world, featured the fourth movement (known as *The Storm*) of Beethoven's Symphony No.6 or 'Pastoral Symphony'. In the lead up to the virtual performance, MYO musicians joined MSO musicians in online section rehearsals, with efforts culminating in an expressive and nuanced performance of this piece.

“Stumbled across this and I am not musically inclined, but I watched and listened with great admiration. So beautifully put together. ...how you compiled this is simply brilliant technically, visually and the music was unbelievable!!! Congratulations”

– Amanda Grbac

Celebrating First Nations



Musical Acknowledgement of Country

After commencing this project in 2019, 2020 saw the MSO begin performing a Musical Acknowledgment of Country, *Long Time Living Here*, at the start of each MSO performance. This work is part of a larger collaborative project between the MSO, Deborah, Short Black Opera, and language custodians and their communities, to create Musical Acknowledgement of Country for each of the 11 official indigenous language groups of Victoria.

The Musical Acknowledgement enables the MSO to pay tribute to the Traditional Owners of the land on which it performs, in the language specific to that nation, and in the MSO's language of music. The Melbourne premiere in the Boon Wurrung language took place at the MSO's Sidney Myer Free Concert, *Around the World with the MSO*, with Deborah singing the Acknowledgement herself.

During the MSO Kids Marathon in June, award-winning opera singer and composer Jessica Hitchcock delivered a 'how to' session on singing the Boon Wurrung version, taking young viewers through each of the words and their meaning, to music.

This project was made possible with support from the Helen Macpherson Smith Trust and from the Commonwealth Government through the Australian National Commission for UNESCO. The MSO is grateful to all Indigenous contributors, including language custodians, for their guidance and knowledge and pays its respect to Traditional Owners and to elders, past present and emerging.

Dutala – Star Filled Sky

As part of her role as the MSO's 2020 Composer in Residence, and in celebration of Beethoven's 250th birthday year, the MSO commissioned Deborah Cheetham AO to write a companion piece for Beethoven's Symphony No.9. Written for symphony orchestra and chorus, Cheetham drew on the soaring emotions and spirit of Beethoven's work with *Dutala – Star Filled Sky*, to complement the classic in an original and innovative style.

Dutala – Star Filled Sky had its world premiere at the MSO's Season Opening Gala: *Beethoven 9, Circa and Cheetham*, where it was described as being rich and evocative.

“Cheetham's introspective work evokes the open spaces of Australia...”

– *The Age*, 23 February 2020

“Cheetham lights up the Australian night sky...”

– *Limelight*, 24 February 2020

Always Was, Always Will Be: MSO celebrates NAIDOC Week

The MSO honoured NAIDOC Week 2020 with a virtual evening of performance and conversation, celebrating First Nations artists, composers, musicians, and performers. Host Benjamin Northey spoke with Noongar conductor and violist Aaron Wyatt, Yorta Yorta, musician, composer, Allara Briggs-Pattison, and Yorta Yorta soprano, composer, and educator Deborah Cheetham AO.

The event commenced with a performance of Cheetham's Musical Acknowledgement of Country, *Long Time Living Here* and continued with an intriguing and often personal discussion about First Nations arts and artists, and their intersections with classical music and the symphonic art form. Aaron performed an excerpt from Cheetham's new work, *Nanyubak*, which will have its world premiere in 2021 and the night concluded with a performance of Cheetham's *Gulaga* by Prudence Davis (Principal flute), David Thomas (Principal clarinet), and Jeff Crellin (Principal oboe).

Throughout NAIDOC Week, the MSO also presented an episode of *Up Late* with Ben Northey, featuring Jessica Hitchcock, a stream of *Dutala – Star Filled Sky*, and a stream of the MSO's 2020 world premiere of Cheetham's *Eumeralla, a war requiem for peace*, sung entirely in the ancient dialects of the Gunditjmarra people.

The MSO's NAIDOC Week activity was supported by the Victorian Government through Creative Victoria and by Crown Resorts Foundation and Packer Family Foundation.





Reflecting our diversity



Singapore Symphony Orchestra

The MSO and Singapore Symphony Orchestra came together to celebrate 55 years of diplomatic relations between Australia and Singapore in an uplifting virtual side-by-side performance on Friday 7 August.

In *Songs From Home* the two orchestras performed an original medley of Australian and Singaporean songs. The special performance included *I Am Australian, We Are Singapore, Home, Waltzing Matilda, Click Go The Shears* and *Chan Mali Chan*, led by MSO Principal Conductor in Residence Benjamin Northey and arranged by the MSO's Luke Speedy-Hutton.

Songs From Home was presented in partnership with the High Commission of the Republic of Singapore in Canberra.

“This special collaboration is reflective of how our two nations have deepened cooperation throughout this pandemic, and aptly highlights the special role the arts play in tending to our hearts and minds. I can think of no better way to mark this occasion than to bid you a few special moments of joy and nostalgia!”

– His Excellency, Mr Kwok Fook Seng, High Commissioner for Singapore in Canberra

East meets West

The MSO's East meets West program showcases the best of Asia and Australia, celebrating and embodying both tradition and innovation. The program reflects Australia's cultural diversity, history and future.

This year's East meets West program included:

- Chinese New Year Concert with Jieni Wan
- *Joe Hisaishi in Concert*
- *Music from the Studio Ghibli Films of Hayao Miyazaki*
- A special broadcast of the MSO's 2019 Chinese New Year Concert with Tan Dun and Hanggai
- *Songs From Home* | MSO and Singapore Symphony Orchestra collaboration

“The MSO's Chinese New Year Concert is a major cultural event that celebrates our nation's cultural diversity.”

– Senator the Honourable Simon Birmingham, Minister for Trade, Tourism and Investment

Chinese New Year

Celebrating the Year of the Rat and the MSO's seventh Chinese New Year Concert, the Orchestra performed works from some of China's most renowned composers. Matthew Coorey stepped in as conductor just days out from the performance when Maestro Yi Zhang graciously withdrew in light of government health advice regarding arrivals into Australia.

Highlighting the evening was the performance of *Yellow River*, the piano concerto composed by Chengzong Yin, Wanghua Chu, Lihong Sheng and Zhuang Liu. This moving and profound piece is considered one of the most important musical works in China and features a virtuosic piano solo, expertly presented by guest artist, Jieni Wan, who made her debut with the MSO that night.

The MSO's annual Chinese New Year concert is supported by the Li Family Trust and presented in collaboration with Arts Centre Melbourne.



AFL Club Anthem Project

In June, the MSO partnered with the Australian Football League in a unique musical tribute, the 'AFL Club Anthem Project' to celebrate the return of the 2020 Toyota AFL Premiership Season through an uplifting cross-cultural online project which saw music and football unite.

During the COVID-19 lockdown period, MSO musicians came together to record a refrain of their beloved football club's classic anthem on their centuries-old instruments. Many of the traditional club songs date back further than the AFL itself, with the oldest being Brisbane's use of the French revolutionary anthem *La Marseillaise* from 1792 and Geelong's use of *The Toreador Song* from composer George Bizet's famous opera *Carmen*, written in 1875.

In a project which saw cultures collide, the MSO's performances reached an audience of more than 70,000 people.

"Seeing fans within the Melbourne Symphony Orchestra don their club apparel and get into the football spirit in the 'The AFL Club Anthem Project' is just another reason why we love to celebrate the football community. A combination of fine arts and football — both are about as iconic 'Melbourne' as you can get."

—Darren Birch, AFL General Manager of Growth, Digital, and Audiences

MSO Premieres of International Works

In 2020, the MSO premiered several international works including *DA. MA. SHI. E* and the *East Land Symphony*, both by Joe Hisaishi and featuring in *Joe Hisaishi in Concert*. Australian composer and MSO Assistant Librarian, Luke Speedy-Hutton, arranged Beethoven's *Symphony No.6 'Pastoral'* – Movt I, for octet for the MSO's Music Marathon in June and Melbourne-based Julian Yu, created an orchestration for sixteen players of Mussorgsky's *Pictures at an Exhibition* for MSO.LIVE.

International Guest Artists

Prior to COVID-19 restrictions, the MSO was delighted to welcome guest artists from around the world. At the start of the year, Conductor and former MSO Cybec Assistant Conductor, **Tianyi Lu** (New Zealand) performed in the MSO's Sidney Myer Free Concert, *Around the World with the MSO*.

Conductor, **Alexander Shelley** (United Kingdom) led the MSO in March's *An Alpine Symphony* which featured R. Strauss' work of the same name. Also at this concert was Romanian pianist **Alexandra Dariescu** who made her MSO debut with Edvard Greig's Piano Concerto in A Minor.

Conductor, **Joe Hisaishi** (Japan) performed two concerts with the MSO — *Joe Hisaishi in Concert* and *Music from the Studio Ghibli Films of Hayao Miyazaki*, with the latter also featuring soprano (and Joe Hisaishi's daughter) **Mai Fujisawa** (Japan).

Latvian soprano, **Maija Kovalevska**, joined a roster of Australian soloists and acrobatic performers in the MSO's epic, Season Opening Gala: *Beethoven 9, Circa and Cheetham* and Chinese solo pianist, **Jieni Wan**, made her debut in the MSO's seventh annual Chinese New Year Concert.

Finally, Peruvian Conductor, **Miguel Harth-Bedoya**, led the MSO in *Scheherazade*, including for the now renowned performance in the MSO's *Keep The Music Going* program.

Commitment to Diversity

During 2020, the MSO Board formally approved the MSO's Commitment to Diversity. The MSO is committed to building an artistic company reflective of the diversity of its people and community. It aspires to lead in the pursuit of equality of opportunity in all aspects of the Company, from Board composition, to musicians and management.

The MSO is committed to creating innovative artistic programs which reflect the diversity of its community both as audience and artists. It aspires to a position whereby its audiences recognise themselves in our artistic endeavours and performances.

THE MSO'S PLEDGE

The MSO pledges to pursue and maintain gender parity, while broadening cultural diversity throughout the organisation comprising musicians and management personnel. The MSO commits also to cultural diversity in its commissioning and programming of artistic works.

Discovering the Joy of Music



The Pizzicato Effect

The *Pizzicato Effect* is the MSO's community music program providing after-school hours string instrumental and musicianship tuition to children living in the City of Hume in Victoria, Australia. It focuses on creating a positive social impact and is inspired by the principles of El Sistema, the internationally celebrated music program from Venezuela. In 2020, the program supported some 70 children from 28 different local schools to pursue their passion for music and build cultural and social bridges within their community.

Twice-weekly sessions continued online during lockdown with students undertaking their sessions via Zoom and Class Dojo, fostering a crucial social connection between participants, their families, and their wider community. Two virtual concerts were held at the end of Terms 2 and 4 with a new work by MSO percussionist Robert Cossom, *Zengüle Fantezi*, making its world premiere at the end of year concert.

The MSO warmly thanks Meadows Primary School, Second Bite and Spectrum, Bows for Strings, and the City of Hume for their support of this program, as well as the following organisations and individuals for their support:

The Marian & E.H. Flack Trust, The Flora & Frank Leith Charitable Trust, Scobie And Claire Mackinnon Trust, Jean Hedges, Opalgate Foundation, Lesley McMullin Foundation, Australian Decorative and Fine Arts Society, Heather and David Baxter, Barbara Bell in memory of Elsa Bell, Jenkins Family Foundation, William and Magdalena Leadston, HE McKenzie, Jenny Anderson, Richard and Janet Chauvel, Alex and Liz Furman, Robert and Janet Green, Hilary Hall in memory of Wilma Collie, Jeanette King, Christopher and Anna Long, Shirley A McKenzie, Margaret Ross AM and Dr Ian Ross, Marjorie McPherson, Joanne Soso, Jenny Tatchell, Xavier College, and numerous anonymous donors.

95% OF STUDENTS

said that they looked forward to the program and were proud of their achievements culminating in the performances and resulting videos, indicating a positive impact on self-esteem and identity.

“When I play my instrument, I feel happy because it tells me that I can accomplish anything I really want to.”

– Volkan, Student

“The Pizzi team did an amazing job keeping the program going and adapting with new technologies.”

– Parent

Melbourne Music Summit

The MSO's pilot of the Melbourne Music Summit took place in 2020 and has since been instituted as an annual conference designed to support and inspire generalist and specialist music teachers. In 2020, it featured keynote addresses by Dr Anita Collins and Deborah Cheetham AO, as well as workshops, masterclasses and conversations with leading music educators including Ingrid Martin, James de Rozario, James Le Fevre, and David Hirst, as well as artists of the MSO including Sarina Walter and Ellen Block. Sessions covered topics such as 'Building Your Toolbox: Practical Strategies for the Specialist Music Classroom' and 'Planning for Music Program Success: Building Music Culture in Schools'. Each online session saw lively chat between presenters and audiences.

Originally planned to be delivered live, restrictions saw the program move online with great success, paving the way for future Summits to also take place online. The inaugural Melbourne Music Summit was supported by event partners Berry Street and Conducting Artistry with PizzIMMERSION sessions supported by the Department of Education and Training, Victoria, through the Strategic Partnerships Program.

“Big thanks to the MSO organisers. It has been an inspiring and motivating Summit.”

“The presenters have been excellent! Thank you.”

PizzIMMERSION

PizzIMMERSION provides generalist classroom teachers with a fun and accessible entry point into delivering music-inspired learning experiences in the classroom. Supported by the Department of Education and Training, Victoria, through the Strategic Partnerships Program, and Berry Street, MSO Teaching Artists share their tools and experience with teachers to explore with their own students. These fun and educational professional learning sessions and digital resources are designed to boost teachers' confidence. Transitioning to online in 2020, PizzIMMERSION provided an exciting opportunity to open the program to more teachers than previously possible, particularly for those in regional areas.

MSO for Schools

With the MSO unable to deliver its in-school programs, the Orchestra created several online learning opportunities specifically for students.

MSO cellist and Cybec Assistant Conductor for Learning and Engagement, Nicholas Bochner, hosted four Schools Ears Wide Open sessions designed to engage upper secondary music students with high-quality, curriculum-linked lessons. Based on the MSO's online Ears Wide Open events, these school-specific versions also included downloadable resources and a curated playlist for students and teachers.

Nicholas also delivered MSO Classroom Live Online sessions as part of the Department of Education and Training's Victorian Challenge and Enrichment Series, bringing intellectually stimulating content directly to high-ability students throughout Victoria. Sessions included an exploration of 19th Century music and literature through Schumann's Symphony No.2 and influential literary figures of the time, and an examination of one of the most groundbreaking works of the 20th century, Stravinsky's ballet score, *The Rite of Spring* in which Nicholas and special guest presenter Katy McKeown (Head of Education and Outreach, The Australian Ballet) dissected this essential work.

Also throughout the year, MSO musicians came together to deliver live online incursions for students and teachers. Intended to accompany the Beethoven Bites resources, these opportunities provided a more intimate setting for students to meet the musicians and learn from them firsthand. Presenter Nicholas Bochner focused on introducing general musical elements to students and facilitated interactive activities, fostering connection while students and teachers found themselves in lockdown. In total, some 2,500 students representing 14 metropolitan schools, eight regional schools, and two special needs schools were reached.

MSO for Schools is generously supported by Crown Resorts Foundation and Packer Family Foundation.



“I want you all to know that my primary school classroom music students have benefited greatly from Richard Vaudrey’s and the MSO’s outstanding presentations and information. We are currently learning about the instrument families of the orchestra from Prep to Grade 6.

The quality of the information, its succinct and clear presentation and the extraordinarily well timed, close up views of players and their instruments has most students enthralled. We dip in and out of the ‘Beethoven Bites’ for explanations and experiences of instruments’ functions and players’ skills. The students can’t wait to find out about conducting and I was delighted to watch Benjamin Northey’s clear, practical demonstration today.

Thank you so much. Our world class MSO is certainly reaching the community and informing our learners. As a teacher I am very grateful for, and impressed by, this innovative and growing outreach. As a subscriber I am missing my ‘sanity and inspiration time’ at MSO concerts.

I hope everyone stays well. Thank you for everything that you all do for us. Your collective skills and efforts have an immeasurable impact on lives of all ages.”

Christine Rainford



In 2020, a new online series Beethoven Bites was created for Primary and Secondary school students. The ‘bite-sized’ curriculum-linked lessons were developed for online or in-school delivery and featured musician and classroom education specialist, Richard Vaudrey, who engaged students with the fundamentals of music and the instruments of the orchestra.

Each Bite included a 10-minute instructional video presented by Richard featuring clips of the MSO, downloadable learning resources with suggested lesson plan, and a curated Spotify playlist. The instructional videos featured excerpts from the MSO’s digital performance of Beethoven’s Symphony No.7 and Bites explored topics such as orchestration and timbral emotion, rhythmic foundations, and conducting. This program was generously supported by Crown Resorts Foundation and Packer Family Foundation.

Jams for Juniors and Classic Kids

The MSO continued this perennially popular series for children under five online with Jams Around the World — a tour around the world to discover the stories behind some of the greatest classical works with presenter Karen Kyriakou. Before watching the videos, audience members were encouraged to download the accompanying activity sheets so that they could craft, colour, and sing along with Karen. Works explored included Tchaikovsky's *Nutcracker*, Dvořák's *New World Symphony*, Beethoven's *Emperor Concerto* and his *Symphony No.1*, Mussorgsky's *Pictures at an Exhibition*, Mahler's *Symphony No.1*, and Greig's *Peer Gynt*. Jams for Juniors was proudly supported by Emirates, Principal Partner of the MSO, and instruments used in the workshops were kindly supplied by Just Percussion.

The MSO also broadcast two Classic Kids performances, Nigel Westlake's *Babe Concert Suite* and Holst's *The Planets*. Presenter Thea Rossen guided children ages 5–10 through these well-known works, sparking young imaginations by encouraging viewers to clap their hands and stomp their feet from home. Classic Kids was generously supported by Crown Resorts Foundation and Packer Family Foundation.

“This is a brilliant program. I have a young 5-year-old student who has struggled to engage in music all year but now he has been asking his mum if he can sing the Nutcracker with Karen. I have been adding key word sign and actions to the songs and the kids love it.”

“This is absolutely a great way for kids to expand their music making experience, creativity, and just purely have fun! Great way for both parents and children to engage in a creative activity. Well done! We should have more!! Thank you so much for those wonderful ideas and efforts. Love it!!”

Panel Discussions

In the latter part of the year, the MSO presented three online panel discussions, seeking to explore and challenge ideas and move discussions forward regarding a range of topics. Each event saw engaged audiences with much online participation and questions for panel members.

The MSO recognised NAIDOC Week, celebrating First Nations artists, composers, musicians, and performers. In *Always Was, Always Will Be*, Benjamin Northey spoke to Yorta Yorta soprano, composer and educator Deborah Cheetham AO, Yorta Yorta, musician, composer, Allara Briggs-Pattison, and Noongar conductor and violist Aaron Wyatt, who shared insight into some of the First Nations-led organisations, events and initiatives.

In *Instruments of Change: the arts and the environment*, host Hilary Harper spoke with Fiona Armstrong (co-founder of Climarte), James Foster (MSO Senior Manager of Operations), Anthony Chataway (MSO viola), and Thea Rossen (percussionist, composer, and educator) to explore how arts organisations and artists are responding to climate change, and what society could be doing better.

Hosted by Santilla Chingaipe, *The Orchestra of the Future* explored how orchestras must adapt to remain relevant, responsive, and representative of a diverse audience base, into the future. The panel, featuring Monica Curro (MSO and Port Fairy Spring Music Festival), Yaron Lifschitz (Circa Contemporary Circus) and Matthew Hoy (MSO and RISING Festival), considered what responsibility major performing arts organisations have in leading the sector into its next chapter. These events were generously supported by Crown Resorts Foundation and Packer Family Foundation and Creative Victoria.

“What a great intersection of Art and social causes @Melbourne Symphony Orchestra.”

“Much needed content! Thanks for putting this together.”

Ears Wide Open

In Ears Wide Open, audiences are taken on a unique musical journey by host and MSO cellist and Cybec Assistant Conductor for Learning and Engagement, Nicholas Bochner. In the format of an illustrated lecture, Nicholas together with the musicians of the MSO deconstruct famous classical pieces to understand the context, history, and story behind well-known works. Ears Wide Open events enable audiences to get into the mind of the composer, hearing the musicians perform what is being explained.

In 2020 and after only one live delivery of Ears Wide Open (Schumann's Symphony No.2), the series was taken online and featured Stravinsky's *The Rite of Spring*, Handel's *Messiah*, Beethoven's Symphony No.7, and Rimsky-Korsakov's *Scheherazade*. In total, the series received more than 15,000 views throughout 2020 and was proudly presented by TarraWarra Estate.

Up Late with Benjamin Northey

With Melbourne in extended lockdown over October and November, the MSO team, with Benjamin Northey, created a weekly conversation series featuring musicians of the MSO. Hosted by Benjamin live on YouTube and Facebook to enable live chat and questions from viewers, the series featured Abbey Edlin, Ben Hanlon, Andrew McLeod, Eleanor Mancini, Rohan De Korte, Rosie Turner, Tiffany Cheng, Christopher Moore, Matthew Tomkins, and Prudence Davis. During NAIDOC Week, special guest Jessica Hitchcock also took part.

The hour-long episodes saw Benjamin interview the musicians about music, life, and everything in between; each of the musicians delved into a much-loved musical piece of their choosing, alongside a discussion about their career, and how they came to play with the MSO. They also answered questions from the viewers, enabling a rare direct dialogue between the musicians and their audience. The series received almost 140,000 views throughout 2020 and was proudly presented by TarraWarra Estate.

“This is a great idea. I always want to get to know the orchestra members.”

“Thanks Ben so much for the wonderful interviews and stories with the fabulous musos of the MSO!”



Creative Alliances



Circa

2020 saw two projects between the MSO and Circa, Australia's premier contemporary circus company, come to fruition; *Wild Swans*, and the Season Opening Gala: *Beethoven 9, Circa and Cheetham*.

Behind the scenes of the world premiere performance of *Wild Swans* were lead Circa creatives, award-winning Artistic Director, Yaron Lifschitz, and choreographer Libby McDonnell. Lifschitz and McDonnell worked with the MSO and e.motion21 to imagine a choreography which brought together the unique worlds of symphonic performance and of dance by young people experiencing Down Syndrome.

For *Beethoven 9, Circa and Cheetham*, the MSO and Circa performed what is believed to be the first acrobatic staging of the Ninth in the world. Ten Circa performers contorted, tumbled, and flew between each other, employing choreographic styles across ballet, contemporary dance, and acrobatics.

“Under the always sure hand of Benjamin Northey, [the MSO] received a lengthy standing ovation at the conclusion of the performance. It is hard to say whether this was in recognition of the music or the circus, for both were masterfully intertwined, and each element was made all the more exciting and, indeed, imaginative, by the other.”

– *Limelight*, 24 February 2020

e.motion21

At the Sidney Myer Free Concert on Saturday 8 February, the MSO presented the results of a unique two-year collaboration with e.motion21, a not-for-profit organisation working to enhance lives and change perceptions of Down syndrome within society through dance, fitness and performance.

The spectacular Australia-first event featured the sumptuous sounds of the MSO performing Elena Kats-Chernin's *Wild Swans* with renowned soprano Katie Noonan.

Leading up to the concert, more than 20 rehearsals and workshops were held across Melbourne, Ballarat, Bendigo and Geelong with more than 60 dancers from across the state.

The final performance in front of a capacity crowd of more than 10,000 featured 44 dancers from metropolitan and regional areas. MSO musicians and conductor Benjamin Northey worked alongside Artistic Director, Yaron Lifschitz, and choreographer, Libby McDonnell from Circa to create the visual and musical masterpiece on stage.

This project was supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

“The e.motion21 partnership with the MSO is truly exciting and progressive. We are bringing together two creative worlds and two important organisations in this Australia-first collaboration.”

– Cate Sayers, Founder and Director of e.motion21





MSO.LIVE



The MSO's key initiative to connect with new and diverse audiences and remove barriers to accessibility is its new digital platform, MSO.LIVE, which began development in 2020.

In 2019, the MSO Board approved a digital plan with a view to implement an online engagement platform within three years, however, with the challenges facing the Orchestra in the early days of the pandemic, this timeframe was fast-tracked. The creation of MSO.LIVE will provide a platform for future delivery of the plan's goals to:

- Support employment of and resources for Australian artists and arts workers, and the broader arts ecology;
- Connect with new and diverse audiences and ensure accessibility to the widest possible audience;
- Enhance audience engagement and experience;
- Generate an additional/diversified revenue stream; and
- Promote brand Australia/Victoria internationally.

MSO.LIVE will be the Orchestra's new destination for audiences to consume high fidelity video and audio recordings of the MSO and its partners including the London Symphony Orchestra, Royal Concertgebouw Orchestra, and the Berlin Philharmonic. Developed with Emmy® Award winning platform provider, Brightcove, MSO.LIVE is a membership-based digital platform, offering 24-hour entertainment on demand, live and pre-recorded concert hall performances, family-friendly content, and audio recordings.

In December 2020 three new concert events were promoted to the platform — *MSO.LIVE: Tina Arena, A Perfect End to 2020*, and *Pictures at an Exhibition*, all recorded throughout the pandemic while halls remained closed.

“I was born and raised in Melbourne and I sense what the amazing musicians of the MSO have gone through this year. To be a part of their return is an immense honour.”

— Tina Arena AM

“The MSO is part of Melbourne's identity. Performing these songs with the backing of the city's biggest and best band is a total thrill, and one that I'm excited to share with the world.”

— Eddie Perfect

“MSO.LIVE is a welcome development, bringing opportunities to reach new audiences and re-engage players and audiences through reinvigorated programming.”

— *The Age*, 9 December 2020

Our Donors

In this most difficult year, our thanks go to you, our loyal and generous Patrons and donors who rallied around our great Orchestra donating the value of thousands of cancelled tickets, renewing annual gifts, and supporting our efforts to keep the music going, despite the venue closures and extended lockdowns.

Engaging audiences here in Victoria, Australia and across the globe, in 2020 the MSO received donations from more than 3,000 new donors from 15 countries. Our many trusts and foundations remained flexible and agile in their incredible funding support of existing MSO programs and were equally passionate about supporting our digital innovation with new grants. Our gratitude also extends to the MSO Board who together with Chair Michael Ullmer AO generously came together to donate more than \$600,000.

Together with our musicians' working group, our new philanthropy team have worked hard to stay connected with you over the phone, email and on Zoom to share ideas and updates, and to check in as best we could while we were all at home. The introduction of presale periods for Patrons

was well received ahead of the launch of our 2021 season in October, as were online sessions to hear about the planned artistic program and community engagement initiatives from musicians and staff.

My thanks to Martin Shirley, the committee and members of the Geelong Friends for your support of the MSO, and to the wonderful MSO musicians for joining with us so openly and collaboratively to help us achieve the positive results we needed.

I am also grateful for the honest and transparent conversations I have had with so many of you in my first year in the role as Director of Philanthropy and External Affairs. You have welcomed me and my team into your homes, albeit virtually in 2020, and we look forward to continuing to meet with you in person now that we are back in the concert hall.

As we saw after the Great Depression, it is the generosity of our philanthropic community that once again provided the most important of lifelines so that we could keep the music going. Thank you.

Suzanne Dembo

Director, Philanthropy & External Affairs

MSO PATRON

The Honourable Linda Dessau AC,
Governor of Victoria

HONORARY APPOINTMENTS

Life Members

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

MSO Ambassador

Geoffrey Rush AC

Conductor Laureate

Hliroyuki Iwaki AO†

The MSO honours the memory of

John Brockman OAM

Life Member

The Honourable Alan Goldberg AO QC

Life Member

Roger Riordan AM

Life Member

Ila Vanrenen

Life Member

CHAIRMAN'S CIRCLE

Marc Besen AC and Eva Besen AO

Gandel Philanthropy

The Gross Foundation

Di Jameson‡

David Li AM and Angela Li

Harold Mitchell AC

Lady Potter AC CMRI

The Cybec Foundation

The Pratt Foundation

The Ullmer Family Foundation

Anonymous (1)

ARTIST CHAIR BENEFACTORS

Cybec Assistant Conductor Chair
Nicholas Bochner The Cybec
Foundation

Concertmaster Chair Sophie
Rowell The Ullmer Family
Foundation‡

Young Composer in Residence
Jordan Moore The Cybec
Foundation

PROGRAM BENEFACTORS

Cybec Young Composer in
Residence The Cybec Foundation

Digital Transformation Perpetual
Foundation – Alan (AGL) Shaw
Endowment, Telematics Trust

East meets West

The Li Family Trust

Meet the Orchestra

The Ullmer Family Foundation

MSO.LIVE Online Crown Resorts
Foundation, Packer Family
Foundation

MSO Capacity Building

Di Jameson (Senior Manager,
Philanthropy and External Affairs),
The Alison Puzey Charitable Fund
as part of Equity Trustees Sector
Capacity Building Fund supporting
Musicians' iPads

MSO Education Margaret Ross AM
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(Anonymous)

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of Melbourne

† Deceased

‡ Signifies Adopt An MSO Musician supporter

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Bronwyn Lewis		
Amanda Lynn		
Dr Takako Machida		
Jane Madden		

* 2020 was a challenging year for the MSO and many people supported the MSO, often for the first time. It made a significant impact on the Orchestra and in recognition, the MSO has introduced a new tier to its annual Patron Program. Going forward, donors who make an annual gift of \$500–\$999 (including in 2020) to the MSO will now be publicly recognised as an Overture Patron.

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 Joyce Bown
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***The MSO gratefully acknowledges
the support of the following
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From left / Saul Lewis horn, Freya Franzen violin
Wardrobe: Giorgio Armani

Our Partners

The MSO strives to strategically partner with organisations that share similar values and purpose, and who align strongly with the MSO brand, in order to achieve mutual business objectives.

The Orchestra takes great pride in developing these partnerships across the community, with the MSO brand standing for excellence in performance, quality and innovation; the same level of excellence that the MSO musicians present on stage. In addition, the MSO stakes great importance on building deep relationships of mutual trust and respect with its partners — not only to understand business issues and objectives to uncover opportunities, but also to foster transparency and open communications.

2020 proved to be a difficult year for businesses, with financial impacts felt across all industries. General marketing activity was halted for most of the year as lockdowns were in effect across the world. The MSO's overall activity pivoted to digital, and agile solutions were implemented to provide continuous value to partners. These included enhanced digital branding solutions, digital product integration into key digital content programs, and online VIP 'meals with musicians'.

In COVID-affected 2020, the MSO retained 76% of existing 2019 partnerships and welcomed eight new partners, with a final total of 39 active partnerships representing business, media, supply, and institutional sectors.

The MSO was delighted to welcome new partner Australia Post, who joined the MSO's East meets West consortium. We were also pleased to continue our Premier partnership with Ryman Healthcare across 2020, as well as ongoing supporting partnerships with the Sofitel Melbourne on Collins and TarraWarra Estate. New industry collaborations with premier Melbourne restaurant Vue de Monde created exciting co-product and activation initiatives that benefited the MSO's at-home audience in lockdown.

We thank all partners for their continued support through a difficult year; the ongoing contribution provided to the Orchestra is incredibly significant as the MSO kept the music going in 2020. In particular, the ongoing support from longstanding Principal Partner Emirates is a vital relationship that underpins the MSO's reputation as a truly global orchestra.

The MSO looks forward to working with its partners in 2021 on exciting new initiatives, as it returns to the stage.

Jayde Walker
Head of Partnerships

Thank you to our supporters

Principal Partner



Premier Partners



MELBOURNE AIRPORT

Venue Partner



Education Partners



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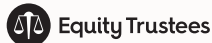
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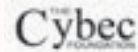
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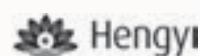
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Concert Partner



Consortium



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Our Management

EXECUTIVE

Sophie Galaise
Managing Director

Judith Clark
Executive Assistant to the Managing Director

Guy Ross
Chief Operating Officer

Fraser Stark
Digital Commercial Advisor (from July 2020)

ARTISTIC

Melissa King
Director of Artistic Planning (until June 2020)

Matthew Hoy
Interim Head of Programming (from May 2020)

Katharine Bartholomeusz-Plows
Senior Manager, Artistic Planning

Anna Melville
Artistic Advisor (from August 2020)

Michael Williamson
Artistic Administrator

Bridget Davies
Artistic Coordinator (until October 2020)

Stephen McAllan
Artist Liaison

Mathilde Serraille
Orchestra Librarian

Luke Speedy-Hutton
Assistant Orchestra Librarian

Andrew Groch
MSO.LIVE Project Officer (from November 2020)

Andrew Pogson
Senior Manager, Special Projects

Karl Knapp
Special Projects Coordinator

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Director of Learning, Engagement & Innovation

Jennifer Lang
Senior Manager, Learning, Engagement & Innovation

Helen Withycombe
Acting Senior Manager, Learning, Engagement & Innovation (from July 2020)

Sylvia Hosking
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Stephen Gould
Learning, Engagement & Innovation Coordinator (from February 2020)

Liam Hennebry
Digital Content Manager (from June 2020)

Sarina Walter
Teaching Artist Team Leader, The Pizzicato Effect

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Helen Godfrey
Orchestra Manager

Nina Dubecki
Assistant Orchestra Manager

James Poole
Production Coordinator (until March 2020)

Steele Foster
Production Assistant / Production Manager (from March 2020)

Geetanjali Mishra
Production Coordinator (from March 2020)

Matthew Castle
Chorus Coordinator

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Director of Philanthropy & External Affairs

Erika Jordan
Senior Manager, Philanthropy (until February 2020)

Caroline Buckley
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Rosemary Kellam
Grants Manager

Arturs Ezerzailis
Donor Liaison (until March 2020)

Keith Clancy
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Garry Stocks
Philanthropy Coordinator (until March 2020)

Nickie Warton
Philanthropy Coordinator (from March 2020)

Katy Tyrrell
Acting Trusts and Foundations Manager/Philanthropy & External Affairs Specialist (from March 2020–November 2020)

PARTNERSHIPS

Jayde Walker
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Senior Manager Corporate Partnerships (from March 2020)

Olivia Ouyang
Partnerships Coordinator (from March 2020)

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Ian Barnes
Database Administrator

Lachlan Hywood
Data Analyst

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Chief Financial Officer

Emily Zhang
Financial Controller (from April 2020)

Jyothi Kokirala
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Elizabeth Chandra
Accounts Officer

Michael Stevens
Human Resources Coordinator



Dr Sophie Galaise GAICD

MANAGING DIRECTOR

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 (MMIAM), 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.

Two-time winner, in 2019 of the Australian Financial Review and Qantas and in 2015 of the Australian Financial Review and Westpac 100 Women of Influence Awards, she is renowned for her extensive experience working with orchestras, not only at the executive level, but also as a professional musician and musicologist.

In 2019, she was invited to participate in the 2019 Perpetual Stanford CEO Study Tour in San Francisco. Along with other leaders from Australia, North America and Europe, she took part in a week of activities and learning with Stanford's Centre on Philanthropy and Civil Society (PACS) exploring the theme, Transforming Anxiety into Active Leadership.

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.





Corporate Governance



Our Board



Michael Ullmer AO

CHAIRMAN

Member of:

MSO Advancement Committee
MSO Finance Committee
MSO Foundation Committee
MSO Governance Committee
MSO Learning, Innovation and Engagement 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 member of the National Gallery of Victoria Foundation Board.

Appointed Chairman
1 October 2015

Appointed 1 January 2007



David Li AM

DEPUTY CHAIRMAN

Member of:

MSO Advancement Committee
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 1980s.

Following a successful phase of his life as a career violinist, David transitioned into business and now become 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 MSO since 2013. 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 was conferred the Honorary Fellowship of Monash University in 2019. He was awarded a member of the Order of Australia (AM) on the Queen's Birthday 2019 in recognition of his significant service to the performing arts.

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.

He is currently a Partner at McKinsey & Company.

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 February 2019



Danny Gorog

DIRECTOR

Chair MSO Learning, Innovation and Engagement Committee

Member of:

MSO Finance Committee

Danny Gorog is a founder, investor and currently the CEO of Snap Send Solve. He is an active investor in early stage start-ups as well as a board member and advisor.

Danny co-founded Outware Mobile (outware.com.au), Australia's leading mobile app development in 2009. Outware develops apps for ASX 100 including ANZ, Coles, NAB, NIB, Qantas, RACV, Seek and Telstra. Outware sold to Melbourne IT (ASX: MLB) in 2015.

Danny is an active investor and advisor in early stage startups. Danny is a Director and Board member of Melbourne Symphony Orchestra and a Trustee of the Telematics Trust.

Appointed 19 February 2014



Lorraine Hook

DIRECTOR (EMPLOYEE-ELECTED)

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

Lorraine is actively involved in Chamber Music including performing in Tokyo in 2019. She enjoys teaching privately, has tutored for the Melbourne and Australian Youth Orchestras, and was an MSO 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, Tasmanian Symphony Orchestra, Academy of Melbourne and Australia Pro Arte.

Lorraine is Graduate of the Australian Institute of Company Directors (GAICD).

Appointed 27 February 2019



Margaret Jackson AC

DIRECTOR

Member of:

MSO Foundation Committee

Chairman of the Defence Employer Partnering Network, a Director of Barefoot to Boots and Interplast Australia and an advisor to a number of financial entities.

Margaret has an extensive list of previous roles including Chairman of Spotless Group Holdings, Chairman of Qantas, FlexiGroup Ltd, Chairman of Ansett Aviation Training 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



Di Jameson

DIRECTOR

Chair MSO Finance Committee

Member of:

MSO Foundation Committee

MSO Governance Committee

Di Jameson commenced her professional life as an analyst in the mining industry. In 1989 she established Horsey Jameson Bird Pty Ltd (HJB) a Brisbane-based business and accountancy practice.

Di is a CFP and Registered Tax Agent dividing her time between HJB, various music interests and not for profit roles.

Appointed 10 April 2018



David Krasnostein AM

DIRECTOR

Chair MSO Governance Committee

Member of:

MSO Advancement Committee

MSO Finance Committee

David Krasnostein AM is a member of the Advisory Board of Qualitas Pty Ltd, Chairman of Arch Finance Pty Ltd, 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



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 of Music, she has a great passion for cultural integration and bringing people together through the arts.

Hyon-Ju also believes strongly in 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 14 February 2017



Glenn Sedgwick

DIRECTOR

Chair MSO Advancement Committee

Chair MSO Foundation Committee

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 10 April 2018



Helen Silver AO

DIRECTOR

MSO Stakeholder Relations Advisor

Member of:

MSO Governance Committee

Helen Silver AO is Allianz Australia's Deputy Managing Director. Previously Helen held the positions of Chief General Manager, Corporate Governance and Conduct and Chief General Manager, Workers Compensation, Allianz Australia.

Prior to joining Allianz Australia, Helen had spent more than 25 years in executive roles in the Victoria and Commonwealth public sectors, culminating in the position of Secretary of the Victorian Department of Premier and Cabinet.

Helen was awarded an Officer of the Order of Australia (AO) for distinguished service to public administration, business and commerce and the Victorian community.

Helen also currently serves on a number of Boards including the Victorian Arts Centre Trust, the Judicial Commission and the Melbourne Symphony Orchestra.

Appointed 14 January 2015

Governance Statement

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, 3rd 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 2020, the primary role of the Board of Directors was to guide the organisation through the COVID-19 pandemic, monitoring the significant financial impact of the event and the wellbeing of musicians and staff.

Key activities undertaken by the Board in 2020 included:

- Increasing oversight on the wellbeing of MSO's people and the Orchestra's financial position.
- Oversight of the COVID-19 recovery strategic plan to address the impact of COVID-19 including regular financial monitoring.
- Resolving to stand down musicians in order to immediately move MSO employees to JobKeeper.
- Resolving to retain employees including casuals with the supplementation of salaries to JobKeeper levels.
- Approval of \$1,000,000 in additional support for musicians and staff during the COVID-19 recovery period and other measures to support musicians and staff experiencing personal hardship.
- Continued oversight of the MSO's management of online and pivoted artistic matters, processes, and programming.
- Continued oversight of the search for the Chief Conductor through a special committee chaired by Elizabeth Proust AO.
- Facilitation of the biennial Board evaluation.
- Approval of the MSO's Green Orchestra strategy, Diversity Commitment and Keychange Pledge.

The MSO also continues to develop a diversity policy that reflects the communities with whom it engages. 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 AM

- 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. Learning, Innovation and Engagement Committee – Chair, Danny Gorog

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

5. Advancement Committee – Chair, Glenn Sedgwick (paused for 2020)

- Consider the organisation’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. Board members all donate at a significant level.

External Representatives

The MSO Board of Directors wish to acknowledge the following external representatives for the MSO Board sub-committees for their significant contribution in 2020:

Robert Breen
 Shane Buggle
 Oliver Carton (Company Secretary)
 Toby Chadd
 Gary McPherson
 Lisa Maimone
 The Hon Chris Pearce MP
 Andrew Perez
 Elizabeth Proust AO

Board Skills

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 and Digital

An MSO staff-appointed director is also included on the Board, elected for a three-year term.

2020 Board And Sub-Committee Meetings

DESCRIPTION	NO OF MEETINGS
Board Meeting	12
Advancement Committee	None, due to COVID-19 restrictions
Learning, Engagement and Innovation Committee	2
Finance Committee	8
Foundation	3
Governance Committee	4

Internal Assessment

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

1. 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

2. 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.

3. Two MSO Consultative Committees

For musicians and administrative staff. The committees' roles include the discussion of day-to-day MSO operations as they relate to the Musicians and Staff Agreements.

- 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.

4. MSO Chorus Committee

Made up of eight singers, two management representatives, and the Director of Operations, this committee meets to discuss issues of artistic quality and performance standards.

5. Occupational Health and Safety Committee

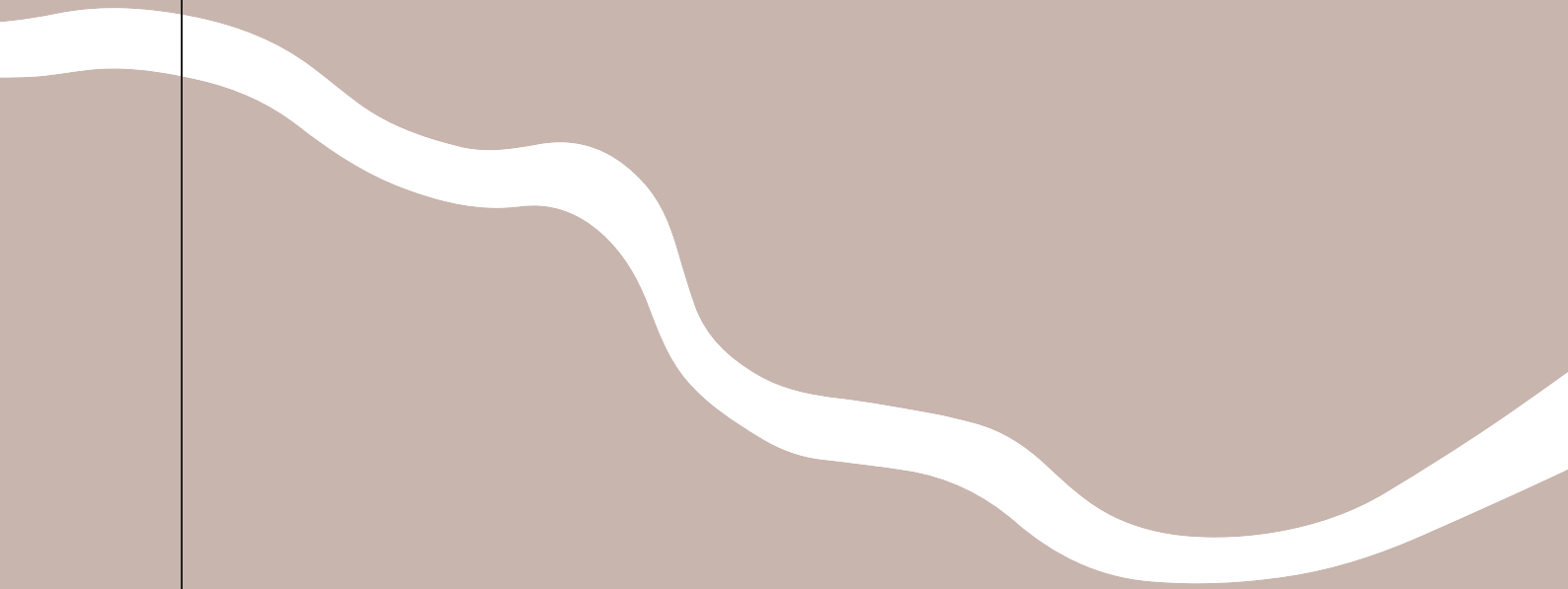
Consists of two elected Health and Safety representatives from the Orchestra, plus the Director of Operations, Chief Operating Officer and representatives from across the Orchestra, Staff and Chorus. The committee monitors standards of occupational health, safety and rehabilitation and initiates plans 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.



From left / Philip Arkinstall clarinet, Gabrielle Halloran viola, Richard Shirley trombone, Tiffany Cheng violin, Michelle Wood cello
Wardrobe: Giorgio Armani





Financial Report

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Directors' Report

FOR THE YEAR ENDED 31 DECEMBER 2020

The Directors present their report together with the financial report of Melbourne Symphony Orchestra Pty Limited (the Company) for the year ended 31 December 2020 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
Michael Ullmer AO (Chairman)	1 January 2007 (Chairman from 1 October 2015)
Sophie Galaise (Managing Director)	21 April 2016
Andrew Dugdeon AM	27 February 2019
Danny Gorog	19 February 2014
David Li AM	1 July 2013
Di Jameson	10 April 2018
David Krasnostein AM	12 August 2014
Glenn Sedgwick	10 April 2018
Helen Silver AO	14 January 2015
Hyon-Ju Newman	14 February 2017
Lorraine Hook	27 February 2019
Margaret Jackson AC	8 May 2015

COMPANY SECRETARY

Mr O Carton

Appointed 16 February 2004

PRINCIPAL ACTIVITIES

The principal activities of the Company during the year were the performance of symphonic music on stage, live-streaming music experiences via digital channels, delivery of education and community outreach activities on-stage and online. There were significant changes in the nature of the activities of the Company during the year due to the impact of the COVID-19 pandemic.

On 11 March 2020, the World Health Organization characterised COVID-19 as a global pandemic. Subsequently, on Friday 13 March 2020, the Australian Government advised against organised, non-essential mass gatherings of more than 500 people from Monday 16 March 2020. As a result, major performance venues were closed to the public on Sunday 15 March 2020 for an extended period of time. Further limitations on non-essential public gatherings were subsequently put in place, and economic support packages to support businesses and jobs were announced by the Commonwealth and State Governments.

The Company cancelled or postponed all scheduled MSO events until the end of 2020 under the impact of the restrictions. The Company subsequently kicked off the Keep the Music Playing campaign in March 2020 to live-stream music experiences, and to deliver education and community outreach activities via digital channels throughout 2020.

REVIEW AND RESULTS OF OPERATIONS

The total comprehensive income for the year ended 31 December 2020 was a surplus of \$1,536,156 (2019: \$606,993). The impact of the change in fair value of financial assets was a loss of \$6,864 in 2020, compared to a gain of \$433,878 in 2019. The Company received \$402,336 in donations of endowment nature in 2020 (2019: nil).

The operating result for the year prior to the fair value adjustment of financial assets and donations of endowment nature was \$1,140,684 (2019: \$173,115).

As a result of event cancellation or postponement under the impact of health restrictions, the Company's ticket sales has decreased by 80%. The Company has implemented strategies to mitigate the financial impact of the pandemic, including accessing the Federal and State Government support packages, including the *JobKeeper* Payment (note 3(a)), and reducing expenditure.

With the support of orchestra members, the Company has implemented a whole-of-organisation approach to fundraising with dedicated support from its people, across orchestra members, sales, marketing, sponsorship and philanthropy teams. Musicians working directly with donors has seen the Company re-engaging with donors who dropped off previously, as well as securing additional donations to enable the Company to survive the financial impact of the COVID-19 pandemic.

The Company received \$5,061,810 in *JobKeeper* Payments in 2020, which has been passed to all its employees.

The table below presents the operating result for the Melbourne Symphony Orchestra for the year ended 31 December 2020.

THE MELBOURNE SYMPHONY ORCHESTRA MANAGEMENT OPERATING STATEMENT

	2020	2019
Revenues	\$	\$
Public Funding ¹	19,308,392	14,204,795
Private Funding ²	4,195,050	7,180,047
Earned Income ³	2,959,024	15,250,509
Other	309,400	541,882
Total Income	26,771,866	37,177,233
Expenses		
Employee Expenses	16,589,108	18,757,264
Artistic Programming and production	4,771,162	12,458,955
Marketing Expenses	1,053,140	2,529,566
Other Expenses	3,217,772	3,258,333
Total Expenses	25,631,182	37,004,118
Operating Surplus prior to fair value adjustment	1,140,684	173,115
Donations of Endowment Nature	402,336	–
Change in Fair Value of financial assets	-6,864	433,878
Surplus	1,536,156	606,993

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

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

There were significant changes in the nature of the activities of the Company during the year due to the impact of the COVID-19 pandemic.

In the opinion of the Directors, there were no other 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. In November 2020, the Board endorsed the MSO Green Orchestra Sustainable Development Plan.

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 2021. 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

On 24 February 2021, the Company entered an agreement with Commonwealth Government, under which, the Company was provided \$3,000,000 grant as part of the COVID-19 Arts Sustainability Fund. The Fund provides funding assistance to the Company to plan a pathway for recovery from the effects of COVID-19 pandemic. The Victorian Government has also committed additional funding to support the Company to continue to delivery artistic programs throughout 2021.

The Company will also commence a new 4-year funding framework as an approved Partner organisation with the Australia Council for the Arts and the Victoria Ministry for Creative Industries from 1 January 2022.

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 5.

Signed in accordance with a resolution of the Directors:



Michael Ullmer
Chairman

Melbourne
29 April 2021



Sophie Galaise
Managing Director

Melbourne
29 April 2021



**Building a better
working world**

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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 2020, 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.

A handwritten signature in black ink that reads "Ernst & Young".

Ernst & Young

A handwritten signature in black ink that reads "Alison Parker".

Alison Parker
Partner
29 April 2021

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Statement of Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 \$	2019 \$
REVENUES			
Government grants — direct	3a	5,667,650	742,954
Government grants — via parent entity	3b	13,640,742	13,461,841
Ticket sales	4	2,932,637	14,634,161
Sponsorship and donation revenue	5	4,299,285	6,803,136
Other revenue	6	335,787	1,158,230
Other income	7	298,101	376,911
Change in fair value of financial assets		(6,864)	433,878
Total Revenues		<u>27,167,338</u>	<u>37,611,111</u>
EXPENSES			
Employee expenses		16,589,108	18,757,264
Artists fees and expenses		1,924,260	5,858,076
Marketing expenses		1,053,140	2,529,566
Production expenses		2,846,902	6,600,879
Selling expenses		54,502	402,910
Depreciation and amortisation	8	133,954	120,603
Orchestra service fee		121,176	166,442
Other expenses		2,908,140	2,568,378
		<u>25,631,182</u>	<u>37,004,118</u>
Surplus/(Deficit)		1,536,156	606,993
TOTAL OTHER COMPREHENSIVE INCOME		<u>1,536,156</u>	<u>606,993</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 2020

	Note	2020 \$	2019 \$
CURRENT ASSETS			
Cash and cash equivalents	16	5,630,650	6,002,374
Other financial assets	11	10,076,166	9,859,258
Receivables	9	240,670	550,184
Other	10	1,409,935	920,219
TOTAL CURRENT ASSETS		<u>17,357,421</u>	<u>17,332,035</u>
NON-CURRENT ASSETS			
Receivables	9	–	17,351
Plant and equipment	12	246,016	273,525
Intangible assets		51,219	39,679
Capital Work-in-Progress	13	149,100	386,235
TOTAL NON-CURRENT ASSETS		<u>446,335</u>	<u>716,790</u>
TOTAL ASSETS		<u>17,803,756</u>	<u>18,048,825</u>
CURRENT LIABILITIES			
Payables	14	4,689,332	3,926,769
Unearned Revenue		1,996,355	5,022,943
Provisions	17	3,714,779	3,176,854
TOTAL CURRENT LIABILITIES		<u>10,400,466</u>	<u>12,126,566</u>
NON-CURRENT LIABILITIES			
Provisions	17	484,669	539,794
TOTAL NON-CURRENT LIABILITIES		<u>484,669</u>	<u>539,794</u>
TOTAL LIABILITIES		<u>10,885,135</u>	<u>12,666,360</u>
NET ASSETS		<u>6,918,621</u>	<u>5,382,465</u>
SHAREHOLDERS' EQUITY			
Contributed equity	15	438,002	438,002
MSO Reserves	22	6,480,619	4,944,463
TOTAL SHAREHOLDERS' EQUITY		<u>6,918,621</u>	<u>5,382,465</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 2020

	Contributed Equity	Retained Surplus (deficit)	MSO Foundation Reserves	MSO RIS Reserve	Total Equity
	(Note 15)	(Note 22(a))	(Note 22(b))	(Note 22(c))	
SHAREHOLDERS' EQUITY	\$	\$	\$	\$	\$
As at 31 December 2018	438,002	(4,788,454)	5,308,169	3,817,755	4,775,472
Total comprehensive income/(deficit)	-	606,993	-	-	606,993
Transferred to reserves	-	(262,605)	102,713	159,892	-
As at 31 December 2019	438,002	(4,444,066)	5,410,882	3,977,647	5,382,465
Total comprehensive income/(deficit)	-	1,536,156	-	-	1,536,156
Transferred to reserves	-	(223,772)	133,949	89,823	-
As at 31 December 2020	438,002	(3,131,682)	5,544,831	4,067,470	6,918,621

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 2020

	Note	2020 \$	2019 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from government funding (incl GST)		20,486,072	15,722,075
Receipts from ticket sales		51,456	14,236,204
Receipts from sponsorships (incl GST) and donations		4,712,763	5,261,958
Receipts from other revenue		420,635	1,606,611
Interest received		–	167,254
Dividends received		193,124	185,091
Payments to suppliers, employees and artists (incl GST)		(26,069,929)	(36,148,547)
NET CASH FLOWS PROVIDED BY OPERATING ACTIVITIES		(205,879)	1,030,644
CASH FLOWS FROM INVESTING ACTIVITIES			
Transfers (to)/from financial assets		–	(180,000)
Proceeds/Loss from sale of financial assets		(23,871)	(9,482)
Payment for Capital Work-in-Progress	13	(52,867)	(132,536)
Payment for property, plant and equipment		(89,109)	–
NET CASH FLOWS USED IN INVESTING ACTIVITIES		(165,847)	(322,018)
NET CASH FLOWS PROVIDED BY FINANCING ACTIVITIES		–	–
NET INCREASE/(DECREASE) IN CASH HELD		(371,726)	708,626
Cash & Cash equivalents at the beginning of the financial year		6,002,376	5,293,748
CASH & CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR	16	5,630,650	6,002,374

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 2020

1. CORPORATE INFORMATION

The financial report of the Company for the year ended 31 December 2020 was authorised for issue in accordance with a resolution of Directors on 29 April 2021.

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, and other authoritative pronouncements of the Australian Accounting Standards Board.

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.

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.

Going Concern

The Company continues to face challenges in 2021 including limited sellable capacity due to ongoing health restrictions, postponement of concerts on short notice, and increased travel related costs due to travel restrictions.

As disclosed in Note 23, The Company is economically dependent on the ongoing annual funding from the Australian and Victorian Governments through a multipartite agreement. As such, if operating cash is less than forecasted and funding from this multipartite agreement is insufficient then this may cast significant doubt on the Company's ability to continue as a going concern.

On 24 February 2021, the Company entered an agreement with the Commonwealth Government, under which, the Company will be provided with a \$3,000,000 grant as part of the COVID-19 Arts Sustainability Fund. The Fund provides funding assistance to the Company to plan a pathway for recovery from the effects of COVID-19 pandemic. The Victorian Government has also committed additional funding to support the Company to continue to delivery artistic programs throughout 2021.

The financial statements have been prepared based upon conditions existing at 31 December 2020. Having carefully assessed the current forecasts, taking into consideration the ongoing operational challenges, the confirmed COVID-19 Arts Sustainability Fund, additional support from State Government, and commencement of a new 4-year funding framework for the Company as an approved Partner organisation, the Directors have determined that the going concern basis remains appropriate for the preparation of these financial statements.

Should the Company be unable to continue as a going concern, it may be required to release its assets and discharge its liabilities other than in the normal course of business. This financial report does not include any adjustments relating to the recoverability and classification of recorded asset amounts or the amounts and classification of liabilities that might be necessarily incurred should the Company not continue as a going concern.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

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.

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

c) Revenue recognition

Revenues are recognised when an entity satisfies a performance obligation by transferring a promised good or service to a customer. AASB 1058 establishes principles for not-for-profit entities to recognise income on transactions where the consideration to acquire an asset is significantly less than fair value principally to enable a NFP to further its objectives. The excess of the asset recognised over any “related amounts” is recognised as income immediately. The Company has not entered into any transactions where the consideration to acquire an asset is significantly less than the fair value of the asset principally to enable the Company to further its objectives.

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 in the period to which the sponsorships relate. Sponsorships which relate to specific performances are recognised at the time of concert performance. Sponsorship revenue is traditionally paid in advance and 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 in the period to which the grants relate. Grants which relate to specific activities/performances are recognised at the time of activities/concert performance.

Interest revenue

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

Sale of financial assets

Gain/(loss) on fair value of financial assets is recognised when receivable. Dividends are recognised when the right to 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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)***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 upon attaining control over the donation and any performance obligations relating to the donation are completed.

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.

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 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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

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

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.

Intangible assets

Intangible Assets are the accumulation of costs associated with the development the Company'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.

Capital Work in Progress

Capital Work in Progress is measured at cost. Assets will be recognised and depreciated using the straight-line method over their estimated useful lives when assets are ready for use.

j) Leases

The Company recognises assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. The Company uses the modified retrospective approach and elected to adopt the relief under AASB 2019-8 to utilise the cost option on transition for the Company's peppercorn leases.

The Company has elected not to recognise right-of-use assets and lease liabilities for short-term leases of venues and car parking that have a lease term of 12 months or less and leases of low-value assets, including IT and office equipment. The Company recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

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%

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

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

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 2020

	2020	2019
	\$	\$
3. FUNDING REVENUE		
a) Government Funding – direct		
<u>Commonwealth Government</u>		
Federal Government – <i>JobKeeper</i> Subsidies	5,061,810	–
Federal Government – Small and Medium-sized Enterprises Cash Support	100,000	–
<u>Creative Victoria</u>		
Melbourne Symphony Orchestra Chorus Grant	125,590	125,590
Creative Victoria – COVID-19 Strategic Investment Fund	62,250	–
International Tour	–	30,000
Regional Tour	–	190,000
<u>Australia Council</u>		
Project Funding	11,000	66,000
<u>Australian Embassy</u>		
International Tour	–	60,000
Indonesian Music Camp	–	–
<u>Department of Foreign Affairs and Trade</u>		
Indonesia Tour	–	35,000
Project Funding	–	16,364
<u>Department of Education and Training</u>		
Strategic Partnerships Program Funding	49,500	–
Victorian Challenge and Enrichment Series	37,500	–
City of Melbourne – Annual Grant	200,000	200,000
Hume City Council – Pizzicato Program	20,000	20,000
	5,667,650	742,954
b) Government Funding – via parent entity		
Australia Council for the Arts – Annual Grant	11,360,220	11,181,319
Creative Victoria – Annual Grant	2,280,522	2,280,522
	13,640,742	13,461,841
Total Funding	19,308,392	14,204,795

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 2020

	2020	2019
4. TICKET SALES REVENUE	\$	\$
Subscription sales	358,703	3,593,567
Single night ticket sales	2,573,934	11,040,594
	2,932,637	14,634,161

5. SPONSORSHIP AND DONATION REVENUE

Sponsorship	483,316	1,993,390
Donations	2,758,493	3,178,275
Bequests	254,835	281,505
Grants and trusts	802,641	1,349,966
	4,299,285	6,803,136

6. OTHER REVENUE

Interest	20,992	87,561
Orchestral hire & performance fees	26,387	616,348
Other	288,408	454,321
	335,787	1,158,230

7. OTHER INCOME FROM FINANCIAL ASSETS

Interest	82,666	171,026
Dividends	135,890	215,367
Profit/(loss) on Sale of investments	79,545	(9,482)
	298,101	376,911

8. EXPENSES

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

Depreciation:

Plant and equipment	-	-
Office equipment, furniture and fittings	28,324	28,383
Computers	31,222	20,069
Leasehold improvements	21,091	17,967
Musical Instruments	35,980	52,231
Intangible Assets	17,337	-
Motor Vehicle	-	1,953
Total Depreciation (Note 12)	133,954	120,603

Lease payments – car	6,960	7,104
Lease payments – office equipment	27,338	28,591
Lease payments – office rental	138,686	180,025

The Company has applied AASB 16 and elected to adopt the relief under AASB 2019-8 to utilise the cost option on transition for the Company's peppercorn leases. The Company has elected not to recognise right-of-use assets and lease liabilities for short-term leases of venues and car parking that have a lease term of 12 months or less and leases of low-value assets, including IT and office equipment. The Company recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$
9. RECEIVABLES		
a) Trade and other receivables		
<i>Current</i>		
Trade receivables	58,022	327,848
Government funding invoiced in advance	55,000	–
Sponsorship invoiced in advance	–	222,336
GST receivable	127,648	–
	240,670	550,184
<i>Non-current</i>		
Other receivables	–	17,351
b) Trade and other debtors ageing:		
0 to 60 days	91,022	528,166
61 to 90 days	–	17,572
Over 90 days	22,000	21,797
Total trade and other receivables	113,022	567,535

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

10. OTHER CURRENT ASSETS

Prepayments	530,335	401,867
Accrued income	879,600	518,352
Total Other Current Assets	1,409,935	920,219

11. OTHER FINANCIAL ASSETS

MSO Foundation externally managed portfolio	5,800,689	5,665,964
MSO RIS externally managed portfolio	4,275,477	4,193,294
	10,076,166	9,859,258

- a) Investments held in the MSO Reserves Incentive Scheme (RIS) reserve of \$4,275,477 (2019: \$4,193,294) comprises funds which are set aside, unencumbered and held in escrow, for 15 years until 3 June 2019. Funds have been released to support the Company in April 2020.

Investments held in the MSO Foundation reserves of \$5,800,689 (2019: \$5,665,964) 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 2020

11. OTHER FINANCIAL ASSETS (CONTINUED)

b) Financial assets

i) Financial assets include:

	2020	2019
	\$	\$
Cash	1,252,364	695,105
Australian fixed interest	4,833,001	5,516,895
International fixed interest	973,093	487,926
Australian equities	2,359,332	2,586,835
International equities	658,376	572,497
	10,076,166	9,859,258

Investments are designated as fair value through profit and loss 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
	\$	\$	\$	\$	\$	\$	\$
<i>Cost:</i>							
Opening balance	187,901	1,437,145	239,151	139,344	499,844	10,000	2,513,385
Additions	–	15,527	–	7,164	66,417	–	89,108
Closing Balance	187,901	1,452,672	239,151	146,508	566,261	10,000	2,602,493
<i>Accumulated depreciation:</i>							
Opening balance	187,901	1,326,952	170,949	94,965	449,093	10,000	2,239,860
Depreciation expense (Note 8)	–	35,980	28,324	21,091	31,222	–	116,617
Closing balance	187,901	1,362,932	199,273	116,056	480,315	10,000	2,356,477
Net book value, 31 December 2020	–	89,740	39,878	30,452	85,946	–	246,016
Net book value, 31 December 2019	–	110,193	68,202	44,379	50,751	–	273,525

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

13. CAPITAL WORK IN PROGRESS

	\$
<i>Cost:</i>	
Opening balance	386,235
Additions	37,621
Disposals	(274,756)
Closing balance	149,100
<i>Accumulated amortisation:</i>	
Opening balance	–
Amortisation expense (Note 8)	–
Disposal	–
Closing balance	–
Net book value, 31 December 2019	149,100
Net book value, 31 December 2019	386,235

Capital Work in Progress are accumulation of costs associated with the development of the Company's website. A total of \$261,125 in redundant development costs was written off as a loss in 2020 following the transition to a new external provider to complete the website design and implementation.

14. PAYABLES

	2020	2019
	\$	\$
Trade creditors	1,715,880	1,206,041
Other creditors and accruals	1,994,898	2,213,285
Unearned government funding	419,250	217,999
Unearned sponsorship revenue	75,400	137,688
Unearned other revenue	483,904	151,756
Total Payables	4,689,332	3,926,769

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$

15. CONTRIBUTED EQUITY

Share capital

438,002 (2019: 438,002) ordinary shares, fully paid	438,002	438,002
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On 31 December 2006 MSOHL purchased all shares of the Company that were previously held by the ABC.

16. CASH AND CASH EQUIVALENTS

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	5,630,650	4,602,063
Cash equivalents	–	1,400,311
	5,630,650	6,002,374

The Company have no Cash equivalents at 31 December 2020. As at 31 December 2019, cash equivalents of \$1,400,311 represented short term deposits which had a maturity date of less than three months at year end.

17. PROVISIONS

Employee Benefits

Current

Annual Leave	1,425,481	831,978
Long Service Leave	2,289,298	2,344,876
	3,714,779	3,176,854

Non-current

Long Service Leave	484,669	539,794
Total	4,199,448	3,716,648

Assumed rate of increase in wage and salary rates	2.5%	3.0%
Discount rate (weighted average)	1.5%	3.4%
Full-time equivalent employees at year-end	135.90	144.40

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

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 2020, and the numbers of meetings attended by each director were:

Name	Position Held	Held	Eligible	Attended
Michael Ullmer AO	Chairman, Non-Executive Director	12	12	12
Sophie Galaise	Managing Director	12	12	12
Andrew Dugdeon AM	Non-Executive Director	12	12	12
Danny Gorog	Non-Executive Director	12	12	12
David Li AM	Non-Executive Director	12	12	11
David Krasnostein AM	Non-Executive Director	12	12	12
Di Jameson	Non-Executive Director	12	12	11
Glenn Sedgwick	Non-Executive Director	12	12	12
Helen Silver AO	Non-Executive Director	12	12	9
Hyon-Ju Newman	Non-Executive Director	12	12	10
Lorraine Hook	Non-Executive Director	12	12	11
Margaret Jackson AC	Non-Executive Director	12	12	12

b) Compensation of Key Management Personnel

	2020	2019
Compensation	1,617,610	1,744,736
Number of KMP	10	10
Average KMP FTE	6.69	7.39

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.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

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 19(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.

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 2020 were \$607,244 (2019: \$590,170).

ii) Sponsorship

Sponsorship from Director-related entities in 2020 was nil (2019: \$42,438).

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 (2019: nil).

f) Terms and conditions

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

	2020	2019
	\$	\$

20. AUDITOR'S REMUNERATION

Audit of the financial report	50,000	50,000
Total auditor's remuneration	50,000	50,000

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$
21. EXPENDITURE COMMITMENTS		
<i>Artists fees contracted, but not provided for, and payable:</i>		
Within one year	284,035	1,299,026
One year or later, but not later than five years	–	462,400
	284,035	1,761,426
<i>Car lease expenditure committed as per agreements:</i>		
Within one year	–	4,144
One year or later, but not later than five years	–	–
	–	4,144
<i>Consulting (Professional Services) contracts as per agreements</i>		
Within one year	54,996	78,130
One year or later, but not later than five years	–	–
	54,996	78,130
<i>Office leases committed as per agreements ¹</i>		
Within one year	368,511	209,841
One year or later, but not later than five years	–	220,276
	368,511	430,117
<i>Venue Hire Commitments ²</i>		
Within one year	220,276	1,537,436
One year or later, but not later than five years	–	–
	220,276	1,537,436
<i>Office Equipment Leases ³</i>		
Within one year	–	889
One year or later, but not later than five years	–	–
	–	889
Total	927,818	3,812,141

Expenditure commitments are contracted up to the following dates:

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

1. The Company has applied AASB 16 and adopt the relief under AASB 2019-8 to utilise the cost option on transition for the Company's peppercorn leases.
2. The Company has elected not to recognise right-of-use assets and lease liabilities for short-term leases of venues and car parking that have a lease term of 12 months or less. The Company recognises the lease payments associated with these leases as expenses.
3. The Company has elected not to recognise right-of-use assets and lease liabilities for leases of low-value assets, including IT and office equipment. The Company recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

	2020	2019
	\$	\$
22. RESERVES		
a) Retained surplus/(accumulated deficit)		
Accumulated deficit at the beginning of the year	(4,444,066)	(4,788,454)
Surplus/(deficit) from ordinary activities for the year	1,536,156	606,993
Transfer of income earned on and donations to the MSO Foundation Reserve	(133,949)	(102,713)
Transfer of income earned on MSO RIS Reserve	(89,823)	(159,892)
Balance at year end	(3,131,682)	(4,444,066)
b) MSO Foundation Reserves		
Opening balance	5,410,882	5,308,169
Transfer from Accumulated deficit	133,949	102,713
Balance at year end	5,544,831	5,410,882
c) MSO Reserves Incentives Scheme (RIS)		
Opening balance	3,977,647	3,817,755
Transfer from Retained surplus/(accumulated deficit)	89,823	159,892
Balance at year-end	4,067,470	3,977,647
Total	6,480,619	4,944,463

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. Funds have been released to support the Company in 2020.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2020

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 multipartite 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. Following a successful application, the Group was approved as part of the National Performing Arts Partnership Framework (NPAPF) 2021-2024. The 2021-2024 NPAPF Multi-Partite Investment Contract will supersede existing MPA Multipartite funding agreement that expires on 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 2020 (31 Dec 2019: Nil).

25. MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

On 24 February 2021, the Company entered an agreement with Commonwealth Government, under which, the Company was provided \$3,000,000 grant as part of the COVID-19 Arts Sustainability Fund. The Fund provides funding assistance to the Company to plan a pathway for recovery from the effects of COVID-19 pandemic. The Victorian Government has also committed additional funding to support the Company to continue to delivery artistic programs throughout 2021.

The Company will also commence a new 4-year funding framework as an approved Partner organisation with the Australia Council for the Arts and the Victoria Ministry for Creative Industries from 1 January 2022.

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 2020 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
29 April 2021



Sophie Galaise
Managing Director

Melbourne
29 April 2021



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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 2020, 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 2020 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 (including Independence Standards)* (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.

Emphasis of Matter: Going Concern

We draw attention to Note 2(a) Going Concern which notes that the Company continues to face operational challenges in 2021, including limited sellable capacity due to ongoing health restrictions, postponement of concerts on short notice, and increased travel related costs due to travel restrictions. These events or conditions indicate that a material uncertainty exists that may cast significant doubt on the Company's ability to continue as a going concern. The financial report does not include any adjustments relating to the recoverability and classification of recorded asset amounts or to the amounts and classification of liabilities that might be necessary should the entity not continue as a going concern. Our opinion is not modified in respect to this matter.

Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information is the directors' report accompanying the financial report.



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Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor's report.

Ernst & Young

Alison Parker
Partner
Melbourne
29 April 2021

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